

CCM

CHORAL SERIES

PRESENTS

**CCM CHAMBER
CHOIR**

Joe Miller, conductor

Ken Griffiths, collaborative artist

**Saturday, April 20, 2024
Knox Presbyterian Church
7:30 p.m.**

PROGRAM

Trois Chansons Bretonnes

Henk Badings
(1907-1987)

- I. La nuit en mer*
- II. La complainte des âmes*
- III. Soire d'été*

The Tower and the Garden

Gregory Spears
(b. 1977)

- I. 80*
- II. In the Land of Shinar*
- III. Dungeness Documentary*
- IV. 80*

Alberto de la Paz, Andrew Hallam Natalie Romanick, Lily Scalisi,
Landon Scriber, Morgan Small, Matthew Swope, and Liyao Yu, soloists

Shenandoah

American Folk Song
arr. James Erb
(1926-2014)

*Thank you to Knox Presbyterian Church and their Director of Music
Dr. Earl Rivers, Professor Emeritus of Conducting at CCM, for their hospitality
and willingness to host this concert.*

ROSTER

String Quartet

Kirstin Greenlaw, violin
Sujean Kim, violin
Muning Wang, viola
Naomi Guth, cello

CCM Chamber Choir

Soprano

Elise Byard
Kaylan Hernandez
Audrey Lanier
Natalie Romanick
Christin Sears
Morgan Small
Audrey Weber

Alto

Cade Chisham
Madison Finke
Liyao Yu
Samantha Pape
Lily Scalisi
Diamond Sparks

Tenor

Ryan Block
Alberto de la Paz
Reed Gnepper
Matthew Swope
William Tanski
Clark Xiong

Bass

Andrew Hallam
Trevor Kroeger
Andrew Nash
Ethan Neal
Sang Bin Park
Landon Scriber
Cole Stephenson
Leviticus Valko

BIOGRAPHIES

JOE MILLER

Recognized as a visionary conductor and creative artist, Joe Miller maintains an active performance schedule. Miller currently serves as Professor of Conducting and Director of Choral Studies at the University of Cincinnati, College-Conservatory of Music (CCM). In addition to his work at CCM, Miller is artistic director of choral activities for the renowned Spoleto Festival USA in Charleston, South Carolina and since 2016 he has served as conductor of the Philadelphia Orchestra Symphonic Choir.

Featured works of Miller's 2023-24 season CCM include Bach's St. Matthew Passion featuring stage direction of James Alexander and Daniel Weeks, evangelist, Gregory Spears' The Tower and the Garden, and collaborations with Gallicantus "comprising some of Britain's finest consort singers." Works with the Philadelphia Orchestra include Handel's Messiah (Nicholas McGegan), Brahms' Ein Deutsches Requiem (Yannick Nézet-Séguin), and Mozart Requiem (Natalie Stutzman), and Ravel's Daphnis and Chloe (Esa-Pekka Salonen). Miller will close the 2023-24 season with the world premiere of Layale Chaker and Lisa Schlesinger's Ruinous God's which the New York Times featured in its exploration of new works for the coming season at the Spoleto Festival USA and Ralph Vaughan Williams' Sea Symphony with Berkshire Choral Internation. Finally, this season marks the premier of MAESTRO a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein.

Miller made his conducting debut with the Philadelphia Orchestra in 2021 conducting Handel's Messiah. Recent collaborations with Yannick Nézet-Séguin and the Philadelphia Orchestra have included premier performances of Kevin Puts' The Hours with Renée Flemming, Kelli O'Hara and Jennifer Johnson Cano and an all-Bruckner program in May of 2023.

After viewing a staged performance of Joby Talbot's demanding Path of Miracles at the 2019 Spoleto Festival USA, D.C. Theatre Scene wrote, "Joe Miller is a fearless artist. His bold leadership and trust in these young singers enabled his choristers to forego the 'stand and deliver,' score-bound habits of their genre and 'walk with him' on this special journey. Not only did the singers need to memorize their parts, no mean feat, but follow his baton's bid from any part of the auditorium and sing in any body position. Miller constantly challenged them in the process and inspired them to work confidently, well outside their comfort zone."

Miller's ensembles have performed throughout the world giving concert tours in Italy, Germany, Austria, France, England, China, and Spain, participating in the World Symposium on Choral Music in Barcelona. His choirs have toured extensively throughout the United States performing for the American Choral Director's Association National and Regional Conferences, and including groundbreaking performances of Julia Wolfe's Pulitzer Prize winning Anthracite Fields at the historic Roebling WireWorks as part of Westminster's Transforming Space project.

Miller has been praised for his recordings. American Record Guide wrote about, Frank Martin: Mass for Double Choir, "This is gorgeous singing ... with perfect blend, intonation, diction, ensemble and musicality." The Heart's Reflection: Music of Daniel Elder was hailed by Minnesota Public Radio's Classical Notes as "simply astounding." Miller's debut recording with the Westminster Choir, Flower of Beauty, received four stars from Choir & Organ magazine and earned critical praise from American Record Guide, which described the Westminster Choir as "the gold standard for academic choirs in America."

BIOGRAPHIES

(Joe Miller biography cont.)

Miller has collaborated with some of the world's leading orchestras and conductors, earning him critical praise. After a performance of Mahler's Symphony No. 2 with the Cleveland Orchestra, The New York Times wrote about his choir's performance of Mahler's Symphony No. 2, "Joe Miller's Westminster Symphonic Choir was subtle when asked and powerful when turned loose." Recent seasons have included performances with the Berlin Philharmonic and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel.

From 2006-20, Miller served as Professor of Conducting and director of choral activities at Westminster Choir College of Rider University. Previous faculty appointments have included Western Michigan University and California State University, Stanislaus. He received his DMA in Choral Conducting with a cognate in Voice from CCM in 1997. He received his MM in Choral Conducting from CCM in 1992. In 1987, he graduated cum laude from the University of Tennessee with a BS in Music Education and Voice.

KENNETH GRIFFITHS

Before joining the CCM faculty at the University of Cincinnati, Kenneth Griffiths taught at Indiana University and the University of Tennessee and has held numerous master classes throughout the U.S. and Australia.

He has performed professionally in Australia, Japan, England, Germany, Russia and the U.S. for such artists as Kathleen Battle, Susan Dunn, John Garrison, Susanne Mentzer, Jessye Norman, Stanford Olsen, Benita Valente, Sarah Walker, and Delores Ziegler. He has appeared as concert narrator in Schoenberg's Ode to Napoleon with the Arditti, LaSalle and Vermeer Quartets and is also featured on the Deutsche Gramophone recording of the same work with the LaSalle Quartet.

From 1992 until 2015 he was a faculty member of the Tanglewood Music Festival vocal/accompanying program in Lenox, MA, where he taught master classes, Russian For Singers, and also prepared recital and chamber music ensembles. In 2000 and 2004, he was a jury member for the Robert Schumann International Vocal Competition in Zwickau, Germany. In the spring of 2004 he served on the jury of the prestigious International Lieder Duo Competition sponsored by the Hugo Wolf Society in Stuttgart, Germany.

He is increasingly invited to present masterclasses and residencies at college campuses throughout the USA that often focus on Russian Language and vocal Literature, as well as the German Lieder repertoire.

2024 will be his sixth summer as a faculty member of the highly regarded Lieder Program at the American Institute of Musical Studies in Graz, Austria.

TRANSLATIONS

Trois Chansons Bretonnes

I. La nuit en mer

The gentle breeze swells our sail;
Here is the first star

To shine!

Upon the waters that rock us,
Friends, let us sail silently

Into the night.

Every sound has begun to fall silent;

You would think that
everything upon earth

Is dead-

People as well as things,
Birds as well as roses.

Everything is falling asleep!

But the Sea, it is the Living Entity,
Immensity in motion

Always,

Taking jetties by storm,

Contemptuous of both night

And day!

Apart from It, nothing exists

Except the great Lighthouse and its Sad

Reflection.

My friends, let us cast our nets

Without delay where the fishing

Is best!

Then, swathed in our sails

And with faces naked to the stars,

Let us sleep!

Let us dream in utter Peace

About all those we love

Here below!

Let us sleep on our schooners

As if in our children's

Hammocks.

And tomorrow at high tide

We will assemble at the Coast,

Triumphant!

II. La complainte des âmes

Virgin Mary, O good Mother,

O good Mother of Jesus!

This is the bitter lament

Sung by those

Who are no more!

"We come this Autumn evening

To knock at the doors of our Friends;

It is Jesus Christ who commands us

To awaken those who sleep!

"You, who sleep in the black night,

Alas! Do you ever consider

That all of your relatives might be

In the raging fires of Purgatory?

"They are there,--your fathers, your mothers,

Flames above, flames beneath--

Vainly hoping for the prayers

That they have a right to expect from you!

Imagine that they might be saying

To all the Christians here on earth:

'Pray for us though you do not know us,

For our sons do not!

"We are abandoned in Purgatory.

Pray for those who do not pray!

Pray for us! Pray endlessly,

For our sons are ingrates!"

TRANSLATIONS

III. Soire d'été

Lison, my pet,
Let us leave the hill,
For day dies away
At the red horizon.

Before it dies away,
Let us seize the hour:
Come thither, my Lison,
To our home!

In the vast peace
Of the emerging evening
Builds the love song
Of the tiny crickets,

And the open plain,
Embraced by Phoebus,
Savors the ecstasy
Of the final rays.

Coaxing voices
Emerge from the oaks:
They are lullabies,
Tiny birds

And behind her closed door
The farmer's wife Rose
Sings the same thing
Between two cradles!

It is the hour of great purity,
When through the branches
The murmur of the
Great, becalmed wind passes.

The languid hour,
The hour when the beloved
Rests lightly, content,
In arms of her Lover.

It is the poignant hour,
When everything delights us,
When the bell sings
The Angelus in the distance,

And it is the grey hour,
When the gentle breeze
Is heavy and intoxicated with
The aroma of hay;

It is the hour when everything loves,
When, weary of cursing,
Even bad people
Improve a bit.

The heart rids itself of
All corruption;
The soul kneels
Before the Lord!

Lison, my darling,
Let us ask for it without delay,
So that we do not banish ourselves
From eternity.

And so that he might invite us
To escape this life
At the ravishing hour
On a beautiful summer's eve.

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ccm.uc.edu boxoff@uc.edu 513-556-4183