

11-10-2017 8:00 PM

Refuge, Lawrence University Choirs, November 10, 2017

Lawrence University

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Recommended Citation

Lawrence University, "Refuge, Lawrence University Choirs, November 10, 2017" (2017). *Conservatory of Music Concert Programs*. Program 240.

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Refuge

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Friday, November 10, 2017

8:00 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.

Viking Chorale

Refuge Elaine Hagenberg
(b. 1979)

Natalie Galster-Manz, cello

Belong Jocelyn Hagen
(b. 1980)

No Time arr. Susan Brumfield

Cantata

O Magnum Mysterium Santiago C. Veros
(b. 1990)

World Premiere

Dormi Jesu Ivo Antognini
(b. 1963)

World Premiere

Cantigas de Amigo (Songs to a Friend) Paul Carey
(b. 1964)

I. No puedo apartarme (I can't give up)

II. Moreno mio (My dark-skinned lover)

III. Veo que todos se quejan (Everyone complains)

IV. Agora que se d'amor (Now that I have discovered love)

V. Pues todas las aves vuelan (Since all the birds soar)

Cello Quartet:

Adam Korber, Natalie Galster-Manz, Madison Creech, Hannah Baron

Concert Choir

Like Something Newly Freed

Dale Trumbore
(b. 1987)

The earth hath voice

Kerry Andrew
(b. 1978)

Kelci Page, percussion

Adonai Roi

Judith Shatin
(b. 1949)

O Son of Spirit

Angela Louise Manso
(b. 1949)

World Premiere

From Grand Mass in E-flat Major
Gloria

Amy Beach
(1867-1944)

Luke Honeck, tenor soloist

Notes and Translations

Viking Chorale

Where is your refuge? Where do you feel at home, safe from the storm, and part of a community? In this cycle we explore what it means to be away from and back to our refuge.

Refuge, text by Sara Teasdale, music by Elaine Hagenberg

From my spirit's gray defeat,
From my pulse's flagging beat,
From my hopes that turned to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

Notes by the Composer:

For me, singing has often been an expression of joy, but also a comfort during times of uncertainty or fear. In "Refuge", the piano frantically races out of control, as the cello becomes the voice of heartache and despair. As the poetry unfolds, the choir sings of crushed dreams, confusion, and a yearning for help. But through singing, we can turn our eyes from the surrounding darkness, and lift our voices to offer comfort, beauty, and hope.

Belong - text by Marisha Chamberlain

Home is home no longer.
I'm grown and gone,
Where will I belong?

Could I belong with you?
Could I shelter and share bread with you?
Could we belong?

The house is sold.
The family scatters.
Sisters, brothers far away.

Could you belong with me?
Would you shelter and share bread with me?
Could we belong?

Our country boils with anger.
Bullets fly, friendships shatter.
Life is short. But life, it matters.

Come, you belong with me.
We'll shelter and share bread together.
We belong.

From the composer, Jocelyn Hagen:

The text to “Belong” was created specifically for this work, and commissioned by the Youth Chorale of Central Minnesota. The message is timeless, and focuses on what “you” and “I” can do to create a sense of community, even if that very community is being challenged or facing hardship. Musically, the melody of the refrain is the same in its first and second statements, yet in two different keys. The first refrain is based on the lydian mode in F, while the second refrain is based on the lydian mode in C. For the final refrain, I combined both phrases in their original modes, repeating the exact same pitches from both of the earlier statements. The result is a surprising yet beautiful harmonic progression on “Come, you belong with me” in m. 63. I wanted to reflect on the fact that these two different melodies (or ways of thinking) could be stated together. They can come together and work together, and create a wonderful new sound. It is my belief that this is what needs to be happening in the world as well. Effective solutions are built on compromise and the ability to find creative ways of resolving the issue. The result of which can be the most surprising and gorgeous harmony.

From the poet, Marisha Chamberlain:

In a nation increasingly, wonderfully diverse, the need to belong takes on a new poignancy. Humans are social creatures. We need to belong. Alfred Adler, Freud’s rebel disciple, tells us that the drive to belong is as essential to survival as any other drive, and may be the primary drive.

The lyrics for this anthem were written expressly for young voices. As kids grow up, the challenge of finding friends and love becomes especially fierce. Kids must go forth and make new homes. This requires reaching out to others, and risking rejection. So much risk, so much trial and error. The quest to find a place to belong also requires the young person to decide what they believe. What does it mean to have something in common? On what basis will I belong? Hate binds people into belonging. But, very fortunately, so does love.

No Time - traditional Camp Meeting songs, arranged by Susan Brumfield

In this work Dr. Brumfield combines songs that come out of American hymnody from Arkansas and Missouri into one work with a central theme. "Rise, Fathers, Rise" calls participants to get ready for the meeting of heaven and earth. "No time to tarry here" is set lyrically but urges the community to get their lives in order, and "Brothers, fare ye well" completes the preparatory work by saying goodbyes. Dr. Brumfield's genius is shown in her ability to layer these three melodic ideas into one coherent song with both small details (an added beat here, an unexpected harmony there) and a broad arc that gives shape and life to the story of the song.

Cantata

O Magnum Mysterium (responsorial chant from the Matins of Christmas)

Latin text

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum,
iacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!

English translation

O great mystery,
and wonderful sacrament,
that animals should see the new-
born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
our Saviour, Jesus Christ.
Alleluia!

Dormi Jesu

Latin:

Dormi, Jesu! Mater ridet
quae tam dulcem, somnum videt,
Dormi, Jesu!
Dormi, Jesu, blandule!
Si non dormis, Mater plorat,
inter fila cantans orat,
blande, veni, somnule.
Dormi, Jesu!
Dormi, Jesu, blandule!
Dormi, Jesu!

English:

Sleep, Jesus! Mother smiles
who sees such sweet sleep,
Sleep, Jesus!
Sleep, Jesus, gentling!
if you sleep not, Mother weeps,
while she spins, in song she prays,
come, gentle little sleep.
Sleep, Jesus!
Sleep, Jesus, gentling!
Sleep, Jesus!

Paraphrase by Samuel Taylor Coleridge

Sleep, sweet babe! my cares beguiling:
Mother sits beside thee smiling;
Sleep, my darling, tenderly!
If thou sleep not, mother mourneth,
Singing as her wheel she turneth:
Come, soft slumber, balmily!

Cantigas de Amigo (Songs to a friend)

The *Cantigas de Amigo* were a genre of folk poetry composed as early as the tenth century by young women of Spain and Portugal. The poems were passed down via oral tradition for centuries before being committed to writing around 1500. Their wonderfully direct language and evocative images, all written in simple couplets called *jarchas*, were so admired by the educated Arab poets of medieval Spain that *jarchas* from well-known *cantigas* were often incorporated into Arabic poems. By 1600, Spanish male poets began to compose in the *cantiga de amigo* form as well.

The speaker in a typical *cantiga* is an adolescent girl confiding to her madre, either her mother or another female confidante, her feelings about discovering love for the first time or other matters of the heart. The texts are universal and still resonate beautifully today.

- Notes by the composer

I. No Puedo apartarme

de los amores, madre,
no puedo apartarme.
Amor tiene aquesto
con su lindo gesto,
que prende muy presto
y suelta muy tarde:
no puedo apartarme.

II. Moreno mio

De tu cama a la mia
pasa un varquillo;
aventurate y pasa,
moreno mio.

III. Veo que todos

Veo que todos se quejan;
yo callandro morire.

IV. Agora que se d'amor

Agora que se d'amor
me meteis monja?
Ay, Dios, que grave cosa!
Agora que se d'amor de caballero,
agora me meteis monja en el
monesterio
Ay, Dios, que grave cosa!

V. Pues todas (Juan de Timoneda)

Pues todas las aves vuelan,
corazon,
pues todas las aves vuelan,
volad vos.

I. No Puedo apartarme

I can't forfeit love, Mother,
I can't let it go.
When it seems to have
the lightest touch
is when it grabs
and won't let go:
I can't forfeit love.

II. Moreno mio

There's a boat sailing
from your bed to mine;
take a chance and come over,
my sunburnt lover.

III. Veo que todos

Everybody complains;
I will die silently.

IV. Agora que se d'amor

Now that I've tasted love
you'd make me a nun?
Oh, God, what an awful blunder!
Now that I know the love of a
man,
now you shut me up in a convent.
Oh God, what an awful blunder!

V. Pues todas (Juan de Timoneda)

All the birds fly, heart,
all the birds fly,
so you try.

Concert Choir

In this cycle we offer music that comes from places where people seek wisdom and guidance, including careful observation of nature, self-reflection, and spiritual traditions.

Like Something Newly Freed, poem by Laura Foley

music by Dale Trumbore

When you watch blackbirds flocking

in silhouette

against bare trees, against

a salmon sky, you wonder

at the sight, at the lift

you feel inside, the wings

and all that space.

As night begins,

you raise black wings

like leaves, like the lightness of a song.

As night hurries in,

you streak across the darkening sky

like something newly freed

and gaining, gaining on the sun.

Notes from the Composer:

As Laura Foley's poem "Like Something Newly Freed" progresses, we shift from observing blackbirds at sunset to narrating from their perspective as we imagine ourselves among them. In the beginning, the treble voices remain separate from the lower voices; they sing neutral syllables and depicting the birds' movement as the lower voices are "grounded" in the melody. As we begin to imagine ourselves among the "lift" and "wings" of the birds' flight, the singers join together, and their voices are equally capable of depicting both the flight and the narration. This setting of Foley's text attempts to capture that desire for freedom and flight in our own lives.

The earth hath voice, text from Algernon Charles Swinburne, adapted and set by Kerry Andrew

The earth hath voice, and speech is in the sea. Uncurled dreams serpent shapen down the wild wind, caught and whirled, shadows of storm-shaped things. The midnight on the mountains cry, with many tongues of thunders sound and resound the hollow shield of sky with trumpet-throated winds that charge and cheer. The winds that charge and cheer make music in the void night's ear till the storm lose its track till all the night go back from deep to deep. The winds and waters come and go, the winds and stars come and go.

Stand up, shine, lighten, become flame. Light, light, and light! Thou whose light is fire, blood burns again, thou whose light is fire. Lulled with sea-sounds, and lit with sea-shine, outsing thy singing sea, soul into soul, song into song.

Notes from the Conductor:

Kerry Andrew 'adapted' words of Algernon Charles Swinburne the way Benjamin Britten 'adapted' words of George Crabbe for *Peter Grimes* - as a starting point for something new, not as a change in preposition here or there. Andrew's compositions boldly explore the energy and possibility of a group of vocal musicians, using spoken, whispered, and sung musical gestures to evoke the wildness of the storm-tossed night. A dramatic shift occurs at her hymn to the sun, "light, light, and light! Thou whose light is fire!", at which point the sopranos lead us into radiant celebration that gradually dissipates like the sea meeting the beach. "The earth hath voice" is a jubilant, energetic hymn to the earth, operating in parallel with Beach's hymn to the creator.

Adonai Roi, by Judith Shatin

A Psalm of David.

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever. [King James Bible translation]

From the composer:

Adonai Ro'i flowed from my response to the assassination of Yitzhak Rabin on 11/4/95, and is dedicated to his memory. I composed the main draft during the week following his death. Though one feels that no response is adequate, music, as well as this particular psalm, offer some comfort. I wish to thank conductor Judith Clurman and my husband Michael Kubovy for their assistance with the Hebrew prosody.

O Son of Spirit, by Angela Louise Manso

Conductor's Note: November 12, 2017 marks the 200th birthday of the founder of the Baha'i faith tradition, the Baha'u'llah.

From the Composer:

"O Son of Spirit" is a love song between God and all humanity. It expresses the oneness of God, the oneness of all humanity, the essential unity of all religion, the equality of women and men, and progressive Revelation.

It opens with humanity's prayer to become a 'hollow reed' in which the pith of self hath been blown through which the Word of God and the Holy Spirit can flow through to others. The texture of the music in four parts women and four parts men to represent the oneness and wholeness of humanity and the equality of women and men. These parts also creates the form of a 'hollow reed' somewhat like the Native American flute I was studying at the time of writing this piece.

The Creator's response in the music is from "The Hidden Words of Baha'u'llah", a collection of short utterances, 71 in Arabic and 82 in Persian. It was written circa 1857 while Baha'u'llah was near the banks of the Tigris.

#1 (Arabic): "O Son of Spirit! My first counsel is this: Possess a pure, kindly and radiant heart, that thine may be a sovereignty ancient, imperishable and everlasting." It is written in the first person, that is, God speaking directly to humanity. The Hidden Word, Arabic #1 is placed in the center of the choral texture, representing the holy breath of God and His Word. The 'Counselor' is admonishing humanity in Its eternal search for God's purpose for us to first have a pure, kindly and radiant heart that "thine many be a sovereignty ancient, imperishable and everlasting." The key of G major (Humanity) is transformed to E Major through the power

of the Word and Most Holy Spirit of God. Thus, the individual and society is transformed through the power of the Word of God.

Gloria, from *Mass in E-flat Major*, by Amy Beach

Conductor's Note: The *Mass in E-flat Major* was Amy Beach's first big public success as a composer. At only 25 years old, Beach was the first woman to have a work performed by the Handel and Haydn Society of Boston. This movement features challenges and opportunities of choral music of the latter 1800s - constantly shifting harmonies, long, spun-out melodies, huge and often sudden dynamic changes, extremes of vocal ranges, alternation of homophonic, monophonic, and polyphonic textures, and metric shifting (not always feeling like 3/4 time). It is troubling to know that the work went over a hundred years from its first performance in 1892 to its first recording in 1989.

Viking Chorale

Stephen Sieck, director

Sarah E. Wheeler, accompanist

Soprano

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
Samantha Sowell
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
Kevin Lu
Dan Meyer
Emilio Moreno
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Gabrielle Claus, accompanist

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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
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Emma Jones
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Alex Iglinski
Jack Murphy
Quinn Ross

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

Bass II

Stephen Deeter
Alex Hadlich
Ben Johnson
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*section leader

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Special thanks to:

Dale Trumbore, Angela Manso, Kerry Andrew, Santiago C. Veros, Ivo Antognini, Paul Carey, and Judith Shatin for their guidance and feedback on their compositions.

Cantor Josh Kowitz ('12) and Dr. Elliot Ratzman for their guidance and discussion about “Adonai Roi.”

Rev. Dr. Linda Morgan-Clement for her guidance on “Son of Spirit.”

Margaret Paek, for her movement work with Concert Choir.

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.