

Chapman University

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2-23-2002

### Chapman University Choir Western Division Convention

Chapman University Choir

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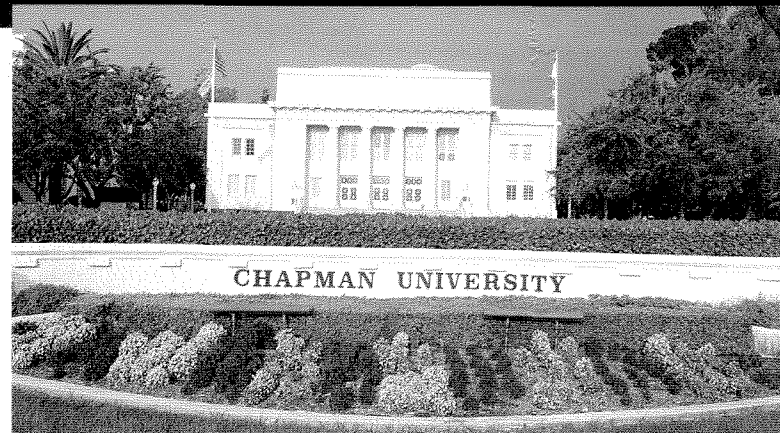
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## Quality

Chapman University  
is annually ranked in the top tier of  
*U.S. News & World Report's* America's Best Colleges.  
U.S. News also ranks Chapman as fourth highest  
in student selectivity out of 128 universities.

*The mission of Chapman University is to  
provide personalized education of distinction  
that leads to inquiring, ethical, and  
productive lives as global citizens.*



## Why Chapman?

- *Tradition.* One of the oldest and most prestigious institutions of higher education in California, Chapman University traces its history to 1861 and the founding of Hesperian College.
- *Attention.* Our student-faculty ratio of 12:1 and our average class size of 20, ensures that students receive close personal attention from faculty members.
- *Action.* More than 60 clubs and organizations provide a variety of co-curricular activities for learning outside the classroom, for serving the community and for fun.
- *Location.* Chapman offers the charm and safety of a small town coupled with the unlimited cultural, social, and recreational opportunities of one of the nation's top metropolitan areas.
- *Access.* Whether it's one of our five computer labs or the largest post-production digital imaging facility in the U.S., students (even freshmen) get hands-on experience with state-of-the-art equipment.
- *Financial Aid.* 77% of Chapman students benefit from some sort of financial aid or scholarship assistance. Through a combination of Chapman's internal resources and private funding an individual financial aid package is tailored to meet the student's monetary needs. Every effort is made to find resources to keep our students focused on their studies, rather than their bankbooks.

## Why Music?

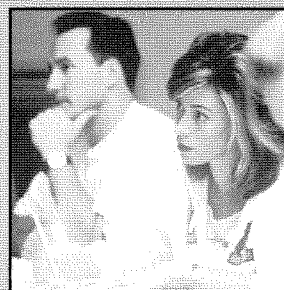
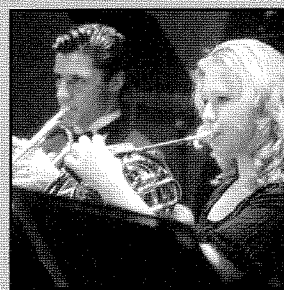
The Chapman School of Music is accredited by the National Association of Schools of Music.

Our present music building compares favorably with institutions far larger than Chapman, and a planned expansion in the very near future will significantly increase our state-of-the-art facilities.

The School of Music combines an emphasis on traditional academic disciplines with concern for development of personal performance skills within the setting of a liberal arts institution.

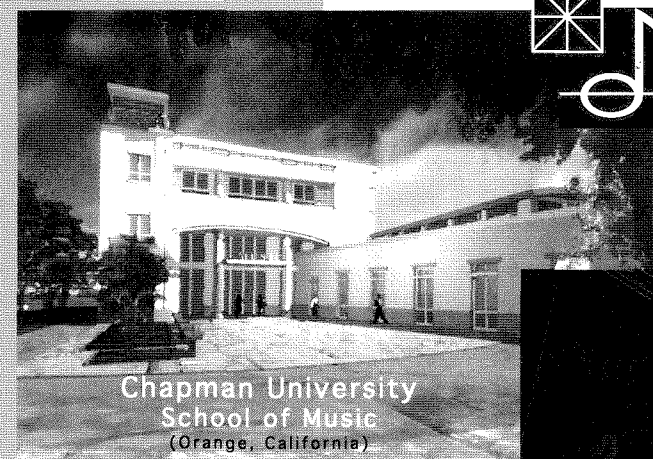
Chapman University offers bachelor of arts in music, bachelor of music in composition, bachelor of music in music therapy, bachelor of music in performance (conducting, instrumental, or vocal), bachelor of music (precertification and music education).

Chapman University offers performance opportunities through the University Singers, University Choir, University Women's Choir, Chapman Collegium, Opera Chapman, Master Chorale, Chapman Symphony, University Chamber Orchestra, University Wind Ensemble, and chamber music opportunities.

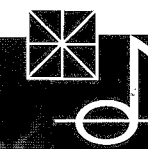


# Chapman

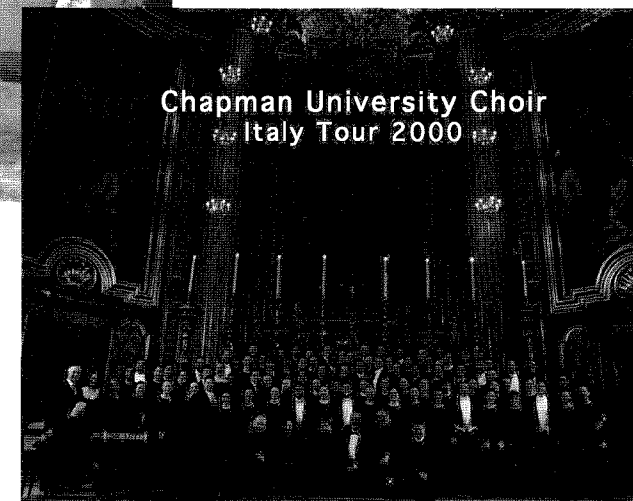
## UNIVERSITY CHOIR



Chapman University  
School of Music  
(Orange, California)



Dr. William Hall, Conductor  
Dr. Louise Thomas, Accompanist



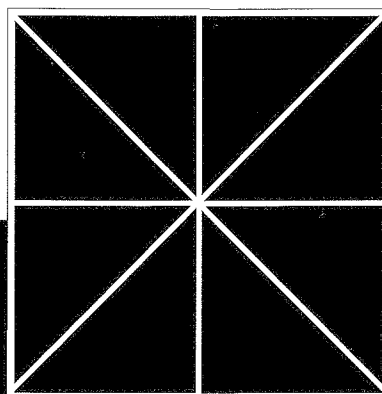
American

Choral

Directors

Association

*Western Division  
Convention*



**CHAPMAN UNIVERSITY**

Office of Admissions  
One University Dr. Orange, CA 92866

**1-888-CU-APPLY**

[www.chapman.edu](http://www.chapman.edu)  
email: [admit@chapman.edu](mailto:admit@chapman.edu)

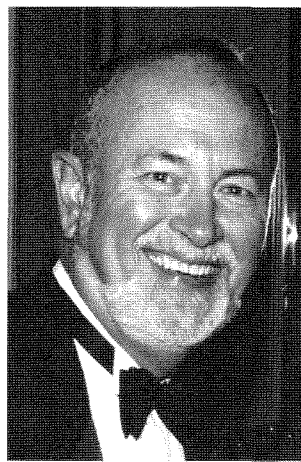
Saturday, February 23, 2002

Honolulu, Hawaii

## CHAPMAN UNIVERSITY CHOIR

As one of the oldest private educational institutions in California, Chapman University has a rich tradition in the arts with many of its graduates performing with major orchestras and opera houses throughout the United States and Europe. In recent years, one could hear Chapman graduates in such prestigious locations as the Royal Opera House, Covent Garden; the Metropolitan Opera; and in starring roles in Broadway productions of *Showboat* and *Damn Yankees*. As an internationally recognized School of Music accredited by the National Association of Schools of Music, Chapman University offers students a unique artistic and academic experience within the environment of a small university. Faculty members are nationally and internationally recognized performers, composers, and educators.

The Chapman University Choir is an auditioned group of 85 singers with academic majors encompassing all departments of the university. An extensive tour of the Western United States is a part of each year's schedule for all singers, while every two or three years, the ensemble has the opportunity to travel and perform in Europe and/or Asia for an intensive educational and musical experience. The choir has concertized and recorded extensively throughout Europe, Asia, and the United States, and are featured in the motion picture and soundtrack of *Sister Act II*. Choirs from Chapman University have been honored with invitations to perform at numerous national and western-regional conventions of the American Choral Directors Association. This year, they have been invited to perform at the opening of the Special Olympics in Beijing, China performing Carl Orff's *Carmina Burana*.



William D. Hall, D.M.A., dean of the Chapman University School of Music, professor of music in conducting, conductor of the University Choir and University Singers was honored as the first distinguished professor to hold the Berteau Family Endowed Chair in Music. Hall has taught at major conservatories of music around the world, and has numerous compositions and arrangements on the market including his own choral series with National Music Publishers. His professional organization, The William Hall Chorale, was under contract to Columbia Artists Management for over thirty-five years and sang throughout the U.S. and abroad. The William Hall Master Chorale has appeared with such prestigious organizations as the Los Angeles Philharmonic Orchestra, Boston Pops Orchestra, and the City of Birmingham Symphony Orchestra, and with such illustrious conductors as Zubin Mehta, Michael Tilson-Thomas, Kent Nagano, Valery Gergiev, Keith Lockhart, and Sir Simon Rattle. William Hall has appeared as guest conductor with orchestras throughout the United States, Asia, and Europe, and has numerous recordings on the market including Beethoven's *Mass in C* and *Ninth Symphony*, Britten's

*War Requiem*, Duruflé's *Requiem*, Bach's *Mass in B-minor*, and Verdi's *Requiem* recorded live on tour in Rome, Italy with over 750 singers. In addition to his busy conducting, teaching, and administrative duties, Dr. Hall is spearheading the fundraising campaign for a state-of-the-art expansion of the School of Music facilities with a projected groundbreaking in 2003. (A rendering of the new building, *Olive Hall*, is pictured on the cover.)

Louise Thomas, D.M.A., is director of collaborative arts at Chapman University. She received her doctorate in piano performance from USC, where she studied with John Perry. A native of Dublin, Ireland, Louise is the recipient of all major Irish national awards. After completing her undergraduate music studies at Trinity College Dublin, Louise received a full scholarship to pursue a graduate piano performance degree at the Hochschule für Musik, Hannover in Germany. In recent years, Louise has concertized in England, Russia, Austria, and Germany, and has performed regularly in her home country. In 1993, she won 2nd prize at the Ibla- Ragusa International Piano Competition in Sicily, where she was awarded the Bela Bartók Prize. In 1998, she won the concerto competition at USC. An active chamber musician, Louise has made a CD recording with the Irish contemporary music group Nua Níos at the Banff Center for the Arts, Canada as well as radio recordings for BBC radio in Northern Ireland and for Moscow Radio. Last year, she performed at Carnegie Hall and recorded for the national Ovation cable arts channel in Los Angeles. Future performances include a tour of Taiwan in 2002 and concerts throughout the United States.



## CHAPMAN UNIVERSITY CHOIR PROGRAM NOTES

**My Shepherd Will Supply My Need** is a paraphrase by Isaac Watts, the father of hymnology, of the Twenty-third Psalm. Mack Wilberg has taken a popular American folk hymn from Southern Harmony, 1835 and arranged it for SATB with harp (keyboard) with optional flute and oboe. (The arrangement has been edited for this performance.)

In his first cycle for vocal quartet, Jules Massenet (1842-1912) chose the *Chansons des Bois d'Amaranthe* and set five of the poems for duos, trios, and quartets. The fifth movement, **Chantez**, is a most fitting climax to the cycle as the poet revels in the delights of springtime in a brilliant marriage of *sacre et profana*. "... for thousands of evenings and dawns, you still would never have sung enough of the divine work and its beauty."

**Niñe Otpushcháyeshi** is the fifth movement of the magnificent unaccompanied work by Sergei Rachmaninoff, *All-Night Vigil*, published in 1915. The text is from St. Luke 2:25-35 where Simon is promised by the Holy Spirit that he would not die until he has seen the baby Jesus.

**Nun, ihr Musen genug** is the last composition in Brahms second setting of *Liebeslieder*, Op. 65 set for four-hand accompaniment, quartet, and entitled "*Zum Schluss*" (To Close). The poem by Johann Wolfgang von Goethe is freely paraphrased in the first lines: "Now, ye Muses, enough! In vain your striving to show us how both sorrow and joy move in a love-stricken heart." (English translation by Alice Parker.)

**Sleep** (World Premier) See reverse side for notes from composer Eric Whitacre.

In **Dona Nobis Pacem**, William Albright continues a tradition in his choral music of setting simple Latin phrases that are such a familiar part of Western culture that he refers to them as "totemic." When repeated over and over in a musical setting, they attain a mythic, ritual quality. Important to Albright was the ease with which one can abstract the spirituality of a phrase such as *dona nobis pacem*: it is not only theological in its dual call for inner or social peace.

**Hymn to the Waters** is taken from Gustav Holst's *Choral Hymns from the Rig-Veda* (the oldest and most important of the Hindu sacred books.) Scored for women's voices and piano, this enchanting work is a paean to Varuna, God of the Waters.

**Die Boten Der Liebe** comes from the middle years in Vienna of Johannes Brahms' prolific career. After confirming his stature as a major composer with the "German Requiem" in 1868 and his popular success with the "Variations on a Theme by Haydn" in the summer of 1873, Brahms wrote his Op. 61, four duets for women which included *Die Boten Der Liebe* (The Heralds of Love). Since that time, it has been performed by both men and women to the delight of audiences worldwide.

**Rytmus** (Rhythm) is taken from Ivan Hrusovsk'y's *Three Etudes*. The translation for his Latin text is "Be greeted Eve, you source of love, you are the queen of nobleness."

**Johnny's Gone Marching**, arranged by Wray Lundquist, successfully weaves two popular American folk tunes (*When Johnny Comes Marching Home* and *Johnny's Gone for a Soldier*) into a viscerally effective and coherent composition, especially poignant and relevant in these trying times after September 11, 2001.

# Sleep

(Notes from composer Eric Whitacre)

In the winter of 1999 I was contacted by Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. She wanted to commission a choral work from me that would be premiered by the Austin ProChorus (Kinley Lange, cond.), a terrific chorus in which she regularly performed. The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping By Woods on a Snowy Evening". I was deeply moved by her spirit and her request, and agreed to take on the commission. I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words and let them work their magic. We premiered the piece in Austin, October 2000, and the piece was well received. Rene Clausen gave it a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails, and phone calls from conductors trying to get a hold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (Frostiana) had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published "Stopping By Woods" for chorus. When I looked online and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that the Robert Frost Estate had shut down ANY use of the poem just months before, ostensibly because of this plethora of new settings. After a LONG legal battle (many letters, many representatives), the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbid me from using the poem for publication or performance until the poem became public domain in 2038.

I was crushed. The piece was dead, and would sit under my bed for the next 37 years because of some ridiculous ruling by heirs and lawyers. After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (*Leonardo Dreams of His Flying Machine, Lux Aurumque*) to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from "Stopping", like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's "Stopping By Woods" no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers would understand something as simple and delicate as art.

## PROGRAM

I

My Shepherd Will Supply My Need	arr. Mack Wilberg (HMC 1424)
Chantez	Jules Massenet Edited by Richard Bloesch (AMP 0284)

II

Niñe Otpushcháyeshī (No. 5, All-Night Vigil, op. 37) Ernest Alvarez, Tenor	Sergei Rachmaninoff (Musica Russica RA027)
Nun, ihr Musen genug (Neue Liebeslieder, op. 65) Louise Thomas and Andrew Seifert, piano	Johannes Brahms (HL 50304840)
Sleep (World Premiere)	Eric Whitacre (Manuscript)

III

Dona Nobis Pacem	William Albright (Edition Peters 67559)
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IV

Hymn to the Waters (Choral Hymns from the Rig-Veda) Women's Chorus	Gustav Holst (Galaxy No. 1.5091)
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Die Boten Der Liebe Men's Chorus	Johannes Brahms Edited by William Hall (National Music Publisher/WHC-62)
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V

Rytmus	Ivan Hrusovsk'y (SBMP 319)
Johnny's Gone Marching	arr. Wray Lundquist (Golden Music 157)

## CHAPMAN UNIVERSITY CHOIR

<i>Soprano</i> Erica Austin Lisa Austin Megan Ball Carrie Bowman Shannon Cooper Kathleen Cowden Casey Decker Stephanie Denman Allison Harding Kimberly Harmon Katrina Herrera Annie Herstad Zoie Lamb Justine Limpic Kathleen McKenna Erin Moutinho Jaclyn Normandie Sara Price Ashley Redman Kristi Redman Aubrey Richmond Elizabeth Robinson	Carly Shepard Courtney Taylor Danaé Unrue Erin Wilde Melissa Williams Caitlin Wybenga Charity Zimmerman  <i>Alto</i> Alane Alfaro Elana Cowen Adrian Estabrook Mia Amor Evaimalo Carly Frenzel Mollie Fry Lori Johnson Erin King Chelsea Kreidler Melissa Luebke Chelsea McDonald Megan Péo Emma Schneider Sarah Sheilds	Alissa Somers Mary Louise Stoner Kathleen Sullivan Tia Swatzell Sarah Williams  <i>Tenor</i> Ernest Alvarez Nathanael Black Mark Colella Aaron Gonzalez Sung Man Lee Efrain Martinez Greg Norris Eric Ortiz Daniel Pozzebon Duke Rausavljevich Aren Rodriguez Andrew Seifert Uy Vu Aaron White Doo Yang	<i>Bass</i> Adonis Abuyen Jeremy Bolin Francisco Calvo Jasen Coole Michael Cox John Desrosiers Jomon Fox Keith Hancock Wesley Hanson Conor Jamison Joshua Laubacher Scott Leslie Richard Lyddon Paul McDonough Ray Medina Ian Reitz William Sovich Marshall Tipton Spencer Washburn Matthew Wight
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