

UNCSA

UNCSA CANTATA SINGERS

Apr. 30 at 2 p.m.

CRAWFORD HALL

UNCSA Cantata Singers

James Allbritten

CONDUCTOR

Heather Schenck

ACCOMPANIST

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Saxton Rose

SCHOOL OF MUSIC, DEAN

UNCSA CANTATA SINGERS: THE ROMANTICS

Jubilate Deo, Op. 18 (1899) Samuel Coleridge-Taylor
(1875-1912)

Warum ist das Licht gegeben dem Müseligen?, Johannes Brahms
Op. 74, No. 1 (1877) (1833-1897)

Warum ist das Licht gegeben dem Mühseligen?
Lasset uns unser Herz samt den Händen aufheben.
Siehe wir preisen selig, die erduldet haben.
Chorale: Mit Fried und Freud ich fahr' dahin

from Vsénoshchnoye bdéniye (All-Night Vigil), Sergei Rachmaninoff
Op. 37 (1915) (1873-1943)

Blagosloven yesi, Gospodi

Jack Sargeant, tenor

Cantique de Jean Racine, Op. 11 (1865) Gabriel Faure
(1845-1924)

UNCSA CANTATA SINGERS: THE ROMANTICS

By the Lone Sea Shore (1901) Samuel Coleridge-Taylor

from Sieben Lieder, Op. 62 (1873-74) Johannes Brahms

Rosmarin
Von altern Liebesliedern

from V Přírodě, Op. 63 (Songs of Nature) (1882) Antonin Dvořák
(1841-1904)

Napadly písně v duši mou
Žitné pole

Trois Chansons de Charles D'Orléans, L.99, Claude Debussy
(1898 and 1908) (1862-1918)

Dieu! Qu'il la fait bon regarder!
Quant j'ai ouy le tabourin
Yver, vous n'estes qu'un villain

Evie Afflerbach, mezzo-soprano

UNCSA CANTATA SINGERS: THE ROMANTICS

Music Director: **James Allbritten**

Accompanist: **Heather Schenck**

Manager: **Caleb Horner**

Soprano

Regan Almond
Alicia Bivona
Bentley Dorics
Anne Everhart
Frida Garcia
Jillian Griffey
Karen Mason
Caitlin Maurer
Ashae McCarroll
Gabrielle Meinke
Ruby Moore
Della Pierce
Claire Schuyler
Kya Stein

Tenor

Quinn Albinus
Crayton Helms
Caleb Horner
Tommy Johnston
Joshua Jones
Quy Mai
Alfie Ong
Jackson Ray
Jack Sargeant
Onyx Velez

Alto

Evie Afflerbach
Adeline Beavers
Lani Basich
Spencer Des Chenes
Jillian Griffey
Olivia Grocott
Anika Gupta
Racqella Marrs
Sarah McDowell
Melody Wheeler

Bass

Barrett Bailey
William Brickhouse
Wyatt Johnston
Alex Nunley
Marcel Pietrus
Evan Smith
Sterling Tilley
Ethan Wood

UNCSA CANTATA SINGERS: THE ROMANTICS

TEXT AND TRANSLATIONS

Jubilate Deo

O be joyful in the Lord, all ye lands:
serve the Lord with gladness, and come before his presence with a song.
Be ye sure that the Lord he is God:
it is he that hath made us, and not we ourselves;
we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving,
and into his courts with praise;
be thankful unto him and speak good of his Name.
For the Lord is gracious, his mercy is everlasting,
and his truth endureth from generation to generation.

Glory be to the Father and to the Son and to the Holy Ghost;
as it was and ever shall be: world without end. Amen.
(Text: Psalm 100)

Warum ist das Licht gegeben

I. Warum ist das Licht gegeben dem Mühseligen

Warum? Warum ist das Licht gegeben
dem Mühseligen,
und das Leben den betrübten Herzen?
Warum?
Die des Todes warten und kommt nicht,

und grüben ihn wohl aus dem
Verborgenen;
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen. Warum?
Und dem Manne, deß Weg verborgen
ist,
und Gott vor ihm den selben bedeckt.
Warum?
(Text: Job 3:20-23)

Why? Why is light given to him that
is in misery,
and life unto the bitter in soul? Why?
For those who long for death, but it
comes not;
and dig for it more than for hidden
treasure;
which rejoice exceedingly, and are
glad,
when they can find the grave. Why?
Why is light given to a man whose
way is hid,
and whom God hath hedged in.
Why?

II. Lasset uns unser Herz

Lasset uns unser Herz
samt den Händen aufheben
zu Gott im Himmel.
(Text: Lamentations 3:41)

II. Lasset uns unser Herz

Let us lift up our heart
with our hands
unto God in the heavens.

UNCSA CANTATA SINGERS: THE ROMANTICS

III. Siehe, wir preisen selig

Siehe, wir preisen selig,
die erduldet haben.
Die Geduld Hiob habt ihr gehört,
und das Ende des Herrn habt ihr
gesehen;
en der Herr ist barmherzig,
und ein Erbarmer.
(Text: James 5:11)

IV. Chorale: Mit Fried und Freud ich fahr dahin

Mit Fried und Freud ich fahr dahin,
in Gottes Willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheissen hat:
der Tod ist mir Schlaf worden.
(Text: Martin Luther (1483-1546))

Blagosloven yesi, Gospodi

Blagosloven esi, Gospodi, nauchi mya
opravdaniem Tvoim.

Angelskiy sobor udivisya,
zrya Tebe v mertvykh vmenivshasya,
smertnyuyu zhe, Spase, krepost
razorivsha,
i s Soboyu Adama vozdvigsha
i ot ada fsya svobodsha.

Blagosloven esi, Gospodi, nauchi mya
opravdaniem Tvoim.

“Pochto mira s milostivnymi slezami,
o uchenitsy, rastvoryayete?”
blistayaisya vo grobe Angel, mironosit-
sam veshchashe:
“Vidite vy grob, i urazumeite:
Spas bo vozkrese ot groba.”

Blagosloven esi, Gospodi, nauchi mya
opravdaniem Tvoim.

III. Siehe, wir preisen selig

Behold, we count them happy
which endure.
Ye have heard of the patience of Job,
and have seen the end of the Lord;

that the Lord is very pitiful,
and of tender mercy.

IV. Chorale: Mit Fried und Freud ich fahr dahin

With peace and joy I travel to that
place,
according to God's will;
my heart and soul are comforted,
gently and quietly.
As God has promised me,
death has become sleep to me.

Blagosloven yesi, Gospodi

Blessed art thou o Lord; teach me thy
statutes.

The angelic host was filled with awe,
when it saw Thee among the dead,
By destroying the power of death, O
Savior,
Thou didst raise Adam,
And save all men from hell.

Blessed art thou o Lord; teach me thy
statutes.

“Why do you mingle myrrh with your
tears of compassion.
O ye women disciples?”
cried the radiant Angel in the tomb
to the myrrhbearers.
“Behold the tomb and understand:
The Savior is risen from the dead.”

Blessed art thou o Lord; teach me thy
statutes.

UNCSA CANTATA SINGERS: THE ROMANTICS

Mironositsy zheny, s miry prishedshyya
ko grobu Tvoyemu, Spase, rydakhu.
Angel zhe k nim reche, glagolya:
"Chto s mertvymi zhivago
pomyshlyayete?
Yako Bog bo voskrese ot groba!"

Slava Otsu, i Synu, i Svyatomu Dukhu.

Poklonimsya Otsu, i Yego Synovi, i
Svyatomu Dukhu,
Svyatei Troitse vo yedinom sushchestve,
s Serafimy zovushche:
"Svyat, svyat, svyat esi Gospodi!"
I nyne, i prisno, i vo veki vekov. Amin.

Zhiznodavtsa rozhdshi,
grekha, Devo, Adama izbavila yesi.
Radost zhe Yeve v pechali mesto podala
yesi:

padshiya zhe ot zhizni, k sei napravi,
iz Tebe voplotiviyisya Bog i chelovek.

Alliluya. Slava Tebe, Bozhe!
(Text: from the Russian Orthodox Liturgy)

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le
silence:
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de Ta grâce
puissante;
Que tout l'enfer fuie au son de Ta voix;
Dissipe le sommeil d'une âme languis-
sante
Qui la conduit à l'oubli de Tes lois!

The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
"Why do you number the living among
the dead?
Since He is God, He is risen from the
tomb!"

Glory to the Father, the Son and the Holy
Spirit.

We worship the father, His Son, and the
Holy Spirit.
the Holy Trinity, one is essence.
We cry with the Seraphim:
"Holy, Holy, Holy art Thou, O Lord!"
Both now and ever, and unto ages of
ages. Amen.

Since Thou didst give birth to the Giver
of Life, O Virgin,
Thou didst deliver Adam from his sin.
Thou gavest joy to Eve instead of
sadness,

The God-man who was born of Thee,
Has restored to life those who had fallen
from it.

Alleluia. Glory to Thee, O God!

Cantique de Jean Racine

Word of the Highest, our only hope,
Eternal day of earth and the heavens,
We break the silence of the peaceful
night;

Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful
grace,
That all hell may flee at the sound of your
voice;
Banish the slumber of a weary soul,
That brings it to forget your laws!

UNCSA CANTATA SINGERS: THE ROMANTICS

Ô Christ! sois favorable à ce peuple
fidèle,
Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à Ta gloire
immortelle,
Et de Tes dons qu'il retourne comblé.
(Text: Jean Racine (1639-1699))

O Christ, look with favour upon your
faithful people
Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your gifts.

By the Lone Sea Shore

By the lone sea shore,
Mournfully beat the waves,
Mournfully evermore,
The wild wind sobs and raves.

A sadness
And a sense of deep unrest
Brood on the clouds
And on the waters' breast.

But lo! the white sea mew careering,
Float indolently by,
And lo! a snowy sail appearing
Gleams fair against the sky.

The sadness
And the loneliness depart,
And nature smiles
With sympathy of hear
(Text: Charles Mackay)

Rosmarin

Es wollt die Jungfrau früh aufstehn,
Wollt in des Vaters Garten gehn,
Rot Röslein wollt sie brechen ab,
Davon wollt sie sich machen,
Ein Kränzelein wohl schön.

Es sollt ihr Hochzeitskränzelein sein:
"Dem feinen Knab, dem Knaben mein,
Ihr Röslein rot, ich brech euch ab,
Davon will ich mir winden,
Ein Kränzelein so schön."

Rosmarin

A maiden wished to arise early,
Wished to go into her father's garden,
She wished to pick red roses,
From which she wished to make herself
A lovely wreath.

It was to be her bridal wreath:
"For the fine lad, for my lad,
You red roses, I pick you,
From you I wish to twine
A wreath so lovely."

UNCSA CANTATA SINGERS: THE ROMANTICS

Sie ging im Grünen her und hin,
Statt Röslein fand sie Rosmarin:
"So bist du, mein Getreuer hin!
Kein Röslein ist zu finden,
Kein Kränzelein so schön."

She walked to and fro in the greenery,
Instead of roses she found rosemary:
"So you, my faithful one, are lost!
No rose is to be found,
no wreath so lovely."

Sie ging im Garten her und hin,
Statt Röslein brach sie Rosmarin:
"Das nimm du, mein Getreuer, hin!
Lieg bei dir unter Linden,
Mein Totenkränzelein schön."
(Text: from the German folk collection
"Des Knaben Wunderhorn")

She walked to and fro in the garden,
Instead of roses she picked rosemary:
"My faithful one, I offer you this!
I shall rest by you under the linden trees,
In my lovely burial wreath."

Von altern Liebesliedern

Spazieren wollt ich reiten,
Der Liebsten vor die Tür,
Sie blickt nach mir von weitem,
Und sprach mit großer Freud':
"Seht dort meins Herzens Zier,
Wie trabt er her zu mir.
Trab Rößlein trab,
Trab für und für."

Von altern Liebesliedern

I wanted to go a-riding,
To arrive before the door of my beloved,
She is looking for me from afar,
And says with great joy:
"See yonder the ornament of my heart,
How he is trotting toward me.
Trot, dear horse, trot,
Trot on and on."

Den Zaum, den ließ ich schiessen,
Und sprengte hin zu ihr,
Ich tät sie freundlich grüssen,
Und sprach mit Worten süß:
"Mein Schatz, mein höchste Zier,
Was macht ihr vor der Tür?
Trab Rößlein trab,
Trab her zu ihr."

The rein, I let it free,
And shot off to her,
I greeted her in a friendly manner,
And spoke with sweet words:
"My treasure, my greatest ornament,
What are you doing in front of the door?
Trot, dear horse, trot,
Trot over to her."

Vom Rößlein mein ich sprange,
Und band es an die Tür,
Tät freundlich sie umfängen,
Die Zeit ward uns nicht lang,
In Garten gingen wir
Mit liebender Begier;
Trab Rößlein trab,
Trab leis herfür.

I sprang from the horse of mine,
And tied it to the door,
Joyfully I embraced her,
Time did not hang heavy on our hands,
We walked in the garden
With loving desire;
Trot, dear horse, trot,
Trot softly forth.

Wir setzten uns da nieder
Wohl in das grüne Gras,
Und sangen hin und wieder

We sat down there
In the green grass,
And sang, every now and then,

UNCSA CANTATA SINGERS: THE ROMANTICS

Die alten Liebeslieder,
Bis uns die Äuglein naß,
Von weg'n der Kläffer Haß.
Trab Rößlein trab,
Trab, trab fürbaß.
(Text: from the German folk collection
"Des Knaben Wunderhorn")

Napadly písňě

Napadly písňě v duši mou,
nezavolány, znenadáni,
jako když rosy napadá
po stéblokadeřavé stráni.

Kol se to mihá perlami,
i cítím dech tak mladý, zdravý,
že nevím, zda jsou radost má,
či plác mé duše usedavý.

Však rosu luna zrodila,
a není písňím v duši stáni:
tekou co slast a slza má,
a den se chystá ku svítání.
(Text: Vítězslav Hálek (1835-1874))

Žitné pole

Žitné pole, žitné pole,
jak to zraje veese!
Každý klásek muzikantem,
klasů jak když nastele.

Hedbávným to šatem šustí,
větřík v skočnou zadupe,
slunce objímá a líbá,
je nto v stéblu zalupe.

Za motýlkem včelka šeptem,
zda kdo v chrpě nevězí,
a ten cvrček posměváček
s křepeličkou pod mezí.

Žitné pole, žitné pole,
jak to zraje veese,

The old love songs,
Until our eyes were wet with tears,
Because of the hatred of the yappers
Trot, dear horse, trot,
Trot, trot on your way.

Napadly písňě

Songs fell into my soul,
unsummoned, suddenly,
like dew appears
on a hill covered with kale stalks.

Pearls flicker about,
I feel so young, healthy,
that I don't know if it's my joy,
or the cry of my forlorn soul.

But the moon begat the dew,
and the songs don't stay in my soul:
they flow with happiness and tears,
and day prepares for dawn.

Žitné pole

Rye field, rye field,
how merrily it ripens!
Every blade is a musician,
as if they had been strewn everywhere.

Rustling a satin robe,
readied the wind for dancing,
The sun hugs and kisses,
and folds the blades of rye.

After the butterfly whispers the bee,
when someone touches the cornflower,
and the mocking cricket
under the ridge is chirping.

Rye field, rye field,
how merrily it ripens!

UNCSA CANTATA SINGERS: THE ROMANTICS

a má mysl jako v tanci,
jak když písni nastele.
(Text: Vítězslav Hálek (1835-1874))

Dieu! qu'il la fait bon regarder!

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle laisser?
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer,

Ne scay dame, ne damoiselle
Qui soit en tous biens parfaits telle!
C'est un songe d'y penser.
Dieu! qu'il la fait bon regarder!

Quant j'ai ouy le tabourin

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may,
En mon lit n'en ay fait affray
Ne levé mon chef du coissin;

En disant: il est trop matin,
Ung peu je me rendormiray,
Quant j'ai ouy le tabourin
Sonner pour s'en aller au may.

Jeunes gens partent leur butin;
De Nonchaloir m'acointeray,
A lui je m'abutineray;
Trouvé l'ay plus prochain voisin,
Quant j'ai ouy le tabourin!

Yver, vous n'estes qu'un villain

Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil,
En tesmoing de May et d'Avril

Every blade is a musician,
as if they had been strewn everywhere.

Dieu! qu'il la fait bon regarder!

Lord! how good to look on her,
The good and fair and gracious lady;
For the high qualities within her,
All are eager to praise her.
Who could ever tire of her?
Her beauty always increases.

Lord! how good to look on her,
The good and fair and gracious lady!
The ocean knows of no woman in any
quarter,

Married or single, who is as perfect
As she in every way.
You would never dream of such a thing;
Lord! how good to look on her!

Quant j'ai ouy le tabourin

When I heard the tambourine
Summoning us to go maying,
I neither leapt from my bed
Nor lifted my head from the pillow.

And I said: it is too early.
I shall sleep a little longer:
When I heard the tambourine
Summoning us to go maying.

Let the young divide their spoils,
I shall be happy to remain indifferent
And share my spoils with him –
For he was my nearest neighbour,
When I heard the tambourine!

Yver, vous n'estes qu'un villain

Winter, you are nothing but a villain;
Summer is pleasant and kind,
As May and April can testify,

UNCSA CANTATA SINGERS: THE ROMANTICS

Qui l'accompaignent soir et main.
Esté revest champs, bois et fleurs,

De sa livrée de verdure
Et de maintes autres couleurs,

Par l'ordonnance de Nature.
Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil;
On vous deust banir en éxil.
Sans point flater, je parle plain:
Yver, vous n'estes qu'un villain.
(Text: Charles, Duke of Orléans
(1394-1465))

Accompanying it each eve and morn.
Summer clothes fields, woods and
flowers

With his verdant livery,
And many other colors too,

As nature commands.
But you, Winter, are too full of
Snow, wind, rain and hail;
You ought to be exiled.
Without flattering, I speak plainly:
Winter, you are nothing but a villain.

BIOGRAPHY

JAMES ALLBRITTEN

James Allbritten has enjoyed being a part of the University of North Carolina School of the Arts (UNCSA) since coming to North Carolina. He has served as the music director of the school's Cantata Singers and Symphony Orchestra, and he was the founding artistic director of the A.J. Fletcher Opera Institute.

In 2014, he became the general director of Piedmont Opera, where he currently serves as artistic director. He returned to the classroom during the pandemic and is enjoying leading the Cantata Singers once again. His work for the Piedmont Opera has received considerable critical acclaim. Of PO's "Madama Butterfly," Opera Lively said, "Jamie Allbritten does understand it, and his conducting, if we need to define it by one word, is elegant." The New York Wagner Society had this to say of his "Flying Dutchman:" "The joy of the afternoon was Allbritten's finely modulated conducting, which brought out the varying moods of the score." Of the company's "Un ballo in maschera," Opera News said, "The musical excellence for the entire evening was the work of the conductor, James Allbritten...His tempos were well chosen, attacks were precise, and coordination and balance with the singers was exemplary."

Allbritten trained at Indiana University under Jan Harrington, Robert Porco and Thomas Dunn. He was fortunate to have worked with some of the greatest names in opera, including Boris Goldovsky, Brian Balkwill, James Lucas, Nicola Rossi-Lemeni, Virginia Zeani, Giorgio Tozzi and Margaret Harshaw. Allbritten also serves on the faculty of Opera Theatre of the Rockies' Vocal Arts Festival. He has led performances for Opera Theater of the Rockies, Opera Carolina, the Carolina Chamber Symphony, the Mozart Club of Winston Salem and the Winston-Salem Symphony.

UNCSA MANIFESTO

We Believe

ARTISTS enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART EDUCATION** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **ARTISTIC TRAINING** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

ART ORGANIZATIONS improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC SCHOOL OF THE ARTS nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.



THE SCHOOL OF MUSIC

The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than 150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.

DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or **336-770-1427**

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THE ASSOCIATES

The Associates, UNCSA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.

UNCSA

School of Filmmaking Presents: M.F.A. Films 2023

May. 5 at 2 p.m.

ACE MAIN THEATRE

The School of Filmmaking presents its first-ever screening of films created by students of its graduate programs in the 2022-23 school year.

School of Filmmaking Fourth-Year Films

May. 5 at 4 p.m. and 8 p.m.

ACE MAIN THEATRE

A screening of undergraduate thesis films created by student crews who follow industry standards to create a professional-level film production. These films are the culmination of the students' four years of study and the official start of their professional careers. UNCSA funds all thesis films, providing equipment and a cash budget for each project.