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Chapman University Women's Choir

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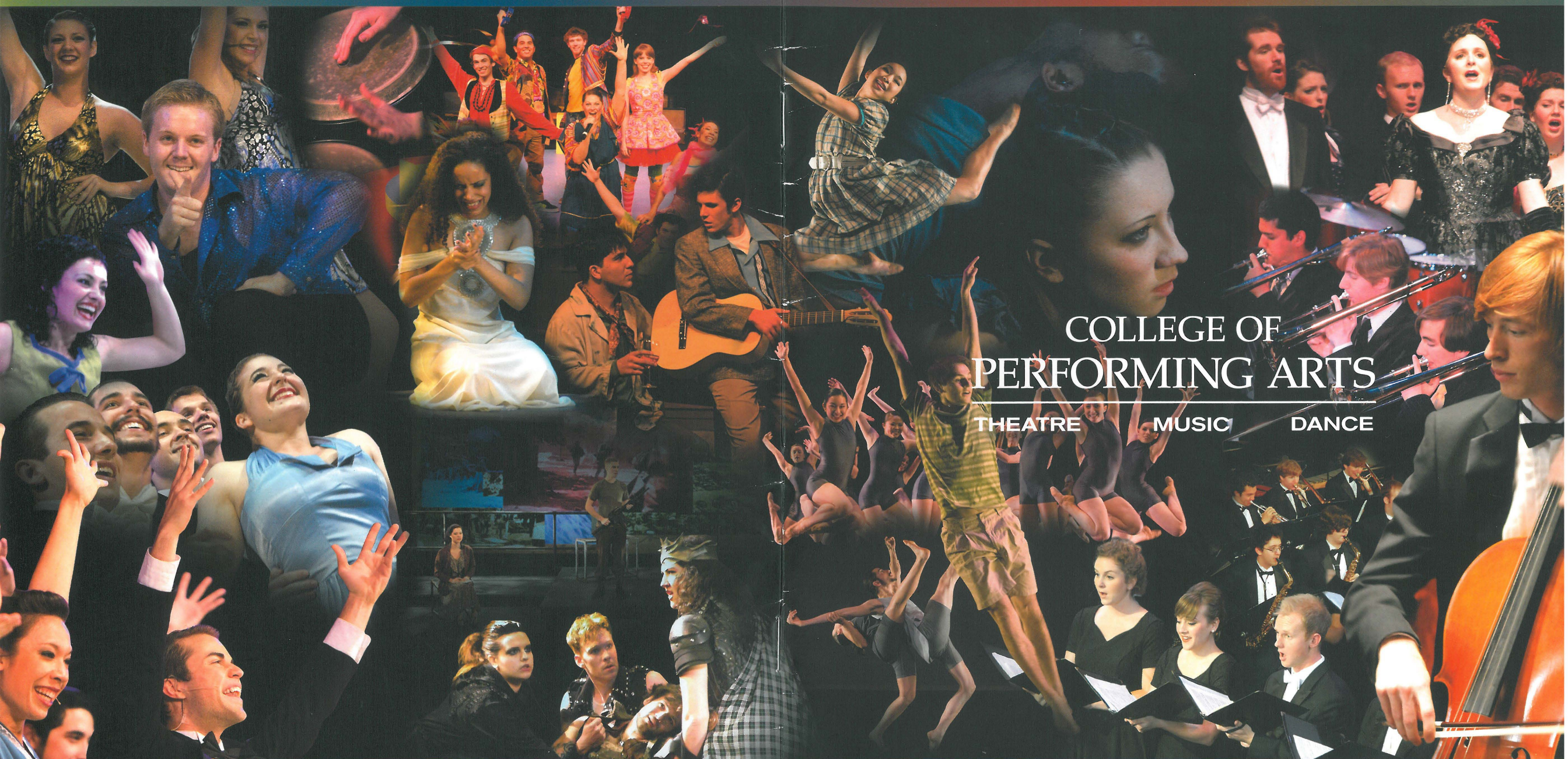
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Spring 2012 Event Highlights

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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:

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Concert Intime Mar. 22-24
Spring Dance Concert.....May 9-12

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CHAPMAN UNIVERSITY

Conservatory of Music

presents 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

Program

I.	
Confitemini Domino	Alessandro Constantini (ca. 1581-1657)
Tota pulchra es, Op. 10, No. 2	Maurice Duruflé (1902-1986)
Laudate pueri dominum, Op. 39, No. 2	Felix Mendelssohn (1809-1847)
II.	
Three Summer Songs	Vera Ivanova
Sun and Moon	
Answer July	
Summer Going	
Christiana Franzetti, Elisa Perez-Selsky and Brittany Bethurum, soloists	
One not One	Derrick Spiva Jr.
Whitney Androlia, Lisa Matthewson, Kylena Parks and Elisa Perez-Selsky, soloists	
III.	
As Costureiras	Hector Villa-Lobos (1887-1959)
Canto de Pilón	arr. Christian Grases
IV.	
Famine Song	arr. Matthew Culloton
Oye	Jim Papoulis
Lay Earth's Burden Down	Caldwell & Ivory

Program Notes

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).

Confitemini Domino by Constantini is a homophonic motet from the baroque era. It contrasts with the 20th century *Tota pulchra es* by Duruflé in character and style. *Confitemini 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 Vázquez-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 Pílon* 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.

Texts and Translations

Confitemini Domino

Confitemini Dómino quoniam bonus: Praise ye the Lord for he is good:
Quoniam in saeculum misericórdia éjus. Because his mercy endures for ever.

Tota púlchra es

Tota púlchra es María, Thou art fair, O Mary,
et macula originális, and the stain of original sin,
non est in te. is not in thee.

Vestiméntum túum cándidum quasi nix, Your vestments are a white as snow,
et fácies túa sicut sol. And your face is like the sun.

Tu glória Jerúsalem, tu laetítia Israel, Thou art the glory of Jerusalem, the joy of Israel,
tu honorificénti pópuli nóstri. And the honor of our people.

Laudáte púeri Dóminum

Laudáte púeri Dóminum, O praise the Lord, ye children,
laudáte nómen Dómini. Praise the name of Lord.

Sit nómen Dómini denedíctum ex hoc, Blessed be the name of the Lord.
nunc et usque in saecula. from hence forth now and for ever.

Three Summer Songs

I. *Sun and Moon by Vera Ivanova*

Sun and moon,
Come together!

II. *Answer July by Emily Dickinson*

Answer July— Nay—said the May—
Where is the Bee— Show me the Snow—
Where is the Blush— Show me the Bells—
Where is the Hay? Show me the Jay!

Ah, said July— Quibbled the Jay—
Where is the Seed— Where be the Maize—
Where is the Bud— Where be the Haze—
Where is the May— Where be the Bur?
Answer Thee—Me— Here—said the Year—

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 Intellectual,
one is strong we, call for mirrors for bodies.
but many is strength. Intellectual,
Take a step as a body, focus on layers of soul.
take a leap, soul.
Take fear to be mortal
remember the whole.

As Costureiras

Com alma a chorar! With soul to cry!
Alegre a sorrir! Cheerful smile!
Cantando os seus males! Singing their ills!

As costureiras, The seamstresses,
Somos nesta vida! We are in this life!

Até, amores unimos a linha, So, lovers join the line,
nós trabalhamos we work
sempre alegres na lida always cheerful in dealing
Como alguém que adivinha, As someone who guesses,
O belo futuro que nos faz sorrir! The beautiful future that makes us smile!

Com, alma a chorar! With soul to cry!
Alegre a sorrir. Cheerful smile.

Cose, cose, cose a costureira, Sew, sew, sew seamstress,
cose a manga, a blusa, a saia. sews the sleeve, blouse, skirt.
Cose, com interesse e mostre faceira, Sew, with interest and mostre chaps and chaps,
bem faceira, a quem provares o ponteadado, who prove the broken line,
o alinhavado, o costurado, o chuliado, o the cobbled, stitched to the chuliado the
preguiado, ah! preguiado, ah!

Canto de Pilón

Pila que pila María, pila el maíz.

Hoy, hoy, hoy, hoy pile todo el maíz;

Hoy, hoy, hoy, hoy que mamá mandó
a pilar;

Pile yo, piló María y también piló Pilar.

Grind and grind, María, grind the corn.

Today, today, today, today I ground all the corn;

Today, today, today, today , that mother ordered
to grind;

I ground, María ground, and also Pilar ground.

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.

Rain, rain, rain.

Rain, rain, rain.

Weave, my mother, weave, my child,

Weave your baskets of rushes wild.

Out of heat, under sun,

Comes the hunger to ev'ry one.

Famine's teeth, famine's claw
on the hands of Africa.

Oye

Esta solo, llorando

En silencio, en la oscuridad

Esta soñando, deseando

Con esperanza, por la oportunidad.

Escuchalos, escuchalos, ellos te llaman.

Escuchalos, miralos

Escucha lo que tartan de decir

Estan en busqueda, del camino

pequeñas voces llamandote

All alone, in the darkness

They are crying out for your help.

They are hoping, they are dreaming

They are asking, for a change to be heard.

Are you listening, can you hear their cries?

They are watching, they are listening.

They are searching to find their way.

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 André J. Thomas, Rodney Eichenberger, Judy 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, Merrywoode Singers, Bakersfield Symphony, Calico Winds, California Quartet, Mládi 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

Angel M. Vázquez-Ramos, *conductor*

Whitney Androlia	Allison Marquez
Jennifer Bales	Lisa Mathewson
Brittany Bethurum	Sahnnon McBane
Carolyn Buechner	Kristi McKinley
Jennifer Beunrostro	Nicole Michel
Michal Burnes	Laura Miller
Kayla Camacho	Angelic Papacalos
Gloria Cho	Kylena Parks
Cristiana Franzetti	Elisa Perez-Selsky
Yasmin Golbadi	Eileen Regullano
Stacey Gomez	Sharan Sacks
Shaina Hammer	Lizabeth Sanchez
Jennie Harris	Audrey Thayer
Caroline Hawkins	Chanel Traboldt
Megan Henretta	Jessa Marie Ursabia
Angelique Hernandez	Alayna Will
Samantha Johnson	Sydney Woods
Samira Kasraie	Linda Zhou
Neda Lahidji	

*Names appear in alphabetical order



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