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University Choirs in Concert

Chapman University Choir

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Chapman University Women's Choir

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Chapman University Choir, Chapman University Singers, and Chapman University Women's Choir, "University Choirs in Concert" (2009). *Printed Performance Programs (PDF Format)*. 573.
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CHAPMAN UNIVERSITY

COLLEGE OF
PERFORMING ARTS

ART THEATRE MUSIC DANCE

CHAPMAN
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COLLEGE OF PERFORMING ARTS

FALL 2009

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Fall 2009 Event Highlights

ART:

In Love with Night Sept 8 – Oct 9
Because the Night Oct 19 – Nov 13
BA/BFA Exhibition Nov 16 – Nov 21
Departmental Exhibition Dec 7 – 11

THEATRE:

Lend me a Tenor, by Ken Ludwig Oct 9 – 11; 14 – 17
Streamers, by David Rabe in repertory with
Ladyhouse Blues, by Kevin O'Morrison Nov 13 – 15; 17 – 21

MUSIC:

Chapman Chamber Orchestra with
Guest Artist Vladimir Chernov, baritone Oct 17
Visiting Artist in Piano, Sergei Babayan Oct 27
Opera Chapman presents:
"Offenbach...mais ne jamais ennuyer!" Oct 30, 31 & Nov 1
University Choirs in Concert Nov 20
Chapman University Wind Symphony Nov 21
Holiday Wassail Dec 4 & 5

DANCE:

Fall Dance Concert Dec 9 – 12

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CHAPMAN UNIVERSITY *Conservatory of Music*

presents

University Choirs in Concert

University Choir & University Singers

Stephen Coker, conductor
Hye-Young Kim, pianist

University Women's Choir

Keith Hancock, conductor
Lisa Kaminaga, pianist

November 20, 2009 • 8:00 P.M.
Fish Interfaith Center

* = indicates memory location marker in protocols Done!!

Program

I.		
* Túrót észik a cigány	1	Zoltán Kodály (1882-1967)
* Three Adoration Works	3	Gregorian Chant
Adoro te devote		
Christus factus est		Felice Anerio (1560-1614)
Jesus, I Adore Thee		Stephen Caracciolo (b. 1962)
		Laura Smith, soloist
Two American Part Songs	5	William Bolcom (b.1938)
Heritage (from <i>The Mask</i>)		
Little Birds	9	Eric Whitacre (b. 1970)
To the Mothers in Brazil: Salve Regina	11	Lars Jansson (b. 1951) arr. Gunnar Erickson
		Gary Matsuura, soprano saxophone and Nicholas Terry, percussion
* Wangol	13	Traditional Haitian Song arr. Sten Källman
		Allison Guilford and Jerry Bartucciotto, soloists Nicholas Terry & the Chapman Percussion Ensemble
University Singers		
II.		
* Sing a New Song	19	Michael Mendoza (b. 1944)
* Tota pulchra es	21	Maurice Duruflé (1902-1986)
* Go, Lovely Rose	23	Kim Kamerin

Program

* Ride On, King Jesus	25	Moses Hogan (1957-2003)
		Kelly Rogers, soloist
University Women's Choir		
~ Intermission ~		
III.		
* Incantations	28	Michael McGlynn (b. 1964)
* O vos omnes	30	Tomás Luis de Victoria (1548-1611)
* See What Love (from <i>St. Paul</i>)	32	Felix Mendelssohn (1809-1847)
* Two Marian Works	34	Arvo Pärt (b.1935)
Bogoróditse Djevo		
Heliseb väljadel	36	Urmas Sisask (b. 1960)
		Bethany Ascheri, soloist
* Tshoteleloza	38	Traditional South-African Song arr. Jeffrey Ames
		Seth Burns, soloist Nicholas Terry & the Chapman Percussion Ensemble
Selections from <i>Catulli carmina</i>		Carl Orff (1895-1982)
Odi et amo		
Vivamus, mea Lesbia		
Miser Catulle (excerpt)		
		Eric Parker, soloist
University Choir		
IV.		
* He'll Make a Way	40	Byron J. Smith (b. 1950)
		Catherine Brady, soloist
		Corey Leitch, bass and Nicholas Terry, percussion
University Choir & University Singers		

Program Notes

Intensely interested in the folk song heritage of his native Hungary, composer **Zoltán Kodály** actually blended two folk songs together in his *Túrót észlel a cigány*. The first tune is a blindingly fast patter song while its more sedate counterpart is liltingly tuneful. Both of these children's songs feature unusual texts, perhaps strange to those outside of the Hungarian culture.

The Roman Renaissance composer **Felice Anerio** succeeded Palestrina as the official composer of the papal choir in 1594. His music could be considered conservative, much like that of Palestrina. *Christus factus est*, a motet to be sung on Maundy Thursday, is in three short sections. Its opening somber measures stand in contrast to the following section with its slightly livelier triple meter when the text speaks of "exaltation." Framing this work are the plainsong *Adoro te devote* and the richly crafted motet, *Jesus, I Adore Thee* (based upon that chant) by the Ohio composer **Stephen Caracciolo**. In the latter, the chant melody is treated in a variety of ways, ranging from unison and two- and three-part textures to the more sumptuous multi-voice sections that occur at the ends of stanzas and at the work's culmination.

The following pair of choral works by American composers features the piano in a prominent way. *The Mask* by **William Bolcom** is a choral cycle of settings of five poems authored by various African-American poets. For the poem "*Heritage*" of Gwendolyn B. Bennett (1902-1981), Bolcom chose the musical garb of slow ragtime to clothe this text that speaks of the poet's curiosity or yearning for information about her ancestry—a recurring theme in Bennett's work. In first-person style, the poem's speaker longs to "see," "hear," and "breathe" scenes and lore of ancient Africa. Note the mention of the Nile and the Sphinx and ultimately, the reference of a "sad people's soul hidden by a minstrel-smile." **Eric Whitacre's** *Little Birds* is set to a Spanish poem of Octavio Paz and, according to the composer, is "an homage to Gabriel Fauré, with its running piano part and fluid sensual melodies..."

The choral work *To the Mothers in Brazil: Salve Regina* has an unusual history. The original version of the work is a piano composition of award winning jazz musician **Lars Jansson** of Sweden. Fellow Swede Gunnar Eriksson is an acclaimed choral conductor who is known for his creative choral improvisations. Using the traditional Salve Regina text, Eriksson fashioned the original piano work into a choral setting that features many possibilities for improvisation. Conductors who perform this work are encouraged to devise their own versions of the piece, using a variety of accompaniments, sectional schemes, and compositional/ improvisational devices. Notes contained in the published score contain the following information.

Children are not the only ones to cry out for their mothers. Old men and women in solitude and despair cry out for their 'mama' like children. Mothers all around the world travel to the frontlines of war to bring their children home from unnecessary killing in pointless wars fought in the name of patriotism. Mary, mother of Jesus, represents well the loving, motherly qualities, and throughout history, people have cried out to her for comfort and aid.

Two folk songs end the University Singers portion of the program. The Swedish choral ensemble Amanda has recorded several choral arrangements of Haitian folk music by composer/arranger **Sten Källman**. In Haiti, *Wangol* (a legendary King of Angola and a spirit in that culture's voodoo pantheon) is sung as a prayer of change. **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."

Program Notes

The University Choir's portion of the program opens with a wide variety of sacred music. The Irish composer **Michael McGlynn** has gained popularity in this country ever since his rollicking *Dulaman* was recorded and performed by California's bay area professional men's ensemble Chanticleer. In Gaelic, his driving *Incantations* seems, stylistically speaking, a sacred counterpart to the aforementioned folk song. The Renaissance style of Spaniard **Tomás Luis de Victoria** can often seem richly mystical in quality—even sumptuous. His *O vos omnes* is such an example, replete with suspensions and expressively ornamental cadences.

Mendelssohn's oratorio *St. Paul* was the result of an 1831 commission—his first for a large-scale choral work. Within the oratorio, the chorus "See What Love" serves as a statement of comfort, rendered by the chorus after Paul bids his followers farewell. Here the remaining throng comforts itself by remembering that they remain "God's own children," gently weaving a lovely polyphonic musical fabric over "walking" figures in the accompaniment.

The following two contemporary works by Estonian composers both feature Marian texts. Commissioned by the King's College Choir of Cambridge, England, **Arvo Pärt's** setting of the *Bogoróditse Djévo* (roughly the Orthodox equivalent of the Latin "Ave Maria" text) was premiered in 1990 as a part of that choir's famous Festival of Nine Lessons and Carols. **Urmás Sisask** has gained international recognition primarily as a choral composer although his output includes chamber music and instrumental and orchestral music as well. From the choral suite *Twelve Songs in Honor of the Holy Virgin Mary*, his "Ringing in the Fields" ("Heliseb väljadel") is a hypnotically beautiful semi-sacred work for chorus and soprano solo.

Tshotsholoxa has been described as a work song, a song of hardship, and a song that has perhaps several levels of meaning. The title's very name when pronounced evokes the sound of the train it mentions—a train that is moving fast out of South Africa, perhaps taking with it the policy of oppression, apartheid.

Carl Orff's scenic cantata *Catulli carmina* is the second of three large-scale works for voices and instruments composed between 1936 and 1953, the first being *Carmina burana* and followed by *Trionfo di Afrodite*. It was Orff's intention that all three would be performed consecutively and would be presented with a certain amount of staged action. Unfortunately for the composer, only *Carmina burana* enjoyed a lasting popularity.

Consisting of eleven settings of poems by the first century Roman poet, Catullus, the cantata was written for choir, soloists, a large percussion group. and four pianos. However, at various times within the work, the chorus sings extended unaccompanied sections (perhaps evoking the nature of an ancient Greek chorus), three of which will be performed this evening. The work's narrative tells of Catullus, a lovesick young man who falls in love with Clodia (whom Catullus nicknames Lesbia), a woman who does not remain faithful to him. The chorus laments the confusing nature of love in “Odi et amo,” revels in youth and in thousands of kisses in “Vivamus...,” and warns Clodia/Lesbia of the consequences of her infidelity in "Miser Catulle.”

Byron J. Smith is the founder and director of the heralded Spirit Chorale of Los Angeles. The Chorale is an ensemble that specializes in the preservation of music of African American composers and arrangers, and in the performance of their founder’s popular gospel arrangements.

Texts & Translations

Túrót észik a cigány

The gypsy munches cottage cheese when he is angry. He argues with another and threatens to slap him. The other says, "If you want to slap someone, go slap your grandfather." The buds of the briar hang over into the street. Young Janos passes by and plucks a bud.

Sung in Hungarian

Adoro te devote

I devoutly adore you, O hidden God,
Truly hidden beneath these appearances.
My whole heart submits to you,
And in contemplating you,
It surrenders itself completely.

Sight, touch, taste are all deceived
In their judgment of you,
But hearing suffices firmly to believe.
I believe all that the Son of God has spoken;
There is nothing truer than this word of truth.

Sung in Latin

Christus factus est

Christ was made obedient for mankind, even unto death, even the death of the cross. Therefore God has exalted him and given him a name that is above every other name.

Sung in Latin

Heritage

I want to see the slim palm-trees,
Pulling at the clouds
With little pointed fingers...

I want to hear the chanting
Around a heathen fire
Of a strange black race.

I want to see lithe Negro girls
Etched dark against the sky
While sunset lingers.

I want to breathe the Lotus flow'r,
Sighing to the stars
With tendrils drinking at the Nile...

I want to hear the silent sands,
Singing to the moon
Before the Sphinx-still face...

I want to feel the surging
Of my sad people's soul,
Hidden by a minstrel-smile.

- Gwendolyn B. Bennett

Little Birds

The light does not blink
Time, empty of minutes,
Has stopped a bird in the air.
The light rains down
The columns awaken and

Without moving, they dance.
The hour is clear:
We see, if the bird is invisible,
The color of its song.

- Octavio Paz

Sung in Spanish

To the Mothers in Brazil: Salve Regina

Hail, holy Queen, Mother of mercy. To thee do we cry, poor banished children of Eve. Queen of Heaven rejoice, alleluia. O clement, O loving, O sweet Virgin Mary, and Jesus, the blessed fruit of thy womb.

Sung in Latin

Wangol

Wangol, you are leaving. When will you come back? When you come back the country will be changed.

Sung in Kreyol (Haitian Creole)

Texts & Translations

Tota pulchra es

Thou art all fair, O Mary, and the stain of original sin is not in thee. Your vestments are as white as snow, and your face is like the sun. Thou art the glory of Jerusalem, the joy of Israel, and the honor of our people.

Sung in Latin

Incantations

Alleluia,
You are the stag, you are the bird, and you are the fish, alleluia.
You are the wind, you are the cold, and you are the sea, alleluia.
You are the sun, you are the star, you are the sky, alleluia.
Alleluia my Jesus, alleluia my heart, alleluia my loid, alleluia my Christ.

Sung in Gaelic

O vos omnes

O all you, who pass by, behold and see if there is any sorrow like unto my sorrow.

Sung in Latin

Bogoróditse Djévo

Rejoice, O virgin Mary, full of grace, the lord is with thee: Blessed art thou among women, and blessed is the fruit of thy womb, for thou hast borne the Savior of our souls.

Sung in Old Church Slavonic

Heliseb väljadel (Ringing in the Fields)

Hail Mary, there is a bell ringing in the fields, forests, and on the mountains. Ave Maria – a gentle greeting. Ring bell, ring to the Mother. Ring over the stars. Ring, gentle bell, lift up my prayer. In my life, and in my death, help me and look after me, Maria. There is a bell ringing – Ringing in the fields, meadows, forests, and on the mountains. The bell is ringing to Mother Maria. The bell is ringing - gently ringing.

Sung in Estonian

Tshotsholoza

Tshotsholoza, you are moving fast on those mountains. The train is coming out of South Africa. You are running away on those mountains.

Sung in the Zulu and Ndebele dialects

Odi et amo

I hate and I love. Why do I do it, perchance you might ask?
I don't know, but I feel it happening to me, and I'm burning up.

Sung in Latin

Vivamus, mea Lesbia

Let us enjoy life, my Lesbia. And let us love. And with regard to the gossip of the old ones, let us regard it all of no more value than a penny. Suns can set and rise: But when our flame goes out, our endless slumber is buried in the night. Ah, give me a kiss! A thousand kisses, then a hundred, then another thousand, then thousands upon thousands. We will quickly stir the number until we ourselves lose count. The envious will never find the innumerable number of kisses.

Sung in Latin

Miser Catulle (excerpt)

But you will be sorry when you will not be asked at all, Lesbia. Woe to you, poor wretch! What life awaits You! Who will now approach you? To whom will you appear beautiful? Whom will you now love? To whom will you belong? Whom will you kiss? But you, Catullus, be stubborn, stand fast.

Sung in Latin

University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Chelsea Allen	Monica Alfredsen	Maverick Adams	Greg Barton
Katie Ascani	Brittany Bethurum*	Jerry Bartucciotto*	Seth Burns*
Bethany Ascheri*	Audra Blackner	Jonathan Chaffin	Joshua Cavanaugh*
Megan Donoff	Catherine Brady	Asante Gunewardena*	Anthony Chau
Kate Ellwanger*	Leslie Brown	Kevin Kang	Joseph Chiavatti*
Claire Fortier	Shannon Bruce	AJ Lepore	Schane Clark
Allison Guilford*	Elaine Cha	Johannes Lohner	Paul Cooper
Jessica Hardy*	Clara Chung	Chris Maze	Lance Frantzich
Lindsie Hardy	Marissa Conway	Dane Morris*	Cameron Lacy
Sarah Hughes*	Amy Dabalos	Eric Parker*	Yannick Lambrecht*
Rachel Koons	Marquel Gerson	Alfredo Rodriguez	Tommy Miers
Neda Lahidji	Ellen Griffith	Hunter Schmidt	Cody Morgan*
Cara Lawler*	Natalie Headland	Timmy Simpson	Aaron Schwartz
Clarissa Lecce	Sarah Horst	Brett Sprague*	Mikael Sebag
Stacy Oh*	Genevieve Lau*	Ryan Young	Austin Smith
Josselyn O'Neill	Vanessa Lopez	Patrick Zubiate*	Efrain Solis
Julie Pajuheshfar	Amanda Lopin		Austen Stranahan*
Lindy Portin*	Ariel May*		Jose Varela
Laura Smith*	Allie McNay		Cesar Ventura
Molly Tomlinson	Michelle Montoya		Preston Walker
Mayuri Vasan	Anna Munakata		Harrison Zierer*
Krisi Villalovos	Rachel Olson		
Marie Washington	Chelsea Rousselot		
Kirsten Wiest	Lacey Venanzi		
Robin Yokel	Shevaun Weatherby		
Victoria Young	Rachael Wilson*		
	Lauren Zampa*		

* Indicates a member of University Singers

University Women's Choir

Keith Hancock, conductor
Lisa Kaminaga, accompanist

Whitney Androlia	Florencia Di Sarli	Jordan Lemay	Kira Roden
Jennifer Bales	Katie Dixon	Jamie Low	Kelly Rogers
Jessica Barone	Michele Ebrahimian	Savannah Mattfield	Stephanie Rubio
Elizabeth Binford	Francesca El-Attrash	Kelly McGuire	Cosette Ruesga
Katherine Botts	Genevieve Flati	Anne Mellott	Claire Safran
Katherine Bourland	Gianna Friedman	Nicole Michel	Jessica Sebbo
Ann Bruington	Amira Fulton	Erin Moses	Kelly Self
Stephanie Burgos	Alyxandra Gideon	Bethany Muller	Lauren Shaw
Katrina Cavarro	Phoebe Gildea	Rebekah Munson	Theresa Silveyra
Pareesa Charmchi	Stacey Gomez	Rebekah Nelson	Alex Thomas
Lauren Chouinard	Allie Hollenbeck	Rachel Panchal	Chanel Traboldt
Jacquelyn Clements	Molly Iker	Elisa Perez-Selsky	Katie Trimble
Gabrielle Cohen	Samantha Johnson	Eileen Regullano	Megan Wisler
Tarah Dang	Britt Keller	Marlim Reynosa	Marlys Woods
Mia Dessenberger	Faith Kriewall	Loretta Richardson	Annelise Yang

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