4-10-2015

University Choir & University Singers in Concert

Chapman University Choir

Chapman University Singers

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University Choir & University Singers
in Concert

Stephen Coker, conductor
April 10, 2015
SPRING 2015 calendar highlights

february
February 5
The President's Piano Series
Eduardo Delgado, soloist
February 6
William Hall Visiting Professor in Recital
Jeralyn Glass, soprano soloist
February 19-21, 26-28
The Tragedy of Hamlet, Prince of Denmark
by William Shakespeare
Directed by Thomas F. Bradac
February 27
Faculty Recital
Rebecca Sherburn, soprano with Louise Thomas, piano

march
March 5
The President's Piano Series
Dan Tepfer, soloist
March 13
The Chapman Orchestra: A Midsummer Night's Dream
Daniel Alfred Wachs, Music Director and Conductor
Angel Vázquez-Ramos, Music Director
Michael Nehring, Director

may
May 2
Chapman University Wind Symphony
Christopher Nicholas, Music Director and Conductor
May 6-9
Spring Dance Concert
presented by Chapman student choreographers
May 8
University Women’s Choir in Concert
Angel Vázquez-Ramos, Director
May 16
Sholund Scholarship Concert

The Chapman University Singers and
The Chapman University Choir
in concert

Stephen Coker, conductor
Hye-Young Kim, pianist

April 10, 2015 7:30 P.M.
Fish Interfaith Center
Wallace All Faiths Chapel

For more information about our events, please visit our website at http://www.chapman.edu/copa or call 714-997-6519 or email CoPA@chapman.edu
Program

Trois chansons de Charles d’Orléans
Claude Debussy (1862-1918)

Dieu! qu’il la fait bon regarder!
Natasha Bratkovski, mezzo soprano

Quand j’ay ouy le tabourin
Katie Rock, soprano; Shaina Hammer, mezzo soprano
Tyler Johnson, tenor; Andrew Schmitt, baritone

Yver, vous n’êtes qu’un villain
The Hour-Glass (Excerpts)
Have You Seen the White Lily Grow
O Know To End As To Begin
The Hour-Glass

The Hour-Glass
Irving Fine (1914-1962)

Tiempo para un tiempo
Arr. Conrado Monier

Ani ma’amín
Traditional Hebrew Song
Kimberly Levin, violin

Lassie, Would Ye Love Me?
Arr. Stephen Coker

Rot ara
Arr. Juris Karlsons

The Chapman University Singers

~Intermission~

Program

Vi adoro
Manolo da Rold (b. 1976)

Rytmus: Ave Eva, fons amoris
Ivan Hrůšovský (b. 1927)

Two Bell Songs
Lajos Bardos (1899-1986)

Tibortúznél
Stephen Chatman (b. 1950)

Dryads’ Bells

Furusato (excerpts)
Melissa Montaño, soprano

Oborozukiyo
Arr. Bob Chilcott (b. 1955)

Mura matsuri

Momiji
Shannon McBane, soprano

Teče, voda teče
Arr. Deems Taylor
Kylee Bestenlehner, mezzo soprano; Ben Finer, bass

Gjendines bádnlát
Arr. Gunnar Ericksson
Bella Lucareli, mezzo soprano; Sean Atkinson, mandolin

God’s Gonna Set This World on Fire
Arr. Moses Hogan

El vito
Arr. Mack Wilberg

Hye-Young Kim and Elliott Wulff, pianists
The Chapman University Choir
### The Chapman University Singers

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*President
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### Program Notes, Texts, and Translations

One of only a half dozen choral works written by the French impressionist composer, Debussy’s enduring choral suite Trois chansons de Charles d’Orléans is based on three “prison poems” of the fifteenth-century Duke of Orléans (Charles was imprisoned by the English for some twenty-five years). The music of the reverie-like opening movement and the closing chanson’s angry rebuke of winter indeed captures the spirit of the old texts. Featured in the middle movement is an extended alto solo that is delivered over the choir’s gentle wordless drumming figures of the “tabourin” that attempt to lure a reluctant sleepy-head to the May festival.

**Dieu! qu’il la fait bon regarder!** (Sung in French)

God, how good it is to look at her, with all her kindness, beauty, and grace! Everyone is quick to sing her praises for the magnificent goodness within her. Who could possibly tire of her? Her beauty renew itself constantly. On neither side of the ocean do I know a lady or damsel so perfect in every respect. It is a dream to think of her. God, how good it is to look at her, with all her kindness, beauty, and grace!

**Quand j’ai ouy le tabourin** (Sung in French)

When I heard the drum sound calling us to go a-Maying, I neither stirred in my bed nor lifted my head from my pillow. Instead, I said, “It is too early, I will go back to sleep.” Let the young folks share their spoils; I will become acquainted with Nonchalance and share myself with him. I have found him to be my closest neighbor.

**Yver, vous n’estes qu’un villain** (Sung in French)

Winter, you are nothing but a villain; summer is pleasant and gentle, as confirmed by May and April, who accompany it evening and morning. Summer dresses the fields, woods, and flowers with its garb of green and many colors, according to the laws of nature. But you, Winter, are much too full of snow, wind, rain, and hail. You should be banished into exile. Without mincing words, I will speak plainly: Winter, you are nothing but a villain!

Irving Fine was a well-known and highly respected composer, performer, and teacher in New England during his lifetime. Following his premature death, his name unfortunately never quite achieved the “household” status of some of his luminary friends and colleagues such as Aaron Copland and Leonard Bernstein. Fine’s six-movement choral cycle The Hour -Glass (1949) represents his crowning achievement in choral composition. In it, his style ranges from the muscular, driving rhythms of “O Know To End As To Begin” to the willowy melodies and sweet “tall harmonies” of “Have You Seen the White Lily Grow.”

**Have You Seen the White Lily Grow**

Have you seen the white lily grow,
Before rude hands have touched it?
Have you seen the fall of the snow, 
Before the soil hath smutched it? 
Have you felt the wool of the beaver or swan's down ever? 
Have you tasted the bag of the bee? 
Oh so fair, so soft, so sweet is she! 
Have you seen the white lily grow?

O Know To End As To Begin
O know to end as to begin, 
A minute's loss in love is sin. 
You do our rites much wrong 
In seeking to prolong 
These outward pleasures. 
The night hath other treasures 
Than these, though long concealed 
Ere day to be revealed.

The Hour-Glass
Do but consider this small dust; 
Here running in the glass by atoms moved; 
Could you believe that this the body ever 
Was one that loved? 
And in his mistress' flame, playing like a fly, 
Burned into cinders by her eye? 
Yes, and in death, as life unblest, 
In death, as in life, to have it 
Expressed, 
Even ashes of lovers find no rest.

Conrado Monier (b. 1957) is a masterful choral arranger of music from his native Cuba. His version of fellow countryman Roberto Valero's *Tiempo para un tiempo* (1980) is a delightfully easy going but rhythmically complex setting for mixed voices. Possibly of Eastern European origin, the Jewish song *Ani ma'amin* took on great significance during the Holocaust when thousands of Jews sang it while marching to their deaths in Nazi concentration camps. *Lassie, Would Ye Love Me?* is a poignant Scottish love song in which a lad asks his lass if she would love him if he were able to provide her all manner of the finer things in life. Sweetly, he confesses that he has no means to do so; all he possesses is "a heart that naught on earth could move." Juris Karlsons has written much choral music in addition to orchestral works, ballet scores, and vocal chamber music. His "Rota!a" ("Round Dance"), the final movement of his 1982 choral suite *Neslegtais Gredzens (The Unchained Ring)*, is a fast, breathless patter song that features five-part tone clusters in the soprano, alto, and tenor lines.

*Tiempo para un tiempo* (Time for Time) Sung in Spanish

What little time I have 
To make time for you. 
Time passes flying by 
Like lightning does for me. 
I lack the time to give you time; 
I look for time for you. 
Time is lightning, and it goes flying. 
I want time for you.

All the time I have 
I want to spend with you; I want to be with you. 
I want to be always at your side 
And to see you. I look to you.

What little time I have 
To make time for you. 
Time passes flying by 
Like lightning does for me. 
(I hope that) time stretches, time lengthens; 
That you give me time for you. 
Time is short; it steals your kisses. 
I want time for you.

I want time; 
Give me time, and you will see.

*Ani ma'amin* (Sung in Hebrew)

I believe with complete faith in the coming of the Messiah. Even though he may tarry, even so, I believe.

*Lassie, Would Ye Love Me?*

Oh if I were a baron's heir, 
And I could deck with gems your hair, 
And make ye fine as ye are fair, 
Lassie, would ye love me?

And could I take ye to the town 
And show ye fine sights, many a one, 
And dress ye fine in silken gown, 
Lassie, would ye love me?
Program Notes, Texts, and Translations

And when the fair moon glistens o'er
Our humble home and heather moor,
We'll not complain that we're so poor,
Lassie, for I love ye.

For I have naught to offer ye,
No gold from mine, nor pearl from sea,
Nor am I come of high degree;
Lassie, would ye love me?

And would ye be content to prove
In lovely life unfading love,
A heart that naught on earth could move,
Lassie, would ye love me?

And 'ere the skylark wing the sky,
Say, would ye to the forest die?
And live with me 'till I shall die,
Lassie, would ye love me?

RotaJa (Round Dance) Sung in Latvian
Vida! To the middle! One count, the other went; one hits go, another wavers, vida! The outstretched hand is not yet grabbed. You already swing along in a circle, vida! Freely, freely the days spin. Hither, thither, part and join your hands, further joining, further swaying, vida! Freely, freely, swirl around!

In the preface to the score of Vi adoro, composer Manolo da Rold writes:

“This score is the revival of a distant memory of when I was a young organist in the church of my village near Belluno, a city in the foothills of the Dolomites in the northern Italy. The melody, an old processional song, was collected by Maestro Martino Durighello. It has been almost thirty years, but I can remember quite well when the procession started from the church, went down into the valley, and then up the opposite side of the hill. I remained in the square near the church, waiting and listening. The procession order was composed of men first, followed by the priest and choir, then lastly the women and children. This mixture of sounds, prayers and songs so affected me that I remained in the square near the church, waiting and listening. 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."

Bob Chilcott, a former baritone with the famous male vocal ensemble King's Singers, is a prolific English composer and arranger of choral music. The preface to his collection Furusato contains the following note:

“I have been very fortunate to come into contact with the fine and flourishing choral life of Japan through a number of visits to the country under the auspices of the Japan Choral Association. A very warm and happy relationship has also developed with Keiichi Asai and the Kyoto Echo Choir, and it is to them that I affectionately dedicate this set of arrangements of Japanese Songs. I am very grateful to those at Pana Musica in Kyoto who suggested the selection of songs and to the poet Charles Bennett, who wrote the English singing translations. Thanks are also due to Tsuyoshi Chiba and to my friend from student days in London, Miyako Hashimoto, at whose suggestion I have dedicated the song ‘Furusato’ to the victims of the devastating Japanese earthquake of March 2011.”

Program Notes, Texts, and Translations

Slovakian composer Ivan Hrušovský’s “Rymus” (“Rhythm”) is the final movement of his choral suite Three Etudes (Tri etyudy). It features unrelenting fast, driving rhythms and asymmetric meters in its middle portion.

Rymus: Ave Eva fons amoris (Sung in Latin)
Hail, Eve, you fountain of love. You are the queen of nobleness.

Along with fellow countrymen Béla Bartók and Zoltán Kodály, Lajos Bárđós was a well-known Hungarian composer who was intensely interested in the preservation of his native folk song repertory. Bárđós composed numerous choral works including masses, motets, part songs, and four volumes of folk song settings. His Táborvíznlé (Campfire Song) is sung in Hungarian:

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."

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Program Notes, Texts, and Translations

Oborozukiyo (Sung in Japanese)
This yellow field in front of me is nothing but a blur.
Those hills on the horizon may be clouds for all I care.
The moon’s a drowning opal in a sky of cooling blue.
The scent of spring upon the breeze has come to speak for you.
The windows of my village are a primrose glimmer now.
The dress you wore so long ago was like the moon when new.
And here’s a bell that’s tolling the time along its tongue.
To tell me I must dance the moon as I did when I was young.

Mura matsuri (Sung in Japanese)
This is the morning when the villagers will sing, Sing in the harvest in the autumn of the year.
Don don i?Ja-la-la) drumming in the celebration, piping in the joy.
We are the harvest on the spreading village tree.
We are the harvest that is glowing in the sun.
Don don i?Ja-la-la) drumming in the celebration, piping in the joy.
We are ever thankful for the promise of the year.
Pouring your blessings on the people of the land.
Don don i?Ja-la-la) drumming in the celebration, piping in the joy.

Momiji (Sung in Japanese)
Brushstrokes of leaves are painting, Painting the mountain,
I watch them turning from apricot toumber.
In the golden glow, The glow of late September,
I see the mountain shiver, Shiver and glimmer.
Drifting on the wind, On the wind of the stream,
Lifted and released in peach and primrose, Just like a dress you wear,
A dress you wear once only, A dress you wear once only,
Autumn is painting leaves, Leaves on the water, Autumn is painting leaves.

Momijir (Sung in Czech and English)
Tece, voda tece (Sung in Czech and English)
Flow, waters flow through V?c?es village. Old-fashioned man, you left me. You left me, and you know very well for whom— the one who used to bring sayings about me to our house. Dearest lover, come back! and the vigil I keep. Thine, the key to my heart; mine, without thee to weep. When the mountain shall turn, when the victory is thine, then may my happiness dawn, then shall freedom be mine. Lo, the mountain has turned; now the victory is thine. Now my happiness dawns; now shall freedom be mine.

Program Notes, Texts, and Translations

The 1927 arrangement of Waters Ripple and Flow (Tece, voda tece) by Deems Taylor could fairly be characterized as a quintessential “chestnut.” To modern ears, the piece might seem overly soupy or saccharine, yet the melody is achingly beautiful. Swedish musician and choral arranger Gunnar Eriksson included the following note prefacing his published Gjendines b?ddnlat. “This arrangement of Norwegian Lullaby (Gjendines b?ddnlat) was created in 1993, I think, in response to a request from Oslo Kammark?r and their fabulous conductor Grete Pedersen. At this time the choir was turning their attention to the treasure of the great Norwegian folk music. Their vision was for various composers to find a more contemporary approach to the music in new arrangements - to find the song a new costume, so to speak - which would bring the song out in the lime light. I was lucky enough to be one of several chosen composers who answered to the challenge. Soon it became clear to me that it takes courage to approach this wonderful lullaby - so I did the “unthinkable” and dressed my arrangement of this Scandavian jewel with a bit of a Cuban touch, creating a new perspective on the song. To my delight the choir liked it a lot - a new turn on an old folk tune was born.”

Moses Hogan’s untimely death at the age of forty-five left the choral world with the loss of a master composer and arranger of African-American spirituals. A native of New Orleans, Louisiana, Hogan was a degree recipient of the Oberlin Conservatory of Music, and he continued his studies at the Juilliard School of Music and Louisiana State University. Some of his arrangements are quite simple and straightforward (yet never without charm) while others are stylish concert arrangements, bursting with energy and inventiveness. God’s Gonna Set This World on Fire is an example of the former: strophic, unadorned, and fetching.

Mack Wilberg is conductor of the Mormon Tabernacle Choir and a prolific composer and choral arranger. His setting of the Spanish (Andalusian) folk song El vito—at once atmospherically seductive and wildly whirling—is for mixed choir and piano, four-hands.
Program Notes, Texts, and Translations

Gjendines badnlåt (Norwegian Lullaby), sung in Norwegian

Hush, my baby, be still, no tears. Sweetly smiling, you have no fears. Dreaming child, sleep now so safe in God. Jesus will love all children. My mother held me in her arms, dancing with me in the meadow. Dancing mild, with her child, sweetly, softly dancing.

El vito (Sung in Spanish)

Do not look at me little sweetheart, or I will fall in love; I will faint. Leave me, for I do not want to pass through more pain. If I tell you to go, what more do you want me to say.

-Program Notes by Stephen Coker (unless otherwise attributed)
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