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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



 **CHAPMAN** | COLLEGE OF
UNIVERSITY | PERFORMING ARTS

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music

fall 2013

FALL 2013

calendar highlights

september

September 26-28, October 3-5

Present Laughter

by Noël Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

"Gems of the Bel Canto Era"

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony:

"Dreams, Dances, and Visions"

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

"Gods & Monsters"

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women's

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten's War Requiem

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert

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
(from Cantata No. 78: Jesu der du meine Seele) (1685-1750)

Nigra sum Pablo Casals
(1876-1973)

Vivos voco Joan Szymko
(b. 1957)

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

Three summer songs Vera Ivanova
Sun and moon
Answer July
Summer going

El vito arr. Joni Jensen
(b. 1973)
Lucy Provan, soprano

Canción de los Tsáchilas arr. Michael Sample
Margaret Telles, percussion

The road home Stephen Paulus
(b. 1949)
Alexandra Rupp, soprano

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

Program

~INTERMISSION~

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

Gary Matsuura and Kathleen Dyer, flutes

Two Marian settings
Ave Maria Tomás Luis de Victoria
(1549-1611)

Ave Maria Anton Bruckner
(1824-1896)

Two part songs
Die Nachtigall Felix Mendelssohn
(1809-1847)

An die Nachtigall Robert Schumann
(1810-1856)

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

Evening primrose (from *Five flower songs*)
Five Hebrew love songs (excerpts) Eric Whitacre
(b. 1970)

Adriana Triggs, violinist; Mark Peng, tambourine

Program

2116 - 2218

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 Cummaro and Mason Hock, guitars

Old time religion (USA)

2239 - 2344

arr. Moses Hogan

Briana Asmus, Bella Lucareli, Alex Willert, Jeffrey Goldberg,

Marqis Griffith, and Nicole Coffaro, soloists

Papa Loko (Haiti)

2369 - 2568 260

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

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thing
The University Choir

Stephen Coker, conductor

Hye-Young Kim, accompanist

Program Notes

The Women's Choir

The first part of our performance includes three sacred compositions. *Wir eilen mit schwachen, doch emsigen 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.

Vivos 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 asked Susan McMane, director of the San Francisco Girls Chorus, to compose a new work for the SFGC's premiere ensemble, Chorissima, which was to represent the United States in 2005 at the IFCM World Symposium on Choral Music in Kyoto, Japan.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-*mortuos plango*; and on the human need to believe in a loving God despite unimaginable tragedy-*consolo viva*.... "all shall be well." Joan Szymko

Our program also includes a set of three pieces inspired 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 Vázquez-Ramos and the Chapman University Women's Choir. Each song uses a text by a different author (composer herself, Emily Dickinson, Richard Le Gallienne) 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 cycle have some folk-music influences in its rhythmic and voice-leading organization; the contrasting middle song takes more of a 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

Canción de los Tsáchilas 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 Tsafiki, 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 bowl 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* or *Rustic*) 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 Luis 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

Program Notes

its text set syllabically. Another characteristic of this popular work is that it 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 foreboding 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 voicings 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 Stela Brandão, a noted expert on Brazilian vocal repertoire, *Estrella 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.”

Program Notes

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

Texts and Translations

Wir eilen mit schwachen, doch emsigen 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, hear, how 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 wail for the dead
I console the living
I disperse the winds
I drive away the overcast of the sky

Three summer songs

Answer July-
Where is the bee-
Where is the hay?

Ah, said July-
Where is the Seed-
Where is the Bud-
Where is the Hay?
Answer Thee- me-

Nay- said the May-
Show me the Snow-
Show me the Bells-
Show me the Jay!

Quibbled the Jay-
Where be the Maize-
Where be the Haze-
Where be the Bur?
Here-said the Year-

Texts and Translations

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 Sevilla to see the bulls.
And in the middle of the way the moors captured her.

Canción de los Tsáchilas – sung in Tsafiki
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

Texts and Translations

As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.

May no rash intruder
May no rash intruder disturb their soft hours;
To form fragrant pillows, arise O ye flowers!
Ye zephyrs, soft breathing their slumbers prolong,
While nightingales lull them to sleep with their song.

Die Nachtigall (The nightingale) - sung in German
The nightingale was far away, but the springtime draws her back again. Has she learned nothing new?
She still sings the old, beloved love songs.
(Johann Wolfgang von Goethe)

An die Nachtigall (To the nightingale) - sung in German
Dear nightingale!
Your song should ring out
Like a clarion call everywhere.

Meadow and woodland hearken,
Everything listens to you;
Not a leaf rustles,
All of them remain still.

If I discern correctly,
The stream rushes less noisily now,
Since everything is silent here,
The stream's tumult abates.
(Elisabeth Kulmann)

Lift boy
Let me tell you the story of how I began:
I began as the knife-boy and ended as the boot-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

Let me tell you the story of how I went on:
I began as the lift-boy and ended as the lift-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

Texts and Translations

*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 escapeth, 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, can a phonograph?
A song very neatly
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 opes 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 gaze it cannot shun,
It faints and withers and is gone.*

(John Clare)

Kalá kallá (Light Bride) - sung in Hebrew

*Light bride
She is all mine,
And lightly
She will kiss me!*

(Hila Plitmann)

Texts and Translations

Lárov (Mostly) - sung in Hebrew

*“Mostly,” said the roof to the sky,
“the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us.”*

(Hila Plitmann)

Minoi, minoi - sung in Samoan

*Move, move like an ant when you dance,
Swaying from side to side
Dipping into rich coconut cream,
As sweet as baked fruit.*

*Ah, my pigeon,
Crying out to me,
I wish you could keep dancing like that,
So move, move, move my darling.*

Estrella é lua nova (The Star and the New Moon) - sung in Afro-Portuguese dialect

E! Makumbaba bebe! Nia! Star in the sky and new moon crowned in gold.

Papa Loko -sung in Haitian Creole

Papa Loko, you are the wind. Carry us! We are the butterflies. We are bringing the news to Agwe (the spirit of the sea). And my eyes have seen everything that is bad...everything that is good. The message comes from above, from Papa Loko: we are the wind. Papa Loko is bringing news to us, and we are bringing the news to Agwe. Butterflies, the road is long, but we will bring the news.

Women’s Choir

Angel M. Vázquez-Ramos, conductor
Clara Cheng, piano

Niki Black
Jennifer Buenrostro
Kayla Camacho
Elizabeth Chadwick
Mikayla Chapman
Cassandra Coffman-
Rapini
Madilyn Crossland
Samantha Dominguez
Hannah Engelhardt

Sarah Fantappie
Rachel Gossen
Sierra Green
Jasmine Hastings
Megan Holtan
Fallon Holtz
Margaret Hughes
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

Brianna Asmus
Yllary Cajahuaringa
Nicole Coffaro
Julia Dwyer
Mikayla Feldman
Jennie Malinda Harris
Megan Henretta
Anzhela Kushnirenko
Allison Marquez
Shannon McBane
Savvy Pletcher
Tanja Radic
Megan Sanborn

ALTO

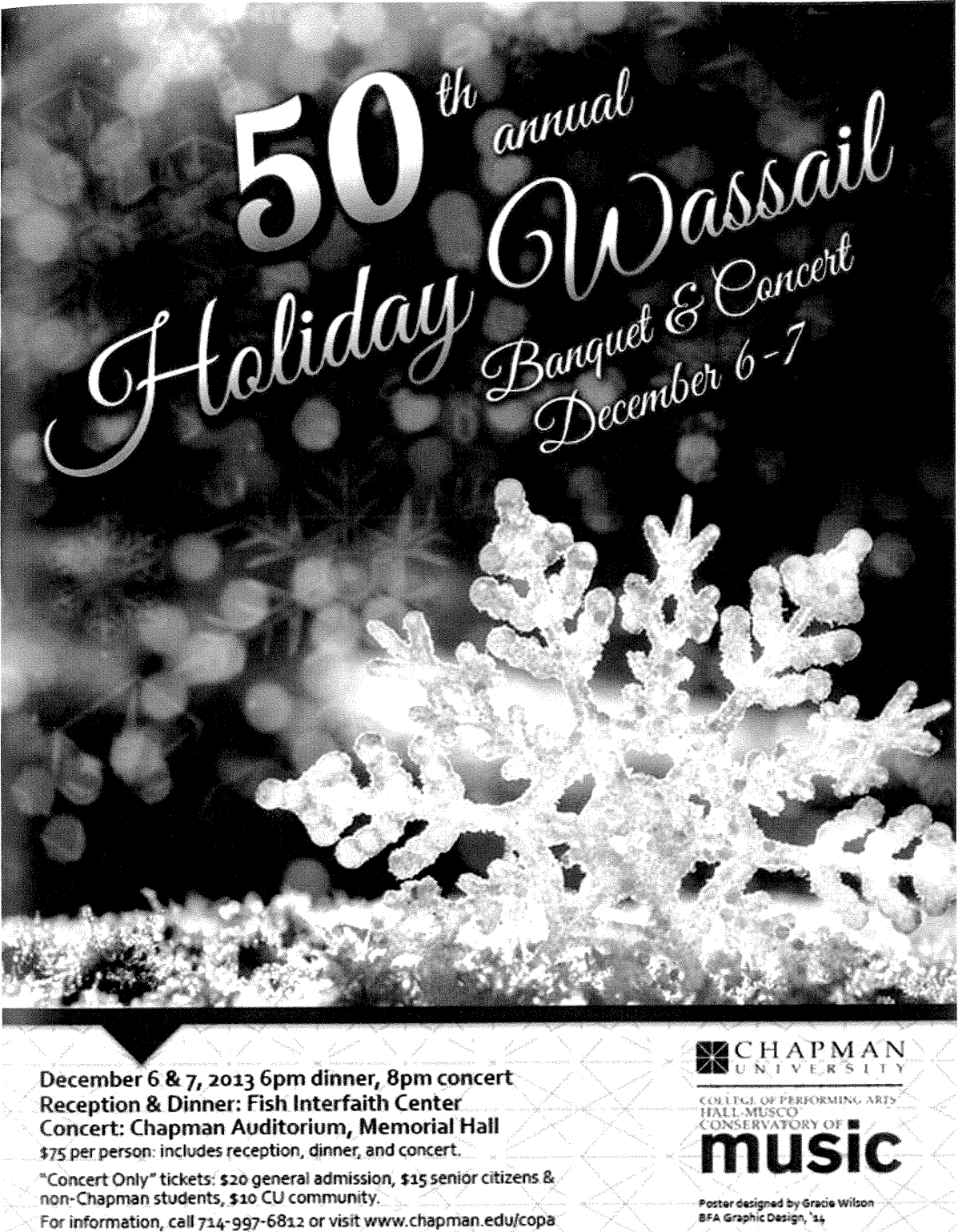
Anna Belmer
Sara Curtis
Rebecca Felman
Claire French
Shaina Hammer
Angelique Hernandez
Bella Lucareli
Anna Munakata
Laura Miller
Shana Munson
Carolynn Schmahl
Savannah Wade
Jenna Wall

TENOR

Carl Elson
Adam Cash
Ben Gallagher
Daniel Goldberg
Michael Hamilton
Mason Hock
Jaekoo Kang
Joe Leone
Jeremiah Lussier
Aaron Clemens Page
Ryan Tan
Alex Willert
Jimmy Xie

BASS

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



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The Chapman Orchestra
Choirs from Chapman University and UCI
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Renee Tatum, mezzo-soprano | Nicholas Phan, tenor
Craig Colclough, bass

PROGRAM

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BEETHOVEN: Piano Concerto No. 1 (first movement)
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

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