

Friday, December 5, 2014 at 7:30 p.m.

**HOLIDAY GALA**

Join us for our annual holiday gala! This family event benefits the Hospital Hospitality House, and features numerous VCU Music ensembles, faculty and students. *Tickets are \$10 for adults and \$5 for children under 12.*

Sunday, January 25, 2015 at 4:00 p.m.

**VCU GUITAR SERIES: THE ROBINSON GUITAR DUO**

Over the past 19 years, the Robinson Guitar Duo of David and Kathy Robinson has been serving the community at weddings, parties, special events, and concerts. They have performed at the first Alexandria Guitar Festival, The Gellman Room, The Glen Allen Cultural Arts Center, and Center Stage. The Robinson Guitar Duo has also performed extensively with the Latin Ballet of Virginia. *Tickets are \$15 General Admission and \$10 for students.*

Saturday, January 24, 2015 at 8 p.m.

**MARY ANN RENNOLDS CHAMBER CONCERTS:**

**RACHEL BARTON PINE, VIOLIN**

In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people. Celebrated as a great interpreter of classical works, her performances combine her innate gift for emotional communication and her scholarly fascination with historical research. She plays with passion and conviction across an extensive repertoire and has appeared as soloist with many of the world's most prestigious orchestras. Audiences are thrilled by her dazzling technique, lustrous tone, and infectious joy in music-making. *Tickets are \$34.*

For more information and additional listings, visit [arts.vcu.edu/music](http://arts.vcu.edu/music).  
To purchase tickets online, visit [vcumusic.showclix.com](http://vcumusic.showclix.com).  
Box Office: (804) 828-6776 | [musictix@vcu.edu](mailto:musictix@vcu.edu)

**WOMEN'S CHOIR**

ERIN FREEMAN, *conductor*

and

**VCU SYMPHONY**

DANIEL MYSSYK, *conductor*

Thursday, December 4, 2014 | 7:30 p.m.

Sonia Vlahcevic Concert Hall  
W.E. Singleton Center for the Performing Arts  
922 Park Avenue | Richmond, Virginia

[arts.vcu.edu/music](http://arts.vcu.edu/music)



**VCU**

VIRGINIA COMMONWEALTH UNIVERSITY



# vcuarts MUSIC

## VCU WOMEN'S CHOIR AND VCU SYMPHONY

Thursday, December 4, 2014 | 7:30 p.m.  
Sonia Vlahcevic Concert Hall

### VCU WOMEN'S CHOIR Erin Freeman, conductor

The Young Galileo..... Mark Gresham (b. 1956)

Nuit d'etoiles..... Claude Debussy (1862-1918), arr. Alan Raines  
Danielle Gibbons, Pianist

Choral Hymns from the *Rig Veda*, Set 3 ..... Gustav Holst (1874-1934)  
1. Hymn to the Dawn  
2. Hymn to the Waters  
3. Hymn to Vena (The Sun Rising Through the Mist)  
4. Hymn of the Travellers

Small Ensemble: Erin Bolden, Laura Butler, Georgia Cotter, Taylor DaCosta,  
Samantha John, Rachel Kessinger, Precious Mackey, and Hayleigh Wilson  
Alicia Romeo, Harp

El Vito ..... Trad., arr. Joni Jensen  
Erika Straus, Soprano  
Danielle Gibbons, Pianist

### INTERMISSION

### VCU SYMPHONY Daniel Myssyk, conductor

The Planets, Op. 32 ..... Gustav Holst  
Mars, the Bringer of War  
Venus, the Bringer of Peace  
Mercury, the Winged Messenger  
Jupiter, the Bringer of Jollity  
Saturn, the Bringer of Old Age  
Uranus, the Magician  
Neptune, the Mystic

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patterns, often through use of contrastingly oscillating chords – the top line of one set in the flutes may move up, while at the very same time the top line of another set in the horns moves down, and improbably high melodic lines in the upper strings section overarch everything. Peaceful, indeed.

### III. Mercury, the Winged Messenger

Mercury is, appropriately, incredibly mercurial and very subtle in its rhythmic development, as Holst's division of the beats is almost arbitrary and boasts layers of double and triple subdivision, woven in and out of the instruments in a giddy, swift kind of chase across the bar lines. If the peace can be thought of as a story, Mercury could be considered the news of peace being swiftly delivered by this fleet-footed messenger.

### IV. Jupiter, the Bringer of Jollity

Revisiting our idea of musical storytelling, Jupiter seems undecided as to where it wants to go. Certainly with the news of peace would come jollity, but even in the very beginning of this movement, the audience's expectations are swept out from under them with the exhibition of unexpected rhythm division in the theme. All seems to be well with the development of the second theme, a broad, sweeping, almost imperial melodic line that could easily be used as a finale had the composer wanted to do so, but after several musical attempts to conclude it there, Holst suddenly moves once again to more percussive and martial elements almost reminiscent of Mars, making it very clear that majestic Imperial grandeur isn't the idea he wants to leave us with.

### V. Saturn, the Bringer of Old Age

Beginning with a soft, rhythmic, chordal oscillation between the flutes and harp, Saturn again surprises the listener by quickly showing us that this pulsation is in fact off the beat, but this time there are no grand, jolly themes to immediately usher the audience back into the realms of ease and harmonic familiarity. If there are any, they are quickly swallowed in the strange and dissonant retreat back into the bowels of darkness and uncertainty—which begs the question: what is Holst's perception of old age?

### VI. Uranus, the Magician

Mischievous and fantastical, Uranus' plodding introduction suggests inspiration by Dukas' *Sorcerer's Apprentice*, creating a strange, swaggering kind of dance that crescendos quickly into an awe-inspiring climax. The piece is figuratively cleaved in two by a massive chord played by the whole ensemble, freezing the movement in place precariously, and then suddenly pulled back to make room for the final movement.

### VII. Neptune, the Mystic

Likely to be considered the strangest movement of the piece, Holst actually writes a note at the top of the page that instructs the orchestra to play the entire movement, again in 5/4 meter, completely pianissimo. The movement, instead of moving confidently towards a resolution, sort of deconstructs itself further and further towards the end, into rising and falling dissonant repetitions that are, while much less chaotic, certainly reminiscent of the darkness in the first movement. Holst leaves us with a haunting choral line, which starts on a single note and seems at first to be a sort of light shining in the darkness after a decidedly more hopeful passage, but quickly succumbs to the dissolute fate of the rest of the theme, fading slowly but surely into silence, one of the first instances of a fade-out ending in classical music.

—Notes by Patrick Keese, Class of 2018



## EL VITO | traditional folk song

### Chorus:

Con el vito vito vito  
con el vito vito va.  
Con el vito vito vito  
con el vito vito va.

### Verses:

Yo no quiero que me miren  
Que me pongo colorá.  
Yo no quiero que me miren  
Que me pongo colorá.

Las solteras son de oro  
las casadas son de plata.  
Las viuditas son de cobre  
y las Viejas de hojalata.

No me mires a la cara  
que me pongo colorá.  
Yo no quiero que me mires  
que me vas a enamorar.

Una malagueña fue a  
Sevilla a ver los toros.  
Y en la mitad del camino  
La cautivaron los moros.

### Chorus:

With the vito, vito, vito,  
with the vito, vito, it goes.  
With the vito, vito, vito,  
with the vito, vito, it goes.

### Verses:

I don't want them to look at me  
for I blush.  
I don't want them to look at me  
for I blush.

Single ladies are of gold  
married ladies are of silver.  
The widows are of copper  
And the old ones are of tin.

Don't look straight at my face  
For I blush.  
I don't want you to look at me  
For I'm going to fall in love.

A Malaguean lady went to  
Sevilla to see the bulls.  
And in the middle of the way  
The Moors captured her.

## NOTES ON GUSTAV HOLST'S *THE PLANETS*

Written by Gustav Holst between 1914 and 1916, *The Planets* is a riveting seven-movement suite for orchestra and choir that can be considered one of the most influential pieces of the century; it is certainly one of the more popular, and was in its time revolutionary in its orchestration. Just a year before its composition, Holst became fascinated with the subject of Astrology, and while some of the sub-titles of the movements indicate association with their counterpart Roman deities, they were primarily intended to describe the astrological characteristics of the celestial bodies, which is why Earth is not included.

### I. Mars, the Bringer of War

Dark, chromatic and percussive themes abounding, the composition of this introduction is incredibly striking—not only because of the unusual five beats to a bar, as opposed to the more traditional two, three, or four—but also because of the orchestration, which aids in the depiction of tumultuous and often inhuman depiction of war present in this movement. Holst's choice of instruments includes equally unusual members of the orchestra, such as the Bass Oboe, Alto Flute, and Tenor Tuba, and the beginning of the movement features an entire complement of string instruments playing, not as they normally do with the hair of the bow, but instead percussively with the wood of the bow against the string—a technique called *Col Legno*, or against wood.

### II. Venus, the Bringer of Peace

Not much could be in greater contrast to the disturbing, apocalyptic sounds of the first movement than Venus, the Bringer of Peace; subtle, smooth and ethereal in its orchestration, Holst focuses much less here on musical movement, and instead creates stillness through intricate textures and

## VCU WOMEN'S CHOIR

Erin Freeman, conductor  
Danielle Gibbons, piano

Ashleigh Banks  
Erin Bolden  
Carrie Bullard  
Jordyn Burton  
Laura Butler  
Katherine Cappuccio  
Kristen Colbert  
Georgia Cotter  
Taylor Dacosta

Minh Duong  
Kristen Eno  
Kirsten Ferguson  
Robyn Freidin  
Taylor Gaines  
Danielle Gibbons  
Alexandra Goia  
Holly Haynes  
Samantha John

Rachel Kessinger  
Marie Kreck  
Precious Mackey  
Arianna Rose  
Charlotte Roth  
Erika Straus  
Kimberly Strother  
Anna Webster  
Hayleigh Wilson

## VCU SYMPHONY

Daniel Myssyk, conductor

### VIOLIN 1

Emily Thomas,  
concertmistress  
Sarah Agrios  
Chanel Hurt  
Marissa Resmini  
Patrick Keese  
Kristin Presley\*  
Stacy Markowitz\*

### VIOLIN 2

Kayla Tilghman\*  
Alanna North  
Emma Willis  
Naima Burrs\*

### VIOLA

Caleb Paxton\*  
William Hederer  
Melissa Miller  
Kelleen Lincoln  
Quinton Folks  
Scott Waterland

### CELLO

Tyler Martin\*  
Madison Erskine  
Dylan Cloyd  
Savannah Flores  
Stephanie Barrett\*

### BASS

Neil Walters\*  
Andrew Brunson  
Chris Harrison  
Whitney Morelli

### FLUTE

Kayla Hanvey\*  
Madison Bunch  
Taylor Jennings (piccolo)  
Kayla Charles  
(piccolo and alto flute)

### OBOE

David Munro\*  
Samantha Hoster  
Amanda Hanlon  
(English horn)  
Daniel Edwards\*  
(bass oboe)

### CLARINET

Michael Saunders\*  
Lydia Newlon  
Julia Loughheed  
Nathan Frost  
(bass clarinet)

### BASSOON

Ashley Pitzer\*  
Jonathan Carr  
Dr. Bruce Hammel\*

### HORN

Kevin Newton\*  
Noah Fotis  
Gloria Ramirez  
Valerie Perham  
Brianna Sklute  
Marcus Emmanuel

### TRUMPET

Jackson Shurlds\*  
Brandon Hess  
Jonathan Forbes  
Heidi Rechin

### TROMBONE

Gabriel Luciano-Carson\*  
Jason Garland  
Michael Dickinso  
(bass trombone)

### TUBA

Brian Harold  
(tenor tuba)  
Jon Murphy

### PERCUSSION

Alex Cahen (timpani)  
Gilson Fearnow  
Erik Schmidt  
Daniel Brawley  
Reid Barden  
David Chung

### CELESTE

Lanjiabao Ge

### HARP

Alicia Romeo\*  
Grace Bauson\*

\*guest  
†principal



## TEXTS AND TRANSLATIONS

### THE YOUNG GALILEO | text by Ray Bradbury

O child, they said, avert your eyes  
Avert my eyes, I said, what, from wild  
skies  
Where stars appear and wheel,  
And fill my heart and make me feel  
As if this night, and then another, and  
another  
I might live forever, and not die?  
Turn off my gaze, shut off my will and  
soul from this,  
This fiery bliss and joy that tempts me  
to go forth  
At 2 am and lie upon the lawn?  
A boy alone with Universe  
Where song and verse of God lie  
overhead  
For me to read and know and sing,  
Not know all this, go blind?  
Why, God minds me to be so  
He put the bright sparks in my blood

Which spirit, lighten, flare and frighten  
me to love.  
Small sparks, large Sun,  
All one, they are the same,  
Large flame or small  
I know and keep it all in eye, in heart,  
in mind.  
The flavour of the night lies on my tongue  
I speak it so,  
That others, uninviting of themselves  
Abed, not brave, may know,  
What this boy knows, and will forever  
know.  
The Universe is thronged with fire and  
light  
And we but smaller suns  
Which, skinned and trapped and kept  
Enshrined in blood and precious bones  
Hold back the night.

### NUIT D'ETOILES | text by Théodore de Banville, translation by Alan Raines

Nuit d'étoiles, sous tes voiles,  
Sous ta brise et tes parfums,  
  
Triste lyre qui soupier  
Je rêve aux amours défunts.  
  
La sereine mélancholie  
Vient éclore au fond de mon Coeur,  
Et j'entends l'âme de ma mie  
Tressaillir dans le bois rêveur.  
  
Je revois à notre fontaine  
Tes regards bleus comme les cieux;  
Cette rose, c'est ton haleine,  
Et ces étoiles sont tes yeux.

*Starry night, under your veils,  
Under your breeze and your perfume,  
  
A sad lyre that sighs,  
I dream of loves lapsed.  
  
A serene melancholy  
Unfurls in the pit of my heart,  
And I hear the soul of my beloved  
Trembling in the dreamlike wood.  
  
I see again in our fountain  
Your eyes, blue like the skies;  
This rose, it's your breath,  
And these stars are your eyes.*

### HYMNS FROM THE RIG VEDA | translated from Sanskrit by Gustav Holst

#### 1. Hymn to the Dawn

Hear our hymn O Goddess,  
Rich in wealth and wisdom,  
Ever young yet ancient,  
True to Law Eternal.

Wak'ner of the songbirds,  
Ensign of th'Eternal,

Draw thou near O Fair one,  
In thy radiant Chariot.

Bring to her your off'ring,  
Humbly bow before her,  
Raise your songs of welcome,  
As she comes in splendour.

#### 2. Hymn to the Waters

Flowing from the firmament, Forth to  
the ocean,  
Healing all in earth and air, never  
halting  
Indra, Lord of Heav'n formed their  
courses,  
Indra's mighty laws can never be  
broken.  
Cleansing waters flow ye on, hasten  
and help us.

Lo, in the waters, dwelleth One,  
Knower of all on earth and sea.  
Whose dread command no man may  
shun,  
Varuna, sovereign Lord is He.

Onward ye waters onward hie,

(Cleansing waters, flow ye on, Hasten  
and help us.)  
Dance in the bright beams of the sun,  
(Cleansing waters, flow ye on, Hasten  
and help us.)  
Obey the ruler of the sky Who dug  
the path for you to run.

Flowing from the firmament, Forth to  
the ocean,  
Healing all in earth and air, never  
halting  
Indra, Lord of Heav'n formed their  
courses,  
Indra's mighty laws can never be  
broken.  
Cleansing waters flow ye on, hasten  
and help us.

#### 3. Hymn to Vena (The Sun Rising Though the Mist)

Vena comes, born of light,  
He drives the many colour'd clouds  
onward  
Here, where the sunlight and the  
waters mingle  
Our songs float up and caress the  
newborn infant

Vena comes.

The child of cloud and mist appeareth  
on the ridge of the sky,  
He shines on the summit of creation.  
The hosts proclaim the glory of our  
Common Father.

Vena comes.

He hath come to the bosom of his  
beloved.  
Smiling on him, She beareth him to  
highest heav'n.  
With yearning heart, On thee we gaze,  
O gold-wing'd messenger of mighty gods.  
Wise men see him in their libations  
As the sacrifice mounts to the eternal  
heights,  
Mingling with our solemn chant.  
He stands erect in highest heav'n,  
Clad in noble raiment,  
Arm'd with shining weapons,  
Hurling light to the farthest region,  
Rejoicing in his radiant splendour.

#### 4. Hymn of the Travellers

Go thou on before us, Guide us on our  
way, Mighty One.  
Make our journey pleasant, Never let  
us stray.  
Wonder-worker hearken,  
Come in thy splendour, come in the  
mighty pow'r.

Trample on the wicked, All who would  
oppose, Mighty One.  
Drive away the robber,  
Drive away our foes.  
Wonder-worker hearken,  
Come in thy splendour, come in the  
mighty pow'r.

As we journey onward, Songs to thee  
we raise, Mighty One.  
Thou didst aid our fathers, Guard us all  
our days.  
Wonder-worker hearken,  
Come in thy splendour, come in the  
mighty pow'r.

Feed us and inspired us, Keep us in  
they care, Mighty One.  
Lead us past pursuers Unto meadows fair.  
Wonder-worker hearken,  
Come in thy splendour, come in the  
mighty pow'r.