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PORTRAIT
OF THE
SOUL

UNIVERSITY OF MIAMI FROST CHORALE
JO-MICHAEL SCHEIBE, CONDUCTOR

ARIS

Portrait of the Soul

University of Miami Frost Chorale
Jo-Michael Scheibe, conductor

- | | | |
|---|---|------|
| 1 | <i>Batter My Heart</i> — Richard Nance (b. 1955) | 4:09 |
| 2 | <i>Prelude</i> — Ola Gjeilo (b. 1978) | 4:11 |
| 3 | <i>I Am Not Yours</i> — Z. Randall Stroepe (b. 1953) | 4:01 |
| 4 | <i>Ubi caritas</i> — René Clausen (b. 1953) | 6:09 |
| 5 | <i>Salve Regina</i> — Tomás Luis de Victoria (1548–1611) | 3:47 |
| 6 | <i>Timor et tremor</i> — Terry Schlenker (b.1957)
Elspeth Stailey, soloist | 2:51 |
| 7 | <i>Magnificat</i> — Wolfram Buchenberg (b. 1962)
Kristin Brown, soloist | 5:24 |
| Selected Movements from
<i>Holocaust Cantata</i> — Donald McCullough (b. 1957) | | |
| 8 | III <i>Song of the Polish Prisoner</i>
Alan Johnson, piano | 2:29 |
| 9 | IX <i>The Striped Ones</i> | 2:26 |
| 10 | XIII <i>Song of Days Now Gone</i>
Gretel Mink, Crystal Simmons, soloists
Alan Johnson, piano • Ross Harbaugh, cello | 4:33 |

- | | | |
|----|--|-------|
| 11 | <i>Anmwe</i> — Sydney Guillaume (b. 1982)
Alexandra Sessler, soloist | 6:32 |
| 12 | <i>Cantico delle creature</i> — Petr Eben (1929–2007) | 5:43 |
| 13 | <i>Musicians Wrestle</i> — Elliot Carter (b. 1908) | 2:50 |
| 14 | <i>Rejoice</i> — Jeffery L. Ames (b. 1969)
Crystal Simmons and Michael Desposito, soloists | 3:22 |
| 15 | <i>The Nine Muses</i> — David Conte (b. 1955)
Gretel Mink, soprano • Pamela Jimenez, mezzo-soprano
Rishi Rane, tenor • Tobin Sparfield, baritone
Zoe Zeniodi & Paul Schwartz, piano
Tina Hung & Wanda Liao, percussion | 15:00 |

Total CD Time: 72:23

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Tracks 8, 9, and 10 were recorded in live concert October 15, 2006 at Gusman Concert Hall, University of Miami, Miami, FL

Tracks 2, 5, 6, 7, 11, 14, and 15 were recorded in live concert March 4, 2007 at Trinity Episcopal Cathedral, Miami, FL

Recording and Mastering Engineer: Paul Griffith, Frost School of Music, University of Miami, Miami, FL

Production Assistant: Korre D. Foster

Program Notes: Korre D. Foster, Beth Gibbs

Cover Design: Meghan Scheibe

Notes on the Composers

RICHARD NANCE has been a member of the music faculty at Pacific Lutheran University since 1992, where he directs the University Chorale, University Singers, and Choral Union, and teaches music education courses. He holds Bachelors and Masters degrees from West Texas State University (now West Texas A&M) and a Doctor of Musical Arts degree from Arizona State University. He is an active member of the American Choral Directors Association for which he has served as the state president for Washington and as the Choral Review Editor of the *Choral Journal*. Dr. Nance also serves as director of music at St. Mary's Episcopal Church of Lakewood, Washington, and is active as a clinician and adjudicator. He was selected by ACDA to write the Raymond W. Brock memorial composition for 2002 and was also commissioned by the Washington Music Educators Association to compose a piece for the 2002 All-State Choir. *Batter My Heart* was commissioned in 2003 by the Coral Gables Congregational Church Chancel Choir in Coral Gables, FL and its director, Dr. Jo-Michael Scheibe.

OLA GJEILO (b. 1978) is a Norwegian composer and pianist living and working in New York City. After having studied in Oslo and London, he completed his Masters degree in composition at The Juilliard School in New York City. He has studied jazz and classical piano and composition since the age of seven and is now focusing on writing music for the screen. The classical music of Ola Gjeilo has been performed and recorded in more than 20 countries in North America, Europe, Asia, and Africa. *Prelude* is inspired by medieval influences and compositional techniques, evident in the drone effect from the altos and basses and fluid melodic contributions of the soprano and tenor.

Z. RANDALL STROOPE is widely known as a conductor, lecturer, and composer, frequently conducting in well-known venues throughout the United States. Dr. Stroope's ensembles have performed at the 1999 ACDA National Convention in Chicago, Illinois, the International Society of Music Education in Pretoria, South Africa in

1998, and the North Central ACDA Regional Convention in 2004 in Sioux Falls, South Dakota. Dr. Stroope studied composition with Cecil Effinger and Normand Lockwood, both students of Nadia Boulanger. He is Director of Choral Studies at Rowan University in Glassboro, New Jersey, where he directs the Concert Choir, Women's and Men's Choruses, and teaches undergraduate and graduate conducting. Stroope's text painting in *I am Not Yours* provides a poignantly beautiful and expressive setting of Sara Teasdale's poetry.

RENÉ CLAUSEN (b. 1953) has served as conductor of The Concordia Choir of Concordia College, Moorhead, Minnesota since 1986. His compositional style is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically demanding compositions for college and professional choirs. He is a regularly commissioned composer and is a frequent guest conductor and composer-in-residence across the nation.

TOMÁS LUIS DE VICTORIA (1548-1611), born in the town of Ávila in the southern part of Old Castile. Ordained a priest in 1575, he spent most of his life working in monasteries in Spain and Italy. Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the most highly regarded composers of sacred music in the late Renaissance, a genre to which he devoted himself exclusively. His works have undergone a revival in the 20th century with numerous recent recordings. Stylistically his music shuns the elaborate counterpoint of many of his contemporaries, preferring simple line and homophonic textures, yet seeking rhythmic variety alongside sometimes intense and surprising contrasts.

TERRY SCHLENKER studied music composition at the University of North Dakota and at the University of Denver's Lamont School of Music, from which he holds a Master of Arts degree in Composition. A composer of many orchestral, piano, and chamber works, Schlenker has focused much of his recent energy on a cappella choral music. His work has been performed at national conventions of Chorus America and the American Choral Directors Association, at the International Festival of GALA

choruses, and at the National Choral Festival. An embryologist by profession, Schlenker co-founded and for twelve years directed one of the most successful human in vitro fertilization laboratories in the world. Several years ago he partially retired in order to focus on composing music.

WOLFRAM BUCHENBERG was born in 1962 in Allgäu, Germany. He studied music and composition at the University for Music and Theatre in Munich where he is now a lecturer. His compositions include works of diverse kinds and styles from solo to orchestral composition to stage music. He has been commissioned to write works for the Munich Broadcasting Orchestra, the Radio Choir of Bavarian Broadcasting, the World Harp Congress in Seattle, the German Working Group for Youth Music, and others. Buchenberg is a frequent lecturer at choral events, conducting, and voice training workshops in the southern part of Germany, Austria, and Northern Italy. The *Magnificat* is mainly homophonic in texture, but the addition of non-chord tones to the harmonic structure creates a decisively modern aura for an otherwise chant-influenced composition.

Composer, arranger, and conductor, **DONALD McCULLOUGH** is the Music Director of The Master Chorale of Washington, a symphonic chorus with a core of professional singers that presents a concert series in The John F. Kennedy Center for the Performing Arts. Maestro McCullough's compositions and arrangements are performed by choirs throughout the United States and Europe. He has led the MCW on two international tours, the latest at the invitation of German and Polish consular officials who invited MCW to be a featured guest chorus during Europe's commemoration of the 60th anniversary of the end of WWII. On this tour, the Master Chorale performed the European premiere of McCullough's poignant and deeply affecting *Holocaust Cantata* in Krakow's St. Katharina Church, the memorial site of the Auschwitz-Birkenau concentration camp. Originally in Polish, all of the songs in the cantata were found in the United Holocaust Museum archives and were written by prisoners who were incarcerated in Nazi camps.

SYDNEY GUILLAUME (b. 1982), originally from Port-au-Prince, Haiti, came to the United States at the age of eleven. In Miami, Florida, he attended the magnet program at Coral Reef Senior High School, where he began his studies in piano. Sydney earned his Bachelors degree in Composition with emphasis in Media Writing and Production at the University of Miami in 2004. Sydney takes great pride in his Haitian roots; his love for his homeland is one of his greatest inspirations. While his compositions are often personal, he also hopes that his music will serve as an ambassador for his country and create an awareness of the beautiful Haitian culture that exists amidst the economic and political turmoil. *Anmwè*, his third choral piece, was a commission for the Young New Yorkers Chorus's first annual composition contest.

PETR EBEN was a leading composer of the Czech Republic. He was born on January 22, 1929 in Zamberk, and spent his youth in the medieval South-Bohemian town of Casky Krumlov. As early as 1955 he took up a teaching post in the History of Music Department at Prague's Charles University. In 1978-79 he was professor of composition at the Royal Northern College of Music in Manchester, England. From 1990 he became professor of composition at the Academy of Performing Arts in Prague and President of the Prague Spring Festival. Prior to his death in October 2007, he was active as a performing artist, and especially as an improviser on piano and organ.

Born in New York City on December 11, 1908, **ELLIOT CARTER** became seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where, for three years, he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter is recognized as one of the prime innovators of twentieth-century music. In 1960, Carter was awarded his first Pulitzer Prize for his visionary contributions to the string quartet genre. Stravinsky considered the orchestral works that soon followed to be "masterpieces." Hailed by Aaron Copland as "one of America's most distinguished creative artists in any field,"

Carter has received two Pulitzer Prizes and commissions from many prestigious organizations. *Musicians Wrestle*, written in 1945, is a five-voice madrigal set to the poetry of Emily Dickinson.

JEFFERY L. AMES (b. 1969), Assistant Director of Choral Activities at Baylor University, holds a Ph.D. in Choral Conducting and Choral Music Education and a Master of Choral Music Education degree from Florida State University and a Bachelor of Music degree, with a double major in Vocal Performance and Piano Accompanying, from James Madison University. Dr. Ames is a popular adjudicator, clinician, accompanist, and composer. As a choral clinician, Dr. Ames conducted the inaugural Florida Male All-State Chorus and has performed internationally in Italy and Costa Rica. As an accompanist, he has performed with well-known choral conductors such as André Thomas, Anton Armstrong, Allen Crowell, Dan Krunnusz, and Bradley Ellingboe. His music has been premiered by the Florida American Choral Directors Association, the Florida Music Educators Association, the Southern Division of ACDA, and in 2005 at the National ACDA Convention in Los Angeles. In 2004, Dr. Ames was the first recipient of the ACDA James Mulholland Choral Music Fellowship.

DAVID CONTE (b. 1955) is currently Professor of Composition and Conductor of the Conservatory Chorus at the San Francisco Conservatory of Music. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland, and Stockton Symphonies, and others. A Fulbright Scholar in Paris with Nadia Boulanger, a Ralph Vaughan Williams Fellow, and an Aspen Music Festival Conducting Fellow, Conte earned his Bachelors degree from Bowling Green State University, where he studied with Ruth Inglefield and Wallace DePue. His Masters and Doctoral degrees are from Cornell University where he studied with Karel Husa, Robert Palmer, Steven Stucky, and Thomas Sokol. His composition *The Nine Muses* was commissioned by the American Choral Directors Association for their National Convention and was premiered in March, 2007 in Miami by the Frost Chorale of the University of Miami under the direction of Dr. Jo-Michael Scheibe.

Texts

Batter My Heart

Batter my heart, three-person'd God; for you
As yet but knock; breathe, shine, and seek to mend;
That I may rise, and stand, o'erthrow me, and bend
Your force, to break, blow, burn, and make me new.
I, like an usurp'd town, to another due,
Labour to admit you, but O, to no end.
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be loved fain,
But am betroth'd unto your enemy;
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

—John Donne (1572–1631)
(Music © Colla Voce Music, Inc.)

Prelude

Rejoice, resound with joy,
O you blessed souls,
Rejoice, resound with joy,
The Great Trinity is revealed
And everywhere adored.

Give glory,
Give It glory,
The Great Triad is adored,
Give It glory.

You, O crown of Virgins,
Grant us peace.
Console our feelings,
From which our hearts sigh.
Alleluia.

—Ola Gjeilo
(Music © Walton Music)

I Am Not Yours

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love -- put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper in a rushing wind.

—Sara Teasdale

Ubi caritas

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus;
Gaudium quod est immensum,
atque probum,
Sæcula per infinita sæculorum.

*Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.*

*Where there is charity and love, God is there.
Likewise, therefore, when we come together
Let us beware, lest we be divided in intention.
Let us cease all quarrels and strife.
And let Christ dwell in the midst of us.*

*Where there is charity and love, God is there.
May we also see, along with the blessed,
The glory of your face, O Christ.
And let there be immeasurable joy
Both now and for evermore.*

—Antiphon for the ceremony of
the Washing of Feet, Holy Thursday Mass

Salve Regina

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae,
a te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.

O clemens, O pia, O dulcis Virgo Maria.

—Traditional Marian Antiphon

*Hail, O Queen, Mother of Mercy;
Our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
Groaning and weeping in this valley of tears.*

*Hasten therefore, our Advocate,
And turn your merciful eyes toward us.
And show us Jesus, the blessed fruit of your womb,
After this exile.*

O merciful, O pious, O sweet Virgin Mary.

Timor et tremor

Timor et tremor venerunt super me,
et caligo cecidit super me:
miserere mei, Domine, miserere mei,
quoniam in te confidit anima mea.
Exaudi, Deus, deprecationem meam,
quia refugium meum es tu et adjutor fortis.
Domine, invocavi te, non confundar.

—Traditional Antiphon

*Fear and trembling have come over me,
And darkness has descended upon me.
Have mercy, Lord,
Because my soul trusts in You.
Hear, O God, my supplication,
Because You are my refuge and my strength;
Lord, I have called on you, let me never be
confounded.*

Magnificat

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari
meo.

Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent
omnes generationes.

*My soul magnifies the Lord.
And my spirit rejoices in God my savior.*

*For he has regarded the lowliness of his servant: for
behold, from this day all generations shall call
me blessed.*

Quia fecit mihi magna qui potens est, et
sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.
Deposuit potentes de sede et exaltavit
humiles.
Esurientes implevit bonis et divites dimisit
inanes,
Suscepit Israel puerum suum recordatus
misericordiae suae,
Sicut locutus est ad patres nostros, Abraham
et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et
in saecula saeculorum, Amen

—Luke 1: 41-65

*For he who is mighty has done great things
for me; and holy is his name.
And he has mercy on those who fear him from
generation to generation.
He has shown strength with his arm; he has
scattered the proud, even the arrogant of heart.
He has deposed the mighty from their thrones,
and exalted the humble.
The hungry he has filled with good things, and the
rich he has sent empty away.
He has come to the aid of his servant Israel,
remembering his promise of mercy.
The promise made to our forefathers, to Abraham
and his children forever.
Glory be to the Father, and to the Son, and to the
Holy Spirit.
As it was in the beginning, is now, and ever shall
be, world without end, Amen.*

Holocaust Cantata: III. Song of the Polish Prisoner (Buchenwald, 1944)

Oh, what are these chains and these handcuffs to us?
Oh, what is this prison to us?
The strength of our spirit will conquer the tortures;
The suffering cannot o'erpower us!

Refrain:

When we are enwrapped in the banner of Poland,
Our strength is a dangerous foe.
We'll not spare our lives, no, we'll not spare our blood
To raise Poland up from her grave!

So many have withered in dark cells for us,
So many have perished for us.
To win or to die, oh, what else have we left?
We'll not let them rule over us!

Refrain

—Tune: J. Kropiński
—Words: K. Wójtowicz

Holocaust Cantata: IX. The Striped Ones

*A female prisoner song originally written in the Pasiak Prison in Warsaw which later
became the women's anthem of Majdanek (1943).*

Their clothes veil the pride that now slumbers inside,
The boats* on their feet murmur sighs.
They're brothers and sisters, they're husbands and wives,
The striped ones, the prisoners marked with stripes.

The watch towers and sentinels, the barbed wire and gates
That cut off the world from their sight,
Cannot quell the hope that so patiently waits
For freedom to find its way inside.

This time is the time when the day lives in night,
When fate's hand knows no tender plight,
Let nothing divide us, let all here unite,
For we are the women marked with stripes.

*boats = wooden shoes

—Tune: Folk Melody
—Words: Z. Karpieńska

Holocaust Cantata: XIII. Song of Days Now Gone (Buchenwald 1943)

Cello, play the sad song,
Song of agony and woe,
Song of bonds that still hold on,
Song of days now gone.
Let these memories gently fly
To their native countryside,
Through our sorrow, pain and tears,
Let the song play on.
Dreams of yore will not return,
Nor the reveries that burned,

Nor the nectar of sweet lips,
Nor these longing eyes!
Cello, play the sad song,
Song of pining, pain and tears,
Song remembering dreams of love
And of days now gone.
Play! Play! Cello, Play!
Song of days now gone.

—Tune: J. Kropiński
—Words: J. Kropiński

Anmwe

Tell me, tell me
What pain is greater
Than a Mother's sorrow
My heart is torn
My soul is aching
Can you tell me why,
Why they killed my child
Hear me cry, hear my scream
We all share this pain
We all bear the scars
We must overcome this loathsome deed
I'll turn this curse around
Through my screams, through my tears
And through my defiant strength
I'll see justice and peace embrace the world

I have tears no more
I know strength no more
I can think no more
I can only speak my pain
Night and day
Evil knows no rest
Haunting our lives
Snatching our youth
Help, Help, O please help
Love is held hostage
In a world of violence

We must not despair
For we'll know life again
In a new day full of hope
Filled with our children.

—Gabriel T. Guillaume

Cantico delle creature (*Canticle of the Creatures/Brother Sun*)

Altissimu, onnipotente bon Signore. Tue so' le
laude, la gloria e l'honore et onne benedictione.

*Most high, all-powerful, all good, Lord! All
praise is yours, all glory, all honor and all
blessing.*

Ad Te solo, Altissimo, se konfano, et nullu homo
ène dignu te mentovare.

*To you alone, Most High, do they belong. No
mortal lips are worthy to pronounce your name.*

Laudato sie, mi' Signore cum tucte le Tue crea-
ture, spetialmente messor lo frate Sole, lo qual è
iorno, et allumini noi per lui.

*All praise be yours, my Lord, through all that
you have made, and first my lord Brother Sun,
who brings the day; and light you give to us
through him.*

Et ellu è bellu e radiante cum grande splendore:
de Te, Altissimo, porta significatione.

*How beautiful is he, how radiant in all his
splendor! Of you, Most High, he bears the
likeness.*

Laudato si', mi Signore, per sora Luna e le stelle:
in celu l'ài formate clarite et pretiose et belle.

*All praise be yours, my Lord, through Sister
Moon and Stars; in the heavens you have made
them, bright and precious and fair.*

Laudato si', mi' Signore, per frate Vento et per
aere et nubilo et sereno et onne tempo, per lo
quale, a le Tue creature d'ài sustentamento.

*All praise be yours, my Lord, through Broth-
ers Wind and Air, and fair and stormy, all
the weather's moods, by which you cherish all
that you have made.*

Laudato si', mi Signore, per sor'Acqua, la quale è
multo utile et humile et pretiosa et casta.

*All praise be yours, my Lord, through Sister
Water, so useful, lowly, precious and pure.*

Laudato si', mi Signore, per frate Focu, per lo
quale ennallumini la nocte: ed ello è bello et
iocundo et robustoso et forte.

*All praise be yours, my Lord, through Brother
Fire, through whom you brighten up the night.
How beautiful is he, how gay! Full of power
and strength.*

Laudato si', mi Signore, per sora nostra matre
Terra, la quale ne sustenta et governa, et pro-
duce diversi fructi con coloriti fior et herba.

*All praise be yours, my Lord, through Sister
Earth, Our mother, who feeds us in her sover-
eignty and produces various fruits with colored
flowers and herbs.*

Laudato si', mi Signore, per quelli che perdonano per lo Tuo amore et sostengono infrmitate et tribulatione. Beati quelli ke 'l sosterranno in pace, ka da Te, Altissimo, sirano incoronati.

Laudato s' mi Signore, per sora nostra Morte corporale, da la quale nullu homo vivente pò skappare: guai a quelli ke morrano ne le peccata mortali; beati quelli ke trovarà ne le Tue sanctissime voluntati, ka la morte secunda no 'l farrà male.

Laudate et benedicete mi Signore et rengratiare e serviateli cum grande humilitate.

—St. Francis of Assisi

Musicians Wrestle

Musicians wrestle everywhere --
All day -- among the crowded air
I hear the silver strife --
And -- walking -- long before the morn --
Such transport breaks upon the town
I think it that "New Life"!

Some -- say -- it is "the Spheres" -- at play!
Some say that bright Majority
Of vanished Dames -- and Men!
Some -- think it service in the place
Where we -- with late -- celestial face --
Please God -- shall Ascertain!

All praise be yours, my Lord, through those who grant pardon for love of you; through those who endure sickness and trial. Happy are those who endure in peace. By you, Most High, they will be crowned.

All praise be yours, my Lord through Sister Death, from whose embrace no mortal can escape. Woe to those who die in mortal sin! Happy are those She finds doing your will! The second death can do no harm to them.

Praise and bless my Lord, and give him thanks, and serve him with great humility.

If is not Bird -- it has no nest --
Nor "Band" -- in brass and scarlet -- drest --
Nor Tamborin -- nor Man --
It is not Hymn from pulpit read --
The "Morning Stars" the Treble led
On Time's first Afternoon!

—Emily Dickinson

Rejoice!

O clap your hands, all ye people.
Shout unto God with a voice of triumph!
For the battle has just begun;
But the victory is already won!
Raise up a song and sing out His praises.
Rejoice!
Sing praises to the Lord, our God.
There is power in the name of the Lord.
He will see you through it all.
Just have faith; He will answer your call.
Rejoice and sing out His praises, Rejoice!
Come bless the Lord with all of your heart.
And forever sing His praise.
Enter into His gates with singing and rejoicing.
And into His courts with praise.
O magnify the Lord with me.
And let us exalt His name together.
We are His people and the sheep of his pasture.
Be thankful unto Him and bless His name.

—Composite text from The Bible

The Nine Muses

We Sing the Muses

I. Music

For the sake of all that sings
Bring we mighty, glorious things:
Things of marvel, things of splendor
Things no mortal finds an end for.

II. Dance

For the sake of all that dances
Will we gracious motion, glances
Fervent, hearts on fire,
All that lifts the body higher.

III. History

For the sake of all that marches
Onward, forward, through the arches
Of historical conditions,
Make we light of prohibitions.

IV. Astronomy and Astrology

For the sake of heavenly cycles,
Planets coursing under Michael's
Brilliant, shining solar power,
Say we: "Look, it is the hour."

V. Tragedy

For the sake of tragic tales
That deepen, feelingly, travail's
Strong hold on human minds,
Write we forthwith much that binds.

VI. Sacred Poetry

Bound to virtue, bound to truth,
Bound to beauty, yea, forsooth,
For the sake of all that honors,
Yield we up the Sacred.

VII. Comedy

Dawn pours out Her holy light
Upon mankind in its plight
As we lighten mankind's load,
For the sake of humor bold.

VIII. Epic Poetry

Epic grandeur is the lot
We take upon our shoulders, not
By dint, merely, of fashion,
But imbued with daring passion.

IX. Lyric Poetry

For it is the courage-filled
Who shall bring man's power, killed
By theory, killed by lace,
Into lyric beauty's forms, now filled with grace.

— John Stirling Walker

FROST CHORALE of the University of Miami

Jo-Michael Scheibe, conductor

Robert Gower, accompanist • Paul Schwartz, accompanist

Ryan Holder, Chorale Graduate Assistant (2004-05)

Matt Tresler, Chorale Graduate Assistant (2006-07)

Jaclyn Ainsworth	Yudith Diaz	Pamela Jimenez	Natalia Ramos
Jeffrey M. Alban	Coreen Duffy	Gary Keating	Rishi Rane
Jessica Allen	Anja Eifert	Matthew Kiedrowski	Dexter Robison
Gina Baéz	Timothy Ekhlassi	Turner Kirk	Kevin Rose
James Bass	Brian Ewald	Bonnie Lander	Gretchen Roth
Allison Bisco	Tara Ezell	Timothy Larrowe	Jaime Scherrer
Kristin Brown	John Fairbanks	Doug Larsen	Julia Schwartz
Michael Bonassar	Jamie Faye	Emily Lau	Christian Schwebler
Paige Borden	Matthew Ferrell	Diana Le	Alexandra Sessler
Corey Bubb	Eric Firestone	Michael Luebke	Cassandra Siegel
Jose Carbia	Sarah Fisher	Claire Lux	Jodi Silver
Bruce Cable	Sebastian Fite	Michael Martinez	Crystal Simmons
Tatiana Calas	Korre D. Foster	Stephanie Martinez	J.C. Smith
Connie Campbell	Stephanie Fravel	Katrina Mena	Tobin Sparfeld
Noah Cantor	Natalie Gelman	Gretel Mink	Sam Spears
Cheng-pu Chang	Cristian Grases	William Morrissey	Elsbeth Stailey
Nakki Choi	Jack Gravina	Sam Nulton	Matthew Tresler
Hsiao-Chien Chou	Sydney Guillaume	Catherine O'Donnell	Richard Uhler
Ryan Cooke	Suzanne Hatcher	Kimberly Ogonosky	Maria Valdes
Lara Cottrill	Christopher Haygood	Khrista Orantes	Jacqueline Vinson
Kyle Crossland	Julia Heard	Sarah Pachter	Kennedy Wakia
Vincent Davies	Bryon Henderson	Brian Partridge	Matthew Wetmore
Chelsea Davis	Christina Hjelm	Adela Peeva	Travis Whitlock
Jesus De Hoyos	Ryan Holder	Irene Pla	Joy Wilson
Mike Desposito	Nancy Houser	Bethany L. Plissey	



JO-MICHAEL SCHEIBE is Professor and Program Director of Choral Studies at the University of Miami where he conducts the Frost Chorale, coordinates the choral program, and teaches undergraduate and graduate conducting. Ensembles under his leadership have sung at state, regional, and national conferences of the American Choral Directors Association and the Music Educators National Conference, as well as at performances with artists such as Luciano Pavarotti, José Carreras, Marvis Martin, Salvatore Licitra, Maria Guleghina and Kenny Loggins. The Frost Chorale has appeared at the 1997 ACDA National Convention in San Diego, the 2003 ACDA National Convention in New York City, and the 2007 ACDA National Convention in Miami.

Dr. Scheibe is widely recognized for his work with contemporary choral literature, new music commissions and young composers, and he edits for publication a choral series distributed internationally by various publishers. His ensembles have previously recorded for the Albany, Cane, Naxos, and ANS record labels.

Dr. Scheibe serves as Music and Artistic Director of the Master Chorale of South Florida, which he founded after the demise of the Florida Philharmonic Orchestra. He also founded the Long Beach Master Chorale and the Los Angeles-based semi professional Abend Kammer Chor ensemble. Dr. Scheibe has prepared choruses for Sir Colin Davis and the London Symphony Orchestra, Michael Tilson Thomas, Jahja Ling, Edoardo Müller, Franz Welser-Möst, James Judd, Max Valdez, Thomas Sanderling and Alain Lombard. Dr. Scheibe was also the Director of Music Ministries at Coral Gables Congregational Church, conducting the Chancel Choir and Vocal Ensemble.

Dr. Scheibe received his BA and MA degrees from California State, Long Beach, and his DMA from the University of Southern California. Before coming to the University of Miami, he was Director of Choral Studies at Northern Arizona University in Flagstaff, Arizona. Dr. Scheibe is an active member of the American Choral Directors Association, and previously served as Western Division President and National Repertoire and Standards Chairperson. He is a member of Chorus America, The International Federation of Choral Music and several other professional and education organizations. He is in frequent international demand as a clinician, conductor and adjudicator.

Dr. Scheibe has been appointed Chair of Choral Music at the University of Southern California, a post he will assume in the 2008/2009 academic year.

Phillip and Patricia Frost School of Music
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Shelton G. Berg, Dean

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