

The Lancaster Bible College
Music, Worship & Performing Arts Department
Presents the Fall 2020 Choral Concert

Unprecedented

I Believe in God from <i>Gospel Mass</i> Chorale / Damaria Quick & Korri Slamans, soloists	Robert Ray
The Lord is My Shepherd Chorale	Adam Zembower
Alleluia Chamber Singers	Randall Thompson
Kyrie from <i>Messe de Nostre Dame</i> Chamber Singers	Guillaume de Machaut
Jambo Women's Chorus / Carolina Lucian Burgos & Laura Aines, soloists Alex Ernst, Seth Bechtel, Cory Rosen, percussionists	Teddy Kalanda Harrison, arr. Narverud
O Love Women's Chorus / John Caldwell, cellist	Traditional, Arr. Elaine Hagenberg
Hallelujah from <i>Christ on the Mount of Olives</i> LBC Chorale and Orchestra	Ludwig van Beethoven
Hark, I Hear the Harps Eternal Chamber Singers	Traditional, Arr. Parker
No Time Women's Chorus	Traditional, Arr. Brumfield
Baba Yetu LBC Chorale / Daniel LaRue, soloist	Christopher Tin

Program Notes and Translations

Kyrie from *Gospel Mass*

In talking about writing the first mass in the musical vernacular of black gospel music, composer Robert Ray said, "God controls everything I do. It was written in about a two-week period...the creativity was a result of divine inspiration. He was working with me." Composed and premiered in 1979, Ray assumed that his mass would receive only one performance and packed it away. Years later, a friend asked his permission to perform it with his high school choir. That performance caught the attention of the Hal Leonard publishing company, who helped make this unprecedented work a staple of 20th century choral repertoire.

The Lord is My Shepherd

Adam Zembower is a 2016 graduate of the Worship Arts program at LBC and is in the cast of Esther at Sight & Sound Theatres. When the global pandemic closed theaters everywhere, Adam found himself without a job and with lots of time on his hands. He decided to try his hand at writing a choral work based on the 23rd Psalm. He sent the first draft to his former college choir director, Dr. Bigley at LBC, for some feedback. Unbeknownst to Adam, Dr. Bigley was in the midst of choosing music for a concert of unprecedented compositions. He was so impressed with this beautiful work that he asked Adam if the LBC Chorale could have the honor of debuting it in this concert. We hope you enjoy this world premiere of "The Lord is my Shepherd."

Alleluia

When Randall Thompson was commissioned to write a choral fanfare for the opening of the Berkshire Music Center in 1940, the recent surrender of France to Nazi Germany was weighing heavily on his heart. He felt that a joyous composition would be inappropriate. Instead, he wrote a pensive setting of the repeated word "Alleluia". It quickly became one of his most popular choral works and is still often performed as part of the Tanglewood Music Festival's annual opening concert.

Kyrie from *Messe de Notre Dame*

Written while the composer was in self isolation to avoid the Black Plague, Guillaume de Machaut's *Messe de Notre Dame* is a masterpiece of Medieval music. It is unprecedented as it is the first complete setting of the ordinary of the mass composed by a single composer.

Translation:

Kyrie eleison.
Christe eleison.
Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Jambo

This piece, Jambo, made its debut in the 1980s as a Kenyan pop song originally performed by the band "Them Mushrooms." The lyrics are written in Swahili and translate themes of welcome and ease. Even though we are experiencing unprecedented times and many unknowns, let

Jambo be a reminder of the freedom we have to relax in God's care. I invite you to sit back, Hakuna Matata, and enjoy our version of Jambo. - Sarah Vogelgesang

Translation:

<i>Jambo, Jambo bwana.</i>	Hello, Hello mister.
<i>Habari gani?</i>	How are you?
<i>Mzuri sana.</i>	Very fine.
<i>Wageni mwakaribishwa.</i>	Visitors are welcome
<i>Kenya yetu.</i>	In our Kenya
<i>Hakuna matata.</i>	There are no worries.
<i>Kenya nchini.</i>	A beautiful Kenya
<i>Sote nchiya maajabu.</i>	All a land of wonders
<i>Nchi yeye amani.</i>	A peaceful country.
<i>Sote nchiya maajabu.</i>	All a land of wonders
<i>Kenya yetu</i>	Our Kenya,
<i>Kenya wote</i>	All Kenya.

O Love

"O Love," by Elaine Hagenberg, was inspired by the words of George Matheson, a Scottish minister. Matheson was blinded at the age of nineteen, leading to his fiancée ending their engagement. At this time, Matheson's sister began caring for him. Years later, on the eve of his sister's wedding, Matheson was reminded of his heartache and loss and penned the words to this hymn. Placed within a new melody, the ascending lines of this piece remind us of the hope we have in tomorrow, while the dissonance reminds us of our past heartache. Despite what is going on around us and what has happened to us in this past year, this blessed hope remains: "morn shall tearless be." - Laura Aines

Hallelujah from *Christ on the Mount of Olives*

For his first major choral work, Beethoven chose to portray the anguish of Christ in the garden of Gethsemane. While the oratorio was not particularly successful, the final movement is largely considered a masterpiece of the choral repertoire. This particular performance is a prime example of the unprecedented collaborations that are required during the age of COVID-19. The orchestra was recorded two weeks prior to the Chorale in the Good Shepherd Chapel, who then recorded their part (socially distanced in a tent) while listening to the orchestra through speakers. We chose to perform this work in honor of the 250th birthday of the composer, which will be celebrated this December.

Hark, I Hear the Harps Eternal

This tune first appeared in print in an 1878 collection of shape note hymns and songs, *Olive Leaf*. Alice Parker's masterful arrangement captures the vigorous style of singing that would have been expected of the 19th century congregations for whom the song was written.

No Time

In this time of Covid-19, it really does feel like we don't have time anymore, right? Where did 2020 go? It looked as if in the blink of an eye, it was already gone. In our fast-paced society, we

seem to be running a million miles per hour, trying to get everything done. We seem to not be able to look past the pressing present and its worries. Another thing that makes people especially weary is the virus itself. Many are just wanting to rush time, to see if we do go back to a time where everything is as it used to be. As this virus progresses, many have run out of time already. Unfortunately, many of them have run out of time and hope together, as they have left this realm without the promise of eternity.

Friends, families, colleagues, many mourn the loss of those who have been victims of this pandemic. We mourn for those we have lost as well, but not in the same way others do. We mourn, but, in the midst of this uncertain reality we are living in, we have a glimpse of hope. We can see the light at the end of the tunnel. We believe that we will see our brothers and sisters in Christ once again. We will hear the angels sing, when the trumpet sounds we will be reunited with those who left before us, and together, we will finally be on our way home. For we are as birds of passage: we are here for a little while, but longing for something far beyond. For that reason, we need to rise and “lift up our heads, because our redemption is near” (Luke 21:28). This song speaks of this hope. We really do believe that just before the end of time, we will hear the angels singing in that morning. What a morning will that be! The Day of the Lord. There is no time to waste in tears... REJOICE! Jesus is coming soon. Finally! We're on our journey home.
- Carolina Luciano Burgos

Baba Yetu

This widely-performed work was originally scored for full orchestra and chorus by American composer Christopher Tin. Released in 2005 as the theme song for the video game *Civilization IV*, it became the first such composition to win a Grammy Award. Perhaps what is most surprising about this unprecedented work is the lyrics – the Lord's Prayer in Swahili! The English translation is in subtitles on your screen.

Lancaster Bible College Chorale

Dr. Robert Bigley, Director
Christopher Lehigh '23, Accompanist

Soprano

Mariah Banke '21
+Alexis Bellhorn '23
+Delaney Bigley '23
Kaitlyn Black '24
+Amanda DeKok '24
Reanna Dickerson '23
Caitlin Fitzgerald '22
Griselda Jimenez-Gomez '24
Hannah Lingenfelter '23
Mary Ellen McVicker '24
+Jordan Noll '23
Jacqueline Parise '24
Laceyann Riggs '23
+Kimberly Robinson '21
Emelia Yingling '25

Alto

Laura Aines '24
+Brianna Brady '21
Catherine Brewster '21
Grace DeBeus '23
Kathryn Duddy '24
Bethany Fasarakis '24
+Mackenzie Islip '22
+Brittany Jarkowsky '21
Damaris Quick '23
Korri Slamans '23
Sarah Vogelgesang '23

Tenor

+Joshua Ankabrandt '22
Ethan Goss '24
Samuel Gross '24
+Chad Hughes '23
+Daniel LaRue '23
+Daniel Martin '23
Cory Rosen '21
Ryan Strickland '24
Hunter Wood '22

Bass

Kent Ehrman '23
+Zachary Fernback '21
Seth Jerabek '22
+Brayden Krikke '21
Avery Quamil Logan '21
Christopher Lehigh '23
+Bradley Myer '23
Nathaniel Otey '24
+Alexander Vogelgesang '24

+ *Denotes Chamber Singers*

Lancaster Bible College Women's Chorus

Ms. Elisa Chodan, Director
Luke Ruben '23, Accompanist

Soprano 1

Mariah Banke '21
Abigail Wenger '24
Gabriella Pettis '23

Soprano 2

Laceyann Riggs '23
Reanna Dickerson '23
Sarah Ziegler '23

Alto

Carolina Luciano Burgos '21
Sarah Vogelgesang '23
Laura Aines '2