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# Fall Preview Concert, Lawrence University Choirs, October 6, 2018

Lawrence University

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# *Fall Preview Concert*

## Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Saturday, October 6, 2018

8:00 p.m.

Lawrence Memorial Chapel

## Viking Chorale

*Sing, My Child* Sarah Quartel  
(b. 1982)  
Laura Christenson and Kiet Nguyen, soloists  
Roland Eckhart, percussion

*I Have Had Singing* Ron Jeffers  
(1943-2017)

*Cantate Domino* Claudio Monteverdi  
(1567-1643)

## Concert Choir

*Musiciens qui chantent à plaisir* Hubert Waelrant  
(1517-1595)

*The Music of Stillness* Elaine Hagenberg  
(b. 1979)

*Musica Animam Tangens* Joshua Shank  
(b. 1980)

*Balalaika* Georgy Sviridov  
(1915-1998)

## Cantata

*Vivos Voco* Joan Szymko  
(b. 1957)

*You are the Light of the Stars* Joanne Metcalf  
(b. 1958)

Katie Li Weers, violin

*2017 ACDA Women's Choir Commission Consortium Midwest Premiere*

*I Am the Wind* Hagenberg  
*2017 ACDA Women's Choir Commission Consortium Midwest Premiere*

*You and the Night and the Music* arr. Kerry Marsh  
(b. 1976)

Zoe Markle, bass  
Tyler Nanstad, drums

## Notes and Translations

### *I have had pleasure. I have had singing.*

Lawrence is proud to be both a liberal arts college and a conservatory of music. This fall, Viking Chorale and Concert Choir explore the question, “why do we sing?” What roles does music play in our lives?

### Viking Chorale

#### **Sing, My Child**

Sarah Quartel is a Canadian composer and educator known for her fresh and exciting approach to choral music. She celebrates the musical potential of all learners by providing singers access to high quality repertoire and engaging music education. Sarah's choral works are performed by children, youth, and adults throughout the world and her work as an educator connects exciting musical experiences with meaningful classroom learning. [From the composer's biography]

*Sing, My Child* is a beautiful work that expresses our hope for our children - that they learn to sing, dance, laugh, and find peace. The A section is in  $\frac{7}{8}$  meter with syncopation, which alternates effectively with a more solid  $\frac{3}{4}$  B section “but when troubles come,” which she instructs the choir to sing “like a hymn.” The result is a composition that has the feel of a folk song and the rhythmic and harmonic complexity of a contemporary work. [S.S.]

#### **I Have Had Singing**

In his book *Arkenfield, Portrait of an English Village*, Ronald Blythe records the life stories of the inhabitants of a tiny (population 298) East Anglian village in Suffolk County, England. The names of the village and villagers have been changed, but the harshness, isolation, and beauty of their lives shine through their memories and observations. 74-year-old “Davie” remembers that “twenty men and boys scythed the corn and sang as they went.” “What was the song?” Blythe asks. “Never mind the song--it was the singing that counted” came the reply. “Fred Mitchell,” and 85-year-old horseman (ploughman) recalls his difficult childhood:

I never did any playing in all my life. There was nothing in my childhood, only work. I never had any pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I have forgotten one thing - the singing. There was such a lot of

singing in the villages then, and this was my pleasure, too.  
Boys sang in the fields, and at night we all met at the Forge  
and sang. The chapels were full of singing. When the first  
war came, it was singing, singing all the time. So I lie; I  
have had pleasure. I have had singing. [R.J.]

Ron Jeffers served as associate professor and director of choral activities at Oregon State from 1974-1982, and as associate professor of theory and composition from 1982-1998. In 1988 he founded earthsongs, a company that publishes choral music from many different countries of the world and books of translations of foreign language texts. Jeffers studied composition and choral conducting at The University of Michigan, Occidental college, and the Center for New Music at the University of California, San Diego, with John Warren Owen, Howard Swan, Robert Shaw, and Eric Ericson. He has directed choirs and taught various courses at these institutions and at the University of Wisconsin, Eau Claire, S.U.N.Y. at Stony Brook, and Oregon State University.

### **Cantate Domino**

Translation (adapted by the composer from Psalm 98)

Sing to the Lord a new song,  
Sing and bless the Lord's name,  
For the Lord has worked wonders.  
Sing and exult and make music,  
Play the lyres and let voices sing,  
For the Lord has worked wonders.

*Cantate Domino* is one of four polyphonic motets Monteverdi contributed to an anthology put out by Giulio Cesare, a Mantuan and former colleague. Composed at a time when the arioso style reigned supreme, these pieces are essentially regressive, backwards glances at the music Monteverdi was first cultured in. Judging by *Cantate Domino*, the revisitation of this old territory seems to have been a pleasure; the work seethes with the self-conscious delight of a happy homecoming. The text invites all to joyous song raised up to God, describing a decidedly earthly music in celebration of the divine. We find ourselves in the same world as the lively “Ecco mormorar l'onde”, from Monteverdi's second book of madrigals.

It begins with a series of tutti homophonic declamations made massively sonorous by the thorough-bass, booming: “Sing unto the Lord a new song.” He then takes us on a swift journey through a madrigal landscape, turning over and transforming the texture from slow chordal missives into agitated polyphonies on the spur of a single word. The most delightful passage, however, the one that best speaks the giddiness at the heart of

*Cantate Domino* is the setting of “in cithara.” He sets up a brightly flashing imitative tutti on a single three-note motif, and then intensifies the whole by transposing the top two voices upwards. It’s a high point of joyful abandon that he’d been building toward from “cantate et exultate” by increasing the number of voices up from a duet and strengthening the presence of the bass. Although *Cantate Domino* is called a “motet” it seems like a super-madrigal with secret weapons. Monteverdi must have been delighted to return to the old mode with even more confidence and skill than when he left it. - *Notes by Donato Mancini*

## Concert Choir

### Musiciens qui chantez à plaisir

*Translation by Christian Messier (LU 2019, French and Music)*

Hubert Waelrant (1517-1595) was a Flemish composer who worked in Antwerp. We don’t know a lot about his life, but we know he was a tenor, a music editor/publisher, that he probably studied in Italy, that he might have had Protestant sympathies, and that he was an innovator in musical type-setting and Solfege.

Renaissance madrigals are an enduring staple of the choral repertoire because they effectively marry text expression with polyphonic writing. Instead of expressing one broad idea (e.g., “have mercy”), a madrigal can turn its mood with each phrase or word. A madrigal requires a nimble vocal set-up, expressive diction, huge dynamic contrasts, and fastidious attention to word-stress.

Maybe it’s too many poor performances by developing musicians, maybe it’s the vapid texts (we get it, you like this person...), but I find many madrigals do not hold up well in concert, and perhaps that is because many were meant to be singing as entertainment at a party, not prepared for concert presentation. *This* madrigal, however, I *love*. It’s well-constructed and offers musical challenges, but it’s also very *funny*, and that’s not something we run to very often in older music. I am comforted and amused that music teachers were concerned about choirs looking up or behaving themselves almost 500 years ago. [S.S.]

### The Music of Stillness

The inspiration for “The Music of Stillness” originated from the poem “There Will Be Rest” by Sara Teasdale, where she describes her journey from loneliness to hope through the hushed beauty of evening. One autumn night when the weather first turned cold, I was enjoying the midwestern countryside and the entire sky was filled with stars. As the cold air hit my lungs, the expanse of the heavens took my breath away and this is

the music I heard. The music of a dream world under the stars where we can leave our troubles and find this momentary “crystal of peace” and rest. A place where beauty and calm exist, and all else fades away. [E.H.]

### **Musica animam tangens**

#### Translation

Music touching;  
Exhaling its breathless oceans of life  
Currents that free hearts giving love  
To all that open the sounds that fill  
The mountain of my existence  
And overflow my soul to touch God.

- *Ryan Newstrom, translated into Latin by Byron Stayskal*

From the moment I read this text, I knew I would eventually set it to music because it expresses something that any musician knows to be true -- that music puts us in touch with a higher power, something inexpressible and infinitely beautiful. The brevity of the original text seemed perfectly suited for a Latin translation. Dr. Byron Stayskal, Assistant Professor of Classics at Luther College, provided me with a beautiful, poetic adaptation that I immediately set to work on. *Musica animam tangens* was premiered by the US Air Force Singing Sergeants at Avery Fisher Hall in the Lincoln Center and is dedicated with love, friendship and gratitude to Weston Noble. [J.S.]

### **Balalaika**

#### Translation

On a green meadow / a balalaika began to play / a pipe began to toot, / a tooting pipe.  
On the grassy meadow, / four sat down in a circle / in a pretty red dress, / Nastya began to dance.  
Toot, pipe, this way, that way!

-*Text by A. Prokofiev, translation by Musica Russica*

Georgy Sviridov was a prominent composer in Russia whose music is only recently being discovered and performed more in America. Sviridov grew up playing the Balalaika, a Russian folk instrument that is similar to a guitar (imagine a large triangular body to the guitar). This composition manages to capture both the repetitive and easy tunefulness of a folk-song with the surprising harmonic clusters and shifts of a 20th-century composer.

## Cantata

Text sources for this dramatic and compelling work are Medieval: virtues, literally “moral virtues,” the name given to the short statements inscribed (primarily in Latin) on church tower bells in medieval times. Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens. And, the consoling words of English Christian mystic, Julian Norwich (14th c): “...all shall be well, and all shall be well, and all manner of things shall be well.” Her book, *Revelations*, has had a lasting impact to this day; it stressed that everything is held in being by the love of God. - *Notes by the composer*

### Vivos Voco

vivos voco  
fleo mortua  
mortuos plango  
consolo viva  
dissipo ventos  
compello nubila,  
all shall be well,  
and all shall be well,  
and all manner of things  
shall be well  
vivos voco  
vivos voco

### Translation:

I call the living  
I cry for the dying  
I wail for the dead  
I console the living  
I disperse the winds  
I drive away the overcast of the  
sky  
all shall be well,  
and all shall be well,  
and all manner of things shall be  
well

## You are the Light of the Stars

*Text by Joanne Metcalf*

walk out of your troubled house  
leave behind the raging of the Furies  
forsake the noise  
abandon the war  
banish the restless shades  
follow me to the wondrous land  
leave storms and thorns far behind  
follow me to the silver-bright kingdom  
where you are the light of the stars  
unwrite what was written  
set out, depart  
throw off your crown of thunder  
encircled with gold  
ensapphired by the sky  
follow me to the wondrous land



leave storms and thorns far behind  
follow me to the silver-bright kingdom  
where you are the light of the stars

### Program Note

The words and music of *You Are the Light of the Stars* offer a message of compassion and upliftment, and a reminder of the light that resides within each of us. The choir's contrapuntal lines weave in and out of each other until they unite in the entreaty to "leave behind the raging of the Furies," sung in close harmonies. The piano accompaniment, often reminiscent of a music box or the twinkling of the stars, evokes an image of simplicity and innocence. I hope this composition will speak to anyone who has ever felt despair and self-doubt, or suffered a grievous loss, or needed to find hope.

### I Am the Wind

by Zöe Atkins

I am the wind that wavers,  
You are the certain land;  
I am the shadow that passes  
Over the sand.  
I am the leaf that quivers,  
You the unshaken tree;  
You are the stars that are steadfast,  
I am the sea.  
You are the light eternal—  
Like a torch I shall die;  
You are the surge of deep music,  
I but a cry!

### You and the Night and the Music

Lyrics by Howard Dietz

Song is in the air,  
telling us romance is ours to share.  
Now at last we've found one another alone.  
Love like yours and mine  
has the thrilling glow of sparkling wine.  
Make the most of time, ere it has flown.  
You and the night and the music  
Fill me with flaming desire  
Setting my being completely on fire  
You and the night and the music  
Thrill me but will we be one  
After the night and the music are done?

Until the pale light of dawning and daylight  
Our hearts will be throbbing guitars  
Morning may come without warning  
And take away the stars  
If we must live for the moment  
Love till the moment is through  
After the night and the music die  
Will I have you

“You and the Night and the Music,” composed by Arthur Schwartz with lyrics by Howard Dietz, debuted in the Broadway show *Revenge with Music*. The show opened on November, 28, 1934, ran for 22 performances, closed, and then reopened on December 24, 1934, and ran for an additional 135 performances.

# 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  
Mia Wu

## 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.

Kelly Foy  
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  
Brian Nelson  
Kiet Nguyen  
Aaron Pelavin  
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  
William Brodsky  
Matthew Demers  
Roland Eckhart  
Baron Lam  
Nick Mayerson  
Cameron Nasatir  
Cameron Strawn  
Cameron Wilkins  
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

# **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**

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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

## **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

### Special thanks to:

Christian Messier for French guidance

Elaine Hagenberg, Joanne Metcalf, and Joshua Shank, for their beautiful compositions and their generosity of time in working with the LU choirs

Dr. Peter John Thomas for Russian guidance

Dan Van Sickle at East High School for use of the handbells

Anna Mosoriak and Luke Honeck for choreography in *Musiciens*

Allie Horton and Joe Dennis for choreography in *Balalaika*

### Upcoming Performances

Sunday, Nov. 11, 7:00 p.m.

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.



Lawrence Memorial Chapel  
Celebrating 100 Years

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.