
Journeys
Songs of Travel

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, directors

Friday, November 13, 2015

8:00 p.m.

Lawrence Memorial Chapel

Hybrid Ensemble

You Made Me Love You

James V. Monaco
(1885-1945)
arr. Kirby Shaw

I'll Be Seeing You

Irving Kahal and Sammy Fain
(1903-1942) / (1902-1989)
arr. Phil Mattson

We Love You Madly

Terry Winch
(b. 1945)

Viking Chorale

Musick's Empire

Lloyd Pfautsch
(1921-2003)

The Road Home

Stephen Paulus
(1949-2014)

Christian Messier, soloist

He'll Make a Way

Byron J. Smith
(b. 1960)

Jamil Fuller, soloist
Maximilian Simmons, bass guitar
Caleb Rosenthal, percussion

Cantata

O Virtus Sapientiae

Hildegard of Bingen
(1098-1179)

Always Keep This Close

Zachary J. Moore
(b. 1992)

Katie Weers and Rachael Teller, violins
Nat Sattler, viola
David Sieracki, cello
Matthew Michelic, coach

Le Train D'Hiver

Marie-Claire Saindon
(b. 1984)

“Noi siamo zingarelle” from *La Traviata*

Giuseppe Verdi
(1813-1901)

Marquis: Mitchell Kasprzyk
Doctor: John Perkins
Flora: Kayla Siembieda
Staging by Kathy Privatt

Concert Choir

Zigeunerleben, op. 29, no. 3

Robert Schumann
(1810-1856)

Soloists: Mady Luna, Deme Hellwig, David Pecsí, Matt Kierzek, Grace Vangel, Lizzie Burmeister

Bohemian Highway

Jon Olmstead

I Gondolieri

Gioachino Rossini
(1792-1868)

Entreat Me Not to Leave You

Dan Forrest
(b. 1978)

Hold On!

Moses Hogan
(1957-2003)

Soloists: Morgen Moraine, Sarah Coffman, Keira Jett, Grace Vangel



Please donate to **Music for Food** before leaving tonight!

What is **Music for Food**?

Music for Food believes both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform the ineffable into tangible and needed food resources.

Music for Food is a musician-led initiative for local hunger relief. Our concerts raise resources and awareness in the fight against hunger, empowering all musicians who wish to use their artistry to further social justice.

Donations of non-perishable food items or checks will be accepted at the door. All monetary donations are tax-deductible, and will be processed by the national office of **Music for Food**. 100% will be sent to the food pantry at St. Joseph's.

Each year the St. Joseph Food Program distributes thousands of pounds of food to those who are hungry in the Fox Valley. Lawrence is proud to help.

Notes and Translations

Musick's Empire, poem by Andrew Marvell (1621-1678)
[Spelling has been modernized here]

First was the world as one great Cymbal made,
Where jarring winds to infant nature played;
All music was a solitary sound,
To hollow rocks and murmuring fountains bound.

Jubal first made the wilder notes agree,
And Jubal tuned Music's Jubilee;
He called the echoes from their sullen cell,
And built the organ's city where they dwell.

Each sought a consort in that lovely place,
And virgin trebles wed the manly bass,
From whence the progeny of numbers new,
Into harmonious colonies withdrew.

Some to the lute, some to the viol went,
And others chose the cornet eloquent.
These practicing the wind, and those the wire,
To sing man's triumphs, or in Heaven's choir.

Then music, the mosaic of the air,
Did of all these a solemn noise prepare.
With which she gained the empire of the ear.
Including all between the earth and sphere.

Victorious sounds! yet here your homage do,
Unto a gentler conqueror than you:
Who, though he flies the music of his praise;
Would with you Heaven's hallelujahs raise.

The Road Home, text by Michael Dennis Browne

Tell me, where is the road
I can call my own,
That I left, that I lost
So long ago?
All these years I have wandered,
Oh when will I know
There's a way, there's a road
That will lead me home?

After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.

Rise up, follow me,
Come away, is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.

Notes from Stephen Paulus - In the Spring of 2001 I received a commission from the Dale Warland Singers to write a short "folk" type choral arrangement. I had discovered a tune in a folk song book called "The Lone Wild Bird." I fell in love with it, made a short recording and asked my good friend and colleague, Michael Dennis Browne to write new words for this tune. The tune is taken from "The Southern Harmony Songbook" of 1835. It is pentatonic and that is part of its attraction. Pentatonic scales have been extant for centuries and are prevalent in almost all musical cultures throughout the world. They are universal. Michael crafted three verses and gave it the title "The Road Home." He

writes so eloquently about “returning” and “coming home” after being lost or wandering. Again, this is another universal theme and it has resonated well with choirs around the world as this simple little a cappella choral piece has become another “best seller” in our Paulus Publications catalogue and now threatens to catch up with “Pilgrims’ Hymn.” It is just more evidence that often the most powerful and beautiful message is often a simple one.

He’ll Make a Way, words and music by Byron Smith

This work was written for the Spirit Chorale of Los Angeles, which Byron Smith directs. The Spirit Chorale prides itself on the preservation of the spiritual and programs compositions by some favorite composers including Jester Hairston, Hall Johnson, Undine Smith Moore, Moses Hogan, Richard Jackson and more.

O Virtus Sapientiae

words and music by Hildegard of Bingen (1098-1179)

O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.

Always Keep This Close, text by Colleen Carhuff (b. 1992)

The Greatest Thing We'll Ever Have

Always keep this close
and you'll never need more,
your world is here
with the familiar voices
that linger in the air
and all those hearts
that have learned to beat
in time with each other.
You make more than music here.
No notes are as connected
as the souls that sing them
and no soul is happier than when
she is surrounded by her sisters.
Even when you leave
this does not leave you,
when you are lost just listen
and you will always
find your way home.
It is impossible for something
to go from your life
without first becoming part
of who you are.
You are another,
I am you,
we are one.

Le train d'hiver, text by Philippe Morin

The billowing train whistles through winter
At a furious rhythm, burning coal
Smoke stacked, wagons rocking
As an iron iceberg, it plunges through the cold.

Towing this chasing load
The locomotive, battling, presses on
Tearing straight ahead on snowy tracks
Iron furies buried beneath ice.

And from afar echoes a muffled roar
On these endless tracks, in this frozen landscape
In the dead of winter
And the chill of the wind.

As it slices the endless spread
The convoy contrasts with the white countryside
Protesting, it stretches away
Into the lost season.

Act II, Scene 2 from **La Traviata**, libretto by Francesco Maria Piave

FLORA

Later we shall be entertained by masks:
the Viscount is in charge.
I've invited Violetta and Alfredo.

MARQUIS

Haven't you heard the news?
Violetta and Germont have separated.

DOCTOR, FLORA

Have they really?

MARQUIS

She is coming with the Baron.

DOCTOR

I saw them only yesterday – they looked happy.
[The sound of laughing voices is heard.]

FLORA

Silence - do you hear?

FLORA, DOCTOR, MARQUIS

Our friends are coming.

[Ladies disguised as gypsies enter.]

GYPSIES

We are gypsies.

come from afar;

the fortunes of all

we can read in their hands.

When we call upon the stars,

nothing is hidden from us,

and we can tell you all

what the future holds in store.

Let us see -

CHORUS I (examining Flora's palm)

You, Madam, have many rivals.

CHORUS II (examining the Marquis's palm)

Marquis, you are scarcely a model of fidelity.

FLORA (to the Marquis)

So you still play the gallant?

Fine - I'll make you pay for this.

MARQUIS

What the devil are you thinking?

It's a bare-faced lie.

FLORA

The fox may lose his brush,

but never abandons his rascality.

Take care, my dear Marquis,

or you'll be sorry, I swear.

ALL

Come, come, whatever's happened

shall be veiled by the past;

what's been has been,

think only of what's to be.

Zigeunerleben (A Gypsy's Life), poem by Emanuel Geibel

In the shadows of the forest, among the beechtrees,
something moves and rustles and whispers all at once.
Flames are flickering, their glow dances
Around colorful figures, around leaves and rocks:
It is the roaming band of gypsies
With flashing eyes and waving hair,
weaned on the holy waters of the Nile,
tanned by Spain's scorching sun.

Around the fire in the swelling green forest
Wild and bold men are resting,
women squat to prepare the meal,
and busily fill ancient goblets.
And tales and songs resound all around,
telling how the gardens in Spain are so full
of bloom, so full of color;
and words of magic to ward off need and danger
the wise old woman recites for the listening crowd.

Dark-eyed girls begin their dance
While torches flicker in reddish glow;
The guitar casts its lure and the cymbal sounds;
The dance grows wild and wilder.
Then they rest, weary from the night of dance,
and the beeches rustle them to sleep.
And, banned as they are from their blissful homeland,
they see it in their dreams, that happy land.

But now, when the morning awakes in the east,
so vanish the beautiful visions of the night;
at daybreak the mules paw the ground,
the figures move away-who knows where?

Bohemian Highway, music by Jon Olmstead

Bohemian Highway is the composer's first work for a capella choir. This piece takes its name from a stretch of road in Sonoma California, known for its stunning natural beauty and great wineries. The initial repeated two-note theme is meant to convey the movement of a road trip, and anticipation that one might feel when embarking on an exploration of the Bohemian Highway. Just as one's anticipation turns to discovery and then is left as a memory, so the piece develops out of its initial theme to explore the musical landscape before returning back to an echo of where it started.

I Gondolieri, text authorship unknown, music by Gioachino Rossini

Sail on, under a fast sky, beautiful is the resplendent sky.

The moon is without a veil, without tempest the sea.

To row, to rest upon the expanse of water, to the gondolier is given among good things the best. Sail on!

No matter if the sun is brilliant, or sad appears the moon;
always on the lagoon the gondolier is king.

Entreat Me Not to Leave You, adapted from Ruth 1:16-17

Entreat me not to leave you.

Nor to turn back from following after you.

For where you go, I will go; And where you live, I will live; Your people shall be my people, And your God my God. Where you die, I will die, And there will I be buried

The Lord do so to me, and more also,

If ought but death parts you and me,

Entreat me not to leave you.

Hold On!, African-American Spiritual

Keep your hand on the plow, hold on, hold on.
Nora, Nora, let me come in,
The doors' all fastened and the windows pinned.
Keep your hand on the plow and hold on!
Nora said you done lost track,
You can't plow straight and keep looking back.
Well, my brother, hold on!
If you wanna get to heaven let me tell you how,
Just keep your hand on the gospel plow.
If that plow stays in your hand,
Land you straight in the promised land.
Hold on!
Oh, Brother, hold on! Hold on!
Oh, Sister, hold on!
Mary had a golden chain,
Every link spelled my Jesus' name.
Keep on climbing and don't you tire.
Every rung goes higher and higher.
Hold on!

Hybrid Ensemble

Phillip A. Swan, director

Soprano

Sally Alvarado

Nicolette Puskar

Alto

Eva Tourangeau

Stephanie Sundberg

Tenor

Jamil Fuller

Leif Olsen

Bass

David Pecsí

Jordan Ross

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
Liza Girsova
Shuxian Liu
Maralee Mindock
Abigail Simmons
Emma Starek
Sam Stone
Hinako Takahashi
Kate Youdell

Alto I

Amanda Bourbonnais
Sophie Carter
Megan Davidson
Arboris DeJesus
Kellyn Gagner
Mya Hunt
Eleanor Jersild

Alto I (cont'd)

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

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Cantata

Stephen Sieck and Phillip A. Swan, co-directors
Gabi Makuc, accompanist

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Martha Hellermann
Arielle Kaye
Annie Mercado
Anna Mosoriak
Bianca Pratte
Jean Shoaf
Katie Uram
Emma Webster

Alto I

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Rosa Lemos
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Madeleine Moran
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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

Baritone/Tenor

Nathan Gornick
Mitchell Kasprzyk
Benjamin Klein
David Peci
David Voss

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

Yonah Barany
Josh Eidem
Ian Grimshaw
Jonathan Hanrahan
Jordan Ross

Alto I

Deme Hellwig
Mady Luna
Elena Stabile
Lauren Vanderlinden
Rachel Weiss

Tenor II

Tony Cardella
Ben Hanson
Matt Kierzek
Kyle Schleife
Michael Sze

Bass

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

Board

Co-Presidents: Morgen Moraine and Katie Mueller

Eliminator of Confusion: David Peci

Publicity: Madalyn Luna, Lauren Vanderlinden

Social: Kayla Siembieda, PJ Uhazie

Riser Set-Up Crew

Gillian Etherington

Nicolette Puskar

Jordan Ross

Choral Librarian

Lauren Vanderlinden

Special thanks to

Bonnie Koestner for Italian diction coaching.

Lizzie Burmeister for German diction coaching.

Stephanie Sundberg for French diction coaching.

Maximilian Simmons, dialect coaching for *Hold On!*

Martha Hellermann, cover soloist for *La Traviata* scene.

Julia Jackson, Kate Bittner, Rosie Cannizzo, and Jillian Johnson
for administrative assistance.

Upcoming Choir Concert:

Friday, March 4, 2016

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.