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University Women's Choir in Concert

Chapman University Women's Choir

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



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SPRING 2011



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Spring 2011 Event Highlights

THEATRE:

Macbeth

by William ShakespeareFeb. 17-19, 24-26

Picasso at the Lapin Agile

by Steve MartinMar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert..... Feb. 4

Ensemble in Residence – Penderecki String Quartet..... Feb. 15

Chapman Chamber Orchestra and University Choir.....Mar. 4

Chapman University Wind SymphonyMar. 12

Opera Chapman..... Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3*,

Sanft wie du Lebtest and *Mass in C*.....May 7

DANCE:

Dance Works in Progress.....Mar. 5-6

Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

CHAPMAN UNIVERSITY
Conservatory of Music

presents the

University Women's Choir in Concert

Angel M. Vázquez-Ramos, conductor
Inyoung Huh, accompanist

Friday, May 13, 2011 • 7:30 p.m.
Salmon Recital Hall

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

Program

I.		
Cantáte Dómino	Hans Leo Hassler (1564-1612)	
Tantum ergo, Op. 65, No. 2	Gabriel Fauré (1845-1924)	
Amira Fulton, soprano; Claire Fortier, soprano Nicole Michel, mezzo soprano		
Lauda Sion	György Orbán (b. 1947)	
II.		
The snow, Op. 26, No.1	Edward Elgar (1857-1934)	
Tanya Dorsey, violin; Elizabeth Lee, violin		
It was a lover and his lass	David Willcocks (b. 1919)	
Orpheus with his lute	Ralph Vaughan Williams (1872-1958)	
Paul Sherman, oboe; Eli Kaynor, cello		
III.		
Four Songs, Op. 17	Johannes Brahms (1833-1897)	
Es tönt ein voller Harfenklang Lied von Shakespeare Der Gärtner Gesang aus Fingal		
Laura Griffin-Casey, harp; Stephanie Beaver, horn; Jake Vogel, horn		
IV.		
Noche de lluvia	Sid Robinovitch (b. 1947)	
La paloma	Cristian Grases (b. 1973)	
Kira Roden, Tarah Dang, Leyli Afsahi, guitars		

Program

V.		
How can I keep from singing?	Gwyneth Walker (b. 1947)	
And ain't I a woman	Susan Borwick (b. 1946)	
	Kelly Rogers, mezzo soprano	

Program Notes

The first section of tonight’s program consists of three sacred works with texts of prayers and psalms sung in Latin. These pieces are contrasting in texture, timbre and compositional style. *Cantáte Dómino* by Hassler is a motet originally composed for four-part male voices. It is lively and similar to Venetian madrigals in compositional style. *Tantum ergo* by Fauré is a homophonic composition for three-part choir, vocal trio, and keyboard accompaniment. In this delicate and spiritual setting of the text, Fauré displays great melodic and harmonic craftsmanship. Orbán’s setting of *Lauda Sion* displays a wide variety of rhythmic devices creating a dynamic and exhilarating composition. The composer serves the character and meaning of the ancient text with a contemporary style featuring odd meters, dissonances, and harmonic shifts.

Written by British composers, all three pieces in the second section are secular, with love, life, music and spring as their main themes. *The snow* by Edward Elgar is a beautiful composition for choir, piano, and two violins. *It was a lover and his lass* by David Willcocks is a playful and refreshing a cappella setting of this text by Shakespeare. Vaughan Williams’ *Orpheus with his lute* is simple and reflective of the power of music in human life.

The third section of the concert highlights Brahms’ *Four Songs*, Op. 17 for women’s choir, harp, and two horns. Brahms set these German texts while he was the conductor of the Hamburg Women’s Choir and published them in 1862.

Noche de lluvia by Sid Robinovitch and *La paloma* by Cristian Grases complete our Spanish set. The former is a setting of Juana de Ibarbourou’s poetry. This piece has a tango feel and is part of a three-movement composition, commissioned by the Association of Canadian Choral Conductors in 2000. According to Grases, “*La paloma* is an example of the ‘drum gaita’ a type folk music from Zulia state in the western part of Venezuela which combines elements of Iberian, African and indigenous music.”

The fifth set includes two pieces composed by American composers. Gwyneth Walker is a prolific composer, and this setting of the Quaker hymn, *How can I keep from singing* is an example of her clever approach to original compositions as well as arrangements. According to Walker, this arrangement emphasizes the celebratory and life-affirming aspects of the song. *And ain’t I a woman* is Susan Borwick’s musical setting of a speech of Sojourner Truth’s (1797-1883) delivered at the Ohio Women’s Rights Convention in 1851. This work for soloist, choir, and piano is influenced by the American gospel and blues tradition.

- Angel M. Vázquez-Ramos

About the Artists

Angel M. Vázquez-Ramos, a native of Carolina, Puerto Rico, is an Assistant Professor of Choral Music Education at Chapman University. He teaches undergraduate courses in choral music and conducts the University Women’s Choir and the Choral Union. Before completing his doctoral studies at Florida State University, he taught secondary choral music for seven years in Pinellas County Schools in the Tampa Bay Area. In addition, he worked as director of music ministries in churches in both Largo and Tallahassee, Florida. His research interest encompasses: teacher preparation, rehearsal techniques, adolescent choirs, and assessment in music education.

Dr. Vázquez-Ramos is a member of the American Choral Directors Association and MENC: The National Association for Music Education. He completed his Bachelor of Music Education degree at the University of Puerto Rico, Magna Cum Laude. In addition, he received a Masters in Music Education and Ph.D. in Music Education/Choral Conducting at Florida State University where he studied with André J. Thomas, Rodney Eichenberger, Judy K. Bowers, and Kevin A. Fenton. He has published articles on assessment in music education and teacher preparation in the *Florida Music Director*, and *Journal of Music Teacher Education*.

Inyoung Huh has impressed audiences with her unique artistry that is a blend of natural talent and superb musical training. Critics have described her performances as “original... a marked individuality ...rare example of technique that is serving both idea and feeling...a brilliant balance between intellect and emotion.” (The Piano Music)

Ms. Huh earned her B.M. from Seoul National University and her M.M. with academic honors from the New England Conservatory. She was awarded the D.M.A. in Piano Performance from the University of Southern California in 2005, with minors in Music History and Literature, Music Education, and Keyboard Collaborative Arts. Ms. Huh held adjunct faculty positions at Seoul National University and USC Thornton School of Music. She has been a faculty member at The Perlman Music Program since 2007, and recently joined the Chapman University Conservatory of Music as an adjunct faculty.

University Women’s Choir

Leyli Afsahi	Gianna Friedman	Elisa Perez-Selsky
Adriana Ariza	Amira Fulton	Alishia Piper
Jessica Barone	Phoebe Gildea	Kira Roden
Katherine Bourland	Samantha Johnson	Kelly Rogers
Kayla Camacho	Anna Kubitschek	Stephanie Rubio
Paressa Charmchi	Caroline Lee	Theresa Silveyra
Kathleen Cherrie	Jordan Lemay	Alaina Skolnik
Caitlin Coble	Tiffany Liu	Molly Tomlinson
Tarah Dang	Yuka Lu	Chanel Trabolt
Olivia Da Silva	Casey McAdam	Bronwyn Warzeniak
Allison DiBella	Kelly McGuire	Rebeka Wert
Megan Donoff	Nicole Michel	Kirsten Wiest
Melissa Duchene	Laura Miller	Hanna Williams
Amanda Fink	Victoria Morse	Sydney Woods
Claire Fortier	Sarah Mort	
Cristiana Franzetti	Erin Moses	

Text & Translations

Cantáte Dómino

Cantáte Dómino cánticum novum, cantáte Dómino omnis terra. Cantáte Dómino, et benedícite nómine ejus.	Sing to the Lord a new song, sing to the Lord all the earth. Sing to the Lord, and bless his name.
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Annuntiáte de die in diem salutáre ejus. Annuntiáte inter gentes glóriam ejus, in ómnibus pópulis mirabília ejus.	Proclaim his salvation from day to day. Declare his glory among the nations, his wonders among all people.
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Tántum ergo

Tántum ergo Sacraméntum venerémur cernui. Et antíquum documéntum nóvo cédát rítui.	Let us therefore, bowing low, venerate so great a Sacrament; And let the old Law give way to the new rite.
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Genitóri, Genitoque laus et jubilátio, sálus, honor, vírtus quoque sit et benedíctio Procedénti ab utroque cómpar sit laudátio.	To the Begetter and the Begotten let there be praise and jubilation, salvation and honor, and power and blessing; And to the One proceeding from both let there be equal praise.
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Lauda Sion

Láuda Sión Salvatórem, láuda dúcem et pastórem, in hymnis et cánticis.	Praise, O Sion, praise your Saviour, praise your leader and shepherd in hymns and canticles.
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Quantum pótes, tantum áude: Quia major ómni láude, nec laudáre súfficis.	As much as you are able, so much dare: for He is above all praise, nor can you praise Him enough.
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Láudis théma speciális, pánis vívus vitális hódie propónitur.	A special theme of praise the living bread of life is proposed today.
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Quem in sácre mensa coénae, túrbae frátrum duodénae datúm non ambígitur.	That which at the table of the sacred Supper, was given to the group of the twelve brethren is not to be doubted.
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Sit laus pléna, sit sonóra, sit jucúnda, sit decóra méntis jubilátio.	Let our praise be full, let it be sonorous, let our mind’s jubilation be pleasing, let it be fitting and becoming.
---	--

Díes enim solémnis ágitur, in qua ménsae práma recólitur hújus institútio.	For a solemn day is being celebrated, on which is recalled the first institution.
---	--

Text & Translations

The Harp Resounds with Wild Refrain

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang den Lieb' und Sehnsucht schwellen, er dringt zum Herzen tief und bang und läßt das Auge quellen.	The full sound of harps rings out, swelling one with love and yearning; it pierces one to the heart, deeply and anxiously, and leaves the eyes streaming.
O rinnet, Tränen, nur herab, O schlage Herz, mit Beben! Es sanken Lieb' und Glück ins Grab, verloren ist mein Leben!	O run, my tears, stream down; O pound, my heart, and quiver! Love and Happiness are buried in the grave; lost is my life!

Song from Twelfth Night

Lied von Shakespeare

Komm herbei, komm herbei, Tod, und versenk' in Cypressen den Leib; Lass mich frei, lass mich frei, Not, mich erschlägt ein holdseliges Weib. Mit Rosmarin mein Leichenhemd, o bestellt es! Ob Lieb' ans Herz mir tötlich kommt, treu' hält es.	Come here, come here, Death, and lower my body in cypress; Let me free, let me free, Need, A fair woman has struck me dead! My death shroud with rosemary, Oh keep it ready! Though love fatally came to my heart, Faithful keep it.
Keine Blum, keine Blum süß, sei gestreut auf den schwärzlichen Sarg; keine Seel', keine Seel' grüß mein Gebein, wo die Erde es verbarg. Um Ach und Weh zu wenden ab', bergt alleine mich, wo kein Treuer wall' ans Grab und weine.	Not a flower, not a flower sweet, be strewn on my black coffin; not a soul, not a soul greet my bones, where the earth buried them. To turn away sighs and woe, hide me alone, where no one true will pilgrimage to my grave And cry.

The Gardener

Der Gärtner

Wohin ich geh' und schaue, in Feld und Wald und Tal, vom Berg hinab in die Aue; viel schöne, hohe Fraue, grüß ich dich tausendmal.	Wherever I go and look, in field and forest and plain, down the hill to the mead; most beautiful noble lady, I greet you a thousand times.
--	--

Text & Translations

In meinem Garten find' ich viel' Blumen schön und fein, viel' Kränze wohl draus wind' ich und tausend Gedanken bind' ich und Grüße mit darein.	In my garden I find many flowers, pretty and nice, many garlands I bind from them and a thousand thoughts and greetings I weave into them.
--	--

Ihr darf ich keinen reichen, sie ist zu hoch und schön, die müssen alle verbleichen, die Liebe nur ohnegleichen bleibt ewig im Herzen stehn.	Her I must not give one, she is too noble and fair; they all have to fade, only unequalled love stays in the heart forever.
--	---

Ich schein' wohl froher Dinge und schaffe auf und ab, und, ob das Herz zerspringe, ich grabe fort und singe, und grab mir bald mein Grab.	I seem to be of good cheer and work to and fro, and, though my heart bursts, I dig on and sing, and soon I dig my grave.
---	--

Songs from Fingal

Gesang aus Fingal

Wein' an den Felsen, der brausenden Winde weine, o Mädchen von Inistore! Beug' über die Wogen dein schönes Haupt, lieblicher du als der Geist der Berge, wenn er um Mittag in einem Sonnenstrahl über das Schweigen von Morven fährt.	Weep on the rocks of roaring winds, O maid of Inistore! Bend thy fair head over the waves, thou lovelier than the ghost of the hills; when it moves in a sun-beam, at noon, over the silence of Morven.
Er ist gefallen, dein Jüngling liegt darnieder, bleich sank er unter Cuthullins Schwert. Nimmer wird Mut deinen Liebling mehr reizen, das Blut von Königen zu vergießen.	He is fallen, thy youth is low! pale beneath the sword of Cuthullin! No more shall valour raise thy love, to match the blood of kings.

Trenar, der liebliche Trenar starb o Mädchen von Inistore! seine grauen Hunde heulen daheim, sie sehn seinen Geist vorüberziehn. Sein Bogen hängt ungespannt in der Halle, nichts regt sich auf der Haide der Rehe.	Trenar, graceful Trenar died, O maid of Inistore! His grey dogs are howling at home, they see his passing ghost. His bow is in the hall unstrung. No sound is in the hall of his hinds!
--	--

Noche de Lluvia

Rainy Night

Espera, no te duermas. Quédate atento a lo que dice el viento Y a lo que dice el agua que golpea con sus dedos menudos en los vidrios.	Wait, do not sleep. Listen to what the wind is saying And to what the water says tapping With little fingers upon the window panes.
---	--

Text & Translations

Todo mi corazón se vuelve oídos
para escuchar a la hechizada hermana,
que ha dormido en el cielo ,
que ha visto el sol,
y baja ahora, elástica y alegre.

Escuchemos el ritmo de la lluvia.
Apoya entre mis senos
tu frente taciturna.
Yo sentiré el latir de tus dos sienas,
palpitantes y tibias.
Cómo estará de alegre el trigo ondeante!

Con qué avidez se exponjará la hierba!
Cuántos diamantes colgarán ahora
del ramaje profundo de los pinos!
Espera, no te duermas. Esta noche
somos los dos un mundo,
aislado por el viento y por la lluvia
entre las cuencas tibias de una alcoba.

All my heart is listening
to hear the enchanted sister
who has slept in the sky,
who has seen the sun,
and now comes down, buoyant and gay.

Let us listen to the rhythm of the rain.
Cradle between my breasts
your silent forehead.
I will feel the beating of your temples,
throbbing and warm.
How gay the waving wheat will be!

How eagerly the grass will thrive!
What diamonds will cluster now
in the deep branches of the pines!
Wait, do not sleep. Tonight
the two of us are a world,
isolated by wind and rain
in the warmth of a bedroom.

La Paloma
The Dove

¿Donde estaba la paloma
que el gavilán la cogió?
¿Que se hizo la paloma
que el gavilán la cogió?
En la puerta de Ramona Ay!
Mira y fue que la desplumó.

Where did the dove
that the sparrow hawk caught go?
Where is the dove
that the sparrow hawk caught?
At Ramona's gate, Oh!
Look, I found it plucked.

Todo en la vida es mentira solo la muerte es verdá.
Porque ahí es donde se acaba la pompa y la vanidá.

All in life is false, death is the only truth.
For there is where pomp and vanity run out.

¿Como no voy a llorar
a mi mamá cuando se muera?
Ojalá que yo pudiera
volverla a resucitá.

Why wouldn't I cry
when my mother dies?
I wish I could
bring her back to life

Ya me voy, María, ahí te dejo la paloma,
abrile el pico y que coma,
ahí te dejo la comía.

I'm leaving, Maria I leave the dove there for you,
Open its beak and make it eat,
I'm leaving the food there.

Ya me voy, ya me despido
aunque la gaita está muy buena.
Dale duro a esa tambora
pá que se anime mi pena.

I'm leaving, I say goodbye
Even though the bagpipes are very good.
Beat this drum hard
so my sorrow cheers up.

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