Chapman University Women's Choir

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THEATRE:

*The Rimers of Eldritch* by Lanford Wilson.........................Feb. 16-18, 23-25
*Summertime* by Charles Mee..................................................Mar. 15-17, 22-24
Student Directed One Acts....................................................Apr. 25-28

MUSIC:

University Singers Post-Tour Concert.....................................Feb. 3
Chapman Chamber Orchestra & University Choir....................Mar. 9
Chapman University Wind Symphony.......................................Mar. 10
Ensemble in Residence – Firebird Ensemble............................Mar. 12-13
Opera Chapman presents *The Magic Flute*.............................Apr. 27-29
Sholund Scholarship Concert..................................................May 12

DANCE:

Dance Works in Progress.......................................................Feb. 18-19
Concert Intime ........................................................................Mar. 22-24
Spring Dance Concert............................................................May 9-12

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**Chapman University**

*Conservatory of Music*

*present the*

**Chapman University Women’s Choir**

Angel M. Vázquez-Ramos, conductor

Vivian Liu, piano

May 6, 2012  •  4:00 P.M.
Memorial Hall, Chapman Auditorium
Our program contains four distinct sections. The first is a collection of three sacred works (faith); the second has two newly composed works (new music); the third includes two working songs (work); and the fourth incorporates three songs dedicated to call attention to the needs of our race and planet (famine, unheard voices, nature).

Confititemini Domino by Constantini is a homophonic motet from the baroque era. It contrasts with the 20th century Tota pulchra es by Durufle in character and style. Confititemini Domino is set in a major key reflecting the joyful character of the text. Tota pulchra es in a minor key, conveys a more introspective and meditative mood. Laudate pueri dominum by Mendelssohn is a beautiful work for three equal voices and keyboard.

Three Summer Songs were composed during the summer months of 2011 for conductor Angel Vazquez-Ramos and Chapman University Women’s Choir. Each song uses a text by a different author (composer herself, Emily Dickinson, Richard Le Galliene) and depicts the summer months: Sun and Moon—June, Answer July—July and Summer Going—August. Both the first and last songs in this cycle have some folk-music influences in its rhythmic and voice-leading organization; the contrasting middle song takes a more reciting approach to the interpretation of Emily Dickinson’s poem.

One Not One was inspired by the philosophical relationship between the concept of one and many. The work was influenced by the melodic and rhythmic structures in Balkan music, as well as the musical form and percussive elements found in the music of Tokelau, a Polynesian island that is slowly disappearing under water due to the effects of global warming.

As Costureiras (sewing girls) and Canto de pilón (mortar song) are women’s working songs from South America (Brazil & Venezuela). As Costureiras with a text and music by Villa-Lobos, was first performed in 1932. Canto de Pilón is an arrangement of a traditional working song. Cristian Grases explains the origin of canto de pilón by writing: “...is a working song from the coast. In the Venezuelan coast, women use big mortars carved out of the tree trunks to grind corn, wheat, coffee, and cocoa, which is a tradition that came from African tribes. This is an intense physical activity and women often do this in groups of two or three so they feel accompanied and achieve results in shorter periods of time. To coordinate the strokes of those involved, they sing a tune.

Famine Song was inspired by stories of Sudanese basket weavers. This song expresses the pain and hope experienced by those in the famine of the 1980s. In the midst of hardship, a wonderful new sense of creativity emerged when women began weaving baskets as a means of survival.

Jim Papoulis by composed Oye after he spent some time in Mexico. There he was inspired to voice the needs and dreams of those who may not speak up and are easy marginalized, the children. The final piece of the program is Lay Earth’s Burden Down, a collaboration of Paul Caldwell and Sean Ivory. This work is very rhythmic and has a bit of a gospel feel. The text celebrates commitment to the planet and one another, as citizens of the world.
Confitemini Domino
Confitemini Dómino quoniam bonus:
Quoniam in saeculum misericórdia ejus.

Tota pulchra es
Tota pulchra es María,
et macula originális,
non est in te.

Veśtiménum túum càndidum quasi nix,
et fácies túa sicut sol.

Tu glória Jerúsalem, tu laetitia Israel,
tu honorificénti pópuli nósôri.

Laudáte púeri Dómini
Laudáte púeri Dómini,
laudáte nómen Dómini.

Sit nómen Dómini deneéctum ex hoc,
nunc et usque in saécula.

III. Summer going by Richard Le Gallienne
Crickets calling,
Apples falling.
Summer dying.
Life is flying.
So soon over-
Love and lover.

One Not One
Strong will
one is strong
but many is strength.
Take a step as a body,
take a leap, soul.
Take fear to be mortal
remember the whole.

Three Summer Songs

I. Sun and Moon by Vera Ivanova
Sun and moon,
Come together!

II. Answer July by Emily Dickinson
Answer July—
Where is the Bee—
Where is the Blush—
Where is the Hay?

Ah, said July—
Where is the Seed—
Where is the Bud—
Where is the May—
Answer Thee—Me—

Nay—said the May—
Show me the Snow—
Show me the Bells—
Show me the Jay!

Quibbled the Jay—
Where be the Maize—
Where be the Haze—
Where be the Bur?
Here—said the Year—

As Costureiras
Com alma a chorar!
Alegre a sorrir!
Cantando os seus males!

As costureiras,
Somos nesta vida!

Até, amores unímos a linha,
nós trabalhamos
sempre alegres na vida
Como alguém que adivinha,
O belo futuro que nos faz sorrir!

Com, alma a chorar!
Alegre a sorrir.

Sew, sew, sew seamstress,
sews the sleeve, blouse, skirt.
Sew, with interest and mostrate chaps and chaps,
who prove the broken line,
the cobbled, stitched to the chuliado the
preguiado, ah!
Canto de Pilon
Pila que pila Maria, pila el maiz.
Hoy, hoy, hoy, hoy pila todo el maiz;
Hoy, hoy, hoy, hoy que mama mandó a pilar;
Pile yo, pila Maria y también piló Pilar.

Famine Song
Ease my spirit, ease my soul,
Please free my hands from this barren soil.
Ease my mother, ease my child,
Earth and sky be reconciled.

All alone, in the darkness
They are crying out for your help.

Are you listening, can you hear their cries?

Can you see them, can you hear them calling
What their voices are trying to say.

Artists
Angel M. Vázquez-Ramos, a native of Carolina, Puerto Rico, is an Assistant Professor of Choral Music Education at Chapman University. He teaches undergraduate courses in choral music education and conducts the University Women’s Choir, the Vocal Jazz Ensemble and the Choral Union. Before completing his doctoral studies at Florida State University, he taught secondary choral music for seven years in Pinellas County Schools in the Tampa Bay Area. In addition, he worked as director of music ministries in churches in both Largo and Tallahassee, Florida. His research interest encompasses: teacher preparation, rehearsal techniques, adolescent choirs, and assessment in music education.

Dr. Vázquez-Ramos is a member of the American Choral Directors Association and NAfME: National Association for Music Education. He completed his Bachelors of Music Education degree at the University of Puerto Rico, Magna Cum Laude. In addition, he received a Masters in Music Education and Ph.D. in Music Education/Choral Conducting at Florida State University where he studied with Andre J. Thomas, Rodney Eichenberger, Jady K. Bowers, and Kevin A. Fenton. He has published articles on assessment in music education and teacher preparation in the Florida Music Director, and the Journal of Research in Music Education.

Vivian I-Miao Liu, a native of Taiwan, is a versatile collaborative pianist and coach. She has worked with the Intimate Opera, Long Beach Opera, Opera A La Carte, Opera Idaho, Opera Nova, Opera Pacific, Repertory Opera, Sun Valley Opera, Classical Singers Association, National Association of Teachers of Singing, Wagner Society of Southern California, Boys Choir of Harlem, LA Opera Lounge, L.A. Tapestries, Merrywood Singers, Bakersfield Symphony, Calico Winds, California Quartet, Mladi Chamber Orchestra, Pokorny Low Brass Seminar, Redlands Bowl, Riverside Philharmonic, and LA Music Center's Education Program. She has played auditions for the Lyric Opera of Chicago, and Pacific Coast Opera. She has participated in the Aspen Opera Center, and Tyrolean Opera Program in Austria as a fellowship pianist.

Dr. Liu earned a D.M.A. in Keyboard Collaborative Arts from the University of Southern California, a M.M. in Keyboard Collaborative Arts from USC, a M.M. in Piano from Manhattan School of Music, and a B.F.A. in Piano from Taipei National University of the Arts in Taiwan. In 2007, she directed and staged Poulenc’s monodrama "La Voix Humaine" at USC. Her teachers include Kevin Fitz-Gerald and Alan Smith at USC, Martin Katz and Graham Johnson at Songfest, Marc Silverman and John Forconi at MSM. With her passion for vocal repertoire, she has reading and diction knowledge of French, German, Italian, Spanish, and Russian as well as Latin diction. Currently she is on the faculty at Chapman University. In addition, she is the principal rehearsal pianist with National Children’s Chorus and works closely with Los Angeles Opera’s Education Program.
Chapman University Women’s Choir

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Jennifer Bales
Whitney Androlia
Yasmin Golbadi
Angelique Hernandez
Michal Burnes
Kayla Camacho
Gloria Cho
Cristiana Franzetti
Yasmin Golbadi
Stacey Gomez
Shaina Hammer
Jennie Harris
Caroline Hawkins
Megan Henretta
Angelique Hernandez
Samantha Johnson
Samira Kasraie
Neda Lahidji
Allison Marquez
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Angel M. Vazquez-Ramos, conductor

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