


# Wisconsin CHAMBER CHOIR

*Robert Gehrenbeck, Artistic Director*

## Out of Darkness: Light

Reawakening the light inside us through music.



Mark Brampton Smith, Collaborative Piano and Organ  
Saturday, December 18, 2021 - 7:30 PM CT  
Luther Memorial Church  
Madison, Wisconsin

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# *O Radiant Dawn*

James Macmillan (b. 1959)

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O radiant dawn,  
Splendour of eternal light,  
Sun of justice,  
Come shine on those who dwell in darkness  
And the shadow of death.

Isaiah had prophesied,  
“The people who walked in darkness have seen a great light;  
upon them who dwelt in the land of gloom a light has shone.”

## *Eternal Light*

Leo Sowerby (1895-1968)

Text: Alcuin (735-804)

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Eternal light,  
Shine into our hearts.  
Eternal goodness,  
Deliver us from evil.  
Eternal power,  
Be our support.  
Eternal wisdom,  
Scatter the darkness of our ignorance.  
Eternal pity,  
Have mercy upon us,  
Through Jesus Christ our Lord.  
Amen.

# *Abendlied (Evening Song)*

Josef Gabriel Rheinberger (1839-1901)

Text: Luke 24:29

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Bleib bei uns,  
denn es will Abend werden,  
und der Tag hat sich geneiget.

Stay with us,  
for evening will come,  
and the day has drawn to a close.



# *Svēte tikhī (Gladsome Light)*

Victor Kalinnikov (1870-1927)

Text: Office of Vespers - Psalm 140, 141

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Svēte tikhiy,  
sviātīya slavi  
Bezsmértnagō,  
Otŕsa Nebesnagō,  
Svētagō, blazhennagō,  
Īisuse Khriste!  
Prishedshe na  
zapad solnnŕsa,  
viděvshe svēt vechernī,  
poyem Otŕsà,  
Sŕna, i Svētago Dukha, Bóga.  
Dostóni Esi vo  
vsę vremenà  
pět byti glásy  
prepodovnŕmi,  
Sŕne Bózhī,  
zhivot" daę:  
Témze mír tia slávit.

O gladsome light  
of the holy glory  
of the immortal one,  
Heavenly father,  
Holy and blessed,  
Jesus Christ!  
Now that we have come  
to the setting of the sun,  
and behold evening light,  
We praise God Father,  
Son and Holy Spirit, God.  
You are worthy  
at every moment  
To be praised in hymns  
by reverent voices  
Son of God,  
Giver of Life,  
All the world glorifies you.



# *Bogoróditse Dévo* *(Rejoice, O Virgin)*

Sergei Rachmaninoff

Text: Luke 1:42

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Bogoróditse Dévo, ráduisya,  
Blagodátnaya Mariye,  
Gospód s tobóyu.

God-bearing virgin, rejoice,  
Blessed Mary,  
God is with you.

Blagoslovyéna ty v zhenákh,  
i blagoslovyén plod chryéva tvoyevó,  
yáko Spása rodilá yesí dush náshikh.

Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the savior of our souls.



## *Unser lieben Frauen Traum*

*(The Dream of our Lady)*

*(Opus 134, No. 4)*

Max Reger (1873-1916)

Text: Anonymous poem (1602)

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Und unser lieben Frauen  
der traumet ihr ein Traum,  
wie unter ihrem Herzen  
gewachsen wär ein Baum.

And to our dear Lady  
appeared a dream,  
as if under her heart  
a tree sprang up.

Und wie der Baum ein Schatten  
gäb wohl über alle Land;  
Herr Jesus Christ der Heiland  
also ist er genannt.

And how the tree cast a shadow  
over all the lands:  
Lord Jesus Christ, the Savior,  
he is the tree.

Herr Jesus Christ der Heiland  
Ist unser Heil und Trost,  
mit seiner bittern Marter  
hat er uns all erlöst.

Lord Jesus Christ, the Savior  
is our salvation and comfort,  
with his bitter martyrdom  
he has redeemed us all.

# *Nachtlied (Night Song)*

## *(Opus 138, No. 3)*

Max Reger

Text: Petrus Herbert (died 1591)

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Die Nacht ist kommen,  
drin wir ruhen sollen;  
Gott walts, zu Frommen  
nach seim Wohlgefallen,  
daß wir uns legen  
in seim Gleit und Segen,  
der Ruh zu pflegen.

Treib, Herr, von uns fern  
die unreinen Geister,  
Halt die Nachtwach gern,  
sei selbst unser Schutzherr,  
Schirm beid Leib und Seel  
unter deinen Flügel,  
send uns dein Engel!

Laß uns einschlafen  
mit guten Gedanken,  
frölich aufwachen,  
und von dir nicht wanken;  
laß uns mit Züchten  
unser Tun und Dichten  
zu deinem Preis richten!

The night has come  
in which we shall rest.  
God reigns over the faithful,  
according to his pleasure,  
that we may place ourselves  
in his company and blessing,  
cultivating rest and peace.

Lord, banish from us  
the impure spirits,  
keep the night watch,  
be our protector.  
Shield both body and soul  
under your wings;  
send us your angel!

Let us lay down to sleep  
with good thoughts,  
joyfully awaken,  
and not waver from you.  
Let us properly direct  
our words and deeds  
to your praise!





# *Do Not Go Gentle into That Good Night*

Dylan Thomas (1914-1953)

Jeffrey Harkins, reader

## *Alleluia*

Wayne Oquin (b. 1977)

Commissioned for the Wisconsin Chamber Choir

Revised 2021

Emily Bilhorn, soprano

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Alleluia!

# Intermission



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# *Introit and Kyrie from Requiem (Opus 9)*

Maurice Durufle (1902-1986)

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## **I. Introit**

Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.

Eternal rest  
give to them, Lord,  
and let perpetual light shine on them.

Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem;  
exaudi orationem meam,  
ad te omnis caro veniet.

A hymn to you, God in Zion,  
and a vow will be paid to you in Jerusalem;  
Hear my prayer,  
All flesh will come before you.

## **II. Kyrie**

Kyrie eleison,  
Christe eleison.  
Kyrie eleison.

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

# *from The Gospel of John and The First Letter of John*

1st-2nd Century C.E.

Emily Bilhorn and Katy Schweitz, readers

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In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. [John 1:1-4] The Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth. [John 1:14]

For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life. Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him. [John 3:16-17]

This is the message we have heard from him and proclaim to you, that God is light and in him there is no darkness at all. If we say that we have fellowship with him while we are walking in darkness, we lie and do not do what is true; but if we walk in the light as he himself is in the light, we have fellowship with one another. [1 John 1:5-7]

I am writing you a new commandment that is true in him and in you, because the darkness is passing away and the true light is already shining. Whoever says, "I am in the light," while hating a brother or sister, is still in the darkness. Whoever loves a brother or sister lives in the light, and in such a person there is no cause for stumbling. [1 John 2:8-10]

## *The Word Was God*

Rosephanye Powell (b. 1952)

Text: John 1: 1-3

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In the beginning was the Word,  
and the Word was with God.

The same was in the beginning with God.  
All things were made that have been made.

Nothing was made he has not made.



# *John 3:16*

B.E. Boykin (b. 1989)

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For God so loved the world  
that he gave his only begotten son,  
that whosoever believeth in him  
shall not perish but have everlasting life.



## *The Dawn's Awake*

Otto Leland Bohanan (1895-1932)

Andi Becerra, reader

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The Dawn's awake!

A flash of smoldering flame and fire  
Ignites the East. Then, higher, higher,  
O'er all the sky so gray, forlorn,  
The torch of gold is borne.

The Dawn's awake!

The dawn of a thousand dreams and thrills.  
And music singing in the hills  
A pæen of eternal spring  
Voices the new awakening.

The Dawn's awake!

Whispers of pent-up harmonies,  
With the mingled fragrance of the trees;  
Faint snatches of half-forgotten song—  
Fathers! Torn and numb,—  
The boon of light we craved, awaited long,  
Has come, has come!

# *Out of Your Sleep, Arise and Wake!*

Peter Bloesch (b. 1963)

Text: 15th Century from the Selden Manuscript  
Wisconsin Chamber Choir World Premiere 2015

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Out of your sleep arise and wake!  
For God mankind now hath y'take  
All of a maid without any make,  
Of all women she beareth the bell.

And through a maiden fair and wise,  
Now we are made of full great price;  
Now angels kneel to our service,  
And at this time all this befell.

Now we are brighter than the sun;  
Now we in heav'n on high shall won;  
Blessed be God, this game is begun.

Whoever was thrall, now is he free!  
Whoever was small, how great is she!  
Now God shall deem both thee and me  
Unto his bliss, if we do well.

Now may we all to heaven wend,  
Now heaven and earth to us they bend;  
He that was foe now is our friend.  
This is no nay that I you tell.



Now blessed Brother grant us grace  
At doomes day to see Thy face,  
And in Thy court to have a place,  
That we may there sing Thee,  
“Nowell!”

# *I Heard the Bells on Christmas Day*

Kile Smith (b. 1956)  
Text: Henry Wadsworth Longfellow (1807-1882)  
James Lynch, glockenspiel  
Megan Wiemann, drum

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I heard the bells on Christmas Day  
Their old, familiar carols play,  
and wild and sweet  
The words repeat  
Of peace on earth, good-will to men!

And thought how, as the day had come,  
The belfries of all Christendom  
Had rolled along  
The unbroken song  
Of peace on earth, good-will to men!

Till ringing, singing on its way,  
The world revolved from night to day,  
A voice, a chime,  
A chant sublime  
Of peace on earth, good-will to men!





Night of peace, night of love,  
all asleep in the outskirts of the town,  
among the stars spreading their light  
announcing the baby Jesus,  
the star of peace shines.



The premiere of this piece is dedicated to  
Altan Hansen, Sherri Hansen's Father.

## Margaret Bonds (1913-1972)

*From The Ballad of the Brown King*

Ann Baltes, soprano

# Jesus that was His name

That was in a lowly manger.

Outside the night was cold

But within that lowly manger,

Behold how warm His love is:

Oh, behold!

Mary had a little baby,  
In the night a bright star shone  
I, so lost, so lost and lonely,  
Nevermore shall be alone.

# *Rise Up, Shepherd, and Follow*

Kile Smith

Text: Adapted from an African American Spiritual

There's a star in the East on Christmas morn. Rise up, shepherd, and follow!  
It will lead to the place where the Savior's was born. Rise up, shepherd, and follow!

If you take good heed to the angels' words, you'll forget your flocks,  
You'll forget your herds. Rise up, shepherd, and follow!

Follow, follow! Leave your sheep and leave your lamb;  
Leave your ewe and leave your ram. Rise up, shepherd, and follow!  
Follow the star of Bethlehem! Rise up, shepherd, and follow!

Oh that star's still shining on Christmas day. Rise O sinner, and follow!  
With an eye of faith you can see its ray. Rise, O sinner, and follow!  
It will light your way through the fields of frost. Rise, O sinner, and follow!  
While it leads to the stable to the shining cross. Rise, O sinner, and follow!

Leave your father, leave your mother, leave your sister, leave your brother!  
Rise, O sinner, and follow! Follow, follow! Rise, O sinner, and follow!  
Follow the star to Bethlehem! Rise up, shepherd, and follow!





# Program Notes

Written by Dr. Robert Gehrenbeck

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Scottish composer **James MacMillan** (b. 1959) is known for his symphonic works, operas, and choral music. His musical influences are varied, including Scottish folk music, Latin American music and poetry, and East European modernist composers such as Lutosławski, Penderecki, and Schnittke.

MacMillan's motet, *O Radiant Dawn*, sets an English translation of the Latin text, *O Oriens*, the fourth of seven "O Antiphons" for Advent. (The WCC performed a complete set of O Antiphons at our last in-person concert in December, 1999). Like many other texts used during Advent, *O Radiant Dawn* draws connections with the prophecies of Isaiah, which is the source of the middle section of MacMillan's motet: "The people who walked in darkness have seen a great light." Isaiah's larger focus on justice for the oppressed is echoed in the antiphon's opening line, "O Radiant Dawn, Splendor of eternal light, sun of justice"—words that reverberate powerfully in MacMillan's stirring music.

Known during his lifetime as the "Dean of American Church Music," **Leo Sowerby** (1895–1968) was organist-choirmaster at St. James Episcopal Cathedral in Chicago for much of his career. His orchestral works were performed by the Chicago Symphony and other leading ensembles, and his cantata, *Canticle of the Sun*, received the Pulitzer Prize in 1946. Even though none of his works are remotely in a jazz idiom, the harmonic style of mid-century swing-era arrangers peeks through in much of Sowerby's choral writing, including his evocative, gorgeously harmonized setting of a medieval prayer, *Eternal Light*.

**Joseph Rheinberger** (1839–1901) spent most of his career in Munich as a pianist, organist, composer and teacher. His students included opera composer Engelbert Humperdinck, German conductor Wilhelm Furtwängler, and American composer/teachers G. W. Chadwick and Horatio Parker.

Rheinberger's output—across all genres—embraced tradition and exquisite craftsmanship. His *Abendlied* fuses the serene style of Renaissance polyphony with Romantic expressivity. Blocks of transparent harmonies alternate with imitative passages in which the individual voices gently nudge each other, creating dissonances that lead to the final resolution of the full-bodied ending.



Choral music occupied a central place in the work of Russian composer **Viktor Kalinnikov** (1870–1927), whose career was centered on Moscow. He taught at the Moscow Synodal School, the leading church music institution in Russia; and, later, at the Moscow Conservatory. *Světě tikhii* (*Gladsome Light*) sets one of the oldest Christian hymns, often known by its original Greek title, *Phos hilaron*. The Church Slavonic version of the hymn forms an important part of vespers portion of the Russian Orthodox All-Night Vigil. Kalinnikov's setting gradually expands from the simple harmonies at the beginning to a sonorous, 8-part texture as it gathers momentum, before returning to the opening music near the end.

*Bogoroditse Dĕvo* (*Rejoice, O Virgin*) by **Sergei Rachmaninoff** (1873–1943) is beloved by choirs and audiences the world over. The text from the Orthodox All-Night Vigil corresponds to the Latin *Ave Maria* and English *Hail Mary*. Although Rachmaninoff is best known for his symphonic and piano works, he was an important choral composer, and his setting of the complete Vigil is arguably the finest ever written. His *Bogoroditse Dĕvo* strikes a perfect balance between serene contemplation and gradually building intensity.

Late-Romantic composer, conductor, and organist **Max Reger** (1873–1916) worked in Munich, Leipzig, and Meiningen. He began work on his Eight Sacred Songs, op. 138 in 1914, during a year of multiple crises: his own health was poor, the princely patron of the Meiningen orchestra died, and World War I began with the assassination of Archduke Ferdinand in Sarajevo. In this oppressive atmosphere, Reger turned to German poetry from the 15th and 16th centuries, and the musical style of J. S. Bach, which informs many of his other works as well. However, the lyrical opening of *Unser lieben Frauen Traum* (*The Dream of our Lady*) belies these influences. The song-like character of this movement has led generations of German choirs to embrace it as a popular Christmas carol, notwithstanding the sudden shift to a stern, chorale-like texture for the third verse. After a particularly pungent dissonance on the words “martyrdom,” the mood of the opening returns for a quiet close. By contrast, Reger's *Nachtlied* (*Night Song*), is akin to a hyper-expressive Bach chorale throughout. Using unexpected tonal shifts and chains of dissonant suspensions, Reger intensely portrays the poem's urgent pleas of peace for troubled souls, while also leaving room for more tender emotions.



Originally from Houston, **Wayne Oquin** (b. 1977) currently resides in New York City, where he is on the faculty of the Juilliard School. With commissions and performances by the Philadelphia Orchestra, the Danish National Symphony, the King's Singers, and other leading ensembles and solo artists, Oquin is equally adept in writing orchestral, chamber, wind ensemble, vocal, and choral music. His style ranges from unrelenting energetic to quietly contemplative, with an unwavering commitment to probing the full potential of the musical material at hand, whether it be on a melodic, harmonic, rhythmic, timbral, or emotional level.

The WCC commissioned and premiered Oquin's *Alleluia* in 2018. He writes:

I love composing for the human voice. It almost always means I will be working with an inspired text. Nothing is more musically meaningful than finding the perfect poem and letting it lead me into worlds of sound. For me, the process of setting a text to music usually involves culling from the countless ways a stanza could be sung, to find the one I feel best captures the essence of the written word. *Alleluia* led me to a new approach. Rather than venture to create one rendering of a multifaceted lyric, I set a single word hundreds of ways, each repetition attempting to portray some new element of this ancient sacred expression. This piece, traveling freely from a melancholy beginning, to a songlike middle, building to an unwavering climax, resolving in quiet surrender, consists of this one all-encompassing word—*Alleluia*—whose meaning evolves and deepens with the music.

Oquin dedicated *Alleluia* to a life-long friend, Herbert Loyd, M.D., who passed away shortly before he began sketching the work. After the initial premiere, he created an arrangement for wind ensemble, called *Song for Silent Voices*, that was premiered by the Marjory Stoneman Douglas High School Wind Symphony in at the Midwest Clinic in Chicago. About this version, Oquin writes: "These brave young musicians, having been through unspeakable tragedy, are an inspiration to all. My hope is that this music somehow merges grief and gratitude: the quite void from a life lost and the thankfulness for times shared." The WCC dedicates tonight's performance of *Alleluia* to all who have lost loved ones during the current pandemic.

French organist, teacher, and composer **Maurice Duruflé** (1902–1986) published only thirteen compositions over the course of his life, but each work is so finely crafted and imaginative that he has attained the status of one of France's most important composers. His 1947 Requiem began life as an organ work based on the Gregorian chants for the Mass for the Dead. The prominent role of the organ is preserved in all three versions of the completed work, for choir and full orchestra, chamber orchestra, or the version the WCC is using tonight, for choir and organ alone. Throughout the Requiem, Duruflé bathes the timeless plainchant melodies in impressionistic hues, while weaving the plainsong through the texture in the manner of Renaissance polyphony. The Introit movement begins the Requiem in a contemplative mood, with an undulating organ accompaniment that seems as if it has already been in motion long before the music actually starts. The movement's lone crescendos are reserved for the words, *et lux perpetua luceat eis*—"may light perpetual shine on them." This atmosphere of gradual revelation continues in the Kyrie movement, which follows the Introit without pause. The chant melody passes effortlessly from voice to voice before being taken up by the organ, in longer note values, in the manner of a cantus-firmus motet. The music gathers momentum in the middle section, a duet between altos and sopranos singing *Christe eleison* ("Christ, have mercy") to music of increasing intensity. The final "Kyrie eleison" segment emerges as the climax of one of the most moving crescendos in all music. The Introit's pleas for perpetual light to shine on the departed are fulfilled in this musical equivalent of the heavens opening, imparting to the world below an entirely new sense of time, eternity, grace, and love.

American composer **Rosephanye Powell** (b. 1962) is one of today's leading choral composers in the African-American tradition. Currently a professor of voice at Auburn University, she is in constant demand as a composer, arranger, lecturer, and clinician. Her spiritual arrangements, original compositions, and works for solo voice have been performed throughout the United States and around the world. *The Word Was God* is an original work by Powell that is built on layered ostinatos, each with its own rhythmic profile, akin to those found in traditional African music. Constructed out of relatively simple materials, the resulting tapestry of sound is an extremely compelling musical setting of the opening verses of the *Gospel of John*.



**B. E. Boykin** (b. 1989), a native of Virginia, currently works as a choral conductor in Atlanta at Spelman College, Agnes Scott College, and the Georgia Institute of Technology. An accomplished pianist, she has performed in competitions in the US and in Europe. Her compositional output includes works for choir and solo voice. *John 3:16* is a transcendent, emotional setting of the famous Gospel verse.

Iowa City-based **Peter Bloesch** (b. 1963) is a multifaceted musician with extensive experience in choral music, holiday pops arranging, and film and television scoring, including musical contributions to TV hits *LA Law* and *Law and Order*. The WCC has performed at least one carol arrangement or original composition by Bloesch on our holiday concerts for the past 7 years and counting, including the world premiere of *Out of your Sleep* in 2015. About this piece, the composer writes,

This piece is a jubilant and dancelike setting of a stirring ancient text, which describes in mystical language how the wonder of Christ's birth should cause us to wake from our "sleep." The vocal lines are quite contrapuntal and seem to "chase" each other throughout the piece. This creates a complex tapestry of movement and energy befitting the proclamation of "Arise and wake!"

Choral works by Philadelphia-based composer **Kile Smith** (b. 1956) have been commissioned and performed by some of the leading American professional choirs and community-based choral ensembles, earning multiple Grammy nominations. *I Heard the Bells on Christmas Day* sets a poem by Henry Wadsworth Longfellow written during the height of the Civil War. Longfellow's son barely survived the war, giving his words a sense of foreboding in the poem's middle stanzas. Smith writes of his original setting of this poem,

The four or five stanzas that have entered hymnals (sometimes in different orders) omit text referring to the South. I also chose not to set them, feeling that the general quote, "There is no peace on earth," gave sufficient voice to the struggle of seeking, wishing, and praying for peace in a world that so often lacks it. The tune is original. The side-step from C major to minor or E-flat or A-flat suggested by the tune [at the words "of peace on earth"] is fleshed out in different ways as voices are added. This made verse four's chromatics somewhat adventurous in its depiction of hate and mocking.



In the final verse, Smith captures the optimistic mood of Longfellow's ultimate affirmation of faith, albeit with a few additional harmonic twists. Throughout the piece, the bells quote fragments of *Angels We Have Heard on High*, ending with "In excelsis Deo."

WCC member **Sherri Hansen** is a published arranger of piano works based on hymns, as well as a psychiatrist working in private practice in Madison. Her arrangement of *Noche anunciada / Noche de paz* ingeniously combines two beloved Spanish-language carols. *Noche anunciada* (*Night long-awaited*) originated as a movement of *Navidad nuestra* (*Our Nativity*) by Argentine composer Ariel Ramírez (1921–2010). The first American edition from 1965 identified the work as a "folk drama based on the rhythms and traditions of Hispanic America." *Noche de paz* (*Night of Peace*) is the Spanish translation of the classic Austrian carol, *Stille Nacht* (*Silent Night*).

American composer, pianist, and teacher **Margaret Bonds** (1913–1972) was born and raised in Chicago. During her high school years, she studied piano and composition with Florence Price and William Dawson, two of the leading lights of the previous generation of African-American composers before Bonds. While a student at Northwestern University in the early 1930s, a time of virulent racism on campus and off, Bonds' first exposure to the poetry of Harlem Renaissance luminary Langston Hughes was a liberating experience, and she would later form a close personal friendship with the poet. In 1933, Bonds became the first black person to perform with the Chicago Symphony Orchestra (as a pianist), and she later studied at the Juilliard School in New York. From 1939 to 1967 she lived in New York, performing as a pianist and chamber musician, and collaborating with other black artists in theatre and dance. Her 1964 orchestral work, *Montgomery Variations* was inspired by the Montgomery bus boycotts and the bombing of the Sixteenth Street Baptist Church in Birmingham. After Hughes' death in 1967, Bonds moved to Los Angeles, where the Los Angeles Philharmonic premiered her *Credo* for chorus and orchestra, with words by W. E. B. DuBois. Bonds' own students included composer Ned Rorem.

Bonds' *Mary Had a Little Baby* is a movement from her 1954 cantata, *Ballad of the Brown King*, with a libretto by Hughes. The Brown King of the title refers to Balthazar, one of the Three Kings of the Christmas story, whose names date



from the 6th century, with the first known description of Balthazar dating from the 8th century, as being “of black complexion, with a heavy beard.” Bonds’ music for the cantata fuses European and African-American musical styles. Originally scored for choir and piano, Bonds later orchestrated the work for a televised performance in 1960.

Kile Smith’s setting of the African-American spiritual, *Rise Up Shepherd, and Follow* is unusual in that it includes a second verse that, apparently, was part of the original spiritual, but has never been included in any published arrangements before his, composed just one year ago. He explains,

The original text of “Rise Up, Shepherd, and Follow”—that is, the first printed version of it—saw the light of day in the January 1891 issue of *Lippincott’s Monthly Magazine*, in the story “Christmas-Gifts,” by Ruth McEnery Stuart (1849–1917). It appeared then in her 1893 collection of short stories, *A Golden Wedding: And Other Tales*, as the unhyphenated “Christmas Gifts,” from where I took the text. This “Rise Up” differs from every hymnal version I’ve found, by the length of the verse, and by a second verse I never saw before, which substitutes the word “sinner” for “shepherd,” and which connects the stable with the cross. It is thought that Stuart probably had collected the song—not inventing it for the story—since it was also included in a 1900 article, “Folk songs of America,” by Clara Eames, suggesting that it was, in fact, an actual spiritual. Giving even more weight to this theory is the publication of text, with the tune we know, in 1902 in *The Southern Workman*, the journal of Hampton University, the private historically Black university in Virginia. The source is unknown, but Hampton published it again in 1909, and in 1927 the composer R. Nathaniel Dett, a professor at Hampton, included it in his edition of spirituals. He also indicated that “a verse has fallen into disuse.”



# Wisconsin CHAMBER CHOIR



## Soprano

Vickie Arneson  
Ann Baltes  
Andi Becerra  
Emily Bilhorn  
Brittany Bloom  
Jeannie Campbell  
Barbara Fischer  
Joana Huibregtse  
Kara Noah  
Linda Palmer  
Caitlin Schmidt  
Annie Stravinski  
Anne Thurber  
Erin Toohey  
Megan Wiemann

## Alto

Charlotte Bahnfleth  
Clare Boulanger  
Katie Fortney  
Natalie Falconer  
Sarah Hallas  
Sherri Hansen  
Sue Reget  
Emilie Schada  
Jenna Schiewer  
Katy Schweitz  
Catherine Stephens  
Elissa Waller  
Rachel Wood

## Tenor

Carl Carlson  
Brien Carney  
James Lynch  
Zachary Mark  
Shawn McCarron  
Dundee McNair  
Paul Schick  
Matthew Walch

## Bass

Mark Anderson  
Steve Boshers  
Robert Brod  
Daniel Cary  
Jeffrey Harkins  
Lincoln Hartford  
Nathaniel Lutes  
Scott McBride  
John Millholland  
Roger Pettersen  
Aaron Rapp  
Bill Rosholt  
Joshua Schmidt  
Gregory Schmidt







**Artistic Director, Robert Gehrenbeck** is Director of Choral Activities at the University of Wisconsin Whitewater, where he conducts the UWW Chamber Singers, Concert Choir, Singing Sirens, and opera and musical theatre productions. He has served as the WCC's Artistic Director since 2008, leading the ensemble in critically acclaimed performances of choral-orchestral masterworks as well as innovative programs featuring familiar and rarely heard a cappella works.

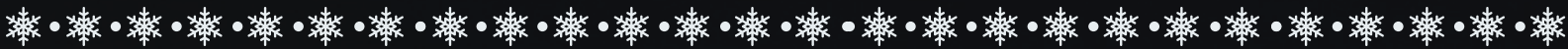
Gehrenbeck's choirs have been invited to perform at state and regional conferences and in Europe, and he has guest conducted honor choir festivals throughout Wisconsin. As a singer, he has appeared with the Robert Shaw Festival Singers, Boston's Cantata Singers, New York State Baroque, and the Bloomington Early Music Festival. He is recognized as an authority on eighteenth-century performance practice, German Romantic choral music, and contemporary music. A committed advocate on behalf of living composers, he has conducted world premieres by Peter Bloesch, Stephen Chatman, Brent Michael Davids, Christian Ellenwood, Wayne Oquin, Judith Shatin, Giles Swayne, and Yehuda Yanay.

Dr. Gehrenbeck earned degrees from Macalester College, Boston University, and Indiana University, with additional studies at the Felix Mendelssohn-Bartholdy Conservatory in Leipzig, Germany. He is a recipient of the Excellence in Teaching Award from UW-Whitewater's College of Arts and Communication, and the Julius Herford dissertation prize from the American Choral Directors Association.



Organist and Collaborative Pianist Mark Brampton Smith holds degrees in Organ Performance from the Eastman School of Music and the University of Michigan. Currently the organist at Grace Episcopal Church, Madison, Mark has served on the music staff of churches in seven states. A prize winner in several national organ competitions, he has given solo concerts in numerous churches and auditoriums, including Madison's Overture Center for the Arts. As a collaborative pianist, Mark has worked with singers, instrumentalists, and ensembles, including the Ann Arbor Cantata Singers, University of Michigan choirs, Colgate University Chorus, and, since 2012, the Wisconsin Chamber Choir.

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