

Fall Concert

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Guests:

Blake Doss, organ

Anthony Padilla, piano

Saturday, November 10, 2018

3:00 p.m.

Lawrence Memorial Chapel



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.

Cantata

- On Eagles' Wings* Alexander L'Estrange
(b. 1974)
Blake Doss, organ
- O CruX* Santiago Veros
(b. 1990)
World Premiere
- How to Triumph Like a Girl* Timothy C. Takach
(b. 1978)
World Premiere
- Da Pacem, Domine* Levente Gyöngyösi
(b. 1975)
Alex Quade, tom-toms
2017 Advanced Women's Choir Consortium Project

Viking Chorale

- Flight Song* Kim André Arnesen
(b. 1980)
- United in Song* Mari Esabel Valverde
(b. 1987)
Dedicated to the Lawrence University Viking Chorale

Concert Choir

- Harii L'Adonai Kol Ha-aretz* Elaine Broad Ginsberg
(b. 1962)
- Musica Dei Donum Optimi* Orlando di Lasso
(1532-1594)
- There is Sweet Music* Sir Edward Elgar
(1857-1934)

Viking Chorale and Concert Choir

Choral Fantasy in C minor (abbreviated)

Ludwig van Beethoven
(1770-1827)

Anthony Padilla, piano

Emma Webster and Anna Mosoriak, sopranos

Allie Horton, mezzo-soprano

Quinn Ross and Luke Honeck, tenors

Maxim Muter, bass

Notes and Translations

Cantata

On Eagles' Wings

Like an eagle that hovers o'er its young,
That spreads its wings to catch them,
And bears them on its outstretched span.

The angel of his presence saved me,
In his love and mercy he redeemed me.
He lifted me up and bore me all the days of old.

I will soar on wings like eagles' wings,
I will run and not grow weary,
I will walk and not be faint.

He has lifted me up out of the mirey clay.
He has put a new song in my mouth -
A hymn of praise to our God.

- Adapted from Deuteronomy 32:11, Isaiah 40:31 & 63:9, Psalm 40

O Crux

O Crux ave, spes unica,
hoc Passionis tempore!
piis adauge gratiam,
reisque dele crimina.

O hail the cross our only hope
in this passiontide
grant increase of grace to believers
and remove the sins of the guilty.

How to Triumph Like a Girl

I like the lady horses best,
how they make it all look easy,
like running 40 miles per hour is as fun as
taking a nap, or grass.
I like their lady horse swagger, after winning.
Ears up, girls, ears up!

But mainly, let's be honest,
I like that they're ladies.

As if this big dangerous animal is also a part of me.
that somewhere inside the delicate skin of my body,
there pumps an 8-pound female horse heart,
giant with power; heavy with blood.

Don't you want to believe it?
Don't you want to tug my shirt and see
the huge beating genius machine that thinks,
no. it knows. It's going to come in first.
~ Ada Limón

Da pacem, Domine

Da pacem, Domine, in diebus nostris,
Quia non est alius qui pugnet pro nobis,
Nisi tu Deus noster.
Fiat pax in virtute tua,
Et abundantia in turribus tuis.
Amen.

Give peace, O Lord

Give peace, O Lord, in our time,
because there is no-one else
who will fight for us, if not you our God.
Let there be peace in your strength,
and abundance in your towers.
Amen.

Viking Chorale

Flight Song

All we are, we have found in song:
you have drawn this song from us.
Songs of lives unfolding
fly overhead, cry overhead:
longing, rising from the song within.

Moving like the rise and fall of wings,
hands that shape our calling voice

on the edge of answers
you've heard our cry, you've known our cry:
music's fierce compassion flows from you.

for this is music's inner voice,
saying yes, we hear you,
all you who cry aloud,
and we will fly, answering you:
so our lives sing, sing,
wild we will fly,
wild in spirit we will fly.

Like a feather falling from the wing,
fragile as a human voice,
afraid, uncertain,
alive to love, we sing as love,
afraid, uncertain,
yet our flight begins as song.
-Poem by Euan Tait

Flight Song was written as a gift to Dr. Anton Armstrong and the St. Olaf Choir. I had the pleasure of working with Armstrong and his choir in 2013 and their performance of my piece "Even When He is Silent" was sublime. I was impressed not only by the artistic work, but also the personal development and safe environment Armstrong has given to so many young singers. With this piece I want to show my gratitude for their performances on tours all over Norway and the United States. [K.A.A.]

This is the first piece on which Kim and I worked together. I live in a house that overlooks two great British rivers, the Wye and the Severn, and the air is constantly alive with the sound of seabird wings and calls, so when Kim came to me with the idea of writing a piece for these amazing young musicians, the idea of flight as a metaphor for the beginning of a young adult life-and as tribute to a great conductor-came to me first. A human life preparing to take off, and the movements of a conductor's arm like the beating of a soul's great wings, are images at the heart of this piece. [E.T.]

United in Song

The blue, the red, the white, the black, the brown,
And all the colors in-between,
Women and men and everyone who breathes
Can sing along with me:

We dream of a land of a world
Brave enough, proud enough to be
United in song
To fight for justice and peace.

Your god, my god, our right to believe, or not ~
We all eat from an earth that's green.
The abled, disabled, the young, and elderly,
We all want to be heard and seen.

We dream of a land of a world
Brave enough, proud enough to be
United in song
To fight for justice and peace.

Text Copyright 2017 Mari Esabel Valverde

All the discord over what patriotism is or is not led me to a question:
'What anthem would I stand for?' #EricGarner #MikeBrown
#SandraBland #PhilandoCastile #TrayvonMartin #HeatherHeyer
#SayTheirNames #BlackLivesMatter #RestInPower [M.E.V.]

Concert Choir

Hariu L'Adonai is an exuberant expression of spirituality. I have always loved this psalm text, especially the last verse which I included in this setting, "Let the rivers clap hands! Let all the mountains sing for joy!" The chords in the piano punctuate the melodic lines, like rivers clapping hands. Much of the music changes meter almost every measure, which is the way my brain works(!), back in 1991 and still to this day. The piece received the 1991 Guild of Temple Musicians Young Composer's Award and it was premiered in May, 1991. Later that year I was invited to be a featured composer at the American Conference of Cantors/Guild of

Temple Musicians Annual Convention and conduct the work. "Hariu" is published by Transcontinental Music Publications. [EBS]

Hebrew (from Psalm 98)	English
4. Hariu l'adonai kol ha-aretz Pitzchu v'ran'nu v'zamayru	Let the earth ring out in song to God Break forth sing aloud, shout praise!
6. Ba-chatzotzrot v'kol shofar Hariu lifnay hamelech Adonai	Sound trumpet and horn Before the sovereign God
7. Yiram ha-yam um'lo-o Tayvel v-yoshvay vah	Let the sea roar, and all that fills it The world and all who dwell there
8. N'harot yeemcha-u chaf! Yachad hareem y'ranaynu lifnay Adonai	Let the rivers clap hands! Let all the mountains sing for joy before God

Dr. Elaine Broad Ginsberg, an award-winning and published composer, is also the conductor of Mak'hela, the Jewish Chorus of Western MA. For 17 years she was the choral director at Hampshire College in Amherst, MA. She currently teaches music history and theory at Keene State College in NH. She is most well-known for her choral arrangement of the Jewish song "Oseh Shalom," which has sold more than 6000 published copies. She received her collegiate degrees in music theory, music history, and composition from Oberlin Conservatory, Ball State University, and the University of Cincinnati College-Conservatory of Music. [EBG]

Musica dei donum optimi, anonymous author

English Translation by Edward Tambling

Music, the gift of the supreme God,
draws humans, draws gods;
music makes savage souls gentle
and uplifts sad minds;
music moves the trees themselves
and wild beasts,
affording solace to all.

There is Sweet Music Here, an excerpt from Alfred, Lord Tennyson's larger work, *Song of the Lotos-Eaters*:

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls

Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies,
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Tennyson here refers a section in Homer's *The Odyssey*, in which Odysseus and his mariners find an island of quiet bliss. In the preceding stanza of the poem, the cumulative weariness of their journey is put in sharp contrast to the peace of this new place:

They sat them down upon the yellow sand,
Between the sun and moon upon the shore;
And sweet it was to dream of Fatherland,
Of child, and wife, and slave; but evermore
Most weary seem'd the sea, weary the oar,
Weary the wandering fields of barren foam.
Then some one said, "We will return no more";
And all at once they sang, "Our island home
Is far beyond the wave; we will no longer roam."

This is then followed by the Choric Hymn ("there is sweet music") which Elgar sets in a strikingly modern technique. The tenors and basses are written in G major, while the sopranos and altos are written in Ab major, creating an immediate tension between two coexisting, neighboring, but very different keys. All voices share a few moments of intersection, but the lull to sleep at the end highlights the drug-like pull of the original G major. [S.S.]

Choral Fantasia, op. 80

Flatteringly sweet and lovely ring out
our lives' harmonies,
and from our sense of beauty arise
flowers that eternally bloom.

Peace and joy move together,
like the alternating play of waves;
that which seemed harsh and hostile,
transforms itself into inspiration.

When music's magic holds sway,
and poetry's sacredness speaks out,
magnificent things must take form,
night and storms turn into light.

Outer calm, inner joy,
prevail for the happy person;
indeed, the arts' spring sunshine
lets, from sorrow, light come into being.

Greatness, that was deep in the heart,
blooms anew then, reaching up beautifully;
if a spirit rises up,
it is always echoed by a chorus of spirits.

Therefore accept, you lovely souls,
happily, the gifts of beautiful art.
If love and power join together,
humanity is rewarded by the gods' favor.
- Translation by John Glenn Paton

In a concert given in December 1808, the 38-year-old Ludwig Van Beethoven premiered his 5th and 6th symphonies, his 4th piano concerto, and excerpts from his *Mass in C Major*. Despite this massive, ground-breaking concert, he felt that the concert still lacked a strong finale. In relative haste, he drafted this *Choral Fantasia*, improvising much of the opening section at the piano himself. Beethoven was evidently not wedded to the text (whose authorship is a matter of debate), and even offered his publisher the possibility of finding a more suitable text. What remains clear to anyone who hears this work and the *9th Symphony* is the remarkable similarities: of the melody itself, of the choral entrance at the end of the work, and of the message of universal connection of humanity and the arts. The actual work is approximately 20 minutes long, and is primarily a lovely piano concerto with orchestra; the choir enters only for this closing section. I am indebted to former Lawrence University choral director Professor Rick Bjella for both the idea and the details of this excerpted version, and, of course, to Professor Tony Padilla, who is playing

both the piano soloist's music and the orchestra reduction at the same time! [S.S.]

Graduating Senior

Maralee Mindock

Major/degree: Oboe Performance and Music Education
(Choral/General/Instrumental)

Choirs: Sang with Viking Chorale 3 years. Sang with Concert Choir 1½ years.

Post-Graduation Plans: Student teaching in the Oshkosh School District and abroad in New Zealand

Favorite Choir Memory: In Fall 2016, my roommate and I were living through a profoundly difficult time. We both were in Viking Chorale and performed *How Can I Keep from Singing* on the Fall concert. This worship song spoke to us every week in rehearsals and in our performance: "No storm can shake my inmost calm while to that Rock I'm clinging. Since Christ is Lord of heaven and earth, how can I keep from singing?" It is a reminder that no matter what struggles we face, God, our Rock, is there for us to cling to.

Special Thanks: Timothy C. Takash and Elaine Broad Ginsberg for sharing their time with Cantata and Concert Choir to discuss their compositions.



Lawrence Memorial Chapel
Celebrating 100 Years

In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year.

Project funded in part by the LUCC Environmental Sustainability Fund.

Cantala

Phillip A. Swan, director
Frances Lewelling, accompanist

Soprano I

Lili Hull
Amanda Karnatz
Sarah Navy
Rehanna Rexroat
Sarah Scofield*
Emmeline Sipe
Sam Stone*

Soprano II

Izzy Beltz
Colleen Bur
Maren Dahl
Samantha Gibson*
Jamie Hammer
Marion Hermitanio
Emma Jones
Emma Milton*
Katie Mueller
Emily Richter

Alto I

Carly Beyer
Lili Greenfield
Lydia Hellevik
Hannah Jones
Marissa Lake
Lizzy Lynch
Bea McManus*
Pari Singh*
Lauren Turner
Mary Grace Wagner

Alto II

Ellie Calhoun
Amy Courter
Susie Francy
Caroline Granner
Theresa Gruber-Miller
Erin McCammond-Watts*
Aria Minasian*
Riley Seib

*Section leaders

Cantala Board

Co-President: Samantha Gibson and Emily Richter

Master of Attendance: Susie Francy

EOC: Emma Milton

Publicity: Bea McManus and Mary Grace Wagner

Photographer: Sam Stone

Social Activities: Caroline Granner and Aria Minasian

Freshmen Representatives: Sarah Navy and Emmeline Sipe

Viking Chorale

Stephen Sieck, director

Hung Nguyen, piano

Anna Patch, assistant director

Soprano 1

Laura Christenson
Sophie Dion-Kirschner
Shayla Finley
Rachel Geiger
Gabriela Hernandez
Gonzalez
Nikki Peduk
Michaela Rabideau
Margaret Slavinsky
Aniya Spears
Kexin Sun
Spencer Sweeney
Alex Yao

Soprano 2

Margaret Bice
Clare Conteh-Morgan
Julia Hackler
Erin Jackson
Angel Li
Rachel Michtom
Rebecca Minkus
Anna Nowland
Rebecca Tibbetts

Alto 1

Meralis Alvarez-Morales
Joy Bartoli
Julianna Basile
Ana Lucila Bautista-Ruiz
Taylor Blackson
Amanda Chin
Morgan Donahue
Ella Donovan
Sharon Edamala
Jackie Feldy

Alto 1, cont.

Georgia Greenberg
Gretchen Niederriter
Anna Patch
Molly Reese
Tamara Valderrama

Alto 2

Clover Austin-Muehleck
Sara Cooper
Michele Haeberlin
Ryn Hintz
Sarah Krysan
Delaney Olsen
Amy Schaffer
Samantha Sowell
Macy Veto
Maxine Voss
Kymberlee Williamson
Jialun Yang
Rebecca Yeazel

Tenor 1

Kyree Allen
Sterling Ambrosius
Jacob Deck
James Geraghty
Matthew Jahnke
Jeremiah Jensen
Jason Lau

Tenor 2

Leo Mayer
Ethan Mellema
Kiet Nguyen
Nysio Poulakos
Joseph Wetzel

Baritone

Saahil Cuccria
Andrew Gooch
Jesse Grace
Sam Green
Chris Hinrichs
Julian Hofstetter
Jorgan Jammal
Jelani Jones
Sam LaRoi
Ben Lunzer
Joey Magyar
Dan Meyer
Nathanael Mitchell
Aaron Phalin
Alexander Quackenbush
Jonah Sharp
Nicholas Vaporciyan
Alex Wetzel
David Womack
Matthew Wronski

Bass

Zach Adams
Matthew Demers
Roland Eckhart
Baron Lam
Nick Mayerson
Cameron Nasatir
Cameron Strawn
Ethan Wilmes
Isaac Wippich
Liam Wood

Viking Board

Attendance: Angel Li • PR/Social Media: Molly Reese, Rebecca Yeazel
EOCs: Georgia Greenberg, Joseph Wetzel • Social Chair: Saahil Cuccria

Concert Choir

Stephen Sieck, director

Noah Vazquez, piano

Soprano I

Emily Austin
Meg Burroughs
Anna Mosoriak
Bianca Pratte

Soprano II

Grace Drummond
Cecilia Kakehashi
Nicolette Puskar*
Maggie Smith
Emma Webster

Alto I

Grace Foster
Jena Bliss
Maralee Mindock
Kelci Page
Gianna Santino

Alto II

Annie Dillon
Emma Gilshannon
Allie Horton*
Anna Patch
Fox Segal

Tenor I

Chloe Braynen
Luke Honeck*
Alex Iglinski
Victor Montanez-Cruz
Jack Murphy

Tenor II

Tommy Dubnicka
Alex Medina
Quinn Ross
Andrew Stelzer
Logan Willis

Baritone

Yonah Barany
Nick Fahrenkrug
David Fisher*
Benjamin Klein
Erik Nordstrom
Noah Vazquez
Hansen Wu

Bass

Stephen Deeter
Alex Hadlich
Tyler Jaques
Ben Johnson
Maxim Muter
Tyler Nanstad

*Section leaders

Concert Choir Officers

President: Nicki Puskar

Vice-President/Attendance: Alex Hadlich

EOC: David Fisher

PR/Social Media: Kelci Page and Emma Webster

Riser Set-Up Crew

Quinn Ross and Aria Minasian

Choral Librarian

David Fisher

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

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
Esther Oh Zabrowski, 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

Upcoming Performances

Saturday, Feb. 23, 8:00 p.m.
Friday, April 26, Major Work Concert: Bernstein and the Brits, 8:00 p.m.
Friday, May 24, 8:00 p.m.

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.