

ਰਵਚਈਗੀਤਾਂ ਏਕੈ ਅਤੇ ਘੋੜੀ



The Chamber Choir of the Choral Society of Durham
Rodney Wynkoop, Conductor

Sunday, October 21, 2012

First Presbyterian Church, Durham, NC

The String Orchestra

VIOLIN I

Eric Pritchard*
Andrew Bonner
Sarah Griffin

VIOLA

Jonathan Bagg*
Suzanne Rouso

CELLO

Fred Raimi*

VIOLIN II

Hsiao-mei Ku*
Katharina Uhde
Matthew Kan

BASS

Robbie Link

*Member of the Ciompi Quartet

The Choral Society Chamber Choir

SOPRANO

Kristen Blackman
Gloria Cabada-Leman
Deirdre Callahan
Victoria Grice
Elizabeth Terry Joyner
Erin Plisco
Nancy Proia
Wendy Sims
Stephanie Westen

ALTO

Elaine Brown
Erica Dunkle
Amanda Huber
Jenn Myers
Kristen Phend
Nancy Sawhill

TENOR

David Dodson
Justin Fries

Wade Henderson
Andy Stewart

BASS

Daniel Brasher
Mark Brown
Thomas Jaynes
Michael Lyle
Gavin MacInnes
James Ray
Lawrence Speakman

About the Composers

A native of southern California, **Paul Leary** earned his bachelor's degree in music composition from the University of Michigan in 1999 and his master's degree in music composition from the Cleveland Institute of Music in 2002. At Duke University, he earned a second master's degree in 2007 and a Ph.D. in December 2011. He is now Faculty Fellow in Music at Colby College in Waterville, Maine, where he teaches composition, music history, music theory, and electronic music. His choral music has been performed widely, and his electronic music has been featured at over 30 concerts and festivals over the last few years, including the Society for Electro-Acoustical Music in the United States, the Florida State New Music Festival, and Electronic Music Midwest. Paul says, "I would like to thank my dissertation committee, Stephen Jaffe, Scott Lindroth, Kerry McCarthy, Philip Rupprecht, and Lawrence Grossberg for all their support of my dissertation work in 2011. Thank you to all those volunteering time, heart, and energy for this performance. Thank you to Alexander Bonus for putting up with recording sessions of your cornetto for the electronic samples. And finally, a huge thank you to Rodney Wynkoop for your encouragement of my choral works over the years; it has been a pleasure and honor to have your support."

Born to a musical family in Denton, Texas, **Bill Robinson** started piano lessons at age 3 and violin at 10. After a move to Massachusetts, he started composing while a student at Phillips Academy Andover and spent a year at Eastman School of Music. He earned a Bachelor of Music in composition at North Texas State University (now the University of North Texas). After the Rainbow Gathering in the North Carolina mountains in 1987, Bill moved to the Charlotte area. He came to Raleigh in 2001 to study physics at North Carolina State University, where he earned a B.S. in 2004 and a Ph.D. in 2010 and is now a lecturer on the physics faculty. He has constructed a novel plasma confinement experiment, and is involved with yoga, Hinduism, Dances of Universal Peace, and mystical practices of many kinds. Unable to perform on violin because of arthritis, he is limited to synthesis and submitting scores to other musicians. He has worked closely with violinist Eric Pritchard, of the Ciompi Quartet, since 2006 and gives annual concerts of his own music. Bill has produced nine CDs and video DVDs independently and written and recorded his "Autobillography." His website at billrobinsonmusic.com has all his scores and recordings, which include works for a wide variety of forces, including orchestra, chorus, strings, winds, brass, and keyboards.

The Chamber Choir of the Choral Society of Durham

Rodney Wynkoop, *Conductor*

4:00 p.m., Sunday, October 21, 2012

First Presbyterian Church, Durham, North Carolina

*Please turn off cell phones, pagers, and electronic chimes, including those on watches.
Unauthorized photography or recording during the performance is not permitted.*

Mantra Cantata..... Bill Robinson

for chorus, soloists, string orchestra, and piano

1. Om Jaya Jagadish Hare
2. Sri Ram Jai Ram Jai Jai Ram
3. Hanuman Chalisa

Kristen Blackman, *soprano* Erica Dunkle, *alto*
Wade Henderson, *tenor* Lawrence Speakman, *bass*
Randall Love, *piano*

Intermission

Against My Love..... Paul Leary

for chorus and strings

Erica Dunkle, *alto* Wade Henderson, *tenor*

Cries of Revelation..... Paul Leary

for soprano and tenor soloists, chorus, horn, piano, string orchestra, and six-channel electronics

Elizabeth Terry Joyner, *soprano* Wade Henderson, *tenor*
Randall Love, *piano* Rachel Niketopoulos, *horn*

Rodney Wynkoop is Director of University Choral Music and Director of Chapel Music at Duke University, where he is Professor of the Practice of Music. He regularly conducts the Duke University Chorale, the Duke Chapel Choir, the Choral Society of Durham, and the Vocal Arts Ensemble of Durham and teaches choral conducting at Duke. Having received his bachelor's degree in music from Yale University, Dr. Wynkoop studied with Robert Fountain at Yale and at the University of Wisconsin. He received master's degrees in choral conducting from Yale and Wisconsin and his doctorate from the Yale School of Music.

The Choral Society Chamber Choir consists of singers selected by audition from the Choral Society of Durham. In addition to having roles in many Choral Society concerts, the Chamber Choir presents its own concerts. It has appeared with the Mallarmé Chamber Players and the Chamber Orchestra of the Triangle, at the North Carolina Bach Festival and Hinshaw Music's annual Celebration, and in concert series at Fearington Village, Ravenscroft School, St. Stephen's Episcopal Church, and Judea Reform Congregation. The Chamber Choir has presented several joint concerts with the Duke Chorale and its Chamber Choir.

Program Notes

Mantra Cantata (world premiere)

I started chanting mantras in about 1971, just before my first attempts at composition. This powerful practice is central to my spiritual life, and inspires much of my music, both instrumental and vocal. For some time I had intended to write a large work based on my experiences with personal chanting, as well as sankirtan (congregational chanting), but wanted to wait until I had experience and opportunities for possible performance. In addition to the arrangement for chorus, string orchestra, and piano heard today, *Mantra Cantata* exists in versions for chorus and orchestra and for chorus and piano quintet.

The first movement, *Om Jaya Jagadish Hare*, uses the text to the *Universal Aarti*, written in the 1870s by Pandit Shardha Ram Phillauri in Punjab, India. In Hinduism, *aarti* is a short ceremony in reverence to a deity or guru with a sung prayer and lighted lamps of clarified butter. The second movement uses the simple mantra *Sri Ram Jai Ram Jai Jai Ram*, which means “Honored (or Radiant) Rama, Victorious Rama.” The third movement is a setting of the *Hanuman Chalisa*, a poem by Tulsidas in forty verses in praise of Hanuman, the monkey (*vanara*) devotee of Sri Rama. This is in the Avadhi dialect of Hindi.

— Bill Robinson

Against My Love

Between 1592 and 1598, Shakespeare wrote 154 sonnets dedicated to “W. H.,” whose identity remains a mystery. Two favored possibilities are William Herbert, Earl of Pembroke, dedicatee

of Shakespeare’s First Folio (1623), and Henry Wriothesley, Earl of Southampton. Of the 154 sonnets, 126 are addressed to a young man and the remainder to a woman known to modern readers as the “dark lady.” I set Sonnet 63 with particular interest in its themes of dissonance, decay, expansive time, aging, and death. This sonnet laments the inevitable decay of physical beauty, but such beauty attains immortality in the “black lines” of the poem, and hopefully, in this musical setting as well.

— Paul Leary

Cries of Revelation (world premiere)

Cries of Revelation is scored for SATB chorus, soloists, string orchestra, horn, and six-channel electronics and is one of three dissertation compositions I wrote in 2011. The work is framed around two apocalyptic texts. The first is The Book of Revelation of St. John the Divine, from the Christian Bible. The second text is from 19th-century Scottish Christian mystic Margaret MacDonald, who wrote Christian visionary texts, reminiscent of the visions of Hildegard of Bingen. McDonald’s text offers multi-layered thematic material and imagery with which to shape this musical work as a contemporary statement of relevance. I set her text in contrast with passages from the Book of Revelation, which occupy the first half of the piece. The Revelation text prepares the listener with vivid imagery of the second coming, concluding with verses that call for preparation for the end times.

— Paul Leary

Presented in part by ENCOUNTERS: with the Music of Our Time and the Duke University Department of Music



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Cover artwork by Dan Ruccia and the Duke University Department of Music; program edited and produced by Susan Dakin.

For information on the Choral Society of Durham, please visit www.choral-society.org.

Texts & Translations

Bill Robinson

Mantra Cantata

1. Om Jaya Jagadish Hare

*Om jaya Jagadish hare
Bhakta jano ke sankata
Dāsa jano ke sankata
Kśana men dūra kare*

*Jo dhyāve phala pāve
Dukha bina se mana kā
Sukha sampati ghara āve
Kasta mite tana kā*

*Mātā pitā tuma mere
Śarana gahūm main kiski
Tuma bina aura na dūjā
śā karūn main jiski*

*Tuma pūrana Paramātmā
Tuma Antarayāmi
Pāra Brahma Parameshwara
Tuma saba ke swāmi*

*Tuma karunā ke sāgara
Tuma pālana kartā
Mai mūrakh khalakhāmi
Mai sevaka tuma swāmi
Kripā karo Bhartā*

*Tuma ho eka agochara
Saba ke prānapati
Kisa vidhi milūn dayāmaya
Tuma ko main kumati*

*Dīna bandhu dukha harata
Thākura tuma mere
Apane hāth uthao
Apani sharani lagāo
Dwāra padā hūn tere*

*Vishaya vikāra mitāvo
Pāpa haro Devā
Shradhā bhakti badhāo
Santana ki sevā*

Glory to the Lord of the Universe;
all your devotees' troubles,
all the troubles of the poor,
you banish in an instant.

He who meditates on you reaps the fruits
of a mind without sorrow;
joy and prosperity enter his home,
and pain leaves his body.

You are my Mother and Father;
in whom else can I take refuge?
I accept no other than you,
of whom I accept everything.

You are complete and the Supreme Self,
you are the Indweller in every being,
the Supreme Soul of all creation,
you are the Lord of all.

You are an ocean of mercy,
you are the sustainer;
I am an ignorant sinner,
I am your servant, and you are my Master;
grant me your grace, O Lord.

You are beyond perception,
yet present in all living things.
Grant me a glimpse of you,
O Abode of Compassion.

Friend of the downtrodden, reliever of sorrow,
you are my protector.
Lift up your hand,
offer me refuge at your feet;
I am standing at your door.

Destroy my earthly desires,
remove my sins,
increase my faith and devotion,
that I may serve you.

2. Sri Ram Jai Ram Jai Jai Ram

Sri Ram Jai Ram Jai Jai Ram

Honored Rama, victorious Rama.

3. Hanuman Chalisa

*Shrīguru charana saroja raja
nija manu mukuru sudhāri
baranaum raghubara bimala jasu
jo dāyaku phala chāri*

*Buddhihīna tanu jānike
sumiraun pavanakumāra
bala buddhi bidyā dehu mohīn
harahu kalesa bikāra*

1. *Jaya hanumāna gyāna guna sāgara
jaya kapīsa tihun loka ujāgara*
2. *Rāma dūta atulita bala dhāmā
anjanīputra pavanasuta nāmā*
3. *Mahābīra bikrama bajarangī
kumati nivāra sumati ke sangī*
4. *Kanchana barana birāja subesā
kānana kundala kunchita kesā*
5. *Hātha bajra au dhvajā birājai
kāndhe mūnja janeū sājai*
6. *Sankara suvana kesarīnandana
teja pratāpa mahā jaga bandana*
7. *Vidyāvāna gunī ati chātura
rāma kāja karibe ko ātura*
8. *Prabhu charitra sunibe ko rasiyā
rāma lakhana sītā mana basiyā*
9. *Sūkshma rūpa dhari siyahin dikhāvā
bikata rūpa dhari lanka jarāvā*
10. *Bhīma rūpa dhari asura sanhāre
rāmachandra ke kāja sanvāre*
11. *Lāya sajīvana lakhana jiyāye
shrīraghubīra harashi ura lāye*
12. *Raghupati kīnhī bahuta badā-ī
tuma mama priya bharatahi sama bhā-ī*
13. *Sahasa badana tumharo jasa gāvain
asa kahi shrīpati kantha lagāvain*
14. *Sanakādika brahmādi munīsā
nārada sārada sahita ahīsā*
15. *Jama kubera digapāla jahān te
kabi kobida kahi sake kahān te*
16. *Tuma upakāra sugrīvahin kīnhā
rāma milāya rāja pada dīnhā*

Having polished the mirror of my mind
with the dust of my Guru's Lotus feet,
I profess the pure glory of the best of the Raghu dynasty,
giver of the four fruits of life.

Knowing myself to be ignorant,
I remember you, Son of the Wind;
grant me strength, wisdom, and knowledge,
banishing my sorrows and flaws.

Glory to Hanuman, the ocean of wisdom and virtue;
glory to the Monkey Lord, renowned in the three worlds.

Rama's emissary and the repository of immeasurable strength,
the child of Anjani, you are also known as the Son of the Wind.

You are valiant and brave, with a physique like lightning;
you dispel evil thoughts, and on you attends wisdom.

You are golden-hued and splendidly attired,
adorned with earrings, and with curly hair.

You hold in your hands a mace and a banner
and wear a sacred thread across your shoulder.

You are Shiva incarnate and Kesari's joy;
your splendor is revered throughout the universe.

You are the repository of learning, virtuous and wise,
always ready to serve Lord Rama.

You delight in hearing stories of Rama's life;
you ever dwell in the hearts of Rama, Lakshmana, and Sita.

You assumed a tiny form to appear before Sita;
you assumed a fearsome form to burn Lanka.

You assumed a monstrous form to destroy the demons;
you fulfilled Lord Rama's mission.

Bringing the magic herb, you revived Lakshmana;
Sri Rama embraced you joyfully.

The Lord of the Raghus praised you greatly and said,
"You are as dear to me as my brother Bharat."

Saying, "May the thousand-tongued serpent
sing your praise," Sri Rama embraced you.

When Sanaka and his brothers, Brahma, the hermits,
Narada, Saraswati, and the King of Serpents,

even Yama, Kubera, and the guardians of the directions lack
words describe your glories, what can poets and scholars say?

You rendered a great service to Sugriva,
presenting him to Sri Rama, who made him king.

17. *Tumharo mantra bibhishana mānā
lankesvara bhae saba jaga jānā* By heeding your advice, Vibhishana became Lord of Lanka, known throughout the world.
18. *Juga sahastra jojana para bhānū
līlyo tāhi madhura phala jānū* Though the sun is thousands of miles away, you swallowed it, thinking it to be a sweet fruit.
19. *Prabhu mudrikā meli mukha māhīn
jaladhi lāngghi gaye acharaja nāhīn* Carrying the Lord's ring in your mouth, you leapt across the ocean; but there is no wonder in that.
20. *Durgama kāja jagata ke jete
sugama anugraha tumhare tete* All the difficult tasks in the world are made easy by your grace.
21. *Rāma duāre tuma rakhavāre
hota na āgyā binu paisāre* You are the guardian at Rama's door; no one can enter without your permission.
22. *Saba sukha lahai tumhārī saranā
tuma rachchhaka kāhū ko dara nā* Those who take refuge in you find all happiness; those whom you protect know no fear.
23. *Āpana teja samhāro āpai
tīnon loka hānka ten kānpai* You alone can control your power; the three worlds tremble at your roar.
24. *Bhūta pisācha nikata nahin āvai
mahāvīra jaba nāma sunāvai* Ghosts and evil spirits are kept away, O great hero, by the mention of your name.
25. *Nāsai roga harai saba pīrā
japata nirantara hanumata bīrā* All disease and pain are cured by continual chanting of brave Hanuman's name.
26. *Sankata ten hanumāna chhudāvai
mana krama bachana dhyāna jo lāvai* Those who remember Hanuman in thought, word, and deed are rescued from hardships.
27. *Saba para rāma tapasvī rājā
tina ke kāja sakala tuma sājā* Lord Rama, the ascetic, reigns over all, and you carry out his works.
28. *Aura manoratha jo koī lāvai
soī amita jivana phala pāvai* Whoever comes to you for fulfillment of desires receives the fruit of life in abundance.
29. *Chāron juga paratāpa tumhārā
hai parasiddha jagata ujyārā* Your fame spans the four ages; your radiance is spread throughout the universe.
30. *Sādhu santa ke tuma rakhavāre
asura nikandana rāma dulāre* You are the protector of saints and sages, the destroyer of demons, and most dear to Rama.
31. *Ashta siddhi nau nidhi ke dātā
asa bara dīna jānakī mātā* You can grant to anyone the eight powers and nine treasures, through the boon you received from mother Janki.
32. *Nāma rasāyana tumhare pāsā
sadā raho raghupati ke dāsā* In you is the essence of devotion to Rama; you remain eternally his servant.
33. *Tumhare bhajana rāma ko pāvai
janama janama ke dukha bisarāvai* Through hymns sung in devotion to you, one finds Rama and forgets the suffering of several lives.
34. *Anta kāla raghubara pura jā-ī
jahān janma haribhakta kahā-ī* At death, one enters Rama's own abode and is reborn on earth as his devotee.
35. *Aura devatā chitta na dhara-ī
hanumata sei sarba sukha kara-ī* One need not remember any other deity; Hanuman can alone give all happiness.
36. *Sankata katai mitai saba pīrā
jo sumirai hanumata balabīrā* All misfortunes and pain are dispelled by remembering the mighty hero Hanuman.

37. *Jai jai jai hanumāna gosāi*
kripā karahu guru deva kī nāi Hail, hail, hail, Lord Hanuman!
Bless me as my Guru.
38. *Jo sata bāra pātha kara koī*
chhūtaḥi bandī mahā sukha hoī Whoever recites this prayer one hundred times
is freed from bondage and enjoys the highest bliss.
39. *Jo yaha padhai hanumāna chalisā*
hoya siddhi sākhī gaurisā One who recites the Hanuman Chalisa will achieve his desire,
as Lord Shankar is witness.
40. *Tulasidāsa sadā hari cherā*
kījai nātha hridaya manha derā Tulsidas, ever the servant of Hari, prays,
“O Lord, dwell forever in my heart!”
Pavanatanaya sankata harana mangala
mūrati rūpa, rāma lakhana sitā sahita Son of the Wind, destroyer of sorrow,
the embodiment of blessing,
hridaya basahu sura bhūpa dwell in my heart with Rama, Lakshmana, and Sita.

— *Intermission* —

Against My Love

Paul Leary

Against my love shall be, as I am now,
With Time's injurious hand crush'd and o'er-worn;
When hours have drain'd his blood and fill'd his brow
With lines and wrinkles; when his youthful morn
Hath travell'd on to age's steepy night,
And all those beauties whereof now he's king
Are vanishing or vanish'd out of sight,
Stealing away the treasure of his spring;
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life:
His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

— Sonnet 63, *William Shakespeare*

Cries of Revelation

Paul Leary

And I looked, behold a pale horse: and his name that sat on him was death,
Hell followed with him. And power was given unto them, over the forth part
of the earth, to kill with sword, and with hunger, and with death, and with all the beasts of the earth.
And they cried with a loud voice saying, how long, O Lord, holy and true,
dost thou not judge and avenge our blood on them that dwell on the earth?
Be watchful, and strengthen the things which remain, that are ready to die:
for I have not found thy works perfect before God. Amen.

— *Revelation 6:8, 6:10, 3:2*

Now there is distress of nations, with perplexity, the seas and the waves roaring,
men's hearts failing them for fear. Now look out for the sign of the Son of Man.
Here I was made to stop and cry out, O it is not known what the sign of the Son of Man is;
the people of God think they are waiting, but they know not what it is. Amen.

— *Margaret MacDonald, 1840*