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*Let Peace Then  
Still the Strife*

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**Lawrence University Choirs**

Phillip A. Swan and Stephen M. Sieck, directors

Howard Niblock, oboe

Copeland Woodruff, Margaret Paek, and

Kathy Privatt, staging/movement

Friday, October 9, 2015

8:00 p.m.

Lawrence Memorial Chapel

# Viking Chorale

*A Flower Remembered*

John Rutter  
(b. 1945)

*Indodana*

arr. Raif Schmitt and Michael Barrett

Stefany Dominguez, Pankhuri Singh, Kate Youdell, sopranos  
Mikaela Bolker, Sophie Carter, Megan Davidson, altos

*It Takes a Village*

Joan Szymko  
(b. 1957)

Alex Iglinski, Sabrina Craven, Nicholas Ashley, Luke Honeck, soloists  
Caleb Smith, Maralee Mindock, Ally Kurihara, percussion

## Concert Choir

*At the Round Earth's Imagined Corners*

Williametta Spencer  
(b. 1932)

*Lamentations of Jeremiah (I)*

Thomas Tallis  
(c. 1505-1585)

*Alleluia*

Ralph Manuel  
(b. 1951)

*Sakkijarven Polkka*

arr. Jonathan Rathbone  
(b. 1957)

Morgen Moraine, soprano  
Deme Hellwig, soprano  
Sarah Coffman, soprano  
John Perkins, bass

Kathy Privatt, staging

## Cantata

“Balada I” from *Ainadamar*

Oswaldo Golijov  
(b. 1960)

Margarita Xirgu – Elena Stabile, soprano  
Niñas – Clio Briggs and Anne Marie Carden  
Ilan Blanck and Jack Kilkelly-Schmidt, guitar  
Adam Friedman, Sean Goldman, and Jake Victor, percussion  
Copeland Woodruff, staging  
Margaret Paek, movement

*Indian Summer*

Daniel J. Hall  
(b. 1971)

Howard Niblock, oboe

“Shar Ki Ri” from *Tse Go La*

Andrea Clearfield  
(b. 1960)

Jake Victor, percussion

*A Blessing of Cranes*

Abbie Betinis  
(b. 1980)

small group: Casey Burgess, Gillian Etherington  
Martha Hellermann, and Annie Mercado

## Combined Choirs

*Let Peace Then Still the Strife*

arr. Mack Wilberg  
(b. 1955)

Nolan Ramirez, soloist

# Notes and Translations

## Viking Chorale

### A Flower Remembered

Words and music by John Rutter (b. 1945)

Composed in memory of the victims of Fukushima, March 2011.

A flow'r remembered can never wither:  
Forever blooming as bright as day,  
Its fragrance ling'ring like music softly playing,  
A gentle voice that's saying, 'I'll never fade away.'

The birds fly homeward across my valley  
Toward the mountains all white with snow;  
The birds are gone now, the mountain snows have melted,  
But still I see their beauty, these scenes of long ago.

The birds still fly in other valleys;  
The mountain snows have turned to streams;  
All things must pass, but memories are lasting:  
We will remember.

### Indodana - isiXhosa song from South Africa

Women:

Ngob'umthatile umtwana wakho, uhlale nathi hololo helele  
[The Lord has taken his son who lived amongst us]  
Indodana ka nkulunkulu bayi'bethelela hololo helele  
[The son of the Lord God was crucified.]

Men:

Hololo Baba Jehova  
[Hololo Father Jehovah (Hololo represents crying and has no translation)]  
Zjem zja baba  
[Zjem zja father (Zjem zja is expressive with no meaning)]

## **It Takes a Village** - From an African proverb

It takes a whole village to raise our children;  
It takes a whole village to raise one child.  
We all everyone must share the burden;  
We all everyone will share the joy.

### **From Joan Szymko:**

In adapting the West African saying, "It takes a village to raise a child," I've sought to embody the cultural concept behind this proverb - that it is truly ALL the individual parts linked and working together that create and support the whole. The four vocal rhythms in the main portion of the work, each with its own character and function, are essential to creating the unique energy and movement of "Village." Only when they are sung together does a truly joyful spirit arise.

## **Concert Choir**

### **At the Round Earth's Imagined Corners**

Sonnet by John Donne (1572-1631)

At the round earth's imagin'd corners, blow  
Your trumpets, angels, and arise, arise  
From death, you numberless infinities  
Of souls, and to your scatter'd bodies go;  
All whom the flood did, and fire shall o'erthrow,  
All whom war, dearth, age, agues, tyrannies,  
Despair, law, chance hath slain, and you whose eyes  
Shall behold God and never taste death's woe.  
But let them sleep, Lord, and me mourn a space,  
For if above all these my sins abound,  
'Tis late to ask abundance of thy grace  
When we are there; here on this lowly ground  
Teach me how to repent; for that's as good  
As if thou'hadst seal'd my pardon with thy blood.

## Lamentations of Jeremiah (I)

Here begin the lamentations of Jeremiah the Prophet:

1:1 ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations! She that was a princess among the cities has become a vassal.

1:2 BETH. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her, they have become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

**Säkkijärven Polkka** (also called the "Karelian-Finnish Polka), is a well-known folk tune from Finland, popularized by Finnish accordionist, Viljo "Vili" Vesterinen. The tune was first recorded in Säkkijärvi in 1939 (now Kondratyev in the Leningrad Oblast, Russia).

During the Continuation War (which refers to the battle between Finland and the Soviet Union during WWII), the Finnish Army discovered that the retreating Soviets had scattered radio-controlled mines throughout the re-captured city of Viipuri. The mines were detonated when a three-note chord was played on the frequency the radio was tuned to, causing three tuning forks (of which each mine had a unique combination) to vibrate at once. Once experts discovered how the mines worked, a Finnish Broadcasting Company mobile transmitter was brought to Viipuri. Because the tempo and melody of "Säkkijärven Polkka" (recorded by Vesterinen) was found to interrupt the mine frequencies, it was played continuously from August 1941 until February 1942 (about 1,500 times), thwarting the Soviet plan.

This clever arrangement was originally written for the Swingle Singers by one of its long-standing members, Jonathan Rathbone.

# Cantala

## “Balada I” from *Ainadamar* (Fountain of Tears)

Libretto by David Henry Hwang

*Chorus/Niñas:*

What a sad day it was in Granada,  
the stones began to cry;  
seeing Marianita die,  
because they could not make her speak!  
What a sad day it was in Granada,  
... the bells tolled and tolled!

*Margarita:*

My whole life in such a place:  
Alone, in the wings of a theatre,  
waiting to become Mariana Pineda again.

Federico, my child, My womb aches!  
As if he'd been my son . . .  
As real to me today  
As the day I first took his hand –  
Soft like a baby, yet he was already a man.

*Ainadamar* means “fountain of tears” in Arabic. It is the name of an ancient well near Granada, where in August 1936, during the early stages of the Spanish Civil War, the poet Federico Garcia Lorca was killed by Fascist Falangist forces. Osvaldo Golijov’s opera *Ainadamar* is centered around the scene of the poet’s murder, but its main character is the Catalan tragedian Margarita Xirgu, who collaborated with Lorca on several of his plays. The story begins in Uruguay, in 1969, as Xirgu is about to perform the lead role in Lorca’s *Mariana Pineda*, the tale of a revolutionary martyr from another century. She is haunted by memories of Lorca, by the thought that she might have saved him. By the end, she has surrendered to the strange beauty of fate, and she bequeaths her longing for freedom to her students. The opera ends as it began, with the prophetic Ballad of *Mariana Pineda*: “What a sad day it was in Granada. The stones began to cry.” ~ notes by Alex Ross

## **Indian Summer** - Poem by Emily Dickinson

These are the days when Birds come back-  
A very few-a Bird or two-  
To take a backward look.

These are the days when skies resume  
The old-old sophistries of June-  
A blue and gold mistake.

Oh fraud that cannot cheat the Bee-  
Almost thy plausibility  
Induces my belief.

Till ranks of seeds their witness bear-  
And softly thro' the altered air  
Hurries a timid leaf.

Oh Sacrament of summer days,  
Oh Last Communion in the Haze-  
Permit a child to join.

Thy sacred emblems to partake-  
They consecrated bread to take  
And thine immortal wine!

### **From Daniel J. Hall:**

Growing up in the Rocky Mountains, fall was always a reflective and sacred time for me. I am still fascinated by the yearly paradox that results when my nascent creative energies fuse with the early traces of dormancy witnessed in nature. While I am preparing for creative pursuits nature is preparing for slumber, but as she does so, she bestows life and energy to see us through the months ahead.

Having previously set a number of Emily Dickinson's poems, I am continuously enchanted by her gift for combining organic, back-to-nature simplicity with multi-layered, non-combative spiritual truth. She speaks with power and unassuming sanctity to both the shaman and the



minister. This composition is my response to the feelings generated by that combinatory power.

**“Shar Ki Ri”, from Tse Go La**

Text (translation by Katey Blumenthal, Karma Wangyal Gurung, and Sienna Craig):

Do not look toward the eastern mountain—  
Look instead toward the western mountain.  
Look up to the heights, and down to the depths of the mountain.  
Toward the places of wealth, the pure treasure of the dharma.  
Do not look toward the eastern mountain—  
Look instead toward the western mountain,  
For this is the root place, the copper-colored paradise of Guru Rinpoche.  
Do not look to the hills of India—  
Instead look to the place of pure treasure and excellent perception,  
A place of future accomplishment for sentient beings.  
May we be prosperous!

**From Andrea Clearfield:**

"Shar Ki Ri" is excerpted from my large-scale 2012 cantata *Tse Go La (At the Threshold of This Life)*, originally scored for double chorus, chamber orchestra, and electronics; this version has been arranged for treble voices and vibraphone. The cantata is inspired by my fieldwork in the restricted, remote Himalayan region of Lo Monthang in Upper Mustang, Nepal. There I recorded and documented indigenous folk music with Katey Blumenthal, ethnomusicologist and anthropologist.

The people of this region, just over the border of Tibet, are ethnically Tibetan. This ancient horse culture is threatened, and efforts are being made to help preserve its music, dance, medicine, religion, language, and art. Under the auspices of the Rubin Foundation, Katey and I recorded 130 songs that had not been previously documented. Our recordings are now part of the University of Cambridge World Oral Literature Project, an "urgent global initiative to document and make accessible endangered oral literatures before they disappear without record." Some of the original songs that we recorded (including "Shar Ki Ri") are being taught to Mustangi children in New York City as part of a Himalayan language and

culture preservation initiative.

"Shar Ki Ri" is a tro-glu song (common folk song that often includes dance). Three women from the community, Kheng Lhamo, Yandol Dolkar, and Pema Dolkar, had a vast knowledge of tro-glu they learned from their elders. "Shar Ki Ri" was one of many songs they performed for us. I incorporated the traditional text, melody, and rhythm into a contemporary framework.

### **A Blessing of Cranes**

Poem by Michael Dennis Browne (b. 1940)

How do we love you more than to shape you?  
Turning so firmly in the shadows of fingers.  
How do we love you more than to let you go?

Waves of earth's oceans, waves of our willing hands  
Creasing and folding, creasing and folding, unfolding,  
How do we love you more than to shape you?

Never a thought of thinking, only this weaving,  
These thousands of wings we make to carry our longing;  
How do we love you more than to let you go?

No trembling before the task, simply this sweetness,  
Freedom from fear, receiving this heartbeat, receiving,  
How do we love you more than to shape you?

Blossoms that shimmer and gather about their branches,  
Returning to earth her peace, her original blessing;  
How do we love you more than to let you go?

Deeper than dream to say, even than singing,  
Releasing the wishes we have, the asking for healing;  
How do we ever love you more than to shape you?  
How do we love you more than to let you go?

### **From Abbie Betinis:**

On August 6, 1945, the force from the atomic bomb that devastated Hiroshima, Japan, blew two-year-old Sadako Sasaki out the window. She survived, but by age 12, began to show signs of leukemia, caused by radiation from the blast. Her friend Chizuko visited her in the hospital and brought a gold piece of paper which she had folded into a paper crane using the art of origami. A Japanese legend promises a wish will be granted to the person who folds a thousand cranes, so Sadako set to work, saying *"I will write peace on your wings, and you will fly all over the world."* She folded over 1,300 cranes in the hope of healing her cancer, and healing the world from war. Sadako died later that year, but her statue stands today, holding an origami crane - now a worldwide symbol of peace - at the Children's Peace Monument in Hiroshima, and it receives colorful "Senbazuru" (a thousand cranes tied together) from people around the world.

When I realized there would be about 1,000 singers as part of this special commission, I wondered, could I ask each singer to fold a paper crane? Perhaps together we could advance our wish for peace. What if each choir could "fold" a crane musically, just by singing? I started experimenting with the paper, creasing and folding - trying to figure out how to render this beautiful, meditative, and geometric activity into sound. By mapping each fold to a note on the staff, I was able to slowly transform the folding process from physical to musical. With my cranes and sketches in tow, I approached poet and librettist Michael Dennis Browne, to ask if this idea inspired him too, and I'm so grateful that it did. He wrote a beautiful poem - geometric, hopeful, intimate and worldly - and I've attempted to craft the music with as much elegance.

## **Combined Choirs**

**Let Peace Then Still the Strife** - Poem by David Warner

Let peace then still the strife,  
The loneliness and grief,  
Come heal the piercing silence of passing.  
And sweet familiar strains,  
The voices lost in death,

Arise in songs of hope everlasting.  
Then let the voices roll  
As waves upon the sea;  
Come forth and break upon us, refreshing.

And barren coves be filled -  
O'er flow with reverie!  
Let mem'ry sable as Gilead's caressing.  
And though the balm be spread,  
Let tender rifts remain  
That breaking hearts not yield to forgetting.  
For hearts rent wide at death,  
Unfolded to our dead,  
Hear singing from beyond sunlight's setting.

Then sing, beloved ones,  
Reach o'er the summer sea.  
Pour forth thy boundless love for us living!  
Sweep into ev'ry soul,  
Make music of our tears,  
Turn all our songs to joy and thanksgiving!  
And when we silent pass,  
From far across the sea  
Let praises ring for life's wond'rous blessing.

Then sing ye living souls!  
Sing generations past,  
Swell high the tide of life, us refreshing!  
Sing forth as with one voice,  
Bear silent grief away,  
Resound with peace and hope everlasting!  
And all who wait and sing,  
Sing on from earth and heav'n  
And make out crossing forth joyful passing!

Amen.

# Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

## Soprano I

Sabrina Craven  
Hannah Geniesse  
Hannah Guo  
Kim Krawzak  
Claire LaLiberté  
Alice Luo  
Pankhuri Singh  
Elsie Tenpas  
Isabel Vazquez-Thorpe

## Soprano II

Evelyn Barash  
Dana Cordry  
Augusta Finzel  
Liza Girsova  
Shuxian Liu  
Maralee Mindock  
Alicia Pope  
Abigail Simmons  
Emma Starek  
Sam Stone  
Hinako Takahashi  
Kate Youdell

## Alto I

Amanda Bourbonnais  
Sophie Carter  
Natalie Cash  
Megan Davidson  
Arboris DeJesus  
Kellyn Gagner  
Mya Hunt

## Alto I (cont'd)

Eleanor Jersild  
Olivia Lin  
Hana Matsumoto  
Emi See  
Emily Stanislawski  
Emma Swidler  
Mengxuan Wang  
Evie Werger  
Zishen Ye

## Alto II

Mikaela Bolker  
Annie Dillon  
Christina Hanson  
Ava Huebner  
Grace Johnson  
Maddie Knutson  
Ally Kurihara  
Vicky Liang  
Cameron Montgomery  
Jocelyn Scherbel  
Caleb Smith  
Nina Wilson  
Bethany Wolkoff  
Sarah Woody

## Tenor I

Jasper Farin  
Trent Guerrero  
Luke Honeck  
Christian Messier  
Jack Plasterer  
Nolan Ramirez

## Tenor II

Rufino Cacho  
Zachary Crombie  
Presberg  
Jamil Fuller  
Jon Gitter  
Alex Iglinski  
Jeremiah Jensen  
Elijah Kuhaupt

## Baritone

Nick Ashley  
Mayan Essak  
Kir Sey Fam  
David Fisher  
Alex Foley  
Jacob Meyer  
Erik Nordstrom  
Bricker Ostler  
Alexander  
Quackenbush  
Caleb Rosenthal  
Christian Vallery  
Rico Wu

## Bass

Damon Allen  
Julian Cohen  
Stephen Deeter  
Ben Johnson  
Cameron Nasatir  
Jack Walstrom  
Skyler West

## Viking Board

President: Christian Messier

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Eliminators of Confusion: Bethany Wolkoff and Sabrina Craven

Publicity Chair: Sam Stone

Social Chair: Damon Allen

# Concert Choir

Stephen Sieck and Phillip A. Swan, co-directors

David Voss, accompanist

## Soprano I

Elisabeth Burmeister  
Sarah Coffman  
Katie Mueller  
Morgen Moraine  
Annie Penner

## Alto II

Keira Jett  
Kayla Siembieda  
Maximilian Simmons  
Lorna Stephens  
Kara Taft

## Bass

Nathan Brase  
John Taylor Hosmer-  
Quint  
John Perkins  
P.J. Uhazie

## Soprano II

Emily Flack  
Clara Imon-Pedtke  
Jenna Kuchar  
Margaret McNeal  
Froya Olson  
Grace Vangel

## Tenor I

Charlie Aldrich  
Anmol Gupta  
Charlie Martin  
Leif Olsen  
Jackson Rosenberry

## Baritone/Tenor

Nathan Gornick  
Mitchell Kasprzyk  
Benjamin Klein  
David Pecsí  
David Voss

## Alto I

Deme Hellwig  
Mady Luna  
Elena Stabile  
Lauren Vanderlinden  
Rachel Weiss

## Tenor II

Tony Cardella  
Ben Hanson  
Matt Kierzek  
Kyle Schleife  
Michael Sze

## Baritone

Yonah Barany  
Josh Eidem  
Ian Grimshaw  
Jonathan Hanrahan  
Jordan Ross

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Co-Presidents: Morgen Moraine and Katie Mueller

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Publicity: Madalyn Luna, Lauren Vanderlinden

Social: Kayla Siembieda, PJ Uhazie

# **Cantata**

Stephen Sieck and Phillip A. Swan, co-directors

Gabi Makuc, accompanist

## **Soprano I**

Clio Briggs

Martha Hellermann

Arielle Kaye

Annie Mercado

Anna Mosoriak

Bianca Pratte

Jean Shoaf

Katie Uram

Emma Webster

## **Alto I**

Laura Christenson

Gillian Etherington

Kin Le

Rosa Lemos

Gabi Makuc

Madeleine Moran

Michaela Rabideau

Delaney Stewart

Lauren Smrz

## **Soprano II**

Sally Alvarado

Alexa Blumenstock

Anne Marie Carden

Mary Fried

Natalie Galster

Aria Minasian

Isabella Mirgaux

Charlotte Noble

Nicolette Puskar

Sophie Scholtz

## **Alto II**

Clover Austin-Muehleck

Alyssa Ayen

Schuyler Borges

Casey Burgess

Jenny Hanrahan

Allie Horton

Fiona Masterton

Madeline Scholl

Maggie Smith

Rachel Wilson

## **Board:**

Co-Presidents: Gabi Makuc and Madeleine Moran

Eliminator of Confusion: Rachel Wilson

Publicity: Kin Le

Social: Sally Alvarado

Freshman Representatives: Anna Mosoriak and Allie Horton

**Riser Set-Up Crew**

Gillian Etherington

Nicolette Puskar

Jordan Ross

**Choral Librarian**

Lauren Vanderlinden

Special thanks to

Dane Richeson, Irene Durbak, and Jeremiah Lemke-Rochon  
for percussion assistance.

Upcoming Choir Concert:

**JOURNEYS**

**Friday, November 13, 2015**

**8:00 p.m.**

**Lawrence Memorial Chapel**

**Webcast archives:**

**<http://www.lawrence.edu/conservatory/webcasts/library>**



We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio voice and piano artist faculty:

## Voice Faculty

Kenneth Bozeman, chair  
Joanne Bozeman, soprano  
Dale Duesing, artist-in-residence  
John T. Gates, bass  
Bonnie Koestner, vocal coach and musical director of opera  
Karen Leigh-Post, mezzo-soprano  
Bryan Post, lecturer in music and teacher of voice  
Steven Paul Spears, tenor  
Copeland Woodruff, director of opera studies

## Keyboard Faculty

Kathrine Handford, organ  
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.