

Songs from a Life

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Friday, March 4, 2016

8:00 p.m.

Lawrence Memorial Chapel

Childhood

This Wonderful Feeling

Joan Szymko

1. saboo

(b. 1957)

2. In My Quiet Place

3. Purple Night

Clio Briggs, Martha Hellermann, Rosa Lemos, Casey Burgess, soloists
Daniel Reifsteck, marimba

Cantata

Jabberwocky

Sam Pottle

(1934-1978)

Rachel Weiss, staging

Concert Choir

Love

Nadie me salvará

Emilio Solé

The Shadow of Your Smile

arr. Gene Puerling

Moonglow

arr. Darmon Meader

Stella by Starlight

arr. Phil Mattson

Hybrid Ensemble

Sonnet

David Harris

(b. 1974)

Jon Hanrahan, Elena Stabile,
Jackson Rosenberry, Jordan Ross, readers
Ilan Blanck, guitar

Concert Choir

Voices of Broken Hearts

Steven Sametz

(b. 1954)

Sally Alvarado, Alexa Blumenstock, Schuyler Borges,
and Gabi Makuc, “ghost chorus”
Matthew Michelic, digitally delayed viola

Education

Improvisation on a poem by Rumi

Masterpiece

Paul Drayton

(b. 1944)

1. Fugue (J.S. Bach)
2. Introduction and Gigue (Handel)
3. Cavatina (Mozart)
4. Largo Lugubrioso (Beethoven)
5. Lied ohne Worte (Mendelssohn)
7. Danse antique (Debussy)
8. Coda

Viking Chorale

♦ Pause (10 minutes) ♦

Adulthood

Now I Become Myself

Gwyneth Walker

(b. 1947)

Quant j'ai ouy le tabourin

William Brown

(b. 1962)

Charlotte Noble, Sally Alvarado,
Nicolette Puskar, Laura Christenson, duets
Daniel Reifsteck, percussion

Spirituality

Salve Regina

Miklós Kocsár

(b. 1933)

From *Quattro Pezzi Sacri*

Laudi alla Vergine Maria

Giuseppe Verdi

(1813-1901)

Cantata

Ave Maria

Franz Biebl
(1906-2001)

Viking Chorale

O Radix Jesse

Ambrož Čopi
(b. 1973)

Sarah Coffman and Morgen Moraine, soloists
World Premiere

From *Messe pour double-choeur*
Agnus Dei

Frank Martin
(1890-1974)

Death and Beyond

Triptych

Tarik O'Regan
(b. 1978)

- I. Threnody
- II. As We Remember Them
- III. From Heaven Distilled a Clemency

Paul Gutmann, Elisabeth Burmeister, Morgen Moraine,
Lauren Vanderlinden, soloists

Brandin Kreuder (concertmaster), Eleanor Legault, violin I
Katie Weers, Margaret Norby, violin II
Trent Guerrero, Asher McMullin, viola
Adam Korber, Natalie Galster, cello
Jessica Cable, string bass
Matthew Michelic and Samantha George, string coaches

Concert Choir

Notes and Translations

This Wonderful Feeling

In spring of 1999, Peninsula Women's Chorus artistic director Patty Hennings had a dream: that PWC could work with school children to help them write poetry which could be set to music for the chorus. PWC collaborated with California Poets in the Schools, the largest writers-in-the-schools program in the nation. Poets collaborated with PWC members who were elementary teachers in the Bay Area, working with nearly 400 students. Joan Szymko was one of three composers commissioned by PWC to select and set poems from the project. The two young poets Szymko selected for "This Wonderful Feeling" were in the third grade when these poems were written.

1. saboo

What will we do
saboo saboo
walla kaboo
Should we jump off
the tree?
Will you play with me?
saboo, saboo
walla kaboo
and I love you
Wallakaboo
~ Anna Madrigal

2. In My Quiet Place

In My Quiet Place everything is quiet.
Quiet as the butterfly on silent wings.
Quiet as a leaf falling through the air.
Quiet makes me feel like I am the only one on earth.
The first to find this wonderful feeling inside me.
~ Mary Whitney

3. Purple Night

Purple as a purple sky on a Sunday night.
Purple as a dark purple dress.
A purple dress on a purple night, a purple world
and a purple bird in flight.
~ Mary Whitney

Jabberwocky

"Jabberwocky" first appeared in *Through the Looking Glass* (1871), the sequel to *Alice in Wonderland*. It was written by Charles Dodgson under his famous pseudonym, Lewis Carroll. The ultimate satire of heroic narrative poetry in English literature, it foreshadows a major trend in twentieth-century writing in its eerie and evocative use of nonsense words. This setting emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works. It should be performed, however, with utmost seriousness and formality, exactly as if it were the sort of work that it imitates.

Nadie me salvará – text by Miguel Hernández

Nadie me salvará de este naufragio
si no es tu amor, la tabla que procuro,
si no es tu voz, el norte que pretendo.

No-one can save me from this shipwreck,
only your love, the floating plank for which I search,
only your voice, the direction for which I strive.

Sonnet

In this composition from 2013, David Harris folds together six different texts attributed to William Shakespeare: sonnets 18, 56, 104, 105, 128, and Act V, scene 1 from *Merchant of Venice*. The overlapping texts, Spanish-influenced guitar, and close harmonies all work in concert to express the dizzying power of love.

Voices of Broken Hearts

This richly creative setting by conductor/composer Steven Sametz draws a few select lines (highlighted in bold here) from Carl Sandburg's *Clark Street Bridge*:

DUST of the feet
And dust of the wheels,
Wagons and people going,
All day feet and wheels.

Now...
. . Only stars and mist
A lonely policeman,
Two cabaret dancers,
Stars and mist again,
No more feet or wheels,
No more dust and wagons.

Voices of dollars
And drops of blood
.

**Voices of broken hearts,
. . Voices singing, singing,
. . Silver voices, singing,
Softer than the stars,
Softer than the mist.**

The composer sets this in such a way that most of the poem is whispered by a “ghost chorus” of a few singers. Further, he specifies that in the second iteration of the performance, the choir should move each to her own rhythm, collecting at specified moments, which produces an effect of continuous phasing in and out of clarity. On top of this, he weaves a digitally delayed viola part, which flows around and through the phasing. The effect is otherworldly.

Improvisation on a poem by Rumi

This term, Viking Chorale has worked on a variety of ensemble improvisation skills inspired by the pedagogy of Matt Turner. In mid-February I presented the ensemble with this poem by the mystic Mawlana Jalal-al-Din Rumi:

Oh soul,
you worry too much.
You have seen your own strength.
You have seen your own beauty.
You have seen your golden wings.
Of anything less,
why do you worry?
You are in truth
the soul, of the soul, of the soul.

In the past few rehearsals we have explored the words, meanings, and images within this poem and have developed some ideas regarding a musical structure. What you will hear tonight is one of nearly-infinite possibilities.

Masterpiece

British composer Paul Drayton wrote this brilliant tongue-in-cheek work for the King’s Singers, a six-voice ensemble whose exceptional musicianship is rivaled only by their wit and charm. In the conservatory we are responsible for training future professional music educators and performers. Hence we teach them the ‘great monuments’ of the classical tradition, *and* we teach them the modes of critical inquiry that question such ‘pedestalization’ of canon composers. Here we can say we have had our cake and eaten it, too! Our singers researched each of these parodies, learning first about the composer and his style and musical language before discussing why

this particular musical joke is so funny. And, true to form, the Bach took forever to learn.

Quant j'ai ouy le tabourin

In the opening of *Quant j'ai ouy le tambourin* the choir simulates the sounds of sunrise and the thoughts of a young woman as she desires to return to a deep sleep. Later, the sounds of mourning doves are heard as the other voices portray the conflict in the mind of the sleeper: "Shall I remain complacent and continue to rest?" or "Shall I rise and participate in the Mayday activities?" The rhythmic tambourine incites the other young men and women to a day full of fun and frolic, but the young woman decides not to give in to the power of the tambourine, and she drifts back into a deep sleep as the opening music is heard again.

When I heard the tambourine
Sound, calling people to go a-maying.
I made no movement in my bed
Nor even lifted my head from the pillow.
Saying: it's too early,
I'll go back to sleep for a little while.

Let the young people share their spoils:
I shall become acquainted with Indifference
And share myself with him;
I have found him to be my closest neighbor.

Salve Regina

Hail, O Queen, Mother of mercy;
Our life, our sweetness, and our hope: hail!

To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
Groaning and weeping in this valley of tears.

Hasten therefore, our Advocate,
And turn your merciful eyes toward us.

And show us Jesus, the blessed fruit
Of your womb, after this exile.

O merciful, O pious,
O sweet Virgin Mary.

Laudi alla Vergine Maria

Best known for his operas, Verdi was also a composer of sacred repertoire, most notably his *Requiem*. This particular text comes from Dante's *Paradiso*. In our rehearsal discussions we observed the multitude of different musical ideas that present themselves here, prompting the timeless question: is the music serving the text or the text the music?

Virgin mother, daughter of your Son,
humbled, and exalted, more than any other creature,
fixed goal of the Eternal Wisdom;
are She who made human nature
so noble, that its own Maker
did not scorn to become of its making.
The Love, beneath whose warmth
this flower has grown, in eternal peace,
flamed again in your womb.
Here you are the noonday torch of Love to us,
and down there, among mortal beings,
you are a living spring of hope.
Lady you are so great, and of such value,
that if any who wishes for grace fails to resort to you,
his longing tries to fly without wings.
Your kindness not only helps
those who ask it, it often
freely anticipates the request.
In you is tenderness: in you is pity:
in you is generosity: in you whatever excellences exist
in the creature, combined together.

Ave Maria

This setting by Franz Biebl was sung far and wide in the late 1990s after being made famous by the men's vocal ensemble Chanticleer. Set in double-choir format, the singers are challenged to make a cohesive sound within one ensemble and then join that with the sound of the other ensemble for moments of heightened beauty.

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
now and in the hour of our death. Amen.

O Radix Jesse

O Root of Jesse,
Who art placed for a sign of the people,
Before whom kings shall shut their mouths,
Whom the Gentiles shall supplicate:
Come Thou to deliver us,
Do not tarry.

Agnus Dei

Born the youngest of ten children to a Reformed Church minister, Frank Martin showed early promise in math before turning his attention to professional music. Martin led, in effect, two lives: one as a prominent instrumental composer, pianist, and teacher; and the other as a man of profound spirituality who longed to live in a simpler, more devout world in which the composer could be an anonymous voice in the worship service. In this spirit, the 31 year-old Martin composed most of this Mass, after which he hid the work in his desk, fearful that it would become (as it indeed has) “the *Martin Mass*” instead of music for worship. He finished the Agnus Dei in 1926 after five more years of continued spiritual wrestling.

Triptych

Triptych was originally commissioned for two separate choirs, a year apart from each other. Movement I, called “Threnody” at the time, was commissioned for the inaugural concert of the Choir of London in 2004. O’Regan writes that “Threnody” was “the first composition that evolved entirely from my New York perspective.” Movements II and III, commissioned by Portsmouth Grammar School, were originally titled “And There Was a Great Calm” for lower strings and treble voices and premiered in 2005. The title of second commission derives from Thomas Hardy’s poem of the same name, and is quoted in the soprano solo within Movement III. Hardy’s poem was written in 1918, and was inspired by the signing of the Armistice, which ended World War I. All three movements did not come together as

Triptych until 2005. Musically, Triptych is influenced by the music of North Africa, probably Algeria and Morocco, where O'Regan spent a portion of his early childhood.

In its completed form, Triptych contemplates the evolution of the ways humans perceive death. The first movement considers the unrestricted power of death, the second the ways humans memorialize their dearly departed, and the third positively characterizes our own eventual ascent to heavenly enlightenment. O'Regan joins the ranks of Brahms and Britten by choosing a series of texts from a variety of cultures and faiths to depict his personal beliefs. His selection of poetry from each important religion and philosophy highlights universal and timeless ideals that branches dogmatic differences, and highlights the innate unity at the center of different faiths and philosophies.

“Threnody” (Mvt. I), defined as “a song of mourning”, begins with a dramatic declaration about the egalitarian nature of death by the choir, unaccompanied. O'Regan sets this text in collage-style. The chorus declaims the text in cascading, dovetailing lines that conjoin with one another until the full rhetorical statement has been heard. Following this remarkable introduction, O'Regan uses driving rhythms in the strings to propel the music forward. “As We Remember Them” (Mvt. II) is a gorgeous soundscape that inspires quiet introspection. The movement speaks of seeing the reflection of departed loved ones in the beauty and strength of nature. The final poignant lines of Gittelsohn’s poem remind the listener that those who die remain alive in our thoughts and memories. The juxtaposition of solo soprano and chorus mimics the call and response structure of a sacred service, while the underlying string writing is ethereal and transparent. “From Heaven Distilled a Clemency” (Mvt. III), quickly returns to a faster, rock-and-roll tempo with ascending melodies in the choir coupled with syncopated kickdrum figures in the low strings. The orchestra and choir exuberantly proclaim the closing text by Islamic mystic Rumi with confidence “Why then should I be afraid? I shall die once again as an angel blest.”

—Tarik O'Regan & Robert Istad
(DCINY concert program notes, October 30, 2015)

I. Threnody

When death takes off the mask, [we] will know one another,
Though diverse liveries [we] wear here make [us] strangers.

Text by William Penn (1644–1718), from *Some Fruits of Solitude*
In Reflections and Maxims (1682)

Tremblest thou when my face appears
To thee? Wherefore thy dreadful fears?
Be easy, friend; 'tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much displease?

Text by Muhammad Rajab Al-Bayoumi (dates unknown),
from *Death Speaks*, translated by Arthur J. Arberry (1950)

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

Text by William Blake (1757–1827), from *Auguries of Innocence* (1808)

Behold, how good and how pleasant it is
for [people] to dwell together in unity.

Text from Psalm 133, from the Bible (King James Version, 1611)

II. As We Remember Them

In the rising of the sun and at its going down, we remember them.
In the blowing of the wind and in the chill of winter,
we remember them.
In the opening buds and in the rebirth of spring,
we remember them.
In the blueness of the sky and in the warmth of summer,
we remember them.
In the rustling of the leaves and in the beauty of autumn,
we remember them.
When [we're] weary and in need of strength, we remember them.
When [we're] lost and sick at heart, we remember them.
So long as we live, they too shall live, for they are part of us,
As we remember them.

Text by Roland B. Gittelsohn (1910–1995),
adapted from *The Gates of Repentance*

And the Heav'nly Quire stood mute,
And silence was in Heav'n.

Text by John Milton (1608-1684), from *Paradise Lost*, Book III (1667)

III. From Heaven Distilled A Clemency

Each shall arise in the place where their life [spirit] departs.

“Bundahis- Bahman yast”; Indian Bundahishn (ninth century),
adapted from *Sacred Book of the East*, Volume 5,
translated by Edward W. West (1860)

[So] Why then should I be afraid? I shall die once again to rise an
angel blest.

“Masnavi i ma’navi”; Mathwani of Jalalu’d’Din
Rumi (13th century), adapted from *Masnavi i Ma’navi*, Book III,
translated by Edward H. Whinfield (1898)

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life’s Star,
Hath had elsewhere its setting. And cometh from afar.

Text by William Wordsworth (1770-1850),
from *Ode: Intimations of Immortality* (1807)

Calm fell. From heaven distilled a clemency; There was peace on
earth, and silence in the sky.

Text by Thomas Hardy (1840-1928),
from *And There Was a Great Calm on the signing of the Armistice* (1918)

Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

Soprano I

Sabrina Craven
Hannah Geniesse
Hannah Guo
Claire LaLiberté
Alice Luo
Pankhuri Singh
Elsie Tenpas
Isabel Vazquez-Thorpé
Cathryn Wood

Soprano II

Nao Akuta
Evelyn Barash
Annyce Brackins
Laura Burke
Dana Cordry
Liza Girsova
Shuxian Liu
Maralee Mindock
Abigail Simmons
Emma Starek
Sam Stone
Hinako Takahashi
Rebecca Yeazel
Kate Youdell

Alto I

Amanda Bourbonais
Megan Davidson
Arboris DeJesus
Kellyn Gagner
Mya Hunt
Eleanor Jersild

Alto I, cont.

Olivia Lin
Hana Matsumoto
Callie Ochs
Kendra Pankow
Emi See
Emily Stanislawski
Emma Swidler
Evie Werger
Zishen Ye

Alto II

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

Tenor I

Jasper Farin
Luke Honeck
Christian Messier
Jack Plasterer
Nolan Ramirez
Caleb Smith

Tenor II

Zachary Crombie
Presberg
Jamil Fuller
Jon Gitter
Matthew Hjelle
Alex Iglinski
Jeremiah Jensen
Elijah Kuhaupt
Lucas Myers

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

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Publicity Chair: Sam Stone

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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 Pecsí
David Voss

Soprano II

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

Tenor I

Charlie Aldrich
Anmol Gupta
Charlie Martin
Leif Olsen
Jackson Rosenberry

Baritone

Yonah Barany
Christopher Ducasse
Josh Eidem
Jonathan Hanrahan
Jordan Ross

Alto I

Deme Hellwig
Elena Stabile
Shaye Swanson
Lauren Vanderlinden
Rachel Weiss

Tenor II

Tony Cardella
Andrew Green
Benjamin Hanson
Matt Kierzek
Kyle Schleife

Bass

Nathan Brase
Paul Gutmann
Kip Hathaway
John Taylor Hosmer-
Quint
John Perkins
P.J. Uhaize

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Social: Kayla Siembieda and PJ Uhaize

Hybrid Ensemble

Phillip A. Swan, director

Soprano

Sally Alvarado
Nicolette Puskar

Tenor

Jamil Fuller
Leif Olsen

Bass

Nathan Brase
Jordan Ross

Alto

Stephanie Sundberg
Eva Tourangeau

Rhythm Section

Patrick Adkins, piano
Jake Victor, drums

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

Kin Le

Rosa Lemos

Gabi Makuc

Madeleine Moran

Michaela Rabideau

Delaney Stewart

Lauren Smrz

Alto II

Clover Austin-Muehleck

Alyssa Ayen

Schuyler Borges

Casey Burgess

Jenny Hanrahan

Allie Horton

Fiona Masterton

Madeline Scholl

Maggie Smith

Rachel Wilson

Soprano II

Sally Alvarado

Alexa Blumenstock

Anne Marie Carden

Mary Fried

Aria Minasian

Isabella Mirgaux

Charlotte Noble

Nicolette Puskar

Mackenzie Rech

Sophie Scholtz

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Eliminator of Confusion: Rachel Wilson

Publicity: Kin Le

Social: Sally Alvarado

Freshman Representatives: Anna Mosoriak and Allie Horton

Riser Set-Up Crew

Grace Vangel

Nicolette Puskar

Jordan Ross

Choral Librarian

Lauren Vanderlinden

Special thanks:

Professor Timothy X. Troy for guidance with *Sonnet*.

Caleb Rosenthal and David Fisher for percussion help with *Jabberwocky*.

Sarah Coffman for assistance with French diction for *Quant j'ai ouy le tabourin*

Larry Darling for audio setup for *Voices of Broken Hearts*.

Dane Richeson and Karen Bruno for the loan of percussion instruments.

Upcoming Choir and
Orchestra Concert:

The Creation

by Franz Joseph Haydn

Friday, April 29, 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.