University Singers on Tour

Chapman University Singers

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University Singers
On Tour
Stephen Coker, Conductor
January 8 - 19, 2013
CHAPMAN UNIVERSITY

Conservatory of Music

presents

The University Singers

ON TOUR

Stephen Coker, conductor
Hye-Young Kim, accompanist

California-Nevada Tour
Bay Area, Clovis, Bakersfield, and Las Vegas
January 8-19, 2013
(to be selected from the following repertoire)

I. 
Sacred and Profane

Vedrassi prima senza luce il sole  
Giovanni Pierluigi da Palestrina  
(c. 1525-1594)

Tu es Petrus

O salutaris hostia

Il carnevale di Venezia

Solfeggio

O salutaris hostia

Gioachino Rossini

(1792-1868)

II. 
Works by American Composers

Cradle Songs

I. Rouxinol do pico preto

III. Buy Baby Ribbon

maggie and millie and mollie and may

uncles

little man in a hurry

Steven Stucky

(1949)

Vincent Persichetti

(1915-1987)

Erik Ešenvalds

(1977)

Gioachino Rossini

(1792-1868)

Arvo Pärt

(b. 1935)

Eriks Ešenvalds

(b. 1977)

III. 
Folk and Folk Influenced Music

Hawaiian Lullaby  
arr. Malcolm Sargent

My God Is a Rock  
arr. Robert Shaw, Alice Parker

How Sweet the Sound  
arr. Steven Stucky

Allons écouter l’aubade  
arr. Arvo Pärt

Le Baylère  
arr. Arvo Pärt

Cancion de cuna para dormer a un negrito  
arr. Arvo Pärt

¿Y tu que has hecho?

Pa kin kin  
arr. Arvo Pärt

Guido López-Gavilán

(b. 1944)
Much of the catalog of Estonian composer Arvo Pärt is devoted to choral music. His striking "Solliggi" (1964, rev. 1996) was conceived as a choral étude using a strict, although simple compositional formula. The unusual work's melodic materials consist of ten repetitions of an ascending C major scale sung in solfege. Each successive scale step is sung by a different section of the choir in varying octaves and in overlapping long lengths. Therefore the work's harmonic materials consist of the resultant widely spaced tone clusters produced by the choir's combined voice sections. Another aspect of the work that gives a measure of variety to the piece is a carefully calculated dynamic scheme that rises and falls twice before culminating in a powerful climax.

The works of the young Latvian composer Eriks Ešenvalds have recently been widely performed throughout Europe and the United States. He has written orchestral, chamber, vocal, and piano works in addition to several dozen choral pieces. Having received his musical training in his native country and in master classes in several European countries such as Germany, France, Norway, and the Czech Republic, he currently holds the position of Fellow Commoner in the Creative Arts at Trinity College, University of Cambridge in the United Kingdom. His lush setting of the O salutaris hostia text is for two soprano soloists and multi-voice mixed choir.
Program Notes and Translations

O salutaris hostia: O Redeeming Sacrifice, which opens the gate of heaven; enemies threaten wars; give us strength; send aid.

The Pulitzer Prize-winning American musician Steven Stucky has taught composition at Cornell University since 1980. He has also been associated with the Los Angeles Philharmonic for over twenty years and is currently its Consulting Composer for New Music. In 1996 he completed the three-movement choral suite Cradle Songs commissioned by the American choirs: Chanticleer, the Dale Warland Singers, and the Los Angeles-based La Vie. The outer movements of that suite, “Rouxinol do pico preto” and “Buy Baby Ribbon” spring from the source of lullabies from the cultures of Brazil and Tobago, respectively (Tobago is one of the Windward Islands in the Caribbean Sea). Each movement features quasi-instrumental effects through lulling, often hypnotic repetitions of words or nonsense syllables: the word “rouxinol” (nightingale) in the former and the “ribbon, ribbon” and “bim, bam, boom” of the latter.

Buy Baby Ribbon (transcription of the Tobago dialect): Mama’s gone to the mountain; Papa’s gone shooting (hunting). Caught one little robin bird—hung it up in a tree top. The mulatto man took it down to buy his baby a ribbon.

In 1947 the prolific American composer Vincent Persichetti became Professor of Composition at the Juilliard School where his students included such diverse composers as Phillip Glass, Einojuhani Rautavaara, and Peter Schickele. His prodigious output includes several choral settings of the poetry of e e cummings. His 1964 cycle four cummings choruses for two-part choir and piano includes the gritty “uncles” and the breezy “maggie and milly and molly and may” sung by the men and the women of our ensemble respectively. Both works feature “open” or transparent textures and some pungent harmonies and sudden accents in the lively, rhythmic accompaniments.

uncles
my uncle Daniel fought in the civil war band
(and can play the triangle like the devil)
my uncle Frank has done nothing for many years but fly kites
and when the string breaks (or something)
my uncle Frank breaks into tears.
my uncle Tom knits
and is a keystone above the ears
(but my uncle Ed that’s dead from the neck up
is lead all over Brattle Street by a castrated pup)

Program Notes and Translations

maggie and milly and molly and may
maggie and milly and molly and may
went down to the beach (to play one day)
and maggie discovered a shell that sang
so sweetly she couldn’t remember her troubles, and
milly befriended a stranded star
whose rays five languid fingers were;
and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and
may came home with a smooth round stone
as small as a world and as large as alone.
for whatever we lose (like a you or me)
it’s always ourselves we find in the sea.

The immensely popular American composer Eric Whitacre has set some nine e e cummings poems. “little man in a hurry” is the final movement of his latest choral cycle The City and the Sea (that contains five choral settings of cummings’ poetry) and is a rhythmic tour de force for the choir and collaborative pianist. Of the accompaniment, the composer writes:

I’m calling the piano part in these pieces the ‘oven-mitt’ technique, because most of the chords are white-key clusters played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own...

little man in a hurry
little man
(in a hurry
full of an
important worry)
halt stop forget relax
wait
(little child
who have tried
who have failed
who have cried)
lie bravely down
Program Notes and Translations

The French composer Joseph Canteloube (1879-1957) was also a musicologist and became best known for his intense interest in collecting folksongs from the Auvergne and other central and southern regions of his homeland. His colorfully orchestrated Chants d’Auvergne is considered his masterpiece and took more than thirty years to complete. “Le Baylère” (or “Baylero”), one of the better known tunes of this collection, has been arranged for multi-voice mixed choir by British musician Goff Richards. Canteloube himself fashioned a choral arrangement of the Christmas song (or noël) Allons écouter l’aubade that he collected from the Guyenne and Languedoc regions of France.

Allons écouter l’aubade: Let’s hear the morning song that is about to be sounded on the golden trumpets telling that a Crown-Prince is born. One plays: tarara, tararero; and here is how the other responds: boom, tarara! The little babe has newly arrived!

Upon entering the stable, we remove our hats and say, “Amiable infant, we come to sing, Noel.” We play tarara...and the other plays the response, tarara. The little babe has newly arrived!

The English musician Sir Malcolm Sargent (1895-1967) arranged several Christmas carols for the Oxford University Press publishing house. His charming Hawaiian Lullaby features three distinct texts: an English text of Christmas and lullaby references; several Hawaiian terms of endearment (“with beautiful eyes... protected by heaven... divine child... beloved one... little baby”); and a text of nonsense syllables that simulates the humming of ukuleles.

The collaborative effort of Robert Shaw and Alice Parker produced numerous choral arrangements of American hymns and African American spirituals. From the latter group, their My God Is a Rock for soloist and choir features a text whose verses progress through the Biblical event (i.e., the aspect of “creation” is addressed by “... Chapter One when the Lord God’s work was just begun.”).

The music of two important contemporary Cuban musicians concludes the program. Conrado Monier is a prolific, deft arranger of Hispanic folkloric music. His works are often marked by rhythmic sophistication and simulation of instruments.

¿Y tu que has hecho? (And You, What Have You Done?): On the trunk of a tree, a young girl, Carved out her name, filled with pleasure. And the tree, deeply touched to the core, Allowed a flower drop down to the girl. “I am the tree, sad and deeply moved. You are the girl who wounded my trunk I have always guarded your beloved name, And you, what have you done with my poor flower?”

“But mama, the tears are falling. Mama, I want to cry, but I can’t.” “What have you done to me, little girl? I keep it in my heart all of my life.” “I climb the tall pine tree to see if it will console me. Pine tree, how does it feel to see me cry? I had to cry. The jug is on the floor, mama. I can’t deal with it. I’m taking it to my head, mama. I can’t deal with it. The darkness is sad they say. I say it’s not true because your eyes are black, and they are my happiness.

Guido López-Gavilán is currently head of the Program of Orchestral Conducting at the Advanced Art Institute of Havana and is also the president of the internationally recognized annual Havana Festival dedicated to contemporary music. Conducting engagements have taken him to such countries as Hungary, Switzerland, Argentina, Russia, Germany, Spain, and the United States. As a composer of solo, chamber, symphonic and choral
Program Notes and Translations

works, López-Gavilán’s works have received have been greeted with outstanding reviews and top honors at competitions for new musical works. Based on the rhythms of Cuban music, López-Gavilán writes of Pa kin kin:

... the choir converts itself into one big percussive instrument. A brief introduction that is soft, quiet and a bit mysterious, is interrupted by rhythmic cells that begin to grow until they ‘explode’ into distinct climaxes. The words are pretexts to create various rhythmic combinations that through improvisation reach brilliant resonance and sonority. The [nonsense] syllables “pa kin kin” indiscriminately appear during the speaking part, as a recurring leitmotif. Clapping and stomping on the ground surprise the listener and emphasize the rhythm and make it fun. This is a piece that demands great virtuosity of its interpreters.

About the Artists

STEPHEN COKER, conductor

Stephen Coker assumed the post of Director of Choral Activities at Chapman University in the fall of 2009. Prior to this appointment, Dr. Coker served on the choral faculties of Portland State University (OR) from 2006-2009, the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006, and Oklahoma City University (OCU) from 1975-2000. At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively), and he was given the “Director of Distinction Award” by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states.

Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan. Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choirs for James Levine, James Conlon, and Erich Kunzel. As a professional choral director, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw. Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

HYE-YOUNG KIM, accompanist

Hye-Young Kim is active as a collaborative pianist in a wide variety of repertoire and ensembles. Dr. Kim began her career in Collaborative Arts studying with Dr. Alan Smith and Kevin Fitz-Gerald at the University of Southern California. While completing her graduate studies in Keyboard Collaborative Arts at the of Southern California, Dr. Kim has been the recipient of the distinguished Gwendolyn Koldofsky Memorial Scholarship as well as Thornton Merit Fellowship and Music Dean’s Scholarship for years.

Dr. Kim has worked as a collaborative pianist, instrumental and vocal coach for the USC Chamber Choir, USC Opera, UCLA Opera, AIMOS, Songfest and Pacific Symphony. She has had the privilege to perform in rehearsal and master class situations with renowned artists such as Plácido Domingo, Barbara Bonney, Lynn Harrell, Enrico Trio, William Bolcom, Thomas Adès, Carl St. Clair and Milena Kitic, in addition to working extensively with local singers and instrumentalists. Currently Dr. Kim is an adjunct faculty member of the Chapman University Conservatory of Music. Dr. Kim has given performances in Japan, Korea, Taiwan, Cuba, Italy and Austria, as well as the United States.
About Chapman University

The COLLEGE OF PERFORMING ARTS is the cultural and aesthetic center of Chapman University, bringing together the Conservatory of Music and the Departments of Art, Dance and Theatre. Emphasis is placed on scholarship, creativity, free expression and intellectual curiosity through both curricular offerings and a broad spectrum of cultural events. College of Performing Arts students have the opportunity to be part of special events such as Chapman’s American Celebration, a Broadway-style musical revue that serves as the university’s largest annual fundraiser. Under the leadership of Dr. William Hall, Dean of the College of Performing Arts, Chapman University has plans for a new performing arts complex on the Orange campus that will serve the needs of our students and the entire community.

The CONSERVATORY OF MUSIC is one of the nation’s premier music programs and is accredited by the National Association of Schools of Music. The music complex of Berta and Oliphant Halls total more than 44,000 square feet of state-of-the-art facilities that serves 225 majors and 400 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. The Conservatory of Music is internationally recognized and offers students a conservatory experience within the environment of a liberal arts university. 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).

The CHAPMAN UNIVERSITY SINGERS is a highly-select group of thirty-two vocal artists. They have been acclaimed in performances throughout the United States and abroad, including recent performances with the Los Angeles Philharmonic at the Hollywood Bowl. A Los Angeles Times review said that they performed “resplendently” and “sang clearly and powerfully” in this concert, conducted by Esa-Pekka Salonen. Similar acclaim followed when maestro Zubin Mehta conducted the Los Angeles Philharmonic and the Chapman University Singers in performances of Beethoven’s Ninth Symphony at the new Walt Disney Concert Hall in January 2004. In the fall of 2008, the choir sang for Blizzcon’s “Video Games Live” in Anaheim for an audience of 16,000 people.

University Singers Tour Roster

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<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Katie Bourland</td>
<td>Monica Alfredsen</td>
<td>Kevin Gino</td>
<td>Andrei Bratkovski</td>
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<td>Chelsea Chaves</td>
<td>Keegan Brown</td>
<td>Hayden Kellermeyer</td>
<td>Benjamin Finer</td>
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<td>Jacquelyn Clements</td>
<td>Natasha Bratkovski</td>
<td>Duke Kim</td>
<td>Daniel Fister</td>
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<td>Emily Dyer</td>
<td>Shannon Bruce</td>
<td>Chris Maze</td>
<td>Marj Griffin</td>
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<td>Cristiana Franzetti</td>
<td>Shaina Hammer</td>
<td>Marcus Paige</td>
<td>Anthony Lee</td>
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<td>Amira Fulton</td>
<td>Annie Kubitschek</td>
<td>Eric Parker</td>
<td>Benedict Ressa</td>
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<td>Neda Lahidji</td>
<td>Janet Orsi</td>
<td>Nathan Wilen</td>
<td>Andrew Schnitt</td>
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<td>Kyla McCarrel</td>
<td>Rachel Stoughton</td>
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<td>Daniel Shipley</td>
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<td>Savannah Wade</td>
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<td>Elliott Wulff</td>
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Praise Around the World

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<tr>
<th>Pope John Paul II, Rome, Italy:</th>
<th>Zagreb, Yugoslavia:</th>
<th>San Francisco Chronicle:</th>
<th>Prague, Czech Republic:</th>
<th>Vienna, Austria:</th>
<th>Odense, Denmark:</th>
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<tbody>
<tr>
<td>“Chapman University was simply magnificent and I wish that they could remain in Rome to sing for all Vatican functions.”</td>
<td>“This was a unique evening of vocal music, one of the rare experiences of truly emotionally stimulating music, in the original meaning of the expression.”</td>
<td>“They sing with singular simultaneity and lovely tone, cut off with absolute precision, and their fortes are as effortless and powerful as if one had merely applied an”</td>
<td>“Chapman University demonstrated an astonishingly high standard with perfection in dynamic musical quality.”</td>
<td>“They achieved the highest level of perfection and gratifying beauty of sound.”</td>
<td>“The director and choir were met with spontaneous applause ... the first time in the history of the Thomas Kingos Kirche that an ovation has ever been awarded in the sanctuary.”</td>
</tr>
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Tour Schedule

**JANUARY 8**

Workshops
- Saratoga HS (Jim Yowell)
- San Francisco School of the Arts (Todd Wedge)
- Albany HS (Mary Stocker)

**JANUARY 9**

Workshops
- Palo Alto HS (Michael Najjar)

**JANUARY 10**

Workshop
- Menlo Park HS (Megan Perdue)

**JANUARY 11**

Workshop
- Monte Vista HS (Bruce Koliha)
- Concert - 7 p.m.
  - Lafayette-Orinda Presbyterian Church
  - 49 Knox Drive
  - Lafayette, CA 94549

**JANUARY 12**

Workshops
- Mt. Eden HS (Ken Rawden)
- Castro Valley HS (Laryssa Sadoway)
- Concert - 7:00 p.m.
  - Martin Luther King Middle School Auditorium
  - 26890 Holly Hill Avenue
  - Hayward, CA 94545

**JANUARY 13**

Concert - 4:00 p.m.
- First United Methodist Church of Palo Alto
- 625 Hamilton Avenue
- Palo Alto, CA 94303

**JANUARY 14**

Workshops
- Clovis Unified School District
  - Buchanan HS (Roger Bergman)
  - Clovis East HS (Dan Bishop)
  - Clovis North HS (Heather Bishop)
  - Clovis West HS (Tonya Florer)
  - Concert - 7 p.m.
  - Clovis Unified Performing Arts Center
  - 2770 E. International Ave.
  - Fresno, CA

**JANUARY 15**

Workshops
- Bakersfield, CA:
  - Centennial HS (Patrick Burzlaff)
  - Frontier HS (Forrest Madewell)
  - Bakersfield HS (Christopher Borges)
- Concert - 6:30 p.m.
  - Green Valley United Methodist Church
  - 2200 Robindale Rd.
  - Henderson, NV 89074
  - With Green Valley HS (Kim Ritzer) and Foothill HS (Heather Grantham)

**JANUARY 16**

Workshops
- Las Vegas, NV:
  - Basic HS (Ryan Duff)
  - Desert Oasis HS (Michael Polustnik)
  - Centennial HS (David Wankier)

**JANUARY 17**

Workshop and Concert - 7:00 p.m.
- Las Vegas Academy of the Arts (Megan Franke, Rosanna Cota)
- 315 S. 7th Street
- Las Vegas, NV 89101

**JANUARY 18**

Workshops
- Las Vegas, NV:
  - Basic HS (Ryan Duff)
  - Desert Oasis HS (Michael Polustnik)
  - Centennial HS (David Wankier)

**JANUARY 19**

Workshops
- Las Vegas, NV:
  - Basic HS (Ryan Duff)
  - Desert Oasis HS (Michael Polustnik)
  - Centennial HS (David Wankier)

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**CHAPMAN UNIVERSITY**

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