

Fall Preview Concert

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Saturday, October 7, 2017

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale

From Act II, Scene 1 of *Peter Grimes*

Benjamin Britten
(1913-1976)

Ellen Orford, schoolmistress of the Borough	Nicolette Puskar
First Niece, prostitute at "The Boar"	Clio Briggs
Second Niece, prostitute at "The Boar"	Annie Mercado
Mrs. Sedley, town busybody	Clover Austin-Muehleck
Auntie, landlady of "The Boar"	Lorna Stephens
Boles, fisherman	Luke Honeck
Rev. Horace Adams, rector	Anmol Gupta
Captain Balstrode, retired merchant skipper	Erik Nordstrom
Keene, apothecary	Yonah Barany
Swallow, mayor of the Borough	Max Muter
Hobson, carrier	Nathan Brase
Nolan Ehlers, percussion	

Copeland Woodruff, Director of Opera Studies
Andrew Crooks, Musical Director

Cherish Your Doubt

Elizabeth Alexander
(b. 1962)

Joe Dennis, Leo Mayer, Chloe Braynen, and Sadie Hennen, soloists

Unity

Glorraine B. Moone
arr. Daniel M. Cason II

Please join us in singing, as you are able, on Professor Sieck's cue.
"Behold, how good and pleasant it is for brethren
to dwell together in unity."

Cantata

Celebremus (We celebrate joyfully!)

Ramona Luengen
(b. 1960)

Star-Crossed

Saunder Choi
(b. 1988)

Unwritten

arr. Kerry Marsh
(b. 1979)

Soloists:

Susie Francy, Caroline Granner, Meghan Burroughs, Bea McManus,
Samantha Stone, Maren Dahl, Grace Foster, Erin McCammond-Watts,
Anna Mosoriak, Rehanna Rexroat, Marieke de Koker, Allie Horton
Gabrielle Claus, piano
Zoe Markle, bass

Cantata and Concert Choir

Gamaya

Paul John Rudoii
(b. 1985)

We respectfully ask for silence between *Gamaya* and *In Paradisum*

Concert Choir

In Paradisum

Christine Donkin
(b. 1976)

For Laura

Schweigend sinkt die Nacht hernieder

Fanny Mendelssohn Hensel
(1805-1847)

Psalm 57

Betty Jackson King
(1928-1994)

Notes and Translations

Viking Chorale

What does it mean to live together in community? In this set, we consider how our actions and expectations for each other affect our sense of connectedness. In the scene from *Peter Grimes*, the community struggles to decide how Peter Grimes fits within their social network; in *Cherish Your Doubt*, the composer affirms the importance of asking questions as part of one's responsibility to oneself and others, and in *Unity*, the composer affirms the importance of being with each other in common purpose.

Peter Grimes, Libretto by Montagu Slater

Peter Grimes was inspired by George Crabbe's 1810 series of poems 'The Borough' set in Britten's native county of Suffolk.

Peter Grimes, a fisherman, living in a small Suffolk town, is summoned to court after the death of his young apprentice at sea; the townspeople are convinced Grimes is to blame, but he is let off with a caution and warned not to take another apprentice. Ignoring the court's ruling, Grimes soon recruits a new boy from the workhouse. Ellen Orford, whom Grimes intends to marry, promises to help care for the boy, John.

On Sunday morning, while most of the Borough is at church, Ellen talks with John, the apprentice. As they talk, Ellen spots a bruise on the back of John's neck. Horrified, she confronts Grimes and asks him how it happened. Grimes scolds her and says it was an accident. She continues her questioning, which makes Grimes agitated and impatient. Finally, he snaps and strikes her.

He takes John back to his hut to start the day's work. Keene and Auntie, along with a few other villagers, witness Grimes hitting Ellen. Before long, an angry mob forms and sets out to Grimes' hut. Ellen tries to stop them, but her attempt is unsuccessful.

Notes by Prof. Woodruff

Cherish Your Doubt, Lyrics by the composer

Springtime without winter would enter with a yawn,
And dawn without the night would be a tedium of light.
Reunion follows parting, renewal follows death,
And our songs of love have grown
From the very seeds our doubt have sown.
Without a doubt, our hearts and minds would never grow,

Without a doubt, our dreams would have nowhere to go,
Without a doubt, we'd never change the status quo.
Yes, without a doubt, we'd be hanging on
To notions that are better gone,
So try to love the questions,
Those thorny, thorny questions.
Trust your intuition, and cherish your doubt.

Cherish your doubt, don't throw it out.
That's what true belief is about.
With a faith both tempered and strong,
Questioning only helps it along,
Use your eyes and ears and hands and heart and mind,
And what you find may change the world,
So don't throw it out, don't throw it out –
Cherish your doubt.

Cherish your doubt, don't throw it out.
Mighty oaks can weather a drought.
Any faith worth taking to heart,
Tested a bit, will not fall apart.
Use your eyes and ears and hands and heart and mind,
And what you find may change the world,
So don't throw it out, don't throw it out –
Cherish your doubt.

(Don't be afraid of what you'll find.

Leave your darkest fears behind.)

Cherish your doubt, don't throw it out.

That's one thing you can't do without.

When you walk that less-traveled route,

Wonderful new ideas may sprout.

Use your eyes and ears and hands and heart and mind,

And what you find may change the world,

So don't throw it out, don't throw it out –

Cherish your doubt.

(Call on your reason and compassion, although it may not be in fashion.

Don't be afraid of what you'll find, just leave your fears behind.)

Cherish your doubt, don't you ever refuse it;

You can move a whole mountain if you use it –

Cherish your doubt.

(A different drummer you will hear when you cherish your doubt.
You haven't anything to fear when you cherish your doubt.)
That's what true belief is about – don't throw it out!

© 2005 by Elizabeth Alexander. All rights reserved.

Conductor's Note

I've never found an anthem that so resonates with the mission of a liberal arts education: ask tough questions, test ideas, and be open to new possibilities. "What you find may change the world." Alexander refers to multiple musical languages within this score, from Gospel to Pop to contemporary American classical, suggesting that the duty and process of respectful and purposeful inquiry is for all of us.

Unity, text from Psalm 133:1 (KJV) and Glorraine B. Moone

Conductor's Note:

Written two thousand years ago, this psalm, which begins, "*Hine ma tov uma nayim shevet achim gam yachad*", still resonates with people deeply. "Achim" may be translated as "a brother" or "brothers", but the plural context becomes gender-inclusive, and might be better translated it as "kindred" in this context. We do not share this song with a naive belief that a beautiful tune will make the problems of our time go away. Instead, we offer it to affirm that when we can sing together in community, we can better begin the process of listening to one another.

Cantata

Celebremus (We celebrate joyfully!) from The Carmina Burana (Songs of Beuern)

This is the time of joy,
today is a celebration!
Everyone shall make music
and their songs shall ring out
with full hearts
and with spirited movement ~
especially the students
who know best how to celebrate.

For writing instrument and tablet
lend a banquet character as do the songs of Ovid
or the works of other poets.

whatever the rest of the world may do,
we youthful ones will love
and with great tumult, together
will celebrate joyfully!

Star-Crossed, Ronald Baytan

You are a waterfall,
and I, a stream:
You will forever flow through me
and I shall never contain you,
but you will never wash me away.

Unwritten, Natasha Bedingfield, Danielle Brisebois, and Wayne
Rodrigues

(Verse 1)

I am unwritten, can't read my mind, I'm undefined
I'm just beginning, the pen's in my hand, ending unplanned

(Chorus)

Staring at the blank page before you
Open up the dirty window
Let the sun illuminate the words that you could not find
Reaching for something in the distance
So close you can almost taste it
Release your inhibitions
Feel the rain on your skin
No one else can feel it for you
Only you can let it in
No one else, no one else
Can speak the words on your lips
Drench yourself in words unspoken
Live your life with arms wide open
Today is where your book begins
The rest is still unwritten

(Verse 2)

I break tradition, sometimes my tries, are outside the lines
We've been conditioned to not make mistakes, but I can't live that way

Cantata/Concert Choir

Gamaya (Lead Me), Brihadaranyaka Upanishad, I.iii.28

From untruth lead me to Truth.

From darkness lead me to Light.

From death lead me to Immortality.

Om Peace, Peace, Peace.

Concert Choir

Where do we find rest? In this set we share a Hindu prayer to be led to immortal peace, and segue to a Catholic prayer for immortal peace to the departed. *Schweigend sinkt die Nacht hernieder* speaks to the more traditional sense of daily rest, using the format of alternating choirs to wish one another a good night. We finish with a setting of Psalm 57, in which the psalmist takes refuge in the shadows of the wings of the divine.

In Paradisum, text from the Latin Requiem Mass

May the angels take you into paradise;

at your coming, may the martyrs receive you,

and lead you to the holy city of Jerusalem.

May a choir of angels greet you,

and with Lazarus, once poor,

may you have eternal rest. –

Translation by the composer

Conductor's Note:

Losing someone is never easy; losing a student is especially difficult. Laura Van Asten, a promising musician-educator who shared her light and strength with this community, passed away shortly after classes finished in the early summer. We offer this motet for Laura, for the Van Asten family, and for all who were touched by Laura's spirit.

Schweigend sinkt die Nacht hernieder, text by Wilhelm Hensel

Silently the night sinks down,

Quietly glimmers the splendor of the evening,

Gently our songs fade away,

Gently the waves sound again.

Our journey is done, good night.

Translation by the conductor

Conductor's Note:

Fanny Mendelssohn Hensel was the oldest of four siblings in a famous family - her grandfather was the Enlightenment philosopher Moses Mendelssohn, and her younger brother was the prodigious composer-conductor Felix. Fanny's musical abilities were clearly exceptional, and her work as a pianist, composer, and conductor in early 19th century Berlin salon culture was significant. While she received an outstanding musical education and wrote exquisite music like this double-choir part-song, her work as a female composer was often devalued by her brother and other men of her time. This work uses polychoral techniques to create a dialogue in the poem, creating not a monologue, but a conversation among friends.

Psalm 57

O God, be merciful unto me.
For my soul taketh refuge in thee.
Yea, in the shadow of thy wings will I take refuge.
Until these sorrows pass over.
My heart is fixed, God,
For thy loving kindness is great unto the Heavens,
And thy truth unto the skies,
Be thou exalted, o God, above the heavens,
Let thy glory be above all the earth. Amen.

Conductor's Note:

Betty Jackson King was a prominent composer and educator. She received her B.A. and M.M. in music at Roosevelt University in Chicago, and taught in the Chicago Public School System and the Laboratory School at the University of Chicago before moving to teach at Dillard University in New Orleans. She then settled at Wildwood High School in New Jersey in the late 1960s for the rest of her career. Mrs. King also worked throughout her life in church music. In this masterpiece she takes Psalm 57 as a textual template, moving verses around, in much the same way that Benjamin Britten did with Montagu Slater for *Peter Grimes*, to craft a personalized text. Each textual clause receives very careful musical setting, challenging the ensemble to respond with a different musical/affective response for each line. The richness of harmonic language, part-writing techniques, and formal design make this motet especially brilliant.

Viking Chorale

Stephen Sieck, director

Sarah E. Wheeler, accompanist

Soprano

Scotia Dettweiler
Hannah Foote
Mary Fried
Rachel Geiger
Lily Greenfield
Sasha Higgins
Mara Kissinger
Fariba Lale
Angel Li
Rebecca Minkus
Gianna Santino
Maria Santos
Shelby Siebers
Claire Ricketts
Isabel Vazquez-Thorpe

Alto

Isabella Andries
Clover Austin-Muehleck
Carly Beyer
Taylor Blackson
Aboris De Jesus
Sharon Edamala
Ellie Ensing
Kellyn Gagner
Emma Gilshannon
Michele Haerberlin

Alto, cont.

Christina Hanson
Sadie Hennen
Ryn Hintz
Ella Kile
Kate Martenis
Gretchen Niederriter
Callie Ochs
Kendra Pankow
Emily Stanislowski
Lorna Stephens
Julia Tibbetts
Maxine Voss

Tenor

Oscar Brautigam
Chloe Braynen
Jacob Deck
Jeremiah Jensen
Jason Lau
Jesus Maldonado
Leopold Mayer
Alex Medina
Ethan Mellema
Kiet Nguyen
Aaron Pelavin
Nysio Poulakos
Joseph Wetzel

Bass

Theo Arden
Luke Auchter
Nathan Brase
Drece Cabrera
Julian Cohen
Saahil Cuccria
Matthew Demers
Joe Dennis
Jesse Grace
Robert Graziano
Tyler Jaques
Jorgan Jammal
Jelani Jones
Reever Julian
Baron Lam
Jack Lawson
Kevin Lu
Dan Meyer
Emilio Moreno
Alex Olswang
Andrew Stelzer
Noah Vazquez
Alex Wetzel
Cameron Wilkins
Matthew Wronski
Hansen Wu
Isaac Wippich
Liam Wood
Jim Yang

Viking Board

President: Rachel Geiger

Vice-President/Attendance: Dan Meyer

Publicity Co-chairs: Saahil Cuccria and Emma Gilshannon

EOCs: Joseph Wetzel and Kate Martenis

Social: Rebecca Minkus

Cantala

Phillip A. Swan, director
Gabrielle Claus, accompanist

Soprano I

Meghan Burroughs
Grace Drummond
Amanda Karnatz
Anna Mosoriak*
Rehanna Rexroat
Sarah Scofield
Sam Stone

Soprano II

Emily Austin
Maren Dahl
Marieke de Koker
Samantha Gibson
Emma Milton
Katie Mueller
Charlotte Noble
Emily Richter*

Alto I

Izzy Beltz
Jenna Bliss
Grace Foster
Emma Jones
Frances Lewelling
Bea McManus*
Anna Nowland
Anna Patch
Mary Grace Wagner

Alto II

Amy Courter
Susie Francy
Caroline Granner
Allie Horton*
Erin McCammond-Watts
Eva Tourangeau
Lauren Turner

*Section leaders

Cantala Board

President: Charlotte Noble
Master of Attendance: Susie Francy
EOC: Allie Horton
Publicity: Bea McManus and Meghan Burroughs
Photographer: Sam Stone
Social Activities: Anna Mosoriak
Freshmen Representatives: Emma Milton and Sarah Scofield

Concert Choir

Stephen Sieck, director
Nicholas Suminski, accompanist

Soprano I

Clio Briggs
Arielle Kaye
Martha Hellermann
Annie Mercado
Bianca Pratte

Alto II

Keira Jett*
Rosa Lemos
Maralee Mindock
Kelci Page
Fox Segal

Bass I

Yonah Barany
Nick Fahrenkrug
David Fisher
Benjamin Klein
Max Muter
Erik Nordstrom
Alex Quackenbush

Soprano II

Sally Alvarado
Anne-Marie Carden
Kin Le
Nicolette Puskar*
Maggie Smith
Emma Webster

Tenor I

Andrew Green
Luke Honeck*
Christian Messier
Victor Montanez-Cruz
Kyle Schleife
Logan Willis

Bass II

Stephen Deeter
Alex Hadlich
Ben Johnson
John Perkins*

Alto I

Cecilia Kakehashi
Madeleine Moran
Michaela Rabideau
Pari Singh
Lee Teppema

Tenor II

Tommy Dubnicka
Kees Gray
Alex Iglinski
Jack Murphy
Quinn Ross

*Section leaders

Concert Choir Officers

President: Sally Alvarado
Vice-President/Attendance: Annie Mercado
EOC: David Fisher
Public Relations: Anne-Marie Carden
Social Activities: Alex Hadlich and Emma Webster

Riser Set-Up Crew

Allie Horton, Anna Mosoriak, and Cam Wilkins

Choral Librarians

David Fisher and Nicolette Puskar

Special thanks to:

Margaret Paek for movement work with Concert Choir
Connie Kastor for historical/linguistic guidance with *Gamaya*
Christine Donkin for feedback on *In Paradisum*
Rev. Linda Morgan-Clement for guidance on mindful breathing

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 particularly wish to recognize and thank the voice and piano studio faculty members:

Voice Faculty

Christian Bester, baritone
Kenneth Bozeman, tenor
Joanne Bozeman, soprano
Andrew Crooks, vocal coach and musical director of opera
Dale Duesing, artist-in-residence
John T. Gates, bass
John Holiday, counter-tenor
Karen Leigh-Post, mezzo-soprano
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 artist 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.