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### Chapman University Choir & Women's Choir in Concert

Chapman University Choir

Chapman University Women's Choir

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# Chapman University Choir & Women's Choir in Concert October 26, 2012



fall 2012

 **CHAPMAN**  
UNIVERSITY

COLLEGE OF PERFORMING ARTS

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**music**



# FALL 2012 calendar highlights

## september

September 27-29, October 4-6

**Company**, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

## october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director, David Alt, Assistant Director

October 26

**Chapman University Choir and Women's Choir in Concert**

Stephen Coker and Angel Vázquez-Ramos, Conductors

## november

November 2-3

**American Celebration**

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

**If All the Sky Were Paper**

By Andrew Carroll, Directed by John Benitz

November 10

**Chapman University Wind Symphony**

Paul Sherman, Music Director and Conductor

November 12

**University Singers in Concert**

Stephen Coker, Conductor

November 16

**Chapman Chamber Orchestra**

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

**Fall Dance Concert**

Directed by Jennifer Backhaus

## december

December 7-8

**49th Annual Holiday Wassail** - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor,

University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor

# CHAPMAN UNIVERSITY

## *Conservatory of Music*

*presents*

## Chapman Women's Choir and University Choir in Concert

Angel Vázquez-Ramos, *conductor*  
Stephen Coker, *conductor*

October 26, 2012 ■ 7:30 P.M.

Fish Interfaith Center



Program

Alleluia (from “ <i>Songs of Faith</i> ”)	Paul Basler (b.1963)
Jacob Vogel, french horn Jordan Curcuruto, percussion	
Psalm 23	Z. Randall Stroope (b. 1953)
Emilia López-Yañez, oboe Bellani Staav, flute	
Vier Lieder aus dem Jungbrunnen Nun stehn die Rosen in Blüte Die Berge sind spitz Am Wildbach die Weiden Und gehst du über den Kirchhof	Johannes Brahms (1833-1897)
Weep no more	David N. Childs (b. 1969)
Chindia	Alexandru Pașcanu (1920-1989)
Still I rise	Rosephanye Powell (b.1962)
Jordan Lemay, Elizabeth Chadwick Megan Sola-Guinto, Shana Munson; sopranos Ann Marie Kawai, bass Jordan Curcuruto, percussion	
University Women’s Choir Angel M. Vázquez-Ramos, conductor Tony Cho, accompanist	

~Intermission~

Idumea	arr. Richard Bjella
Alex Willert, Jerry Bartucciotto, Brett Gray, tenors; Alex Bodrero, baritone Chloe Tardif and Kimberly Levin, violins Nathaniel Cook, cello	
In virtute tua, Domine	Grzegorz Gorczycki (c. 1665-1734)
Chloe Tardif and Kimberly Levin, violins Nathaniel Cook, cello	
Otche nash	Nikolai Kedroff, Sr. (1871-1940)
Bogoróditse Devo	Sergei Rachmaninoff (1873-1943)
Der Schmied Dunkler Lichtglanz	Robert Schumann (1810-1856)
Hye-Young Kim and Tony Cho, accompanists	
Tábortúznél	Lajos Bárdos (1899-1986)
Túrót észik a cigány	Zoltán Kodály (1882-1967)



Program

To the Mothers in Brazil: Salve Regina  
Lars Jansson  
(b. 1951)  
arr. Gunnar Eriksson

Gary Masuura, soprano saxophone; Brietta Greger, percussion

Way Over in Beulah Lan’  
arr. Stacey V. Gibbs

The University Choir  
Stephen Coker, conductor  
Hye-Young Kim, accompanist

Program Notes and Translations

Women’s Choir

Paul Basler composed *Songs of Faith* in 1998, a five-movement work for mixed-choir, french horn, percussion and piano. “Alleluia” is the fourth movement of this work. It is a high energy, rhythmic and intense composition. The treble choir version that we are performing was premiered at the 2000 Southern Division ACDA Convention in Orlando, Florida.

“Psalm 23” is a beautiful musical setting of this text for treble choir, flute, oboe, and piano. Z. Randall Stroope added the word lauda (praise), which is not part of the text, to give form and musical character to each section. Stroope describes his composition saying, “parts of the Psalm 23 are meditative, others are triumphant, and still others have the sense of feeling comforted and loved.”

Johannes Brahms founded and conducted the Hamburg women’s choir in 1859. During this period, he composed several works for them. In 1859, Brahms composed the Vier Lieder aus dem Jungbrunnen (Four songs from ‘The Fountain of Youth’). These four short pieces were published a few years later as part of Zwölf Lieder und Romanzen (Twelve Songs and Romances), Op. 44.

1. When roses bloom in the springtime  
*Now the roses are blooming,  
love throws its nets,  
you tumbling, fickle butterfly  
you will never get free again.*

*And if I were caught  
in this time of young roses,  
and if it were the captivity of love,  
I would fade away in misery.*

*I don't want to look ahead or have a care;  
through blooming woods do I course,  
gay songs fly  
up to the treetops.*

2. The mountains are jagged  
*The mountain peaks are high  
And the mountains are cold.  
My sweetheart climbs the mountains  
And I go into the woods.*
3. The willow trees are waving  
*The willows on the Wildbach  
Sway constantly both night and day.  
The love between us two  
Was made just as firm by God.*

*The willows on the Wildbach  
Do not have words or sounds.  
When our eyes speak to each other,  
Our hearts will also know of it.*

4. Go down and look in the churchyard  
*If you go across the churchyard,  
You will find a freshly dug grave;  
They laid there, with tears,  
A lovely heart down to rest.*

*And if you ask what caused its death,  
No gravestone will give an answer;  
But the winds will whisper softly  
That it loved too ardently.*

“Weep no more” is a musical setting of the Fairy’s Song by John Keats, composed by David Childs. This setting only utilizes the first stanza of the poem. Childs changes time signatures throughout the composition in order to accommodate the text and its beautiful melodic lines that evoke a sense of yearning.

“Chindia” is a Romanian word of Turkish origin meaning either the time before sunset, or a place in the sky where the sun is about to set. In this case, Chindia refers to a group of sârba dances from Romanian folk music. The Chindia dance is characterized by a binary rhythm, and fast tempos. This version has an ABA form in which the B section brings a contrasting slow tempo. A small instrumental ensemble called the taraf traditionally



accompanies the Chindia. In this setting, the choir parts imitate the taraf by utilizing nonsense syllables.

“Still I Rise” is a gospel like song with a great message. Rosephanye Powell composed this piece for Vox Femina and Dr. Iris S. Levine.

## University Choir

“Idumea” (1991 *Sacred Harp*, page 47b) is the Latin form of the Biblical name Edom, which means “red.” It is a hilly land south of the Dead Sea that is now in Jordan and includes the ancient city of Petra. When Moses wanted to enter the land of Canaan via Edom, the rulers of Edom wouldn't let him. The tune was used effectively at the beginning of *Cold Mountain*, the 2003 American Civil War drama, accompanying pictures of the Battle of the Crater, one of the most horrible battles fought anywhere in the nineteenth century.

The tune, written by Ananias Davisson (1780–1857) from Shenandoah County, Virginia, is one of the most haunting and popular Appalachian minor songs in Southern shape–note circles. The lilt of the tune fits so well that it could have been written specifically for Charles Wesley's words. I have tried to enhance the text by changing the character rather dramatically on each verse. The phrase “What will become of me?” is especially moving. The phrase at the end, “To see the flaming skies,” is also terrifying and I have tried to allow that text to come off the page with the ‘flames’ appearing in the women's voices.

Richard Bjella

The Chapel Choir of the Wawel Castle in Cracow, Poland, was founded in 1619 and survived until the end of the eighteenth century. Grzegorz Gorczycki (c. 1668-1734) became the seventh director of this ensemble in 1698 and remained in that position for thirty-six years until his death. The composer received his musical and theological training (he was an ordained priest) in Prague and Vienna and is considered to be the last of the prominent musicians of the Polish baroque period. A prolific composer, Gorczycki wrote in the “older” polyphonic style of Palestrina as well as in the then modern concertante style of his time. *In virtute tua, Domine*, a Psalm motet (Ps. 20) in the “newer” style for two violins and basso continuo, is in two parts (fast/slow). For this evening's concert, only the first part will be performed.

*In thy strength, O Lord, the just man shall rejoice.*

Russian composers Sergei Rachmaninoff and Nicholai Kedroff both studied at the St. Petersburg Conservatory as did many of most of the significant choral composers of the

late 19<sup>th</sup> and early 20<sup>th</sup> centuries. An operatic baritone and more of a minor figure in the compositional world, Kedroff composed an unmetetered setting of the Lord's Prayer (*Otche Nash*) that has remained one of the best known such settings in the late Romantic Russian choral repertoire. Rachmaninoff's *All-Night Vigil* (sometimes referred to as “Vespers”) was composed over a two-week span in 1915. Nine of its fifteen movements are based upon Russian Orthodox liturgical chants. However, the work's sixth and most famous movement “Bogoróditse Devo” is not chant-based but is fashioned in the style of the cycle's other chant-based movements.

Otche Nash: *Our Father who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from the Evil One. Amen.*

Bogoróditse Devo: *Rejoice, O Virgin Theotokos. Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, for you have borne the Savior of our souls.*

During the German Romantic era, many hundreds of “part songs” were composed due to the great rise in popularity of male and female singing societies. This form could be unaccompanied or could feature piano or guitar (or sometimes even more elaborate) accompaniment. Also, the form was most often characterized as a brief, simple composition for four-voice choir (whether male, female or mixed), largely homophonic in texture with the melody in the uppermost voice, and secular in nature. Major composers of this form included Robert Schumann, among many others. Schumann's part song *Der Schmied* (The Blacksmith) features plentiful rousing accents or *sforzandi* that are meant to simulate the pounding of the workman's hammer. “Dunkler Lichtglanz” serves as the final movement of Schumann's vocal chamber music cycle *Spanische Liebeslieder* that contains solo songs and ensembles accompanied by piano, four hands (a model that Brahms would later emulate in his two sets of *Liebeslieder Walzer*). The text of this movement features a series of oxymorons (“happy laments,” “blind vision,” etc.) that seem to trouble the author. Ultimately, the speaker realizes that the source of his/her bewilderment to be “love.”

Der Schmied (The Blacksmith): *I hear my sweetheart swinging his hammer; it thunders, it rings and pierces the air like a bell ringing through the streets and square. At the black furnace my loved one stands; but if I walk by, the bellows roar; flames flare up and blaze around him.*

Dunkler Lichtglanz: *Dark radiance, blind vision, Dead life, happiness and trouble, Joy filled with misfortune, Sorrowful laughter, happy laments, Sweet gall, lovely pain, Peace and war in the same heart, Love, this can only be you; With delight coming through suffering. This can, Love, only be you!*



Along with Béla Bartók, Zoltán Kodály and Lajos Bárdos were the best known Hungarian composers who were intensely interested in the preservation of their native folk song repertory. Bárdos composed numerous choral works including masses, motets, part songs, and four volumes of folk song settings. His *Tábortűznél* is a folk song adaptation, atmospheric in nature with its tolling bell sounds heard in the distance by friends around a campfire. Kodaly’s *Túrót észik a cigány* is actually a blending of two folk songs into one work. The former is a blindingly fast patter song, and the latter is a more subdued, tuneful ditty.

Tábortűznél (campfire song): *A breeze is blowing far away; the camp is asleep. Only the fire is burning. Feed the fire, my good friend. God knows when we'll see each other again. The sound of wind is fading. The bell of the small village is tolling. Listen, the bell chimes "bim-bam bim-bam." From the depth of our souls, its echo comes "bim-bam bim-bam."*

Túrót észik a cigány: *The gypsy munches cottage cheeses when he is angry. He argues with another and threatens to slap him. The other says, "If you want to slap someone, go slap your grandfather." The buds of the briar hang over into the street. Janos passes by and picks a bud.*

The choral work *To the Mothers of Brazil: Salve Regina* has an unusual history. The original version of the work is a piano composition of award winning jazz musician Lars Jansson of Sweden. Fellow Swede Gunnar Eriksson is an acclaimed choral conductor who is known for his creative choral improvisations. Using the traditional *Salve Regina* text, Eriksson fashioned the original piano work into a choral setting that features many possibilities for improvisation. The choral version was dedicated to and premiered by the Erik Westberg Vocal Ensemble in 1995 in Rio de Janeiro, Brazil. Conductors who perform this work are encouraged to devise their own versions of the piece, using a variety of accompaniments, sectional schemes, and compositional/improvisational devices. Notes printed in the published score contain the following information.

Children are not the only ones to cry out for their mothers. Old men and women in solitude and despair cry out for their ‘mama’ like children. Mothers all around the world travel to the frontlines of war to bring their children home from unnecessary killing in pointless wars fought in the name of patriotism. Mary, mother of Jesus, represents well the loving, motherly qualities, and throughout history, people

*Hail, holy Queen, Mother of mercy. To thee do we cry, poor banished children of Eve. Queen of Heaven, rejoice, alleluia. O clement, O loving, O sweet Virgin Mary, and Jesus, the blessed fruit of thy womb.*

Women’s Choir

Angel Vázquez-Ramos, conductor  
Tony Cho, piano

Alexadra Blum	Megan Henretta	Emma Plotnik
Kayla Camacho	Molly Iker	Lucy Provan
Gloria Cho	Samira Kasraie	Lizbeth Sanchez
Cassandra Coffman-Rapini	Jordan Lemay	Carolynn Schmahl
Lauren Dominguez	Ysobella Lucareli	Megan Sola-Guinto
Samantha Dominguez	Eva Ly	Tara Steward
Julia Dwyer	Allison Marquez	Simone Stivi
Hanna Engelhardt	Kristi McKinley	Jessica Strongwater
Amory Harris	Shana Munson	Paulina Vo-Griffin
Jennie Harris	Virginia O’Connor	Kristianna Zacharias
Erica Hartsough	Rose Pak	Linda Zhou
Jasmine Hastings	Michele Pfluger	Kelly Zupan

University Choir

Stephen Coker, conductor  
Hye-Young Kim, piano

<u>SOPRANO</u>	<u>ALTO</u>	<u>TENOR</u>	<u>BASS</u>
Emily Beaver	Kylee Bestenlehner	Jerry Bartucciottto	Alexander Bodrero
Sarah Brown	Allison Burr	Michael Cullen	Dallas Cummaro
Nicole Coffaro	Elaine Cha	Brett Gray	Ben Finer
Emilie Foltz	Pareesa Charmchi	Michael Hamilton	James Gaskin
Emilia Lopez-Yañez	Sara Curtis	Mason Hock	Donner Hanson
Shannon McBane	Jessica Denny	Jackoo Kang	Ian Lipton
Meghan Mehta	Mia Dessenberger	Jeremiah J. Lussier	Timothy Milner
Laura Miller	Phoebe Gildea	Hunter Schmidt	Ryan Morris
Julie Pajuheshfar	Angelique Hernandez	Alexander Willert	Seong Jun Na
Kylena Parks	Rachel Panchal		Andrew Siles
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Dale A. Merrill, Dean



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