11-16-2013

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

Chapman University Women's Choir
Chapman University Choir

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The Chapman University
Women's Choir and University
Choir in Concert
November 16, 2013
Angel Vázquez-Ramos & Stephen Coker, Conductors
FALL 2013 calendar highlights

September
September 26-28, October 3-5
Present Laughter
by Noël Coward
Directed by Andrew Barnicle

October
October 18-20
Opera Chapman:
“Gems of the Bel Canto Era”
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

November
November 5
Guest Artists in Recital -
Ray/Kallay Duo
Featuring Aron Kallay and Vicki Ray

November 15
The Chapman Orchestra:
“Gods & Monsters”
Daniel Alfred Wachs, Music Director and Conductor
John Elias Kaynor, cello

November 20-23
Fall Dance Concert
Directed by Liz Maxwell

December
December 6 and 7
50th Annual Holiday Wassail
Banquet and Concert

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Chapman University
Hall-Musco Conservatory of Music
presents the

Chapman Women’s Choir
Angel M. Vázquez-Ramos, conductor
and the

Chapman University Choir
Stephen Coker, conductor

In Concert

November 16, 2013 • 7:30 P.M.
Chapman Auditorium, Memorial Hall
Program

Wir eilen mit schwachen, doch emsigen Schritten
Johann Sebastian Bach
(1685-1750)

Nigra sum
Pablo Casals
(1876-1973)

Vivos voco
Joan Szymko
(b. 1957)

Andrei Bratkowski, Natasha Bratkowski, Jessica Denny,
Kevin Gino, Brett Gray, Chris Maze, Benno Ressa,
Andrew Schmitt, Erin Theodorakis, handbells

Three summer songs
Sun and moon
646 - 747
Answer July
747 - 780
Summer going

El vito
804 - 948
Lucy Provan, soprano

Canción de los Tsáchilas
972 - 1020
Margaret Telles, percussion

The road home
1069 - 195
Alexandra Rupp, soprano

The Women’s Choir
Angel M. Vázquez-Ramos, conductor
Clara Cheng, accompanist

May no rash intruder
George Frideric Handel
(from Solomon)
(1685-1757)

286 - 191
Gary Matsuura and Kathleen Dyer, flutes

Two Marian settings
Ave Maria
Tomás Luis de Victoria
(1549-1611)
Anton Bruckner
(1824-1896)

Ave Maria

Two part songs
Die Nachtigall
Felix Mendelssohn
(1809-1847)
Robert Schumann
(1810-1856)

An die Nachtigall

Two part songs
Lift boy
Benjamin Britten
(1913-1976)

Evening primrose (from Five flower songs)
Eric Whitacre
(b. 1970)

Five Hebrew love songs (excerpts)

Adriana Triggs, violinist; Mark Peng, tambourine
Program

2116 - 2118

International Folk Songs

Minoi, minoi (Samoa) arr. Christopher Marshall

Estrella é lua nova (Brazil) arr. Heitor Villa-Lobos

Yllary Cajahuaringa and Nicole Coffaro, soloists
Dallas Cunmarno and Mason Hock, guitars

Estrella e lua nova (Brazil)

Vivost voco is a composition for piano, treble choir and handbells. The figure of Julian of Norwich (c.1342-1413) and the meaning of Medieval Virtutes (church bells) permeate the entire work. The composer explains how both were a source of inspiration:

I was working on this setting during the time that the deadly tsunami hit southeast Asia at the end of 2004. I was struck by what I kept hearing on the news—that there were no warning systems in place. This was on my mind as I contemplated the times in which Julian of Norwich lived, when church bells were the loudest noise markers known to man. Bells warded off evil and warned medieval man of disasters. The sound of bells was surely omnipresent, as she lived in the shadow of a church and through three waves of the bubonic plague. I redirected my efforts, having decided to incorporate bell virtutes, reflecting on the need for modern warning systems—the sounds of the bells; upon grief-morlos plango; and on the human need to believe in a loving God despite unimaginable tragedy—conso!o viva.... “all shall be well.” Joan Szymko

Our program also includes a set of three pieces inspire by nature (summer months) and two “world music” selections. In the performance notes written for Three Summer Songs by Ivanova, she explains: these pieces were composed during the summer months of 2011 for conductor Angel Vazquez-Ramos and the Chapman University Women's Choir. Each song uses a text by a different author (composer herself, Emily Dickinson, Richard Le Galliene) and depicts one of the summer months: Sun and Moon-June, Answer July-July and Summer Going-August. Both the first and last songs in the is cycle have some folk-music influences in its rhythmic and voice-leading organization; the contrasting middle songs takes more reciting approach to the interpretation of Emily Dickinson's poem. Vera Ivanova

The vito is a song and dance (Vitus is the patron saint of dance) from Andalusia. Its character is fierce and flashy. The piano takes the role of the guitar accompaniment and the singers participate in the percussion by clapping (although this is quite simplified from the true flamenco clapping). Joni Jensen

Program Notes

The first part of our performance includes three sacred compositions. Wir eilen mit schwachen, doch ensigen Schritten is a da capo aria duet for soprano and alto, continuo from Bach’s Cantata No. 78 Jesu der du meine Seele. This duet is joyful and beautiful with florid lines. Nigra sum is for three-part treble voices with piano or organ accompaniment. The interaction between the accompaniment and the choir creates a very intimate atmosphere. Casals harmonic approach and use of texture in this piece is simple yet powerful.

The Women’s Choir

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Old time religion (USA) arr. Moses Hogan

Briana Asmus, Bella Lucareli, Alex Willert, Jeffrey Goldberg, Marquis Griffith, and Nicole Coffaro, soloists

Papa Loko (Haiti) arr. Sten Källman

Shana Munson, Anna Belmer, Megan Henretta, Bella Lucareli, and Michael Hamilton, soloists

Storm Marquis, Maggie Telles, and Nolan Petrehn, percussion; Gary Matsuura, flute

The University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist
Program Notes

Canción de los Tsíchilas is an arrangement of four different traditional Tsáchila songs, all of which deal with celebrating nature and spirit through ritualistic music and dance. The text, in their native language of Tsáfiki, comes from a typical song that is sung in times of celebration. “Chicha” is a beverage created by women through a process of spitting chewed yucca in a bottle and allowing it to ferment over a period of days. “Kasama” is the festival of the Tsáchila new year- a time of purification from the negative energies of the past and a celebration to invite positive energy for the future. Michael Sample

Our last selection is a work originally composed for SATB choir, and later adapted and dedicated to the Twin Cities Women’s Choir. Paulus, masterfully harmonized this melody, and created an atmosphere that reveals the redeeming/healing nature of the text.

- Angel M. Vázquez-Ramos

The University Choir

Throughout the history of literature and music, bird imagery has appealed to many poets and composers. In particular, the image of the nightingale is pervasive in Western culture. This songbird has symbolized a wide variety of affects ranging from the pastoral to the sensual. From his oratorio Solomon, Handel’s well-known “May no rash intruder” or “Nightingale chorus” is rich with soothing images intended to set a tranquil mood for King Solomon and his Queen as they retire for the evening. Largely through homophonic choral writing and obbligato flutists, Handel is at his expressive best, musically painting pictures of flowers rising up to serve as pillows for the royal pair while murmuring breezes and echoing nightingales gently lull them to sleep.

Nineteenth-century Austro-German composers often used texts that referenced the nightingale. Mendelssohn’s setting of Goethe’s simple and nostalgic four-line poem Die Nachtigall (originally entitled Ländlich oder Reich) is one of the most popular of the composer’s secular works for choir. Its form is a very brief set of theme and variations. Not technically choral music, An die Nachtigall is one of dozens of duets (that is, for solo voices) composed by Robert Schumann. Its text is a tribute to the entrancing nature of the nightingale’s song.

The choral compositional careers of Renaissance musician Tomás Luís de Victoria and the nineteenth-century Romantic composer Anton Bruckner have much in common. Both men were steeped in Catholicism, having served as boy choristers in cathedral or monastery choirs, and later as music teachers and organists in various schools and parishes. Each is known almost exclusively for his sacred compositions (indeed, there are no secular works by Victoria, and Bruckner himself deemed only one of his secular choral works as having any artistic merit). Further, both composers’ unaccompanied sacred works are generally regarded as having a certain mystical quality. To have been composed in the Golden Age of Polyphony, Victoria’s four-part Ave Maria is actually largely homophonic in texture with its text set syllabically. Another characteristic of this popular work is that it is seems to demand a certain parlando or speech-like character, eschewing the need for a strict tactus or beat. Bruckner’s Ave Maria setting for seven-part choir (SAATTBB) is rich in texture and sonic display. The opening half of the motet divides the vocal forces into separate choirs of women and men; near the work’s climax on the words mater Dei (mother of God), all voices combine producing resplendent blocks of sound.

Benjamin Britten’s unaccompanied choral suite Five flower songs was composed in 1951 in observance of the 25th wedding anniversary of friends of the composer. The cycle’s fourth movement—based on a John Clare poem “The Evening Primrose”—is a tranquil setting of this wistful description of a beautiful nocturnal flower that “wastes its fair bloom upon the night.” Britten’s setting of Robert Graves’ Lift boy is often eerie in nature—surely deliberately so, in order to contrast the fanciful nature of the poem’s ending. Originally titled by Graves as “Song: Lift boy”, the narrative tells of a boy who goes through life in a carefree manner (“I found it very easy to whistle and play with nothing in my head or my pockets all day”), transitioning from one menial job to another (knife boy to bootman), eventually reaching a career plateau as an elevator operator (“I began as a lift boy and ended as a lift man”). One day a forboding character “Old Eagle” enters the elevator, preaching damnation for all. Not to be burdened by a crackpot, the blasé lift boy abruptly cuts the elevator’s ropes and plunges downward together with Old Eagle. The listener or reader is momentarily left to wonder whether this is a strange tragedy or a hoax. Graves ends by writing: “Can a phonograph lie? A song very neatly contriv’d to make you and me laugh.” Has one been listening to the story on a record player all along?

Eric Whitacre’s popular Five Hebrew love songs was first conceived in 1996 as a set of songs for piano, violin, and soprano and later fashioned into a choral work of various voicing with various accompaniments. The collection’s texts (or “postcards” as the composer called them) were penned by Hila Plitmann, the wife of the composer.

The South Pacific islands of Samoa enjoy a culture in which music and dance permeate many aspects of life including the workplace, ceremonial rituals, and recreational and social activities. Minoi, minoi is a lighthearted dance tune typical of some Western Samoan songs that combine images of food with romantic or sensual references.

The Brazilian composer Heitor Villa-Lobos was devoted to collecting folk songs of his hometown Rio de Janeiro as well as more remote areas of his vast native country. According to Stella Brandão, a noted expert on Brazilian vocal repertoire, Estrela é lua nova is a “ceremonial chant picked by Villa-Lobos from the Macuma, an Afro-Brazilian ritual, which mixes Portuguese and (native) Kibundo language, practiced mostly in Rio de Janeiro... The chanting would lead to trances, creating a freer communication with deities and the elements and spirits of nature.”
Moses Hogan's untimely death left the choral world with the loss of a master composer and arranger of African-American spirituals. Some of his more popular arrangements are energetic concert works and require robust vocal gymnastics while others are simpler, more straightforward, yet never without a certain charm. His *Old time religion* is a prime example of the latter.

Currently Professor of World Music at the University of Göthenberg, Swedish musician Sten Källman lived in Haiti for a year as a teenager and has returned there often for musical study and work. He has played a tremendous role in introducing Haitian music to the West largely through his published choral arrangements of various Haitian songs that were first performed and recorded in the 1980’s by the Swedish choir Amanda. Källman writes:

> The Republic of Haiti was created in 1804 by slaves who revolted against France. Modern Haitians are descended from generations of intermarriage between a variety of West African nations, with some influence from the French and the Taino Indians. Haitian cultural life is a rich mix of these influences, and the Voudou religion has become an effective synthesis of Christianity and West African beliefs.

>Papa Loko is an old and respected Vodou spirit, originally worshiped by the Taino tribe, the natives of Haiti before the French arrived with their African slaves. He is the healing power connected to trees and leaves and is the father of all priests, male and female.

- Stephen Coker

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### Texts and Translations

**Wir eilen mit schwachen, doch ehrigen Schritten - sung in German**

> We hasten with weak, yet eager steps,
> O Jesus, o Master, to You for help,
> You faithfully seek the ill and erring.
> Ah, bear, bow we
> lift up our voices to beg for help!
> Let Your gracious countenance be joyful to us!

**Nigra sum - sung in Latin**

> I am black, I am black, but comely, O ye daughters of Jerusalem:
> The King hath rejoiced in me, the King hath brought me into His very own chambers.
> He spake unto me: Rise up, my fair one, and come away, rise up, my fair one, arise, my love.
> Lo, for the winter is past and gone, and the rain is over and gone. Lo winter’s past and gone. Flowers appear on the earth, and the time of renewal is come. Alleluia.

**Vivos voco - sung in Latin**

> I call the living,
> I cry for the dying,
> I wait for the dead
> I console the living,
> I disperse the winds
> I drive away the overcast of the sky

**Three summer songs**

**Answer Joly**

> Where is the bee-
> Where is the bury?
> Ah, said Joly-
> Where is the Seed-
> Where is the Bud-
> Where is the Hay?
> Answer Thee-
> Nay said the May-
> Show me the Snow-
> Show me the Bell-
> Show me the Jay!
> Quibbled the Jay-
> Where be the Maize-
> Where be the Haze-
> Where be the Bar?
> Here-said the Year-
El vito — sung in Spanish
With the vito, vito, vito,
With the vito, vito, it goes.
I don’t want them to look at me for I blush.
Single ladies are of gold, married ladies are of silver.
The widows are of copper and the old ones of tin.
Don’t look straight at my face for I blush.
I don’t want you to look at me for I’m, going to fall in love.
A Malaguean lady went to Seville to see the bulls.
And in the middle of the way the moors captured her.

Canción de los Tsáchilas — sung in Tsajiki
Beautiful woman of the “Chiguilpe” community
Woman strong woman
Woman that prepares the drink of celebration
We will always drink “chicha”
We will always toast drinking a large cup
Flash of lighting
True people
New Year

The road home — sung in English
Tell me, where is the road
I can call my own,
That I left, that I lost
So long ago?
All these years I have wandered,
Oh when will I know
There’s a way, there’s a road
That will lead me home?
After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there’s a calling
From far away,
There’s a voice I can hear
That will lead me home.
Rise up, follow me,
Come away, is the call,
With the love in your heart
I found it very easy to whistle and play
With nothing in my head or my pockets all day,
With nothing in my pockets.
But along came Old Eagle, like Moses or David;
He stopped at the fourth floor and preached me Damnation:
‘Not a soul shall be saved, not one shall be saved.
The whole First Creation shall forfeit salvation:
From knife-boy to lift-boy, from ragged to regal,
Not one shall be saved, not you, nor Old Eagle,
No soul on earth escapes, even if all repent -
So I cut the cords of the lift and down we went,
With nothing in our pockets.
Can a phonograph lie? Can a phonograph lie?
Can a phonograph?
A song very neat
Contrived to make you and me
Laugh.
(Robert Graves)

Evening Primrose
When once the sun sinks in the west,
And dewdrops pearl the evening’s breast;
Almost as pale as moonbeams are,
Or its companionable star;
The evening primrose opens anew
Its delicate blossoms to the dew;
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night,
Who, blindfold to its fond caresses,
Knows not the beauty it possesses;
Thus it blooms on while night is by;
When day looks out with open eye,
Bashed at the gape it cannot shut,
It faints and withers and is gone.
(John Clare)

Kalá kalla (Light Bride) - sung in Hebrew
Light bride
She is all mine,
And lightly
She will kiss me!
(Hila Plitmann)
Women's Choir
Angel M. Vázquez-Ramos, conductor
Clara Cheng, piano

Niki Black
Jennifer Buenrostro
Kayla Campach
Elizabeth Chadwick
Mikayla Chapman
Cassandra Coffman-Rapini
Madelyn Crossland
Samantha Dominguez
Hannah Engelhardt
Sarah Fantappie
Rachel Gossen
Sierra Green
Jasmine Hastings
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Shayda Khorasani
Emilia Lopez-Yañez
Emma Plotnik
Lucy Provan
Emily Quinn
Alexandra Rupp
Megan Sola-Guinto
Melanie Stoffel
Bronwyn Warzeniak
Kristianna Zacharias
Kelly Zupan

University Choir
Stephen Coker, conductor
Hye-Young Kim, piano

SOPRANO

Soprano Alto Tenor Bass

Brianna Asmus
Anna Belmer
Carl Elson
Dallas Cummaro

Yllary Cajahuaringa
Sara Curtis
Adam Cash
Ben Finer

Nicole Coffaro
Rebecca Felman
Ben Gallagher
Jeffrey Goldberg

Julia Dwyer
Claire French
Daniel Goldberg
Marquis Griffith

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Emily Quinn
Alexandra Rupp
Megan Sola-Guinto
Melanie Stoffel
Bronwyn Warzeniak
Kristianna Zacharias
Kelly Zupan

Stephen Coker, conductor
Hye-Young Kim, piano

BASS

Dallas Cummaro
Ben Finer
Jeffrey Goldberg
Marquis Griffith
Donner Hanson
Cole Jackson
Johann Gene Joso
Ian Lipton
Wyatt Miller
Jared Na
Michael Naoumovitch
Mark Peng
Andrew Siles
Scott Stedman
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