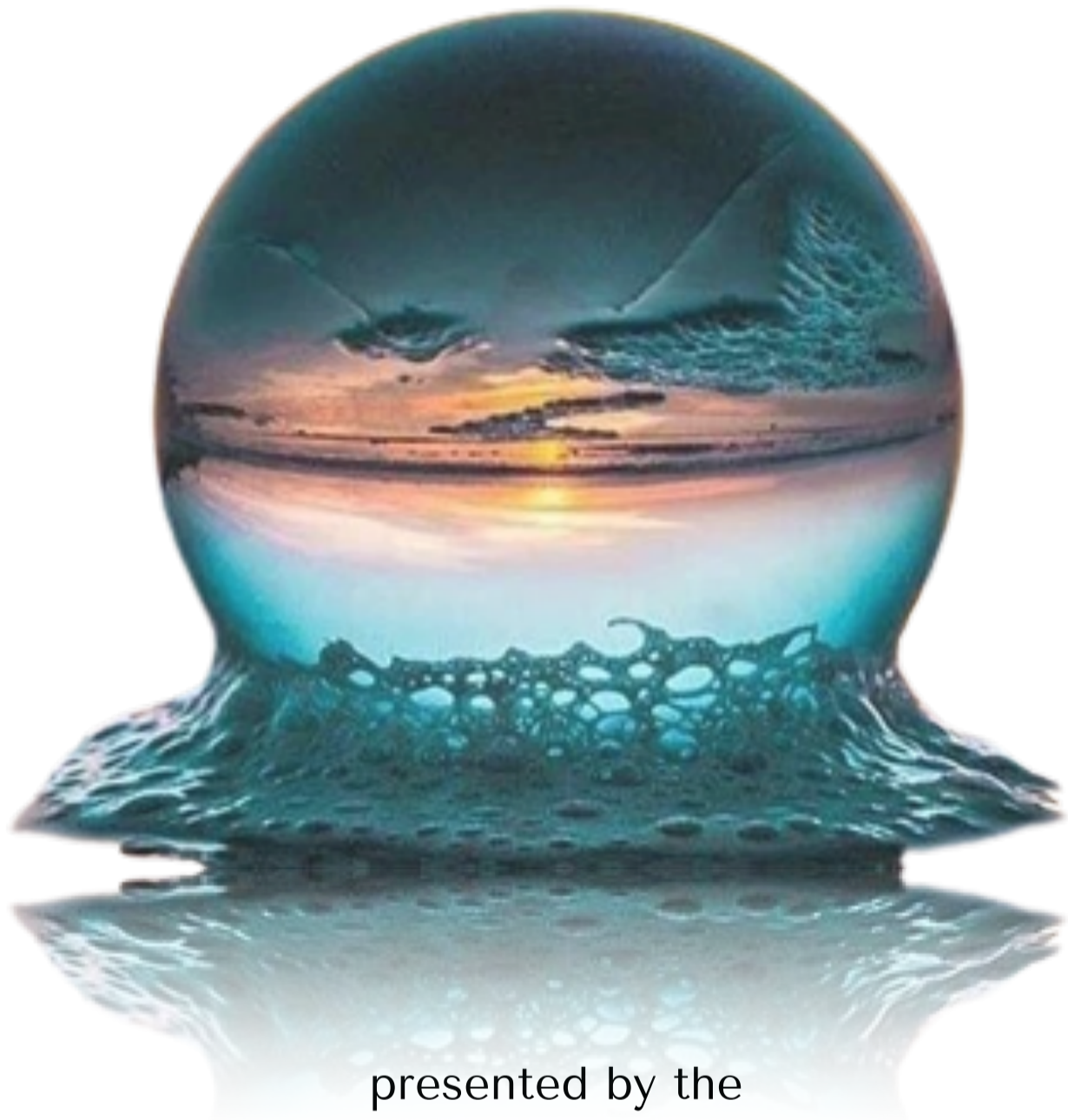


# THE CENTRAL ORB



presented by the

## CAPITAL CITY CHAMBER CHOIR

FRIDAY, JUNE 9TH, 2023 | 7:30PM

NORTHWEST HILLS UNITED METHODIST CHURCH

Introducing the



CAPITAL CITY  
CHAMBER CHOIR

The Capital City Chamber Choir is an adult mixed choir made up of local professionals in many fields of music from the Austin Metro Area that is committed to performing a wide variety of literature from our vibrant history of choral music. Founded by Texas-based conductor, Cody S. Parrott, who is energized by their debut performance and the opportunity to work with this group of collaborative artists to expand the already evolving musical culture in the Central Texas Area.

CODY SPENCER PARROTT, conductor

JOSEPH SETH ZAMORA, collaborative artist

THE CENTRAL ORB

JUNE 9TH, 2023 | 7:30 P.M.

NORTHWEST HILLS UNITED METHODIST CHURCH

7050 VILLAGE CENTER DRIVE | AUSTIN, TX 78731

# PROGRAM

O Thou, the Central Orb

Charles Wood  
(1866–1926)

Die Deutsche Liturgie (MWV B. 57)

3. Kyrie

4. Gloria: "Ehre sei Gott in der Höhe"

10. Sanctus: "Heilig, Heilig"

Felix Mendelssohn Bartholdy  
(1809–1847)

Dawn

Eric William Barnum  
(b. 1979)

Abendlied (op. 69, no. 3)

Josef Rheinberger  
(1839–1901)

Veni Creator Spiritus

Anthony Bernarducci  
(b. 1983)

Daniel Robertson, djembe

Sicut Cervus

Giovanni da Palestrina  
(1524–1596)

Cool of the Day

Traditional Folk Melody  
arr. John Ratledge (1996)

Avalyn James, soloist

Sure On This Shining Night

Samuel Barber  
(1910–1981)

I Thank You God

Gwyneth Walker  
(b. 1947)

# A NOTE ABOUT TONIGHT'S PROGRAM...

THE CENTRAL ORB tells a musical story of a journey through the vast space and time around our beautiful globe including all of our individual yet continuously diverse experiences. Some of these may often be as poetically described 'righteous love affairs', 'beams of light in darkness', and even the 'glooms of a dark and wintry world'. Hope, however, soars above and we move through experiences of life allowing our natures to feel the eventual eternal day. Tonight's program is centered around and inspired by the beautiful words penned by 19th Century Clergyman, H.R. Brawley with the goal of taking the listener on a journey through the ever diverse garden of life.

The first piece is the center structure of tonight's program. It is placed at the beginning of the concert, because the text is what took me on a journey, and my hope is it will bring you all to a sense of wonder for the rest of the program. The words are powerful, poetic, and full of passion. Charles Wood's setting called "O Thou, the Central Orb" is well known in the Anglican Church community and showcases his outstanding skill writing choral music, but is little known outside of the church music community, so it brings me a lot of joy to present it in a concert.

We are hoping to guide you through a sort-of "day in the life of the globe." The day starts in Nineteenth Century Berlin with Felix Mendelssohn Bartholdy who wrote a ravishing German Mass for Double Choir of which we will perform the Kyrie, Gloria, and Sanctus. After Mass, we present two powerful pieces on the beginning and end of the day, telling of longing and mystery. Following that, a group of pieces which bend space and time with a juxtaposition of the modern and ancient: the chant tunes "Veni Creator Spiritus" and "Sicut Cervus" are well established in the choral music canon, and the folk tune "Cool of the Day" is arranged by John Ratledge. Finally, we close enjoying Samuel Barber's beautiful reflection on the passing of time and a moment of reflection and appreciation of our existence with Gwyneth Walker's majestic setting of the E.E. Cummings poem, "I thank you God for most this amazing day."

Sincerely wishing you a small fraction of the joy I found in preparing this program,

A handwritten signature in black ink, appearing to read 'Cody S. Parrott'. The signature is fluid and cursive, with a large loop at the end.

Cody S. Parrott  
Artistic Director and Founder  
Capital City Chamber Choir  
Capital City Choir Camp



## CODY S. PARROTT, ARTISTIC DIRECTOR



Cody Parrott, a native of Central Texas, is a singer and conductor who has enjoyed an established musical career throughout the United States over the past two decades. He is approaching the final year pursuing the Doctor of Musical Arts in Choral Conducting at the University of Texas at Austin where he studies conducting with Dr. JD Burnett. Cody serves the Butler School of Music Choral Area as a Graduate Assistant in Choral Studies and the Conductor of the University Treble Chorus who, under his direction, was named a Semi-Finalist for the 2023 American Prize in Choral Performance.

As a secondary music educator, choirs under his direction have earned performance invitations at prestigious venues such as the Washington National Cathedral, St. Vincent DePaul Parish in Chicago, and St. Andrew's Cathedral in Honolulu and have been consistently recognized at festivals such as the University Interscholastic League, American Classic Madrigal & Chamber Choir Festival and the Celebration of Choral Excellence Competition. In addition to competitions and performance invitations with his own choirs, he has served as featured clinician for others' students in TMEA All-Region Choirs as well as Elementary Choral Festivals in the State of Texas. He has twice been a featured presenter on Vocal Pedagogy and Choral Literature for the Texas Choral Director's Association convention, and served as the Baritone Section Leader for the TMEA All-State Tenor/Bass Choir under the direction of Dr. Andrew Last.

Cody continues to maintain a passion for classical singing and performing opera, oratorio, and in recital. His singing career has taken him to opera companies and concert venues in New York, New Jersey, Illinois, Florida, California, Washington, D.C., Texas, Italy, France, and the United Kingdom. His "sweet-toned lyric tenor" has been described as "...touching and vocally thrilling..." by the South Florida Classical Review. Some of his stage credits include the roles of Arturo in the Donizetti masterpiece Lucia di Lamermoor, Ferrando in Mozart's *Così fan tutte*, Captian Macheath in Britten's *The Beggar's Opera*, Joe Brennan in the Florida premier performance of Richard Wargo's *Ballymore*, Tamino in Mozart's *Die Zauberflöte*, Belmonte in Mozart's *Die Entführung aus dem Serail* and the title roles in Massenet's *Werther* and Gounod's *Romeo and Juliet*.

In addition to solo performance, he enjoys time spent singing with some of the United States' best professional choral ensembles. He has performed with the Grammy Award Winning Houston Chamber Choir, conducted by Robert Simpson on their record *Ravishingly Russian*, described as "top of the line" singing by the American Record Guide, and an "...enjoyable, and enduring listening experience" by Musica Russica. Cody has also been seen performing with the Austin-based *Ars Longa Ensemble* conducted by Steven Brennfleck, with *Chorus Austin*, and as a soloist with the *Bell Civic Chorus*.

He holds a Master of Music degree in Vocal Performance and Pedagogy from the Frost School of Music at the University of Miami, and a Bachelor of Arts in Music with concentrations in Vocal Pedagogy and Music Education from the University of St. Thomas in Houston, TX. Cody is an active participant, clinician, and adjudicator in state-wide UIL, TMEA, and TAPPS contests, and holds professional memberships with TMEA, TMAA, ACDA & TCDA, the American Guild of Organists, and the National Association of Teachers of Singing.

## JOSEPH SETH ZAMORA, COLLABORATIVE ARTIST



Joseph Seth Zamora has just completed his first year as a student pursuing the Doctor of Musical Arts in Piano Performance at the University of Texas at Austin where he studies piano with Andrew Borwnell and organ with Gregory Eaton. Originally from New Mexico, Seth began studying piano in high school with his great-grandmother, Jonnie Haley. He now maintains an active career as a performer and teacher in the Greater Austin Area.

Seth has been featured in multiple performances throughout the New Mexico and Texas regions. His recent performing endeavors include a state-wide tour in New Mexico, where he gave a lecture recital presenting pieces from the standard piano repertoire focusing on performance practice and critical listening behaviors. He is currently teaching piano at the Austin Piano School as well as maintaining a private studio.

Mr. Zamora holds a Bachelor of Music in Piano Performance from the New Mexico State University and a Master of Music in Piano Performance from the Sarah & Ernest Butler School of Music at the University of Texas at Austin. He is currently the collaborative pianist and organist at Northwest Hills United Methodist Church in Austin, TX, before which he served as Music Minister and Pianist at Trinity Lutheran Church in Las Cruces, New Mexico.

# O Thou, the Central Orb

Music by Charles Wood (1915)

Text by H.R. Bramley (1873)

The text "O Thou, the Central Orb" was written by English clergyman, H.R. (Henry Ramsden) Bramley most famous for his role in the revival of the Victorian Christmas carols such as "The First Nowell", "God Rest Ye Merry Gentlemen", and "The Holly and the Ivy". Charles Wood, contemporary of Charles V. Stanford, was also an Irish composer and Professor of Composition at Cambridge as well as the Royal College of Music. Though he is not as widely recognized as his pupils Herbert Howells and Ralph Vaughn Williams, he contributed a diverse array of music to the catalog including stage and orchestral works, madrigals, string quartets, several 'Mag and Nunc' settings, and some fantastic songs for solo voice. This work features powerful and dramatic poetry dripping with imagery as are popular in the Anglican Church.

O thou, the central orb of righteous love,  
Pure beam of the most high, eternal light of this our wintry world,  
Thy radiance bright awakes new joy in faith,  
Hope soars above!

Come, quickly come and let thy glory shine,  
Gilding our darksome heaven with rays divine.  
Thy saints with holy lustre round Thee move,  
As stars about Thy throne, set in the height of God's ordaining counsel,  
As Thy sight gives measured grace to each... Thy power to prove...

Let thy bright beams disperse the gloom of sin,  
Our nature all shall feel eternal day, in fellowship with Thee,  
Transforming day to souls ere-while unclean,  
Now pure within. Amen!

## Die Deutsche Liturgie (MWV. 57)

Music by Felix Mendelssohn Bartholdy (1846)

Text adapted from German Protestant Service

Mendelssohn composed Die Deutsche Liturgie (MWV. 57) in 1846 for the choir at the Berlin Cathedral which he conducted. The service setting was requested by the Prussian Emperor Friedrich Wilhelm IV, and this German Mass shares many characteristics with its Roman Catholic counterparts such as the Kyrie text. However, much of this mass is set in German in order to be well understood by the parish for which it was composed. Unfortunately, this work did not become widely performed in German church services though it was praised by many for its "angelic purity." Much of Mendelssohn's music, like this work, was recovered or found after his death and published posthumously. The poly-choral style is typical of many composers of this time, emulating the Italian styles, and provides harmonic depth and color.

### 1. Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

### 3. Gloria - "Ehre sei Gott"

Ehre sei Gott in der Höhe,  
Und Friede auf Erden,  
und den Menschen ein Wohlgefallen!  
Wir loben dich wir beten dich an,  
Wir preisen dich, wir sagen dir Dank um deiner  
grossen Herrlichkeit willen,  
Herr Gott! Himmlischer König!  
Allmächtiger Vater!  
Herr, du eingeborner Sohn, Jesu Christe!  
Herr, Gott, du Lamm Gottes Sohn des Vaters!

Der du die Sünde der Welt trägst,  
Nimm an unser Gebet!  
Der du sitzt zur Rechten des Vaters,  
Er barme dich unser!

Denn du allein bist heilig,  
Denn du allein bist der Herr,  
Du allein bist der Allerhöchster, Jesus Christus!  
Mit dem heiligen Geiste in der  
Herrlichkeit Gottes des Vaters,  
Amen!

Glory to God in the highest,  
And on Earth peace  
to people of good will!  
We praise you, we bless you,  
We adore you, we give you thanks  
For your great glory,  
Lord God, Heavenly King!  
Almighty Father!  
Lord Jesus Christ, only begotten son!  
Lord God, Lamb of God, Son of the Father!

You take away the sins of the world,  
Have mercy on us, Receive our prayer!  
You are seated at the right hand of the  
Father, have mercy on us!

For you alone are the Holy One,  
You alone are the Lord,  
You alone are the Most High, Jesus Christ!  
With the Holy Spirit  
In the Glory of God the Father,  
Amen!

### 10. Sanctus - "Heilig, Heilig, Heilig"

Heilig, Heilig, Heilig  
Heilig ist Gott, der Herr Zebaoth!  
Alle Lande sind seiner Ehre voll,  
Hosianna in der Höh',  
Gelobt sei, der da kommt im Namen des Herrn,  
Hosianna in der Höh'!

Holy, Holy, Holy,  
Holy is the Lord, God of Power and Might!  
Heaven and Earth are full of your glory.  
Hosanna in the highest!  
Blessed is He who comes in the name of the  
Lord, Hosanna in the highest!

## Dawn

Music by Eric William Barnum (2011)

Text by Robert Bode

Eric William Barnum's music is found on notable recordings by Chanticleer and Choral Arts. He is a contemporary American composer, singer, and choral conductor who has been the recipient of many composition prizes throughout the world, including a McKinght Foundation Grant and the Chanticleer Composer Competition. "Dawn" is a meditation on the coming light-filled day and all the possibilities that it possesses. The composer describes it as having "Scandinavian flavor" with warm and luscious cloud-like harmonies.

From the door's soft opening and the day's first sigh, Filling the room, I see before me a life of doors, one opening on another: Doors upon doors, and sighs upon sighs. Rising in a tide of mornings, rising, until that final sigh, and the last morning, and the last holy breath, whispering,  
"this. . ."

# Abendlied

Music by Josef Gabriel Rheinberger (1855)

Text from the Gospel of Luke 24:29

This motet is one of the most famous sacred works by Bavarian organist and composer, Josef Rheinberger. It features six voices, sweeping passionate lines, and narrative dissonances which alliterate the text at the hands of a nearly 16 year-old Rheinberger. He chose only to set the first few lines of one verse from the Biblical narration of Jesus and his disciples' walk on the road to Emmaus found in the Gospel of Luke. As they near their destination and the sun begins to fall the disciples hadn't realized who he was and they pleaded with him to stay with them. He broke bread with them in the evening and their eyes were opened to realize he was the risen Messiah.

Bleip bei uns,  
Denn es will Abend werden,  
Und der Tag hat sich geneiget.

Abide with us,  
For the evening is coming,  
And the day has almost passed.

# Veni Creator Spiritus

Music by Anthony Bernarducci (2014)

Text attributed to Rabanus Maurus (9th Century Liturgical)

Anthony Bernarducci is Director of Choral Activities at Clemson University and is an active contemporary composer of choral music in the United States. *Veni Creator Spiritus* combines a modern approach with the sounds of antiquity using the *Veni Creator* chant tune form ninth century Roman Catholic chant combined with multi-meter rhythms. Open intervals and modern harmonization make it a real treat. This piece was premiered by the High School Honor Choir at the 2015 American Choral Director's Association Conference conducted by Andre Thomas.

Veni, Creator Spiritus  
Mentes tuorum visita;  
Imple superna gratia  
Quae tu creasti pectora

Accende lumen sensibus  
Infunde amorem cordibus;  
Infirma nostri corporis  
Virtute firmans perpeti.

Come, Creator Spirit  
Visit the souls of your devoted;  
With your divine grace fill  
The hearts which you have created.

Enkindle your light in our minds,  
Infuse your love into our hearts;  
Strengthen the frailties of our flesh  
By your perpetual power.

# Sicut Cervus

Music by Giovanni Pierluigi da Palestrina (1604)

Text from Psalm 42, verses 1-3

Giovanni Palestrina was an Italian composer most famous during the time period we know as the Late or High Renaissance. He is often named as the central figure representing sacred music style in this period, and was even connected with 'saving polyphonic music' after the Council of Trent with his Pope Marcellus Mass. Sicut cervus is one of Palestrina's most often performed and well known motets and is often used as an example of the quintessential style associated with the High Renaissance. Palestrina's elegance and skill at perfectly crafting a phrase out of only a handful of pitches was nearly unmatched by his contemporaries.

Sicut cervus desiderat  
ad fontes aquarum,  
Ita desiderat,  
Anima mea ad te deus.

As the deer longs  
For the waterbrooks,  
My soul longs  
For you, Oh God.

## Cool of the Day

Traditional Folk Melody, arranged by John Ratledge (1996)

Text is likely adapted from the books of Genesis and Song of Solomon

'Now is the cool of the day' is an Appalachian folk song that is often associated with American folk singer and song-writer, Jean Ruth Ritchie who during her youth learned and sang many folk songs which were likely variants of centuries old British and Irish tunes. Many of these tunes were passed down by rote from European Immigrants as well as African Americans, it is difficult to know the exact origin on this tune. The arrangement is written by contemporary American conductor and composer, John Ratledge and features a mezzo-soprano solo accompanied by luscious harmony.

Oh, my Lord, He said to me, "Do you like my garden so fair?  
If you live in my garden you must keep my pastures green,  
And I'll return in the cool of the day."

And my Lord, He said to me, "Do you like my garden so fair?  
If you live in my garden you must feed my lambs,  
And I'll return in the cool of the day."

Now is the cool of the day.  
Oh, the Earth is a garden, the garden of my Lord,  
And He walks in His garden  
In the cool of the day.

And my Lord, He said to me, "Do you like my garden so fair?  
If you live in my garden you must keep my people free,  
And I'll return in the cool of the day."

# Sure on this Shining Night (Opus 13, No. 3)

Music by Samuel Barber (1961)

Text taken from "Descriptions of Elysium" by James Agee (1934)

Originally composed as an art song for solo voice and piano, it has become one of Barber's most frequently performed songs. This piece showcases Barber's skill in imitation and his Neo-romantic lyrical style. The text is adapted from a little known poem by Pulitzer Prize winning author, James Agee, Barber also set text by Agee in his "Knoxville: Summer of 1915." Agee lived a difficult life full of pain, alcoholism, several divorces and deaths close to him, and eventually heart troubles that killed him in 1955. However, without pain and darkness the world cannot know happiness or light. 'Sure on this shining night' is a journey through that pain and darkness to the light.

Sure on this shining night, of star-made shadows round  
Kindness must watch for me this side the ground.

The late year lies down the north.  
All is healed, all is health.  
High Summer holds the Earth. Hearts all whole.

Sure on this shining night, I weep for wonder.  
Wandering far alone of shadows on the stars.

## I Thank You God

Music by Gwyneth Walker (2002)

Text adapted from "i thank you God for most this amazing day." by E.E. Cummings (1950)

Gwyneth Walker is one of America's most celebrated contemporary female composers. Having served on the music faculty at the Oberlin Conservatory, her catalog includes over 160 commissioned works for orchestra, band, chorus, and chamber ensembles. This piece was originally commissioned as an arrangement for Treble Chorus and premiered by the Women's Honor Chorus at the National American Choral Director's Association in 1999. It was later adapted for mixed chorus and for chorus and orchestra. Of this piece, Dr. Walker says it is a song of praise, "... an expression of the rebirth of the soul with each 'amazing day'..."

I thank you God for most this amazing day:  
For the leaping, greenly, spirits of trees, and a blue true dream of sky;  
And for everything which is natural, which is infinite, which is yes!  
I thank you God for most this amazing day!

I who have died am alive again today.  
This is the sun's birthday; the birthday of life and love and wings:  
And of the gay great happening, illimitably Earth.  
I who have died am alive again today.

How should and human being doubt you?  
How should tasting, touching, any human merely being doubt you?  
How should tasting, touching, hearing, seeing, breathing, any human merely being doubt you?  
Doubt unimaginable You? Lifted from the no of all nothing, doubt you?  
Now the ears of my ears awake... Now the eyes of my eyes are opened.  
I thank you God for most this amazing day!