

Liberty University School *of* Music

presents

Liberty University Chamber Singers

Dr. Wayne Kompelien, *director*

**April 11, 2022
Old Pate Chapel
701 Thomas Road
7:30 PM**

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Program

Hark, I Hear the Harps Eternal		Alice Parker (b. 1925)
Holy, Holy, Holy		Wayne Kompelien (b. 1959)
Festival Sanctus		John Leavitt (b. 1956)
	Alex Thompson Harmon, <i>conductor</i>	
Sanctus: London		Ola Gjeilo (b. 1978)
Sleep		Eric Whitacre (b. 1970)
Go, Lovely Rose		Eric Whitacre (b. 1970)
	Nick Martinez, <i>tenor</i> Sydney Wenger, <i>soprano</i>	
In the Garden		hymn by C. Austin Miles
	Sarah Bromke Emma Wolfe Abigail Wilson	
Praise Ye from <i>Attila</i>		Giuseppe Verdi (1813-1901) <i>arr.</i> Ovid Young
	Canaan McDaniel Cole Hoeness	
His Eye is On the Sparrow		Civilla Martin/Charles Gabriel
	Sydney Wenger Sarai Burgos	
Veni		René Clausen (b. 1953)
	Lauryn Wallentine, <i>soprano</i> Christie Massey, <i>mezzo-soprano</i>	
All My Trials		Norman Luboff (1917-1987)
	Lainey Johnson, <i>soprano</i>	

Shut de do

arr. Mark Hayes
(b. 1953)

Kayla Suter, *soprano*
Cole Hoeness, *baritone*

Witness

Jack Halloran
(1916-1997)

Luke Taylor, *bass*

Ride On, King Jesus

Howard Helvey
(b. 1968)

A Parting Blessing

John Leavitt
(b. 1956)

- PROGRAM NOTES -

Hark, I Hear the Harps Eternal

This exciting hymn arrangement by Alice Parker features a wonderful interplay between the voice parts and highlights both the men and the women in different verses. An echo effect is prevalent and the robust Hallelujah is characterized by rhythmic syncopation.

*Hark I Hear the harps eternal ringing on the farther shore
As I near those swollen waters with their deep and solemn
roar
Hallelujah, Hallelujah, Hallelujah praise the lamb
Hallelujah, Hallelujah, Glory to the great I am
And my soul though stained with sorrow, fading as the light
of day
Passes swiftly o'er those waters to the city far away
Hallelujah, Hallelujah, Hallelujah praise the lamb
Hallelujah, Hallelujah, glory to the great I am*

*Souls have crossed before me saintly to that land of perfect
rest
And I hear them singing faintly in the mansions of the blest
Hallelujah, Hallelujah, Hallelujah praise the lamb
Hallelujah, Hallelujah glory to the great I am
Hallelujah, Hallelujah, Hallelujah praise the lamb
Hallelujah, Hallelujah glory to the great I am!*

Holy, Holy, Holy

This arrangement of "Holy, Holy, Holy" was written shortly after I took my faculty position here at Liberty in 1986. It was an example of infiltrating jazz element chords with traditional harmony that my choral arranging class was working on at the time. This has always been one of my favorite hymns, and the theme of tonight's concert centers on the holiness of God.

*Holy, Holy, Holy, Lord God almighty. Early in the morning our song shall rise to thee.
Holy, Holy, Holy, merciful and mighty. God in three persons, blessed trinity.
Holy, Holy, Holy, All the saints adore Thee, casting down their golden crowns around the glassy sea.
Cherubim and seraphim, falling down before Thee. Which wert and art and evermore shall be.
Holy, Holy, Holy, Lord God Almighty. All Thy works shall praise Thy name in earth and sky and sea.
Holy, Holy, Holy, merciful and mighty. God in three persons, Blessed Trinity.*

Festival Sanctus

This is a fabulously exciting rhythmic version of the Sanctus with piano accompaniment. The phrasing and momentum is enhanced by a well thought out rehearsal plan and execution. This piece was written for the 1988 International Choral Symposium at the University of Missouri at Kansas City. It establishes a wonderful musical theme that is enhanced by very rhythmic motives and meter changes. The syncopation provides a jubilant attitude to the text and builds to an exciting climax.

*Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of thy glory.
Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.*

- PROGRAM NOTES -

Sanctus: London

This wonderful piece was composed while the composer was sitting at a cheap plastic keyboard while he was studying music at the Royal College of Music in London. Because the keyboard had a good string sound the composition took on this sustaining and moving texture. He has been composing on that keyboard ever since. This piece gives one the impression we are entering something that is already in progress. The progression moves forward in a sustaining manner and has sudden and surprising changes in tonal center. The choir needs to be fully engaged to breathe control to sing this piece successfully. This work is atmospheric and intense, featuring contrasts of ethereal melody lines supported by stately, rich harmonies. It is unified by a repeated, modulated motif in the "Hosanna" section. The piece is very difficult and demands great attention to line and sustenance of sound. The texture and part writing make intonation a premium.

*Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of thy glory.
Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.*

Sleep

This is certainly one of Eric Whitacre's successes in text painting, giving an enhancement to an already impressive poem. Originally Whitacre wanted to set the poetry of Robert Frost, but because of legal problems with the estate's rights to the poetry, it became problematic to the point that the piece was never able to be written. Finally Charles Silvestri took on the task of writing a poem for this piece. Whitacre was elated to have the concept reborn with this new poetry. The poem has Robert Frost influences, which was important to Whitacre. The fusion of this poetry and music is at the focalpoint of Whitacre's work.

*The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon
Upon my pillow safe in bed
A thousand pictures fill my head
I cannot sleep, my mind's a-flight
And yet my limbs seem made of lead*

*If there are noises
In the night
A frightening shadow
Flickering light
As I surrender unto sleep
Where clouds of dream
Give second sight*

*What dreams may come both dark and deep
On flying wings and soaring leap
As I surrender unto sleep (Dark and Deep)
As I surrender unto sleep (Dark and Deep)
As I surrender unto sleep*

*Sleep
Sleep
Sleep
Sleep
Sleep (Sleep)*

- PROGRAM NOTES -

Go, Lovely Rose

This beautiful poem written by Edmund Waller (1606-1687) is well known for the setting written by Roger Quilter, a wonderful early twentieth century English composer. Whitacre's compositional style brings out the nuances of color through the beautiful message the rose is to present to a lovely young lady. It was composed for a collegiate choir at UNLV and has become a popular piece to perform for advanced choirs. This is the final piece of *The Three Flower Songs* published in 2002.

*Go, lovely rose
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.
Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.*

*Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.
Then die! That she
The common fate of all things rare
May read in thee;
How small a part of time they share,
That are so wondrous sweet and fair!*

In the Garden

Charles Austin Miles USA 1868-1946. Born at Lakehurst, NJ, he attended the Philadelphia College of Pharmacy and the University of PA. He became a pharmacist. He married Bertha H Haagen, and they had two sons: Charles and Russell. In 1892 he abandoned his pharmacy career and began writing gospel songs. At first he furnished compositions to the Hall-Mack Publishing Company, but soon became editor and manager, where he worked for 37 years. He felt he was serving God better in the gospel song writing business, than as a pharmacist.

This text was written in 1912. By his own account (as given in George Sanville's *Forty Gospel Hymn Stories*), he saw a vivid dream after reading John 20, and was then inspired to write this hymn about the first encounter between Mary Magdalene and her risen Lord.

Praise Ye from Attila

This beautiful duet was made known through the artistry of Robert Hale and Dean Wilder, two Christian opera singers that recorded and toured the United States with wonderful sacred music selections. This tune taken from the early Verdi opera, *Attila*. It is written in the early *Bel Canto* style and is formed through a dialogue between the tenor and the baritone.

His Eye is On the Sparrow

This wonderful hymn was written in 1905. His Eye is on the Sparrow in Luke 12:4-7, Jesus told His followers not to fear those who can harm them because God is ultimately in control. God cares greatly about His followers when they experience pain and suffering. This hymn has been arranged and sung in so many different styles, from gospel to country and recorded by artist like Whitney Houston, Gladys Knight, Stevie Wonder, Michael Jackson, and Sandy Patti.

- PROGRAM NOTES -

Veni

Veni, Sancte Spiritus, known as the Golden Sequence, is the sequence for the Mass for Pentecost. It is commonly regarded as one of the greatest masterpieces of sacred Latin poetry ever written. Its beauty and depth have been praised by many. The hymn has been attributed to three different authors, King Robert II the Pious of France (970-1031), Pope Innocent III (1161-1216), and Stephen Langton (d 1228), Archbishop of Canterbury, of which the last is most likely the author.

VENI, Sancte Spiritus, et emitte caelitus lucis tuae radium.

COME, Holy Ghost, send down those beams, which sweetly flow in silent streams from Thy bright throne above.

Veni, pater pauperum, veni, dator munerum veni, lumen cordium.

O come, Thou Father of the poor; O come, Thou source of all our store, come, fill our hearts with love.

Consolator optime, dulcis hospes animae, dulce refrigerium.

O Thou, of comforters the best, O Thou, the soul's delightful guest, the pilgrim's sweet relief.

In labore requies, in aestu temperies in fletu solatium.

Rest art Thou in our toil, most sweet refreshment in the noonday heat; and solace in our grief.

O lux beatissima, reple cordis intima tuorum fidelium.

O blessed Light of life Thou art; fill with Thy light the inmost heart of those who hope in Thee.

Sine tuo numine, nihil est in homine, nihil est innoxium.

Without Thy Godhead nothing can, have any price or worth in man, nothing can harmless be.

Lava quod est sordidum, riga quod est aridum, sana quod est saucium.

Lord, wash our sinful stains away, refresh from heaven our barren clay, our wounds and bruises heal.

Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.

To Thy sweet yoke our stiff necks bow, warm with Thy fire our hearts of snow, our wandering feet recall.

Da tuis fidelibus, in te confidentibus, sacrum septenarium.

Grant to Thy faithful, dearest Lord, whose only hope is Thy sure word, the sevenfold gifts of grace.

Da virtutis meritum, da salutis exitum, da perenne gaudium,

Grant us in life Thy grace that we, in peace may Amen, Alleluia. die and ever be, in joy before Thy face. Amen. Alleluia.

- PROGRAM NOTES -

All My Trials

This is one of Norman Luboff's most beloved choral arrangements. It explores the widest range in dynamic contrast and beautiful harmonic colors. Impeccable intonation and perfect unity of tone make this piece very effective in the representation of the text.

Shut de do

This one of the choir's favorite numbers. We have made a few adjustments and have given it a Caribbean feel. The rhythmic precision is vital to a well delivered performance. When we take this piece on tour, it is always a big hit in any venue that we sing in.

Shut de do keep out de devil; Shut de do keep de devil in the night. Shut de do keep out de devil; everythings agonna be alright.

When I was a baby child good and bad was just a game. Many years and many trials proved to me they 're not the same.

Shut de do keep out de devil; Shut de do keep de devil in the night. Shut de do keep out de devil; everythings agonna be alright.

Satan is an evil charmer, hungry for a soul to hurt: and without your holy armor he will eat you for dessert. Shut de do keep out de devil; Shut de do keep de devil in the night. Shut de do keep out de devil; everythings agonna be alright.

I said hey, hey, hey, shut de do. You better shut it. Say a prayer he won't be back no more.

My mama used to sing this song. Papa used to sing it too. Jesus called and took them home. And so I sing this song for you.

You better shut de do keep out de devil; Shut de do keep de devil in the night. Shut de do keep out de devil; everythings agonna be alright.

Witness

Jack Halloran studied music at Northwestern and ended up in the Los Angeles area, where he was active in choral music for radio, television and films. He was the choral director and arranger on The Dean Martin Show and created his own choir, The Jack Halloran Singers. "Witness" was published in 1986, and immediately became a hit across the country. It is one of the most widely performed arrangements among collegiate and advanced high school choirs.

*Who'll be a witness for my Lord?
O, I'll be a witness for my Lord.
There was a man of the Pharisees,
His name was Nicodemus and he didn't believe.
The same came to Christ by night,
Wanted to be taught out of human sight.
Nicodemus was a man who desired to know
How a man can be born when he is old.
Christ told Nicodemus as a friend,
"Man you must be born again.
(He said) Marvel not, man, if you want to be wise,
Repent, believe, and be baptized,"
Then you'll be a witness for my Lord.
You'll be a witness for my Lord.
You'll be a witness for my Lord,
Soul is a witness for my Lord.*

*You read about Samson, from his birth
He was the strongest man that ever lived on earth.
Way back yonder in ancient times
He killed ten thousand of the Philistines.
Then old Samson went a-wand'rin' about.
Samson's strength was never found out.
'Til his wife sat upon his knee.
She said, "Tell me where your strength lies, if you please!"
Well, old Samson's wife she talk so fair
Samson said, "Cut off a my hair! Cut it off!
Shave my head just as clean as your hand,
and my strength will come like a natural man,"
Samson was a witness for my Lord.
Soul is a witness for my Lord.
There's another witness for my Lord!*

- PROGRAM NOTES -

Ride On, King Jesus

This piece has long been one of the staple numbers of the Chamber Singers. Dr. Jerry Falwell Sr. loved this piece and it was featured on the Old Time Gospel Hour many years ago. The arrangement demands a perfect blend in the soprano section as they carry the predominant melodic theme. The verses are carried by the men and the piece culminates with an exciting moving section as we see Jesus “riding on.”

Ride on, King Jesus. No man can a hinder me.

He is King of Kings. He is Lord of Lords. Jesus Christ, the First and Last; no man a-works like Him.

Ride on, King Jesus. No man can a hinder me.

King Jesus rides a milk white horse; no man a-works like Him. The river of Jordan He did cross; no man a-works like Him. King Jesus rides in the middle of the air; no man a-works like Him; He calls the saints from everywhere; no man a-works like Him.

O Ride on, King Jesus. No man can a hinder me.

A Parting Blessing

This is also known as the Old Irish Blessing. John Leavitt writes that this piece can be done *a cappella* or with a piano accompaniment. This old hymn was actually written for St. Patrick’s Day in the Irish Catholic Church. The words are based on an Irish poem of the 6 or 7th century that has traditionally been attributed to Dallán Forgaill. The best-known English version, with some minor variations, was translated in 1905 by Mary Elizabeth Byrne in 1905, then made into verse by Eleanor Hull and published in 1912.

*May the road rise to meet you, may the wind be always at your back. May the sun shine warm upon your face.
May the rain fall soft upon your fields and until we meet again, may God hold you in the palm of His hand. Amen.*



Liberty University Chamber Singers

The Liberty University Chamber Singers have been recognized as one of the premier collegiate choral ensembles in the state of Virginia. In 1989 they performed at the Virginia MENC Convention and received the highest acclaim. They have frequently participated in choral festivals and have continually demonstrated the highest quality in choral ensemble performance.

The Chamber Singers is a highly select group of singers, most of them pursuing degrees in vocal performance, music education or choral music concentrations. Many of the group's members have competed individually in the Virginia and Mid-Atlantic Regional NATS (National Association of Teachers of Singing) and have represented themselves well; some have won and placed.

Specializing in advanced choral literature and performing diverse styles of music, the Chamber Singers offer audiences a wonderful program with something that everyone will enjoy. Each year the Chamber Singers enjoy the spring tour of ministry and cultivating the talents that God has given them.

Back Row:

Evan Trowbridge, Jareth Marlow, Nick Martinez, Ethan Haglund, Luke Taylor, Cole Hoeness, Dr. Wayne Kompelien, Harrison Reed, Kolby Kendrick, Jared Shay, Canaan McDaniel, Quentin Johnston, Alex Harmon

Front Row:

Abigail Wilson, Christie Massey, Elizabeth Handley, Lainey Johnson, Emma Wolfe, Blythe Condon, Sarah Bromke, Sydney Wenger, Haley Kendrick, Sarai Burgos, Maddy Chalkley, Lauren Wallentine, Kayla Suter

- CHAMBER SINGERS -

Soprano	Alto	Tenor	Bass
Lauryn Wallentine	Sarai Burgos	Alex Harmon	Cole Hoeness
Sarah Bromke	Christy Massey	Canaan McDaniel	Evan Trowbridge
Sydney Wenger	Haley Kendrick	Nick Martinez	Harrison Reed
Emma Wolfe	Maddy Chalkley	Jared Shay	Ethan Haglund
Kayla Sutter	Elizabeth Handley	Quentin Johnson	Kolby Kendrick
Lainey Johnson		Jareth Marlow	Luke Taylor
Blyth Condon			
Abigail Wilson			



Dr. Wayne Kompelien
Bass-baritone

Wayne Kompelien received his Doctor of Musical arts degree in vocal performance from the University of Kansas in 1987. While there he was featured in numerous opera and oratorio productions. His portrayal of Olin Blicht in Carlyle Floyd's, *Susannah*, received national acclaim as the production won second place in the National Collegiate opera competition. He also placed twice in the Metropolitan Opera National Council Auditions in Kansas City.

Dr. Kompelien moved to Lynchburg, VA, in 1986 when he took a faculty position at Liberty University. He founded an active opera program at Liberty University in 1989.

He has been producing operas ever since, including Gilbert and Sullivan comedic classics and great tragedies like *Pagliacci*. The two previous year's productions was Aaron Copland's beautiful opera, *The Tender Land*, and the delightful Gilbert and Sullivan classic, *The Pirates of Penzance*. This year's production was *Così fan tutte*, and was performed by many of these students in January.

Dr. Kompelien remains an active performer, singing numerous occasions with Opera Roanoke and Opera on the James. Schaunard in *La Bohème*, Sparafucile in *Rigoletto*, Zeta in *The Merry Widow*, and Il Commendatore in *Don Giovanni* are among his many notable roles. He has also been featured in many oratorio performances with many organizations. His performances in Haydn's *Creation*, Handel's *Messiah*, Verdi's *Requiem*, and Fauré's *Requiem* received high acclaim. Dr. Kompelien has presented in recital Schumann's masterpiece, *Dichterliebe*, and Schubert's *Winterreise*, showing his ability to perform the most delicate and expressive music. In December of 2017 he was the featured bass soloist with South Korea's finest choir, The Incheon Chorale, in a highly acclaimed performance of *Messiah*. He recently performance the role of Il Commendatore in *Don Giovanni* and the bass soloist with Roanoke Symphony's production of *The Creation*.

Dr. Kompelien has been directing the Chamber Singers since 1988 and has also served as the Virginia Chapter's President of *The National Association of Teachers of Singing*, an organization of which he has been a member since 1987.

Liberty University School of Music Upcoming Events

*LU Symphony Orchestra	Center for Music and the Worship Arts Concert Hall Tuesday, April 12, 7:30pm
*Concert Choir & University Chorale	Center for Music and the Worship Arts Concert Hall Thursday, April 14, 7:30pm
*Wind Symphony	Center for Music and the Worship Arts Concert Hall Tuesday, April 19, 7:30pm
Jazz in the Park	Falling Creek Park 1257 County Farm Rd., Bedford, VA 24523 Saturday, April 23, 5pm
Piano Showcase	Center for Music and the Worship Arts Concert Hall Sunday, April 24, 7:30pm

***Ticketed Event. Tickets can be purchased at www.liberty.edu/tickets.**

**We would like to thank the
Liberty University Administration for
their faithful support of the School of Music.**

Dr. Jerry Prevo, President
Dr. Scott Hicks, Provost and Chief Academic Officer
Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

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