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Chapman University Choir & University Singers in Concert

Chapman University Choir

Chapman University Singers

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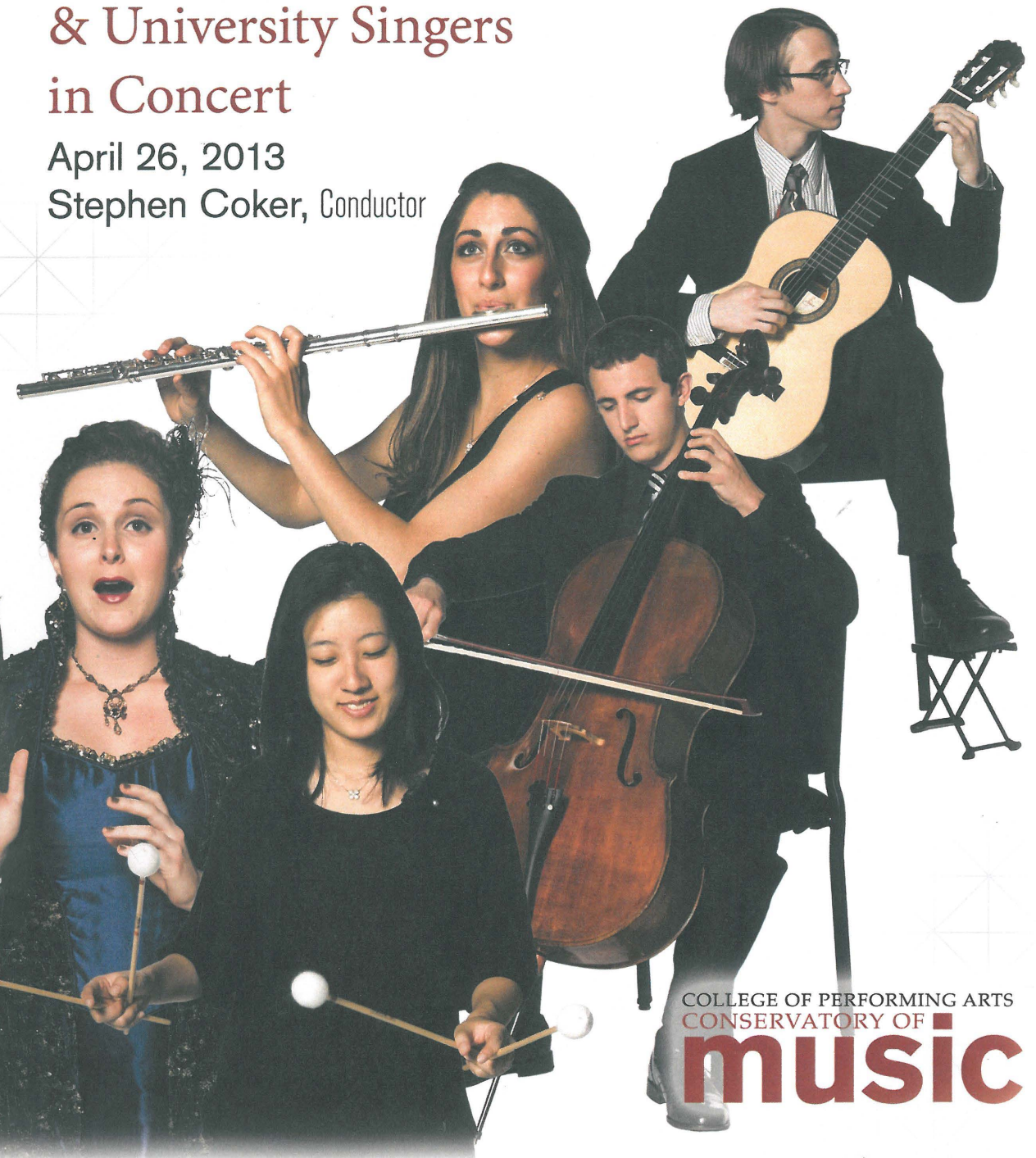
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Chapman University Choir & University Singers in Concert

April 26, 2013

Stephen Coker, Conductor



spring 2013

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SPRING 2013 calendar highlights

february

February 1

University Singers Post-Tour Concert

Stephen Coker, Conductor

February 7

President's Piano Series

Grace Fong & Louise Thomas, duo piano concert

February 14-16, 21-23

Twelfth Night by William Shakespeare

Directed by Thomas Bradac

march

March 7

President's Piano Series

Sergei Babayan

March 8

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Daniel Alfred Wachs, Music Director and Conductor

Stephen Coker, Conductor

March 14-16

Concert Intime

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april

April 4

President's Piano Series

John Perry

April 4-6, 11-13

Stage Door

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Opera Chapman presents

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Student Produced One Acts

may

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Spring Dance Concert

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May 11

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presents the

University Choir and University Singers in Concert

Stephen Coker, conductor
Hye-Young Kim, accompanist



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April 26, 2013 ■ 7:30 P.M.

Wallace All Faiths Chapel, Fish Interfaith Center

Program

use mostly back ann's

I. **NORMALIZE WITHOUT CLIPPING**
Mosella William Hawley (b. 1950)
33 - 106

To Be Sung on the Water, Op. 42, No. 2 Samuel Barber (1910-1981)
128 - 231

II. An die Heimat, Op. 64, No. 1 Johannes Brahms (1833-1897)
246 - 403

III. Rouxinol do pico preto? Steven Stucky (b. 1949)
420 - 598

Little Birds Eric Whitacre (b. 1970)
621 - 693

IV. My God Is a Rock arr. Robert Shaw and Alice Parker
Andrei Bratkovski, Elliott Wulff, and Daniel Shipley, baritones
Kevin Gino and Marcus Paige, tenors

I'm a-Rollin' arr. Paul Rardin
714 - 840
878 - 1034
The Chapman University Singers

Brief Intermission

Program

check 1235 - 1250 (Bourne)

V. Two Christmas Motets Psallite
1355-1359
1381-1382
→ 1146
Michael Praetorius (1571-1621)

direct
Katie Rock, soprano; Kylee Bestenlehner, mezzo soprano
Alex Willert, tenor; Alexander Bodrero, baritone
Es ist ein' Ros' entsprungen Jan Sandström (b. 1954)
→ 1263

VI. Two Madrigals William Hawley
Io son la primavera 1293 - 1387
Vita de la mia vita 1388 - 1474

check 11527
VII. Hush! Somebody's Callin' My Name - squeaks from RISES
Brett Gray, tenor
arr. Brazeal Dennard
1496 - 1619
Rosas Pandan arr. George G. Hernandez

1703-1705
CIP Shenandoah Natalie Uranga, soprano
arr. Mack Wilberg
Hye-Young Kim and Elliott Wulff, pianists
1727 - 1879
The Chapman University Choir

VIII. Saints Bound for Heaven arr. Mack Wilberg
Hye-Young Kim and Elliott Wulff, pianists
1929 - 2040
The Combined Choirs

Program Notes

The opening half of this evening's concert features two pairings of works by American composers, each pair linked by a superficial thematic element. The pieces of first group were coupled due to their respective texts' "water" imagery; the music of the second duo features text references to and musical representations of fowl.

Scored for sixteen-part choir (or double eight-part choruses) William Hawley's sumptuous "Mosella" is the first of his *Two Motets* of 1981 that were composed for the Gregg Smith Singers. Although the word "motet" most often refers to a sacred composition, the Latin text of "Mosella" (a fragment of a longer work by the fourth-century poet Ausonius) is secular. It evokes a beautiful scene of the river Moselle with its soothing, dream-like images of water revealed by the light of dusk. The work ends with a prolonged, unresolved suspension, perhaps suggesting an eternal sense of beauty. Samuel Barber's "To Be Sung on the Water" (of a two-part opus composed in 1968) features a "lapping" ostinato or musical pattern throughout the work, simulating "the sound of the oar...of its blade dipping the stream once more." Although sometimes reversed, the ostinato is most often located in the men's voice parts, serving as an undulating accompaniment to the women's finely wrought melodies that deliver the text of the American poet, Louise Bogan.

The Pulitzer Prize winning American musician Steven Stucky has taught composition at Cornell University since 1980 and has also been associated with the Los Angeles Philharmonic for over twenty years. In 1996 he completed the three-movement choral suite *Cradle Songs* commissioned by the American choirs: Chanticleer, the Dale Warland Singers, and the Los Angeles based La Vie. "Rouxinol do pico preto" (Nightingale with the black beak) springs from a Brazilian lullaby text and features hypnotic repetitions of the word "rouxinol," akin to the cooing of the bird that interferes with the sleep of a baby.

Eric Whitacre's *Little Birds* is set to a Spanish poem of Octavio Paz and, according to the composer, is "an homage to Gabriel Fauré, with its running piano part and fluid sensual melodies..." The original form of this work was set for treble chorus and was commissioned by Kimberly Ritzer, choir director at Green Valley High School of Henderson, Nevada and a very special friend of the Chapman University Choral Department.

Johannes Brahms' *An die Heimat* is not choral music *per se*; its genre is actually that of chamber music, originally composed for piano and a solo quartet of voices (as opposed to multiple voices per part). However, it is not at all uncommon for choirs to perform the vastly rich and irresistible repertory of nineteenth century vocal chamber music. The text of this quartet is a nostalgic and impassioned tribute to the poet's homeland. Indeed, Brahms' beautifully arched melodies that end musical and poetic sections of the work seem

to embrace the sense of the author's deep longing for his friendly (*freundliche*), sheltering (*schützende*), and loving homeland (*liebende Heimat*).

The collaboration of Robert Shaw and Alice Parker produced numerous choral arrangements of American hymns and African American spirituals. From the latter group, their *My God Is a Rock* for soloist and choir features a text whose verses progress through the sung "Chapter Numbers" *one* through *ten*, pairing each number with a rhyme that refers to a Biblical event (i.e., the aspect of "creation" is addressed by "...Chapter One when the Lord God's work was just begun."). Paul Rardin, Director of Choral Activities at Temple University, is an accomplished choral composer and arranger. His repetitions of the catchy tune of *I'm a-Rollin'* are layered with variants, underpinned by a sparse but stylish piano accompaniment.

Psallite and *Es ist ein' Ros' entsprungen* are perhaps the most often performed works written by (or attributed to) Renaissance composer Michael Praetorius. The former work--a joyous miniature, light and "naïve"--will be rendered this evening in its original form. However, the latter work will be found embedded in a striking composition by Swedish musician Jan Sandström. A native of Stockholm, Sandström's 1990 motet places the Praetorius hymn (almost note for note) within a suspended "cloud" of sound produced by a humming chorus of eight to ten parts.

Hawley's *Six Madrigals*, composed in 1986 for the American professional male vocal ensemble Chanticleer, were inspired by his chosen texts of the Renaissance poet Tasso and the sixteenth century madrigal style of such musicians as Monteverdi and Marenzio. "Io son la primavera" and "Vita de la mia vita" are good examples of the composer's desire to let the prosody of the text guide the flow of the music. For ten-part choir (SSSAAATTBB), "Io son..." features long cascading lines followed by intimate moments of syllabically delivered text. "Vita..." is more polyphonically conceived; numerous brief imitative sections rise in pitch and culminate in resplendent cadences. Its final few measures slowly sink in pitch and volume, capturing the essence of the text "softly you consume and melt me."

George Hernandez is the founder of the Saringhimig Singers in the San Francisco Bay Area. He studied choral conducting, composition, and piano at the University of the Philippines and received a degree in vocal performance from the San Francisco Conservatory. *Rosas Pandan* is a rousing Filipino (or Visayan) folk song of joy and love. African-American singer and choral musician Brazeal Dennard (1929-2010) was instrumental in the preservation of the African American spiritual. Eschewing "over-arranged" concert spirituals, his setting of *Hush! Somebody's Callin' My Name* is notably simple and restrained, yet distinct and engaging. Mack Wilberg is conductor of the

Program Notes

Mormon Tabernacle Choir and a prolific composer and choral arranger. His settings of *Shenandoah* and *Saints Bound for Heaven*, both for choir and piano four-hands, could hardly be more different in character. *Shenandoah* is a lush arrangement that patiently waits for its destined climax, while *Saints*... is an unabashed romp from start to finish.

Texts and Translations

Mosella –*sung in Latin*

What color that shoal, with the late shadows banished by Hesperus, and verdure filling the hills of the Moselle! Everything floats, rippling together in motion, the distant vine-leaf trembles, and the grape swells in the glittering water.

To Be Sung on the Water

*Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.*

*Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of an oar
To which our vows were made,
Less than the sound of its blade
Dipping the stream once more.*

An die Heimat (To My Homeland) --*Sung in German*

Homeland! Wonderful-sounding word! How on feathery wings you draw my heart toward you, rejoicing, as if I must bring you the greeting of each soul. I turn my steps to you, friendly homeland!

Homeland! The soft-sounding music of old songs awakens in me songs I had forgotten in far away lands. Beckoning sounds of my homeland call me, full of joy; to alluring sounds of home. Only you are peace, sheltering homeland!

Homeland! Give me back the peace that I have lost in far away places; give me your thriving happiness! Beneath the trees by the brook, where I was born long ago, give me a sheltering roof, loving homeland!

Rouxinol do pico preto (Nightingale with the black beak) -*Sung in Portuguese*

Nightingale with the black beak, leave the fruit of the laurel tree, Let the baby sleep. He is in his first good sleep. Sleep my baby, your mother will come soon.

Little Birds -*Sung in Spanish*

*The light does not blink
Time, empty of minutes,
Has stopped a bird in the air.
The light rains down
The columns awaken and
Without moving, they dance.
The hour is clear:
We see, if the bird is invisible,
The color of its song.
- Octavio Paz*

Psallite --*Sung in Latin and German*

Sing to Christ, the only begotten Son of God. Sing to our redeemer, our Lord, the child lies in the manger. A little child is in the small crib; all the lovely angels serve the baby and sing to him sweetly.

Es ist ein' Ros' entsprungen –*Sung in German*

A rose has come forth from a tender root, as the prophets of old sang to us. From Isaiah came the lineage, and it has brought us a flower in the cold mid-winter at midnight.

Io son la primavera --*Sung in Italian*

I am Spring, Who gladly, lovely women, returns to you With my beautiful, embellished mantle To dress the countryside in greenery and flowers And to arouse in your hearts new loves. For me Zephyr sighs, For me the earth laughs, as do the serene heavens; From breast to breast fly The charming Amoretti by the thousands, Armed with arrows and with torches. And you, again delighted, Take pleasure in my coming amidst laughing and song; Love your lovers now, While April adorns lovely faces with flowers: Spring for you will not return forever.

Vita de la mia vita --*Sung in Italian*

Light of my life, you are to me a pallid olive or a fading rose; nor are you deprived of beauty, but in every way you please me, whether you flatter or shun; and whether you follow me or flee, softly you consume and melt me.

Rosas Pandan --*Sung in Filipino*

Here I am, Rosas Pandan, coming from the mountains to be with all of you to celebrate this festivity. This song is my only talent, the only legacy from my forefathers, a song that is ancient, the pride of our mountains. A-ya-yay! Here it is as I dance beautifully to it. It's as cool as the morning dew. Di-ka-dong, hopping like crazy! Oh the poor young man, as he watches his lady, he's drooling with excitement.

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