

Winter Choir Concert

Phillip A. Swan and Stephen Sieck, conductors

Guests:

Anna Patch '19, student conductor

Dr. Yanzelmalee Rivera, soprano

Nathan Wysock, guitar

Saturday, February 23, 2019

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale

Misa Criolla

Ariel Ramirez
(1921-2010)

*Kyrie (Vidala-baguala)

Gloria (Carnavalito)

Credo (Chacarera trunca)

*Sanctus (Carnaval cochabambino)

Agnus Dei (Estilo pampeano)

* Anna Patch, student conductor

Dr. Yanzelmalee Rivera, soprano

Nathan Wysock, Willy Quijano, and Dominic LaCalamita, guitar

Nathanael Mitchell, Roland Eckhart, and Andrew Gooch, percussion

Hung Nguyen, piano

Kyree Allen, Laura Christenson, Sam Stone, cover soloists

Concert Choir

Lux Aeterna

Logan Willis '20
(b. 1999)

Soloists:

Nicolette Puskar, Anna Mosoriak, Emma Gilshannon,

Tommy Dubnicka, Erik Nordstrom

† “Rouse Us” from *Villages of the Earth*

Janika Vandervelde
(b. 1955)

Tyler Nanstad and Kelci Page, percussion

† *Svaagat*

Victor Paranjoti
(1906-1967)

Soloists:

Nick Fahrenkrug and Allie Horton

Long Time Trav'ling

Abbie Betinis
(b. 1980)

Soloists:

Jack Murphy and Tommy Dubnicka

Small Group:

Allie Horton, Grace Foster, Meg Burroughs, Annie Dillon, Quinn Ross,

Andrew Stelzer, Alex Hadlich, Benjamin Klein

† Chamber Choir Projects

Cantata
The Beautiful Misfits

Religious

Vidi Aquam

Kevin T. Padworski
(b. 1987)

Frances Lewelling and Steve Sieck, piano

Méditations de la Vierge Marie

Marie-Claire Saindon
(b. 1984)

3. Merci mon Maître

Katie Li Weers, violin 1

Zoë Boston, violin 2

Asher McMullin, viola

Joshua Tan, cello

Alleluia, laus et gloria

Tarik O'Regan
(b. 1978)

Cultural

From Behind the Caravan: Songs of Háfez

Betinis

III. closer to the fire

Asher McMullin, viola

Alex Quade, percussion

Ta na Solbici (And So We Dance in Resia)

Samo Vovk
(b. 1989)

Societal

Song of Perfect Propriety

Carol Barnett
(b. 1949)

Perspective

When I Rise Up

Zachary J. Moore
(b. 1992)

World Premiere

Special Thanks

Drs. Allison Yakel and **Gustavo Fares**, Lawrence Spanish faculty members, for diction coaching

Dr. Eduardo Garcia-Novelli, Director of Choral Studies at Carthage College, for sharing his time, insights, linguistic acuity, and experience with Viking Chorale

Dr. Aaron Mitchell, scholar of *Misa Criolla*, for sharing his time, expertise, and insights with Viking Chorale.

Nathan Wysock, Lawrence guitar faculty member, for his guidance and artistry in *Misa Criolla*.

Dane Richeson, Lawrence percussion faculty member, for his assistance and guidance in percussion needs for *Misa Criolla* and *Rouse Us!*

Composers **Abbie Betinis** and **Janika Vandervelde** for sharing their time and insight with Concert Choir in preparation for their compositions.

Dr. Kiri Miller, Brown University ethnomusicology professor, for sharing her time and insight in shape-note singing with Concert Choir.

Dr. Lavanya Murali, Lawrence anthropology professor, for sharing her guidance and expertise in Hindi phonology with Concert Choir.

Dr. Asha Srinivasan, Lawrence composition professor, for sharing her guidance and expertise in Carnatic music.

Matthew Michelic, Lawrence viola professor, for his expertise and assistance in preparing *closer to the fire*.



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.

Notes and Translations

“Let us seek each other, and move from the violent, the broken, the predatory, to the enormous and myriad fertile and impregnated harvest, the global village”. Dr. Janika Vandervelde pulls this clause out of Meridel Le Sueur’s frenetic text and lingers on it. By the spring of 2018, as I was selecting repertoire for 2018-19, news broke that the US government had not only established a “zero tolerance” policy for undocumented migrants, but that children were being separated from their families and kept in cages. I looked at the scores on my dining room table that I had planned for the winter term and was shaken when I noticed the theme that bound these disparate scores together: “let us seek each other”. Music bridges the liminal spaces between cultures and identities, allowing us to affirm and understand one another’s experiences more honestly. The exchange is usually messy, sometimes problematic, but always holds the possibility of shifting the paradigm through the power and beauty of human expression in song.

- Stephen Sieck

Viking Chorale

Viking Chorale is honored to present Ariel Ramírez’s *Misa Criolla*, a magnificent study in what it means to be “both/and”. The first word of the title evokes the great Latin text settings of the European art music tradition, such as the Palestrina *Misa Papae Marcelli* or Beethoven *Misa Solemnis*. The second word, “*criolla*,” is a Spanish word that can be variously translated as folk, or local, or pertaining to combined identities (of both indigenous and European heritages). This is a musical work that *both* situates itself in the canon of western “great works” choral settings of the Catholic mass, *and* a work that employs and celebrates local, indigenous musical styles from specific regions in Argentina. Ramírez himself is both the son of a European (Spanish) father *and* an Argentinian mother. Argentina is *both* a nation shaped profoundly by European cultures *and* indigenous cultures, and this relationship in particular engages *both* city *and* country, *both* colonialist *and* subaltern dynamics. Finally, this work is *both* anachronistic as a Catholic mass setting in the height of mid-1960s populist uprisings globally, *and* stunningly new as the first popular and populist setting of the Catholic Mass Ordinary in a vernacular language. Ramírez’s work came out immediately after the

Second Vatican Council approved the switch from Latin to vernacular languages for Mass celebrations.

We do the *Misa Criolla* and Ramírez profound harm if we interpret or hear this as a ‘flavorful’ work meant for Euro-American colonialist consumption of the “exotic other.” *Misa Criolla* is Ramírez’s brilliant contribution to a complex and interdependent set of identities and cultures that he knew as an Argentinian musician. It is a living work, one that Ramírez himself has adapted many times throughout his life. The solo part, for example, has been sung by a group of folk singers, by one folk singer, by an opera star, by a duet of classically trained men, by a female folk singer, and more. We are honored to share the stage today with Dr. Yanzelmalee Rivera.

About the Guest Artist:

Yanzelmalee Rivera was born in San Juan, Puerto Rico and holds a DMA in Vocal Performance from the UW-Madison, where she studied with James Doing and Elizabeth Hagedorn. She started her musical education as a member of the San Juan’s Children Choir. When she was 16, she enrolled in the Advanced Program of the Conservatory of Music of PR under the guidance of Enid González, and later on with the world famous bass-baritone Justino Díaz.

Dr. Rivera has already brought excitement and life to such roles as: Magda from *La Rondine* by G. Puccini (Teatro Nacional Sucre, Quito, Ecuador); Pamina from *The Magic Flute* by Mozart (Martina Arroyo Foundation in New York), Beatriz from *La Hija de Rappaccini* by D. Catán (Illinois Opera Theater), Suor Christina from the North American premiere of *Mese Mariano* by Umberto Giordano (Spoleto Festival USA), and Mimi from Puccini’s *La Bohème* with the UW-Madison’s opera, among others. Between 2011 and 2014, she was the director of the Young Artist Opera Program of Teatro Nacional Sucre in Quito, Ecuador. Dr. Rivera is also passionate about Latin American and Caribbean music and in her free time, she sings popular music with several Latino bands in the Madison area.

Misa Criolla, by Ariel Ramírez

English translation of the Ordinary of the Catholic Mass

Kyrie:

Lord have mercy. Christ have mercy. Lord have mercy.

Gloria:

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father.

Amen.

Credo:

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made. For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church. I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come.

Amen.

Sanctus:

Holy, Holy, Holy Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus Dei:

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, grant us peace.

About the Composer:

Ariel Ramírez was born in Santa Fé, Argentina, in 1921. He has specialized in the folklore of his native country and has made extensive studies of its history and development. In 1950 he went to Europe to study the folklore of Central Europe at the Academy of Vienna. He received a fellowship to the institute of Hispanic Culture in Madrid where he studied the origins of Argentine music. [From the Lawson-Gould edition of *Misa Criolla*]

About the Work:

The *Misa Criolla*, composed by Ariel Ramírez in 1963, is a synthesis of popular and liturgical styles. It is based on South American folk music, particularly the rhythms and melodies of Argentina.

The opening Kyrie is in the rhythm of the *vidala-baguala*. This music, characteristic of northern Argentina, depicts the feeling of loneliness one has living on a deserted high plateau. The Gloria rhythm, the *carnavalito*, is also from the same area but evokes the sense of rejoicing implicit in this part of the Mass. The two sections of the Gloria are separated by a recitative (*Yaravi*), which makes the cadence of the *carnavalito* more brilliant when it returns with a full rhythmic accompaniment.

The *chacarera trunca*, a folk theme of central Argentina, is the basis of the Credo. Its obsessive rhythm accentuates the profession of faith, and the section ends with the final words of prayer, which reaffirms the triumph of everlasting life.

One of the most beautiful and unusual Bolivian folk rhythms, the *carnaval cochabambino*, is used for the Sanctus. It has a subdued but marked beat. The Agnus Dei is written in a typical style of the pampas (*estilo pampeano*). As in the Kyrie, a feeling of solitude and distance is created. A simple recitative expresses the universal longing for peace.

This work has won the unprecedented admiration of the critics and public of Argentina and other South American countries. It proves that indigenous musical forms can communicate the highest values of life and

that religious beliefs can be conveyed through a popular medium of expression.

[From the Lawson-Gould edition of *Misa Criolla*]

Conductor Note:

I began teaching the Choral Rehearsal Methods courses at Lawrence two years ago, and am excited to be a part of these future conductor-educators' development. It is a pleasure to share the podium this year with Anna Patch, a senior in choral music education and a teacher who is demonstrably ready for this opportunity. Anna has rehearsed the choir in the Kyrie and Sanctus since our first rehearsal, and has met with me every week to unpack how the rehearsal went and what to prepare for next class. Please join me in celebrating Anna's work, as we also celebrate all future music educators who show the discipline, courage, and initiative to become teachers.

-Stephen Sieck

Concert Choir

Every winter, the Lawrence choirs perform one concert instead of two, and this longer rehearsal process allows us the flexibility to engage in projects more deeply. For the second year in a row, Concert Choir is honored to feature a student composition selected by the Composition department faculty members for performance. Logan Willis' *Lux Aeterna* does not look or sound like a student composition. The mastery of form, balance of lines and harmonies, the play of dissonance and consonance, the alternation of textures, and the sheer beauty of the melodies all speak to a mature compositional voice. We are proud to present this exceptional work and look forward to more of Logan's music. And, for the third year in a row, Concert Choir has also used this longer rehearsal schedule to cultivate the skills that students will need in future professional endeavors with chamber choirs. Students have prepared these two works (*Rouse Us!* and *Svaagat*) by themselves, applying the strategies that they have learned in choral and operatic ensembles through collaborative, student-directed learning.

Concert Choir's four songs tell the first four chapters in a refugee story that is all too common in our world. We begin with grief and loss in *Lux Aeterna*, a suffering that becomes the catalyst for an urgent change. In *Rouse Us!*, we see beyond "the violent, the broken, the predatory" and reach out to "the global village." We hear the call of welcome in *Svaagat* from "devotees of human peace and seekers of human welfare." And thus

in *Long Time Trav'ling* we set off to travel "through the wilderness," saying goodbye to those we love and heading "for land I know not of."

How this story ends depends a great deal on how the traveler is received. Let us seek each other.

Lux Aeterna (traditional Communion antiphon for *Requiem* mass)

English translation:

Let perpetual light shine upon them, O Lord, with your saints for ever, for you are merciful.

Grant them eternal rest, O Lord, and let perpetual light shine upon them.

Rouse Us!, text by Meridel Le Sueur

The light returns on no enemy faces, but upon the communal chorus,
Roused in villages of the earth, roused to cry, salute and sing, shout in
choruses of millions rising toward communications, toward extremities of
nadirs, nadirs of total expansions, in the entire solar light, on all flesh, on
all fields, on all villages roused from sleep.

Let us seek each other, and move from the violent, the broken, the
predatory, to the enormous and myriad fertile and impregnated harvest,
the global village,

We sing with you in choruses of millions.

Svaagat, poem by Kamalakant Shukla

Crores and crores, we citizens of India, [one crore = ten million]

We welcome you, friends, welcome!

We cherish one ambitious desire:

That our love remain eternal.

Crores and crores, we citizens of India

We welcome you, friends, welcome!

We are the devotees of universal peace,

And seekers of human welfare.

Our meeting is auspicious.

We repose our trust in you.

Crores and crores, we citizens of India

Welcome you, fellow-travellers, welcome!

We cherish one ambitious desire,

That our love remain eternal.

Crores and crores, we citizens of India welcome! Welcome! Welcome!
Welcome!

About the Composer:

Victor Paranjoti (1906-1967) was one of the leading figures in Indian music in the previous century. Accomplished as both a conductor and a composer, Dr. Paranjoti's choral work has made a lasting impression around the world. Dr. Paranjoti was a key figure in the development of Indian choral music, founding many musical organizations such as the Madras Radio Singers, the Delhi Choral Society, the Bombay Madrigal Singers and the Bombay Amateur Light Opera Sabha. Among his many compositions are choral suites, radio dramas, and operas. His equal facility in the classical music of both India and the West, as well as the folk music of his country allowed him to achieve a high degree of musical synthesis in both his compositions and the choirs he conducted.

About the Work:

Svaagat is an Indian song of greeting and peace, wishing all the people of the world endless goodwill and love. The melody and harmony of the piece are based on the *parasu ragam* of the Carnatic System... The melodic foundation of the Carnatic system is based upon the system of *ragam* or ragas. The building blocks of each raga are the seven notes of the scale. However, in addition to the pitches of each raga, there are certain restrictions and obligations that separate one raga from another.

Much like medieval church modes, the different ragas of classical Indian music are thought to inspire different emotions within the listener. Each raga is appropriate for specific performers and times of performance. The *parasu ragam* chosen by Paranjoti for *Svaagat* is traditionally performed from 3 to 6 in the morning, right before dawn, and is said to invoke the moods *sringhara* (love) and *bhakti* (devotion). The use of this raga in *Svaagat* creates harmonies and melodic intervals that may sound dissonant to western ears, yet its strict use allows the singer a chance to perform a music written in a traditional Indian raga within a western choral context.

Long Time Trav'ling, by Abbie Betinis

About the Composer:

Composer Abbie Betinis (b. 1980) writes music called “inventive, richly melodic” (*The New York Times*) and “superb... whirling, soaring” (*Tacoma News Tribune*). A 2015 McKnight Artist Fellow, and listed in NPR Music’s “100 Composers Under Forty,” she has written over 60 commissioned pieces and has been composer-in-residence with The Schubert Club, The Rose Ensemble and The Singers-Minnesota Choral Artists. She lives in Minnesota, where she is adjunct professor of composition at Concordia University-St Paul.

About the Work:

This arrangement combines two popular hymn tunes (*Parting Friends* and *White*) and one additional text (*Parting Hand*) from the early American shape-note singing tradition, highlighting two of the tradition’s most important aspects: community singing and religious expression. All three hymns, about traveling to a better land and leaving friends behind, are from the 19th century shape-note hymnals *The Social Harp* and *The Sacred Harp*.

Because shape-note composers endeavored “to make each part so good a melody that it will charm even sung by itself,” the counterpoint in this piece serves to depict the individual travelers as they go their own ways, with their own tunes, then reunite on the grander journey toward the promised land.

This piece is dedicated to the memory of journalist Peter Maller, who believed in people, in community, and was a long time traveler himself.

Cantata

The Beautiful Misfits

Conductor Note:

I was deeply inspired after seeing the movie, *The Greatest Showman*. I pondered the idea of “misfits” for quite some time, those that are viewed as different or unusual for a variety of reasons. When I set out to create this program, I began with the often-perceived notion that women’s choirs are somewhat misfits; they are often considered “the other.” This inspired me to look for repertoire that reflected a misfit theme: sacred music that focused on an obvious misfit—a pregnant virgin; two selections that reflect cultural differences; an atypical societal challenge in the form of a pirate song for women; and finally, a fresh perspective of strength, power, and

joy found in the empowerment of the individual and group dynamic.
Enjoy the journey! -Phillip Swan

Vidi Aquam Latin text from the sprinkling rite at the start of the Catholic Easter Mass

Vidi aquam egredientem de temple, a latere dextro, alleluia: et omnes, ad quos pervenit aqua ista salvi facti sunt, et dicent: alleluia	I saw water flowing from the temple, on the right side, alleluia: And all to whom that water came have been saved, and they will say: alleluia!
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Merci mon Maître - Albert Belzile Thank You my Lord

From the composer:

The third movement, *Merci mon Maître* (text by Albert Belzile), sets the speaker (in this case, one can easily imagine the Virgin Mary) talking directly to God, and trying to explain with how many ways one could express thanks for this Master that loves us unconditionally. The first part of the movement follows the text in its imagery: “Je veux te dire merci en psaumes, en langues, en fleurs sauvages, en météores lointains, en méduses célestes ...” (“I would like to tell Thee [thank you] in psalms, tongues, wild flowers, distant meteors, celestial tendrils ...”). We then come to a halt when the Virgin Mary realizes that words are far too limited to express in detail how to thank the Lord. And so, she simply says thank you – for loving us with an eternal love. There, the music opens up gradually to imitate this eternity, and finishes off simply with a last “Thank you.”

Je voudrais te dire	I would like to tell Thee
En psaumes	In psalms
En langues	In tongues
En fleurs sauvages	In wild flowers
En météores lointains	In distant meteors
En méduses célestes	In celestial tendrils
En arpèges éternelles	In eternal arpeggios
En gestes defies	In daring gestures
En sérénades sublimes	In sublime serenades
En romances ultimes	In supreme romances
Je voudrais te dire les mots	I would like to tell Thee the words
Qui ressuscitent ma foi	That revitalizes my faith

Mais les mots sont trop vains
Et par trop limités
Pour exprimer combine
Tu as pu nous aimer

But words are too empty
And too limited
To express how much
Thou hast already loved us

Et je te dis *merci*
C'est court, pas compliqué
De m'avoir tant aimée
Et de m'aimer encore
Sans mesure, sans report
D'un amour infini
Je veux te dire *merci*

And so, I just say *thank you*
It's short and uncomplicated
For having loved me so
And for loving me still
Without measure, without hesitation
With an infinite love
I want to tell Thee *thank you*.

Alleluia, laus et gloria - Revelation 19:1-2

Alleluia, laus et gloria et
virtus Deo nostro,
quia vera et justa sunt
judicia ejus.
Alleluia.

Alleluia, praise and glory, and
honor unto the Lord our God,
for true and righteous are his
judgments.
Alleluia

closer to the fire - Khwajeh Shams al-Din Muhammad Hafez-e Shirazi
(c. 1310-1337)

Notes from the composer:

Khwāja Hâfez-e Shirazi was a 14th century mystic poet from Shiraz, Persia (Iran). He wrote over 400 lyric poems, called *ghazals*, and his mastery of that form remains celebrated today. His writing is based on Sufism, a mystical tradition of Islam which focuses on the personal journey of becoming nearer to the Beloved through love, beauty, and ridding one's heart of material desires. Sufism is associated with many currents of Islam, including both the Sunni and Shi'a sects, and has been practiced since the ninth century, and perhaps much earlier. Rumi (13th c.) is another well-known Sufi mystic poet.

I was particularly drawn to these four poems because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love, and – always – longing for the Beloved. I also found that many of Hâfez's poems seem to have in common beautiful metaphors of transience: fire, breath, breeze.

In setting these historic and culturally-iconic texts, I have desperately tried to remain true to the intonation of the language, and to Hâfez's

poetic instinct. Each poem unfortunately had to be shortened to create a concert piece, but I encourage singers to seek out the original poems to read in their entirety, or to seek out recordings of the spoken text. I owe special thanks to Behrooz Alavi for sharing with me his insights into Hâfez's poetry, pronunciation, and rich performance practice.

The music is not at all meant to be authentically Persian, but is my own interpretation of an assortment of influences, including my recent love of Persian poetic meter and form, Middle Eastern musical systems and modes, and perhaps even distant memories of dancing barefoot with my Greek relatives, joyfully and tirelessly, to music that whirled feverishly around us, and – at four years old, with my arms held up to clutch their hands on either side - feeling completely free.

Du-sh^o di-dam ke ma-lâ-yek dar-e
mey-xâ-ne za-dand;
ge-le â-dam be-se-resht-and-o be
pey-mâ-ne za-dand

Last night I saw that the angels
beat at the door of the tavern,
The clay of Adam, they shaped
and into the mould, they cast.

Jang-e haft-âd-o do mel-lat, ha-me
râ oz-r^o be-neh;
chon^o na-did-and ha-qi-qat, rah-e
af-sâ-ne za-dand,

The churches war among
themselves, forgive them;
When they saw not truth, the
door of fable they beat.

Sho-kre i-zad ke mi-â-ne man-o u
sol-h^o of-tâd.
su-fi-an raq-s^o-ko-nân, sâ-qar-e sho-
krâ-ne za-dand.

Thanks be to God, between me
and Him, peace chanced,
Joyful Sufis dancing, raising toasts
of thanks, cast.

Â-tash, Â-tash!
â! â!

Fire! Fire!
Oh! Oh!

- English translation by Wilberforce Clarke, published in 1891

Ta Na Solbici (And So We Dance In Resia) - Samo Vovk and B. Grahor
(translation to Resian language: L. Lence, S. Paletti, M. Sekli)

The story, in general, is about a wedding in a very special place, Resia (home to an indigenous South Slav people who speak a dialect of the Slovene language, known as Resian, and are officially considered part of the Slovene minority in Italy, on the Slovenian/Italian border), where inhabitants have a very strong tradition, language and connection with nature. They also have unique musical elements (guttural singing, hitting

the floor with the feet, lyrics about nature, people and customs). The lyrics describe a wedding in the village of Stolvizza (Solbica), where wedding guests dance so hard that they drown out the sound of church bells and the river Bila. The dancing became so loud that it echoed from the mountain Kanin (Höra Čaninawa). The lyrics are written in an enhanced and exaggerated way that is typical of Slovenian folk music. Lyrics are written in the unique Resian language. The composition also represents the “wedding” of traditional and modern musical elements (more complex rhythm, chords, added claps, etc.).

Ta-na Solbici se poračalo Ja lo li li le lo le le lo li lo	There was a wedding in village Solbica/Stolvizza [typical Resian folk refrains built from these syllables]
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so nöge na glas tärmale da so Bilo rizglasnile	feet (nöge) were hitting floor so loudly that drown out the church bell
---	--

Jo lo la li le la - la la li le lo li le lo, li le lo, jo la la li le od Čanīna tintinalo, od Čanīna	[typical Resian folk refrains built from these syllables] it was echoing off the mountain Kanin or Čanīn, [it is a mountain above Solbica village]
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Ta-na Solbici se poračalo Ja lo li li le lo le le lo li lo	There was a wedding in village Solbica/Stolvizza [typical Resian folk refrains built from these syllables]
---	---

so nöge na glas tärmale da so zwun rizglasnile	feet (nöge) were hitting floor so loudly that drown out the church bell
---	--

Jo lo la li le la - la la li le lo li le lo, li le lo, jo la la li le od Čanīna tintinalo, od Čanīna	[typical Resian folk refrains built from these syllables] it was echoing off the mountain Kanin or Čanīn, [it is a mountain above Solbica village]
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Le la - höra, visoka höra ta Čanīnawa	mountain (höra), high mountain of Kanin
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– notes and English translation by Samo Vovk

Song of Perfect Propriety - Dorothy Parker (1893-1967)

Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.

And when my captives' chains would clank
I'd howl with glee and drink,
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
Oh, I should like to strut and curse
Among my blackguard crew....
But I am writing little verse,
As little ladies do.

Oh, I should like to dance and laugh
And pose and preen and sway,
And rip the hearts of men in half,
And toss the bits away.
I'd like to view the reeling years
Through unastonished eyes,
And dip my finger-tips in tears,
And give my smiles for sighs.

I'd stroll beyond the ancient bounds,
And tap at fastened gates,
And hear the prettiest of sound-
The clink of shattered fates.
My slaves I'd like to bind with thongs
That cut and burn and chill....
But I am writing little songs,
As little ladies will.

When I Rise Up / Your World - Georgia Douglas Johnson (1880-1966)

When I Rise Up

When I rise up above the earth,
And look down on the things that fetter me,
I beat my wings upon the air,
Or tranquil lie,
Surge after surge of potent strength
Like incense comes to me

When I rise up above the earth
And look down upon the things that fetter me.

Your World

Your world is as big as you make it.
I know, for I used to abide
In the narrowest nest in a corner,
My wings pressing close to my side.
But I sighted the distant horizon
Where the skyline encircled the sea
And I throbbed with a burning desire
To travel this immensity.
I battered the cordons around me
And cradled my wings on the breeze,
Then soared to the uttermost reaches
With rapture, with power, with ease!

Viking Chorale

Stephen Sieck, director

Hung Nguyen, piano

Anna Patch, assistant director

Soprano

Margaret Bice
Laura Christenson
Clare Conteh-Morgan
Camille Copp
Sophie Dion-Kirschner
Julia Hackler
Gabriela Hernandez
Gonzalez
Erin Jackson
Angel Li
Rachel Michtom
Averie Miller
Rebecca Minkus
Leela Mitra
Ngan Nguyen
Anna Nowland
Kol Peduk
Michaela Rabideau
Tessa Singer
Margaret Slavinsky
Spencer Sweeney
Rebecca Tibbetts
Shirley Xu

Alto

Winnie Agnew
Meralis Alvarez-Morales
Clover Austin-Muehleck
Julianna Basile
Taylor Blackson
Amanda Chin
Sara Cooper
Trang Doan
Morgan Donahue
Ella Donovan

Alto, cont.

Bronwyn Earthman
Sharon Edamala
Ellie Ensing
Jackie Feldy
Georgia Greenberg
Michele Haeberlin
Sadie Hennen
Ryn Hintz
Sarah Krysan
Meghan Murphy
Gretchen Niederriter
Callie Ochs
Delaney Olsen
Anna Patch
Molly Reese
Ali Remondini
Samantha Sowell
Tamara Valderrama
Macy Veto
Maxine Voss
Kymberlee Williamson
Rebecca Yeazel

Tenor

Kyree Allen
Jacob Deck
James Geraghty
Matthew Jahnke
Jeremiah Jensen
Jason Lau
Leo Mayer
Ethan Mellema
Kiet Nguyen
Nysio Poulakos
Joseph Wetzel

Bass

Zach Adams
Theo Arden
A.J. Bryant
Tyler Cowern
Matthew Demers
Roland Eckhart
Andrew Gooch
Jesse Grace
Sam Green
Chris Hinrichs
Julian Hofstetter
Jorgan Jammal
Baron Lam
Sam LaRoi
Ben Lunzer
Joey Magyar
Nick Mayerson
Dan Meyer
Nathanael Mitchell
Cameron Nasatir
Aaron Phalin
Alexander Quackenbush
Jonah Sharp
Nicholas Vaporciyan
Alex Wetzel
Cameron Wilkins
Ethan Wilmes
Isaac Wippich
David Womack
Liam Wood
Matthew Wronski

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

Jena Bliss
Grace Foster
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

Joseph Dennis
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: Nicolette Puskar

Vice-President/Attendance: Alex Hadlich

EOC: David Fisher

PR/Social Media: Kelci Page and Emma Webster

Riser Set-Up Crew

Quinn Ross, Susie Francy, and Aria Minasian

Choral Librarian

David Fisher

Cantala

Phillip A. Swan, conductor
Frances Lewelling, accompanist

Soprano I

Lili Hull
Amanda Karnatz*
Sarah Elise Navy
Rehanna Rexroat*
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
Lily Greenfield
Theresa Gruber-Miller
Lydia Hellevik
Hannah Jones
Marissa Lake
Bea McManus*
Pari Singh*
Lauren Turner
Mary Grace Wagner

Alto II

Ellie Calhoun
Amy Courter
Susie Francy*
Caro Granner*
Lizzy Lynch
Erin McCammond-Watts*
Aria Minasian*
Riley Seib

*Section leaders

Cantala Board

Co-Presidents: 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: Caro Granner and Aria Minasian

Freshmen Representatives: Sarah Elise Navy and Emmeline Sipe

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music 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
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies
Esther Oh Zabrowski, soprano

Keyboard Faculty

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

Upcoming Performances

Friday, April 26, Major Work Concert: Bernstein and the Brits, 8:00 p.m.

Lawrence University Choirs and Symphony Orchestra

Chichester Psalms by Leonard Bernstein, *I Was Glad When They Said Unto Me* (1911 version) by C. Hubert H. Parry, *O Clap Your Hands* by John Rutter, and *Stabat Mater* by Paul Mealor

Friday, May 24, 8:00 p.m.

Lawrence University Choirs

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.