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Chapman University Singers in Concert

Chapman University Singers

Elliott Wulff

Chapman University

Hye-Young Kim

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CHAPMAN UNIVERSITY PROUDLY PRESENTS

THE *Chapman*
University
SINGERS IN CONCERT

CALIFORNIA BAY AREA AND SACRAMENTO

JANUARY 18-26, 2016

SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, *Director*
Waltmar Theatre

march

March 19
Musco Center for the Arts Grand Opening
Musco Center for the Arts

april

April 2
Musco Center for the Arts Community Open House & Arts Festival
Musco Center for the Arts

April 7-9
Dance: Concert Intime
Waltmar Theatre

April 8
University Choir & Singers in Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock
Musco Center for the Arts

April 22-24
Opera Chapman presents:
Gianni Schicchi and Suor Angelica
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*
Musco Center for the Arts

April 29
Chapman University Wind Symphony
Christopher Nicholas, *Music Director & Conductor*
Musco Center for the Arts

may

May 3
Jumpin' with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, *Director*
Chapman University Big Band & Jazz Combo
Albert Alva, *Director*
Musco Center for the Arts

May 4-7
Spring Dance Concert
Waltmar Theatre

May 6
University Women's Choir in Concert
Chelsea Dehn, *Conductor*
Fish Interfaith Center

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, *Music Director and Conductor*
Chapman University Choirs
Stephen Coker, *Music Director*
Musco Center for the Arts

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The University Singers

On Tour

Stephen Coker, conductor

Elliott Wulff, pianist

Hye-Young Kim, pianist

California Bay Area and Sacramento

January 14-26, 2016

Program

(to be selected from the following repertoire)

I.

Music of the Italian Renaissance

Two Motets	Felice Anerio
Venite ad me omnes	(1560-1614)
Christus factus est	
Two Madrigals	Anonymous
Alla cazza	Claudio Monteverdi
Ecco mormorar l'onde	(1567-1643)

II.

Music of the Nineteenth and Twentieth Century Europe

Prière du matin	Hector Berlioz
	(1803-1869)
Madrigal, Op. 35	Gabriel Fauré
	(1845-1924)
Oiseau des bois	Jules Massenet
(from <i>Chansons des bois d'Amaranthe</i>)	(1842-1912)
Hymne à la Vierge	Pierre Villette
	(1926-1998)
Les tisserands (from <i>Chanson françaises</i>)	Francis Poulenc
	(1899-1963)
Abendlied (Op. 69, No 3)	Joseph Rheinberger
	(1839-1901)
Der Abend (Op. 64, No. 2)	Johannes Brahms
	(1833-1897)



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So You Think You Can
Dance All Star



Nova Bergeron
Broadway Cast of
Wicked



Matthew McCray
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CHAPMAN UNIVERSITY

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William Hall Visiting Professor: Jeralyn Refeld Glass

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Work-study Students: Sam Ek, Taylor Kunkel, Melissa Montano, Caleb Price, Margot Schlanger, Kate Huntley

Program	
III.	
Music of American Composers	
Ov’è, lass’, il bel viso? (from <i>Madrigali: Six “FireSongs” on Italian Renaissance Poems</i>)	Morten Lauridsen (b. 1943)
Odysseus and the Sirens	H. Garrett Phillips (1941-1991)
Sitivit anima mea	Richard Burchard (b. 1960)
The Christ-child’s Lullaby	Gwyneth Walker (b. 1947)
IV.	
O, My Luve’s Like a Red, Red Rose	arr. David Dickau
El bodeguero	arr. Conrado Monier
How Can I Keep from Singing	arr. Ronald Staheli
Amazing Grace	arr. Stephen Coker
Go, Tell It on the Mountain	arr. Stacey V. Gibbs
This Little Light of Mine	arr. Moses Hogan
Nelly Bly	arr. Jack Halloran
Coffee Calling	J. David Moore (b. 1962)
Kaisa-isa niyan	Nilo Alcala (b. 1978)

Notes, Translations and Texts

I.

The sixteenth century Roman musician **Felice Anerio** succeeded the Renaissance musical giant Palestrina as composer to the papal court in 1594. Anerio’s best known work *Christus factus est* for four-part choir is a conservative yet expressive piece in three short sections. Its opening somber measures are contrasted by a slightly livelier middle section in triple meter where the text references “exaltation.” A more elaborate work is the composer’s Eucharist motet *Venite ad me omnes* for double choir. At times, the piece can seem intimate when the choirs sing separately, but often when the choirs combine, the effect is more grandly solemn, even resplendent.

Claudio Monteverdi is one of the seminal figures in Western music history noted for bridging the Renaissance and Baroque eras. From his second book of madrigals (1590), the well-known *Ecco mormorar l'onde* is the composer's musical depiction of Tasso’s poem extolling beauty of nature and the dawning of a new day (perhaps a metaphor for the renewal of the human soul or, more likely, the poet's effusive love for his desired partner). For five voices, the madrigal features a typical polyphonic fabric woven from the imitation of motives in all voices and the use of various word-painting techniques such as extended melismas on the word *cantar* (to sing) or jagged melodies when referring to “mountains.” While Monteverdi’s madrigals came to represent the zenith of Italian madrigal composition, the lighter *Alla cazza* by an unknown composer represents the form closer to its infancy. For four voices, this rustic hunting song might be said to be—in its fashion—no less “expressive” than mature madrigals. Its simple text is brought to life through energetic music that is void of polyphony and sung almost entirely syllabically.

Venite ad me omnes

Come to me, all you who labor and are heavy laden, and I will refresh you, says the Lord. The bread that I give you is my flesh, given for the life of the world. Take and eat: This is my body that is given for you. (Sung in Latin)

Christus factus est

Christ became obedient for us, even unto death, even the death of the cross. Therefore God also has exalted him, and has given him a name that is above all others. (Sung in Latin)

Alla cazza

To the hunt, come on, everyone hurry! Come gladly to our hunt with pointers and bounds. Whoever wants to come must hurry. Don't wait for daybreak; sound the horn, master of the hunt, and hurry! Over here, Balzan, Lion, Fasan, Falcon, Tristan, Pizon, Alan, Carbon! Call the bounds from the mountain, you blockhead! Now you, Pezolo and Spagnolo, have a keen eye for the deer! It's yours, Augustino, and yours, Pasalingua! Look there; take it on your shoulders so that the dogs cannot tear it. (Sung in Italian)

About Chapman University

The **WILLIAM D. HALL AND MARYBELLE AND SEBASTIAN P. MUSCO CONSERVATORY OF MUSIC** is one of the nation’s premier music programs and is accredited by the National Association of Schools of Music. The Hall-Musco Conservatory provides aspiring musicians with a rigorous, professional musical training program, coupled with a supportive liberal arts environment, which enriches the human mind and spirit. This outstanding music curriculum prepares our students to enter a variety of professional fields after graduation or continue their studies in top graduate programs throughout the country. The music complex of Berteau and Oliphant Halls totals more than 44,000 square feet of state-of-the-art facilities that serves 200 majors and 350 university students daily. The Conservatory has a rich tradition in the arts, with many of its graduates performing with major orchestras and opera houses throughout the United States and abroad. Faculty members are nationally and internationally recognized performers, conductors, composers, and educators. Degree programs offered include the Bachelor of Arts in Music; Bachelor of Music in Composition, Performance, Conducting, and Music Education (pre-certification).

For more information, visit our website: www.chapman.edu/music.

The **CHAPMAN UNIVERSITY SINGERS**, under the direction of Stephen Coker, present a wide variety of choral repertoire ranging from the Renaissance era to modern day composition. Founded in 1963 by William D. Hall, the University Singers have been acclaimed throughout the world, performing at venues ranging from the Vatican to the Hollywood Bowl. An all-undergraduate ensemble, the choir is comprised largely of vocal performance and music education majors from Chapman University's heralded and newly named Hall-Musco Conservatory of Music. In recent seasons the "Singers" joined in performances of Beethoven's Ninth Symphony as well as Benjamin Britten's monumental *War Requiem* under the direction of Maestro James Conlon presented at Walt Disney Concert Hall in Los Angeles and Orange County's Segerstrom Center for the Arts. Traditions of the University Singers include annual national tours, semi-annual international tours, participation in the choral-orchestral presentations of the Conservatory's spring Sholund Scholarship Concert, and a yearly appearance in Chapman's Holiday Wassail Concert.

About Chapman University

CHAPMAN UNIVERSITY, located in the heart of Orange County, is one of California’s oldest and most respected private universities, offering distinguished undergraduate and graduate degrees in the context of a liberal arts and sciences university. For more than 150 years, Chapman University has served as a symbol of educational access and excellence in the state of California. Ranked in the top tier of western universities by U.S. News and World Report, Chapman has gained national recognition with its commitment to excellence through research and innovative teaching.

Chapman University was founded as Hesperian College in 1861 in Woodland, California by members of the Christian Church (Disciples of Christ). Endowed by the Valencia orange magnate Charles Clarke Chapman, the institution changed its name to Chapman College in 1934, and in 1954 moved to Orange, California. Since our founding, Chapman has grown into a highly regarded university that attracts high-achieving undergraduate and graduate students from all over the United States, and more than 60 nations around the world.

Our mission statement: To provide personalized education of distinction that leads to inquiring, ethical and productive lives as global citizens.

For more information, visit our website: www.chapman.edu.

The **COLLEGE OF PERFORMING ARTS** is the cultural and aesthetic center of Chapman University, bringing together the Hall-Musco Conservatory of Music and the Departments of Dance and Theatre. We provide our students with the finest training and academic opportunities which emphasize artistic collaboration, unique and innovative curricular approaches, and community outreach programs. This three-pillared approach to arts education not only trains great performers – it also develops a generation of artists who will graduate with the capacity to create means of expression we have yet to even imagine. Our faculty members are talented educators and dedicated professionals, each with extensive experience in their fields, and they bring with them an incredible network of personal relationships and professional organizations, providing outstanding opportunities for our students. We cultivate a vibrant atmosphere, combining abundant possibilities for scholarship, creativity, free expression and intellectual curiosity through curricular offerings and cultural events. In 2016, the College opens a new and exciting chapter in its history with the opening of the Marybelle and Sebastian P. Musco Center for the Arts, a 1,050-seat facility that will serve as the new home for all of our signature productions. The Musco Center represents Chapman University’s commitment to the arts, and it will become an essential space for the Southern California community to experience the very best of what our college has to offer.

For more information, visit our website: www.chapman.edu/copa.

Notes, Translations and Texts

Ecco mormorar l'onde

Behold, the waves murmuring and the leaves and bushes quivering in the morning breeze. And above the green branches, the lovely birds sing sweetly; the East smiles. The dawn already appears and is reflected in the sea; the sky clears and the light frost beads upon and gilds the high mountains. O beautiful, fair dawn, the breeze is your messenger, and you are the messenger of the breeze that refreshes every parched heart. --Torquato Tasso (Sung in Italian)

II.

In the world of nineteenth and twentieth century European art music, many composers seemed to develop their own distinctive personal style while retaining a certain "national voice" or regional style. Arguably, nowhere was this the case more than in France. “National sounds” are surely bound up in culture, language and tradition to no small degree, but certain identifiable musical characteristics or tendencies are prevalent in much French music that make for a distinct *elan*: expressive, even sensual harmonies, often “side slipping” in nature; elegantly curved and curled melodies; a lightness of compositional approach or clarity of texture; and increasingly toward the *fin du siècle*, an avoidance of clear-cut tonic/dominant harmonies.

The nineteenth century French musical giant **Hector Berlioz** wrote *Prière du Matin (Morning Prayer)* for inclusion in a hymnal; subtitled *Choeur d'enfants*, it was among the composer’s last works. A strophic miniature for two-part treble voices and keyboard, full of simple charm and naiveté, the *Prière* seems totally removed from the orbit of Berlioz’ gargantuan choral works *Requiem* and *Te Deum* that specified a minimum of 440 and 950 orchestral and choral musicians to perform, respectively. **Gabriel Fauré** composed his *Madrigal* as a gift for fellow composer and close friend, André Messager. The text is a sardonic yet light-hearted take on the relationship between men and women, the lover and the loved. Fauré’s setting initially places the male and female voices in dialog with each other, bringing them together at various points including the final section with its wry ending: “we love those who shun us while shunning those who love us.” Known today mostly as an opera composer, **Jules Massenet** penned a number of other vocal works including choral works, songs, and vocal chamber music such as his *Chansons des Bois d'Amaranthe (Songs of the Amaranth Woods)*, his first cycle for vocal quartet. In its second movement, the duet “Oiseau des bois,” the poet speaks to a little bird of its delightful song. The innocence of the scene is undercut by a reference to the bird's companion--which apparently like the poet's partner--cannot be trusted.

Even though he was an admirer of fellow countrymen Olivier Messiaen and one time classmate Pierre Boulez, **Pierre Villette** was not interested in the avant-garde direction taken by those musicians. Instead, his music is often conservative in nature (like that of his

Notes, Translations and Texts

teacher Maurice Durufl ), yet at times, his style seems to adopt a more modern, sensuous style--something akin to that of Francis Poulenc. Best known today for a handful of sacred choral works, Villette’s *Hymn to the Virgin* is rich in harmony and is the most performed of his eighty-one catalogued works. The formidable choral catalog of **Francis Poulenc** spans large major works with orchestra to unaccompanied miniatures. His *Chansons fran aises* (1948) is a collection of eight settings of old peasant texts and/or tunes, most often employing a verse-refrain format, the subject matter of which can range from the ribald to the melancholy. From it, “Les tisserands” is a rustic romp through the days of the week with a group of ne’er-do-well weavers.

Pri re du matin (Morning Prayer)

O Father, who loves my father!
You who no one need speak your name, but only to bow before.
You whose terrible and sweet name makes my mother’s brow lift in reverence!
One says that the bright sun is nothing but a plaything of your power;
That underneath your feet he swings like a bright vermillion lamp.

They say that it is you who gave birth to the little birds in the fields,
And who also gave a soul to little children so they may know you!
They say it is you who produces the flowers with which the garden adorns itself,
And that, without you, forever greedy, the orchard would not have any fruit.

My Lord, give wave to the springs, give the feather to the sparrows,
And the wool to little lambs, and the shade and the dew to plains.
Give health to the sick, to the beggar the bread for which he cries,
To the orphan, a home; to a prisoner, liberty.

Place justice in my soul, on my lips the truth,
That with fear and obedience your word ripens in my heart!
And that my voice rises to you like that gentle smoke
That sways the fragrant censer in the hand of children like me! (Sung in French)
--Translation by Alexandra Rupp

Madrigal

Heartless women who mercilessly mock our cares, love when you are loved.
Ungrateful men who are unaware of the dreams that flower at your feet, love when you are loved.
Learn, you cruel beauties, that the days of loving are numbered. Learn, fickle lovers,
that the gift of love comes only once! Love when you are loved.
The same fate awaits us, and our folly is the same: to love the one who shuns us...to shun the
one who loves us. –Armand Silvestre (Sung in French)

Tour Schedule

JANUARY 14 <u>Workshop</u> Orange County School of the Arts Sarah Gonzalez, director 1010 N. Main St. Santa Ana, CA 92701	JANUARY 19 <u>Workshop</u> Maria Carrillo High School Gail Bowers, director 975 Montecito Blvd Santa Rosa, CA 95409	JANUARY 19 <u>Concert - 7:00 p.m.</u> <i>with Montgomery High School</i> <i>Dana Elxander, director</i> First United Methodist Church 1551 Montgomery Drive Santa Rosa, CA 95405
JANUARY 20 <u>Workshop</u> Valley Christian High School Mark Hulse, director 100 Skyway Drive San Jose, CA 94131	JANUARY 21 <u>Workshop</u> San Francisco School of the Arts Kristen Grzeca, director 555 Portola Drive San Francisco, CA 94131 <u>Concert - 7:00 p.m.</u> Garfield Park Community Church 111 Errett Circle Santa Cruz, CA 95060	JANUARY 22 <u>Workshop</u> Miramonte High School Meredith Hawkins, director 750 Moraga Way Orinda, CA 95060 <u>Workshop</u> Mountain View High School Jill Denny, director 3535 Truman Ave Mountain View, CA 94040
JANUARY 23 <u>Concert - 7:30 p.m.</u> Arlington United church of Christ 52 Arlington Ave Kensington, CA 94707	JANUARY 24 <u>Worship Service - 10:30 a.m.</u> First Christian Church 3901 Folsom Blvd. Sacramento, CA 95819 <u>Worship Service - 10:30 a.m.</u> Arden Christian Church 4300 Las Cruces Way Sacramento, CA 95864	JANUARY 24 <u>Concert - 3 p.m.</u> First Christian Church 3901 Folsom Blvd. Sacramento, CA 95819
JANUARY 25 <u>Workshop</u> Mt. Eden High School Ken Rawdon, director 2300 Panama St. Hayward, CA 94545	JANUARY 26 <u>Workshop</u> Monte Visa High School Jodi Reed, director 3131 Stone Valley Road Danville, CA 94526 <u>Workshop</u> Campolindo High School Mark Roberts, director 300 Moraga Road Moraga, CA 94556	FEBRUARY 5 <u>Home Concert - 7:30 p.m.</u> Fish Interfaith Center, Wallace All Faiths Chapel Chapman University One University Drive Orange, CA 92866

University Singers Tour Roster

Stephen Coker, conductor
Hye-Young Kim, accompanist

<u>Soprano</u> Sarah Brown* <i>Palo Alto, CA</i> Vocal Performance	<u>Alto</u> Madilyn Crossland <i>Rocklin, CA</i> Vocal Performance	<u>Tenor</u> Dongwhi Baek <i>Busan, Republic of Korea</i> Vocal Performance	<u>Bass</u> Jeffrey Goldberg <i>La Canada-Flintridge, CA</i> Vocal Performance
Sandra Colindres <i>San Rafael, CA</i> Vocal Performance	Han-na Jang <i>Seoul, Republic of Korea</i> Vocal Performance	Spencer L. Boyd <i>Canal Fulton, OH</i> Vocal Performance	Matthew Grifka** <i>Santa Monica, CA</i> Vocal Performance
Samantha Dominguez <i>Visalia, CA</i> Music Education	Tanja Radic <i>Fountain Valley, CA</i> Vocal Performance / English Literature	Michael Hamilton <i>Visalia, CA</i> Vocal Performance	Johann Joson <i>San Francisco, CA</i> Vocal Performance
Claudia Doucette <i>Fullerton, CA</i> Vocal Performance	Alexandra Rupp <i>Rancho Santa Margarita, CA</i> Vocal Performance	Tyler Johnson <i>Maple Valley, WA</i> Vocal Performance	Mark Peng <i>Mountain View, CA</i> Vocal Performance
Julia Dwyer <i>Brea, CA</i> Vocal Performance	Carolynn Schmahl <i>San Jose, CA</i> Music	Brennan Meier <i>Newark, CA</i> Vocal Performance	Andrew Schmitt <i>Rancho Santa Margarita, CA</i> Music Education/Vocal Performance
Sarah Fantappiè <i>Rancho Palos Verdes, CA</i> Vocal Performance	Emma Rose Tarr <i>San Marcos, CA</i> Psychology	Axel Mejia-Juarez <i>Torrance, CA</i> Vocal Performance	Kristinn Schram Reed <i>Reykjavik, Iceland</i> Vocal Performance
Melissa Montaña <i>Glendale, CA</i> Vocal Performance	Erin Theodorakis <i>Fremont, CA</i> Music Education/Vocal Performance	Caleb Price <i>Corona, CA</i> Vocal Performance	Noah Rulison <i>Los Altos, CA</i> Music Education
Kathryn Rock <i>Santa Ana, CA</i> Vocal Performance	Anna Turkisher <i>Corvallis, OR</i> Vocal Performance		Josh Warren <i>Scottsdale, AZ</i> Music Composition
Yijiao Tian <i>Chengdu, China</i> Piano Performance / Vocal Performance			Elliott Wulff*** <i>San Diego, CA</i> Piano/Vocal Performance

*President
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*** Secretary - Treasurer

Notes, Translations and Texts

Oiseau des bois
*Bird of the forest, little timid one,
Tell me why your song touches me
More than usual today?
While listening to you, my joy is such
That I would like to have wings,
And up to God my heart follows you.
Have you seen, tonight, in a dream,
Your companion for this April?
Watch out for this soft lie!
Like me, you're risking great danger.* (Sung in French)

Hymne à la Vierge (Hymn to the Virgin)
*O fairest Virgin Mary, Your soul finds in the Lord perfect love; He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia. I will sing thy praise, O Lord, For thou hast looked after me, and covered me with the
veil of innocence.*

*You were born before the hills, O wisdom of the Lord, Gate of Redemption, Blessed be he who
walks in your steps And tunes his heart To the counsels of your voice.*

*Alleluia. I will sing thy praise, O Lord, For thou hast made me, before dawn, For thou has made
me precede the Gushing forth of springs.*

*Before the stars you were there, Mother of the Creator, In the highest Heaven;When God was
setting the limits of the world you shared his love As you laboured with him.
Alleluia. O fairest Virgin Mary. –Roland Bouchéret* (Sung in French)

Les tisserands
*The weavers are worse than the bishops: They turn every Monday into a party. And tip and tap
and tip and tap, Is it too coarse, is it too fine? Late to bed, early to rise. Good times will come
while rolling the shuttle.*

*Every Monday they party, and on Tuesdays they have a headache. On Wednesdays they say
they'll load their looms, and on Thursdays they go to see their mistresses. On Fridays they work
without ceasing, and on Saturdays, they're still not done. On Sundays, they say, "Master, I need
money! And tip and tap and tip and tap..."* (Sung in French)

Notes, Translations and Texts

The choral oeuvre of **Joseph Rheinberger** includes twenty-two masses, five oratorios and cantatas, some fifty secular part songs, and over eighty-one hymns and motets —the most famous of which is the beautifully serene *Abendlied* (1855). Its brief text is taken from the New Testament story of the familiar post-resurrection “Walk to Emmaus” in which followers of Christ extend a loving act of hospitality to a stranger—a stranger that is later to be revealed as Jesus himself. Many regard the vocal chamber music of **Johannes Brahms** as containing some of the composer’s most beautiful artistic expressions. *Der Abend* falls under this genre, having been written for a quartet of solo voices with piano. This “evening poem” depicts a hot, dry summer afternoon, cooling as night approaches. Poet Schiller references three Greek mythological figures: Phoebus (or Apollo) who drives the chariot of the sun through the heavens; Thetys, the sea goddess who beckons him; and Cupid, the god of love.

Abendlied (Evening Song)

Stay with us, for evening is approaching, and the day is drawing to a close. —Luke 24: 29
(Sung in German)

Der Abend (Evening)

Let it sink, radiant God, the fields thirst for refreshing dew; the people languish, the horses are weary. Let the chariot sink down!

Behold the one who beckons you, sweetly smiling, from the sea's crystal wave! Does your heart recognize her? Faster fly the steeds; Thetys, the divine one, beckons.

The driver leaps quickly from the chariot into her arms. Cupid seizes the reins; the steeds stand still and drink at the cooling stream.

Ascending in the sky with quiet steps comes the fragrant night; sweet love follows. Rest and love! Phoebus, the loving one, rests. —Friedrich Schiller (Sung in German)

III.

The frequently performed choral music of **Morten Lauridsen**, longtime professor of music composition at the University of Southern California, occupies a permanent place in the standard contemporary choral repertory. From his choral cycle *Madrigali: Six "FireSongs" on Renaissance Italian Poems*, “Ov'è, lass', il bel viso” serves as its intense opening featuring pounding declamations and syllabically delivered utterings of desperation. **H. Garrett Phillips** (1941-1991) served as composer-in-residence at the University of Alabama. His *Odysseus and the Sirens* is an evocative work for eight-part chorus whose text consists of only one word--Odysseus, the object of the sirens’ seductive call. The piece’s eerie atmosphere is established from the beginning by the sound of howling winds and crashing waves. The award-winning composer **Richard Burchard** serves on the faculty of Bellarmine University

About the Artists

ELLIOTT WULFF *guest pianist*

Elliott Wulff is a senior at Chapman University majoring in Keyboard Collaborative Arts and Vocal Performance. Born in San Diego, Wulff has performed numerous roles with Opera Chapman including the title role in Mozart’s *Le nozze di Figaro* and Dr. Dulcamara in Donizetti’s *L’elisir d’amore*, and this spring, he will be featured in the title role in *Gianni Schicchi* by Puccini. As a pianist, Elliott has performed extensively at Chapman, both as a soloist and as a collaborative pianist. He has premiered several new works with the Chapman New Music Ensemble and has regularly accompanied both vocal and instrumental student soloists. Most recently, his collaborations have included appearances with the Chapman University Choir and the Chapman University Singers.

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Casey Decker, *Assistant Director of Admission*

Jean Taber, *Assistant to the Dean, College of Performing Arts*

Katie Silberman, *Administrative Assistant, Hall-Musco Conservatory of Music*

About the Artists

STEPHEN COKER, *conductor*
Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this 2009 appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. At both CCM and OCU, Coker was given the “Outstanding Teacher Award,” and in 1995, he received the "Director of Distinction Award" from the Oklahoma Choral Directors Association. Prof. Coker is also the most recent recipient of the Shaun Naidoo Legacy Award granted to a faculty member each spring by the student body of Chapman’s Hall-Musco Conservatory of Music. In frequent demand as a clinician and guest conductor, he has conducted professional, collegiate, and youth choirs and orchestras in concerts, workshops, and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states.

A degree recipient of the University of Southern California and Oklahoma City University, Coker is an enthusiast of choral-orchestral performance and has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein. In addition, he has prepared choruses for James Levine, James Conlon, and Erich Kunzel, and as professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

HYE-YOUNG KIM, *accompanist*
Hye-Young Kim is an active collaborative pianist and coach in a wide variety of repertoire and ensembles. She received her teaching fellowship from the USC Thornton School of Music and worked closely with renowned conductors Carl St. Clair, William Dehning and Brent McMunn. Her engagement with Maestro Carl St. Clair of the Pacific Symphony later expanded and led to numerous other projects highlighted by opera productions at the Segerstrom Center for the Arts in Costa Mesa.

Dr. Kim received her Masters degree and Doctor of Musical Arts degree in Keyboard Collaborative Arts under the tutelage of Dr. Alan L. Smith from USC and was awarded the Gwendolyn Koldofsky Scholarship Award for four consecutive years. She has worked as a collaborative pianist for the USC Chamber Choir, USC Opera, UCLA Opera, American Institute of Musical Studies in Austria, Songfest, and Pacific Symphony. She has performed internationally in South Korea, Taiwan, Japan, Austria, Italy, Cuba, and the United States, and her performances have appeared on radio and television.

She is currently serving as an adjunct faculty member at Chapman University, providing her service as a collaborative pianist and as an instrumental and vocal coach. She also continues to work with the Pacific Symphony, performing for them along side other guest artists in a public and private capacity.

Notes, Translations and Texts

in Louisville, Kentucky. Burchard’s compositional catalog music boasts over thirty commissioned works for chorus including the motet *Sitivit anima mea* for unaccompanied mixed choir. *Sitivit* is a striking work not only because of its sumptuous harmonies and thick textures but also because of its macaronic text (a text that features a mixture of languages). Shortly after the original Latin Psalm text references “flight” language and images, Burchard dramatically, yet organically shifts the text delivery to the vernacular. **Gwyneth Walker’s** compositions are widely performed throughout the United States and beyond. A former faculty member of the Oberlin College Conservatory, Walker left academic employment in 1982 in order to pursue a career as a full-time composer. Her *The Christ-child's Lullaby* is a work of haunting beauty and quiet drama that features an extended mezzo soprano solo (portraying the voice of the Virgin Mary), modal melodies, soft hand-tapping by the choir, and an ingenious, semi-free tapering off at the work’s the end, leaving only “the parent” singing, fading into silence as the baby falls asleep.

Ov’è lass’, il bel viso
Alas, where is the beautiful face? Behold, it hides. Woe is me, where is my sun? Alas, what veil drapes itself and renders the heavens dark? Woe is me, that I call and see it; it doesn’t respond. Oh, if your sails have auspicious winds, My dearest sweet, and if you change your hair and features late, if the Lord of Delos hides grace and valour in your beautiful bosom, hear my sighs and give them place to turn unjust disdain into love, and may your pity conquer hardships. See how I burn and how I am consumed by fire; What better reason, what greater sign than I, a temple of faithful life and love! –Text from a madrigal by Henricus Schaffen (Sung in Italian)
--Translation by Erica Muhl

Sitivit anima mea
My soul has thirsted after God, who is great and living: When shall I come and appear before the face of my God? Who will give me wings as of a dove and I shall fly and find my rest? --
Psalm 41:3, 55:7 (Sung in Latin and English)

The Christ-child’s Lullaby
My love, my dear, my darling thou, my treasure new, my gladness thou, my comely beauteous babe-son thou, unworthy I to tend to thee. Alleluia.

O dear the eye that softly looks, O dear the heart that fondly loves, Tho’ but a tender babe thou art, the graces all grow up with thee. Alleluia.

White sun of hope and light art thou, of love the eye and heart art thou, Tho’ but a tender babe, I bow in heav’nly rapture unto thee. Alleluia.

Hosanna to the Son of David! My King, my Lord, and my Savior. Great my joy to be song-lulling thee. I the nurse of the King of Greatness! I the mother of the God of Glory! Am not I the one to be envied?

Notes, Translations and Texts

IV.

The program’s final repertoire group features lighter fare and ranges from hymns to African-American spirituals and other folk songs as well as original music based on folk music or popular styles. Prolific composer and arranger **David Dickau**, Director of Choral Activities at Minnesota State University-Mankato, is represented by his simple yet beautiful arrangement of Robert Burns’ poem *O, My Luve’s Like a Red, Red Rose*. Cuban **Conrado Monier** is a deft arranger of Hispanic folkloric and popular music whose works are often marked by rhythmic sophistication and simulation of instruments. His breezy *El bodeguero* takes the form of a “cha cha” and tells of the carefree life surrounding a popular meeting place—the corner grocery or bogdega.

The tune and text *How Can I Keep from Singing* was composed in 1860 by Robert Lowry, an American university professor and ordained Baptist minister. Director of Choral Activities at Brigham Young University **Ronald Staheli** has captured the reassuring message of this hymn through the simplicity of the soloist’s initial stanza and the gentle ostinati or recurring accompaniment patterns of the following two verses. The arrangement’s lush final stanza seems to blossom via a modulation, culminating on the text “All things are mine since truth I’ve found.” Its satisfying denouement features the reappearance of the soloist over the gentle, lulling choral iterations, “My life goes on in endless song.” The University Singers add a special touch to the familiar hymn *Amazing Grace* arranged here for choir and soloists.

A resident of Detroit, Michigan, **Stacey V. Gibbs** is noted for bringing vitality to the body of African American spirituals through his distinct arrangements of numerous titles. His *Go, Tell It on the Mountain* is a fresh setting of this well-known Christmas spiritual. **Moses Hogan’s** untimely death at the age of forty-five left the choral world with the loss of a heralded composer and arranger of folk music. A native of New Orleans, Hogan was a degree recipient of the Oberlin College Conservatory of Music who continued his studies at the Juilliard School of Music and Louisiana State University. Many of his arrangements are concert show-stoppers while others are more understated and simple, but never without charm. *This Little Light of Mine*—an example of the latter—is a sweetly irresistible setting for four to eight-part mixed choir and soloist that was dedicated to the St. Olaf Choir in 2002. **Jack Halloran's** choral arrangement of the Stephen Foster classic song *Nelly Bly* evokes the rustic nature of a nineteenth century couple's perfunctory life (of cooking and cleaning, etc.) being made more fun and loving by incorporating into it the aspect of "dulcet melody." The prolific **J. David Moore** has written over two hundred arrangements of vocal jazz pieces, spirituals, barbershop quartets, Celtic mouth music, and folk music. Likewise, his original compositions are shaped by his eclectic interests in music of every era and style. The novel *Coffee Calling* is a secular anthem to caffeine.

Notes, Translations and Texts

Nilo Alcala is a Los Angeles-based Filipino composer whose works have been performed in Asia, Europe, Africa, and the Americas. Alcala served as composer-in-residence (as well as a vocal soloist and chorister) with the renowned Philippine Madrigal Singers who have performed and premiered his compositions worldwide. An award-winning graduate of Syracuse University and the University of the Philippines, Alcala will receive a premier performance next month of a work commissioned by the Los Angeles Master Chorale (LAMC) conducted by Chapman University alum and LAMC Artistic Director Grant Gershon. Alcala’s *Kaisa-isa niyan* is a 2007 composition based on a children’s game chant from Maguindanao, southern Philippines. This setting recreates the layers of intricate rhythms of a kulintang ensemble comprised of a series of melodic gongs. The piece also employs foot stomping, clapping, and shouting as part of the music’s playful character, yet within the bounds of the regal disposition of the Maguindanao people.

El Bodeguero

The grocer is always amidst beans and the cha cha cha. He's always home, the shopkeeper, dancing the “cha cha cha.”

Go to the corner and you'll see him! He’s attentive and ready; he’ll always serve you! Go quickly! Run! See the one with the riches? You'll spot him! Very accommodating!

Grocer? What's going on? Why are you so happy? I think it's because of the result of what's popular with customers and selling very well.

The grocer is dancing in the bodega amidst beans, potatoes and sweet peppers! This is the new beat of the” cha cha cha!” Oh you don't want some? Drink hot cocoa and pay what you must! (Sung in Spanish)

--Translation by Sandra Colindres

Kaisa-isa niyan

Only one, only two, only three. Four work alternately. Five, too heavy, it disturbs. Six, a sound so loud. Seven, a dragon. Eight pounds heavily. Nine, a box. Ten, a drawer (Sung in Maguindanao)