University Choirs in Concert

Chapman University Choir
Chapman University Singers
Chapman University Women's Choir

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Fall 2010 Event Highlights

THEATRE:
Godspell
by Stephen Schwartz and John-Michael Tebelak... Sept. 30-Oct. 2, 6-9
If All the Sky Were Paper (World Premiere)
by Andrew Carroll.................................................. Nov. 11-13, 18-20

MUSIC:
Chapman University Wind Symphony............Oct. 16
Opera Chapman presents: "If Music Be the Food of Love" ..... Oct. 22-31
University Choirs in Concert..............................Nov. 13
Chapman Chamber Orchestra..........................Nov. 20
Holiday Wassail .................................................. Dec. 3-4

DANCE:
Fall Dance Concert .............................................. Dec. 8-11

AMERICAN CELEBRATION:
American Celebration Preview Night .................. Nov. 5
Gala Night ......................................................... Nov. 6

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University Choirs in Concert

University Choir & University Singers
Stephen Coker, conductor
Hye-Young Kim, piano

University Women’s Choir
Angel Vázquez-Ramos, conductor
Inyoung Huh, piano

November 13, 2010 • 7:30 P.M.
Red Hill Lutheran Church, Tustin, CA
### Program

<table>
<thead>
<tr>
<th>Two Mass Movements</th>
<th>William Albright (1944-1998)</th>
<th>Lars Edlund (b. 1922)</th>
</tr>
</thead>
</table>

**Kyrie eleison (from Chichester Mass)**

**Gloria**

_Adam Brown, tenor_

**O beatum et sacrosanctum diem**

_Peter Philips (c. 1561-1628)_

**Des Tages Weihe**

_Franz Schubert (1797-1828)_

_Efrain Solis, baritone; Kevin Gino, tenor_

**Calme des nuits**

_Camille Saint-Saëns (1835-1921)_

**Seufzer**

_Tobias Håller (b. 1966)_

**Juramento**

_Miguel Matamoros (1894-1971)_

_Sarah Hughes, soprano; Catherine Brady, mezzo soprano; Nathan Wilen, tenor; Seth Burns, baritone_

**Soho (from Dances in the Streets)**

_Bob Chilcott (b. 1933)_

### University Singers

**Ubi caritas**

_Ola Gjeilo (b. 1978)_

**Sing Creation’s Music On**

_Stephen Paulus (b. 1949)_

**Dixit Dominus**

_Johann Michael Haydn (1707-1830)_

_Amira Fulton, Kirsten Wiest, Megan Donoff, soloists_

**When I Think of You**

_Laura Farnell (b. 1975)_

**The Seal Lullaby**

_Eric Whitacre (b. 1970)_

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### Program

|-----------------------|-------------------------------|

**El pambiche lento**

_University Women’s Choir_

_~ Intermission ~_

**Zoriu byt: Reveille**

_Georgy Sviridov (1915-1998)_

_Efrain Solis, baritone; Katie Ascani, soprano; Rachael Wilson, mezzo soprano_

**Strekorôťya belobôka (Magpie Chatter)**

_Laura Smith, soprano_

**Lass’, o Herr, mich Hülife finden**

_Felix Mendelssohn (1809-1847)_

_Amy Dabakos, mezzo soprano_

**Yver, vous n’estes qu’un villain**

_Claude Debussy (1862-1918)_

_Chrisitina Chaves, soprano; Sarah Horst, mezzo soprano; Eric Parker, tenor; Joshua Cavanaugh, baritone_

**Rondeau (from Drei französische chöre)**

_Werner Egk (1901-1983)_

_two e.e. cummings choruses_

_White horses_  
_i walked the boulevard_

**Desh**

_arr. Ethan Sperry (b. 1971)_

**I’m Gonna Sing**

_Robert Hunter (1929-2001)_

### University Choir
**Notes, Texts & Translations**

**Kyrie eleison**

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

**Gloria**

Some forty years ago, Lars Edlund's Gloria (1969) was viewed by many as avant-garde because of its various compositional effects. These include choral speech as well as recitation, some glissandi and untexted vowel manipulations, harmonized and unison chanting, and 8-16 part tone clusters—all of which are not uncommon today. However, perhaps the composer's most unusual technique—that of occasionally singing in quarter steps (as opposed to half and whole steps and intervals based on those units)—may seem as unusual today as it did in 1969. From the second note of the work, Edlund calls first upon the solo tenor to bend—perhaps distort pitches a quarter step high or low, followed by the entire choir doing much the same in choral passages as well as in one of the work's tone cluster sections.

Glory to God in the highest, and on earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we glory Thee. We give thanks to Thee for Thy great glory. We are revived by joy again, Far fled is every pain. And suffering, it is forgotten; Through mists shine the light of the Father.

**O beatum et sacrosanctum diem**

O blessed and most holy day on which our Lord was born of the Virgin Mary for our sake. Let the whole world therefore rejoice, and let us sing to him the sound of the trumpet, strings, the harp and the organ. Let us rejoice with the numerous hosts of angels, ceaselessly singing his praise. Noel/Alleluia

**Des Tages Weihe (The Consecration Days)**

Fortune's pilot, look down On a thankful heart; We are revived by joy again, Far fled is every pain. And suffering, it is forgotten; Through mista shine the light Of Your greatness beyond measure As from a bright wreath of starts. Lovingly, you took away the bitter cup Of suffering from a father's mouth; Therefore, both far and wide, Your great mercy has become known.

**Calme des nuits**

The calm of night, the freshness of evening, The vastness of sparkling stars, The great silence of dark worlds: You enchant profound souls.

**Notes, Texts & Translations**

**Scuifzer (Sigh)”**

Edward Mörike's poem "Sceifzer" combines an ancient right-line rhymed Latin verse with a similarly contrapuntal contemporary verse in German. The fervent nature of each is unmistakable with its references to holy love involving the images of flame, fire, and burning (with the absence of love being a "freezing sadness"). The composer sets the old Latin poem to unison chant-like melodies and Mörike's vernacular poem in modern ways that use vocal and body percussion in unison.

Kind Jesus, in whose flame I hope to burn and to love You: why haven't I burned? Why haven't I loved You, Jesus Christ?—O freezing sadness.

The fire of Your love, Oh Lord, how dearly I wanted to kindle it and to keep it burning. I didn't kindle it I didn't keep it burning, I am dead in my heart-- Oh pains of hell!

**Juramento (I Swear)"**

If love makes one feel deep paint And condemns one to live in misery, For your love, I would give you, my dear Even the blood that boils within my veins. The infinite and black seas of my sorrows.

**Soho: Dansons la gigue! (Dance the Gigue)**

Dance the gigue! Most I loved her pretty eyes, Brighter than the heaven's stars, I loved her impish eyes. She truly had ways of afflicting a poor lover's heart—It was quite charming the way she did! But even more I love the kiss of her mouth in bloom, now that she's dead to my heart. I remember, I remember the times we spent together, talking, the best of all my memories.

**Ubi caritas**

Where charity and love are, God is there. The love of Christ has gathered us together. Let us rejoice and be glad in it.

**Dixit Dominus**

The Lord said unto my Lord: Sit at my right hand until I make your enemies your footstool. The scepter of your power the Lord shall send forth from Zion: Rule thou in the midst of your enemies. If love is a fountain of mystic grief And makes men drag long chains, I swear to you I will drag them across the whole world, receive our prayer. Thou that sitest at the right hand of the Father, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us.

**Lord have mercy; Christ have mercy; Lord have mercy.**

**King, God the Father Almighty.**

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Notes, Texts & Translations

El pambiche lento
Sung in Spanish
The slow pambiche, how good it is to dance to.
It is danced in Santiago and in the capital.
When I dance it, Ay! Sideways,
what a "rich" merengue pambicha's.
The slow pambiche I do not dance.
An old lady danced it and fainted.
Pambiche, only pambiche.

Zoriù byut: Reveille
Sung in Russian
They're sounding reveille...
Ah, familiar sound, lively sound!
From my hands the ancient Dante falls,
Where I quietly grew up in days long past.
They're sounding reveille...

Strekotúfiya belobóka
Sung in Russian
A chatting white-sided magpie is sitting by my gate;
A colorful magpie is jumping and foretelling that I will
have guests. Fantastic little bells ring in my ears,
The dawn shows crimson, The snowy dust is silver.

Lass', o Herr, mich H iilfe finden
Sung in German
Let me, O lord, find succor. Incline thee mercifully to my prayers. If you hold my sins against me,
Nevermore can I endure. Shall my sorrows last forever? Shall my enemies mock me?
Weak and helpless shall I mourn. And by you be forgotten.

Vyer, vous n'estes qu'un villain (Charles d'Orleans)
Sung in Medieval French
Debuzy's well known choral suite, Trois chansons, uses as its text poetry of the prolific Charles d'Orleans (1394-1465). The texts of each of the three movements may be viewed as an allegorical nature. For instance, the final movement's text ("Vyer...") perhaps superficially describing the villainous nature of winter, might actually be referring to the poet's captors—the English—who imprisoned the artist for some twenty-four years.

Winter, you are nothing but a villain;
Summer is pleasant and gentle, As confirmed by May and April, Who escort it evening and morning. Summer clothes the fields, woods, and flowers With its garb of greenery. And many colors, According to the laws of nature.
But you, Winter, are much too full Of snow, wind, rain, and hail. You should be banished into exile. Without mincing words, I'll speak plainly: Winter, you are nothing but a villain!

Notes, Texts & Translations

Rondeau (Vous y fiez vous)
Sung in Medieval French
The German composer Werner Egk composed his ballet score Joan von Zarissa for orchestra and choir in 1940. Within the work are three unaccompanied choruses ("Drei franzosisiche Chorer") that are also set to the poetry of Charles d'Orleans. The ballet's story (by the composer himself) based on a Don Juan-like tale may be the reason for the choice of the cynical poem "Rondeau: Vous y fiez vous." However, the poem's negative nature is in contrast to the composer's use of sumptuous ten-part harmony.

Do you hope for happiness in this world? You will only be deceived, ask anyone! It sweetly tempts those who ought to know better. The outcome depends on whether joy or wrath, nurturing or neglect, gets the upper hand. Are you hopeful?

white horses
For her popular choral work "white horses" (as well as for a similar setting for solo voice), Gwyneth Walker chose to set only a small portion of e. e. cummings' poem. The aspect of chivalrous love seems to have inspired the composer to craft simple, yet fetching melodies lightly flitting from the gentle arpeggios of the piano.

after all white horses are in bed
will you walking beside me, my very lady
if scarcely the somewhat city
wiggles in considerable twilight
touch (now) with a suddenly unsaid
gesture lightly my eyes?
And send life out of me and the night

i walked the boulevard (e.e. cummings)
In stark contrast to the above work, Eric Whitacre's setting of cummings' "i walked the boulevard" steers away from loudness and toward goofy fun to deal with this strange, earthy, maybe even seamy poem. For the accompanying, the composer writes:

I'm calling the piano part in these pieces the 'oven-mitt' technique, because most of the chords are white-key clusters played as if you are wearing mitts on your hands—the four fingers all bunched together and the thumb on its own...

i walked the boulevard
i saw a dirty child
skating on noisy wheels of joy
pathetic dress fluttering
behind her a mothermonster
with red grumbling face
cluttered in pursuit
pleasantly elephantine

while nearby the father
a thick cheerful man
with majestic bulbous lips
and forlorn piggish hands
joked to a girlish whore
with busy rhythmic mouth
and sily purple eyelids
of how she was with child
### University Choir

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chelsea Allen</td>
<td>Monica Alfredsen*</td>
<td>Maverick Adams</td>
<td>Forrest Bagley</td>
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<td>Whitney Androlia</td>
<td>Audra Blackmer</td>
<td>Jerry Bartaucchiott*</td>
<td>Alexander Bodrero*</td>
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<td>Katie Ascani</td>
<td>Catherine Brady*</td>
<td>Adam Brown*</td>
<td>Adam Borecki</td>
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<td>Keegan Brown</td>
<td>Kevin Gino*</td>
<td>Seb Burns*</td>
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<td>Jacqlyn Clements</td>
<td>Shannon Bruce*</td>
<td>Asante Guhewarden*</td>
<td>Joshua Cavasagna</td>
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<td>Emily Dyer</td>
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<td>Kevin Kang</td>
<td>Anthony Chau</td>
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<td>Kate Ellwanger</td>
<td>Emanuela Chira</td>
<td>Hayden Kellermeyer*</td>
<td>Joseph Chiavatti*</td>
</tr>
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<td>Emelia Feiden</td>
<td>Clara Chung</td>
<td>Johannes Lohner</td>
<td>Matt Connor</td>
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<td>Allison Guilford*</td>
<td>Amy Dabalos</td>
<td>Chris Mase</td>
<td>Paul Cooper</td>
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<td>Lindsey Hardy*</td>
<td>Mia Dessenenberger</td>
<td>Dane Morris</td>
<td>Daniel Fister*</td>
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<td>Sarah Hughes*</td>
<td>Marquel Gerson*</td>
<td>Tom Norman</td>
<td>Nathan Flanagan-Frankl</td>
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<td>Rachel Koons*</td>
<td>Natalie Headland</td>
<td>Eric Parker*</td>
<td>James Higgs</td>
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<td>Neda Lahidji</td>
<td>Sarah Hors*</td>
<td>Alfredo Rodriguez</td>
<td>Jeffrey Kao*</td>
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<td>Cara Lawler*</td>
<td>Genevieve Lau*</td>
<td>Timmy Simpson</td>
<td>Matthew Moloney*</td>
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<td>Josselyn O'Neill</td>
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<td>Jesse Swire</td>
<td>Bijan Mohseni</td>
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<td>Nathan Wilen*</td>
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<td>Savvy Fletcher</td>
<td>Janet Ozzi</td>
<td>Alex Willert</td>
<td>Dario Orman</td>
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<td>Matlal Reynosa</td>
<td>Rachel Panchal</td>
<td>Patrick Zobiate*</td>
<td>Stephen Pollard</td>
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<td>Anna Schubert</td>
<td>Chelsea Rousselot</td>
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<td>Aaron Schwartz*</td>
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<td>Lizbeth Sanchez</td>
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<td>Molly Tomlinson</td>
<td>Kelly Sel</td>
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<td>Rachel Wilson*</td>
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<td>Cesar Ventura</td>
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<td>Kristian Villalovkos*</td>
<td>Lauren Zampa*</td>
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<td>Preston Walker</td>
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</tbody>
</table>

* Indicates a member of University Singers

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<table>
<thead>
<tr>
<th>Adriana Arias</th>
<th>Claire Fortier</th>
<th>Kelly McGuire</th>
<th>Cosette Ruesga</th>
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</thead>
<tbody>
<tr>
<td>Jennifer Bales</td>
<td>Cristina Franzetti</td>
<td>Nicole Michel</td>
<td>Erika Sanders</td>
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<td>Gianna Friedman</td>
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<td>Samrit Singh</td>
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<td>Amira Fulton</td>
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For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!