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### University Choir & University Singers in Concert

Chapman University Choir

Chapman University Singers

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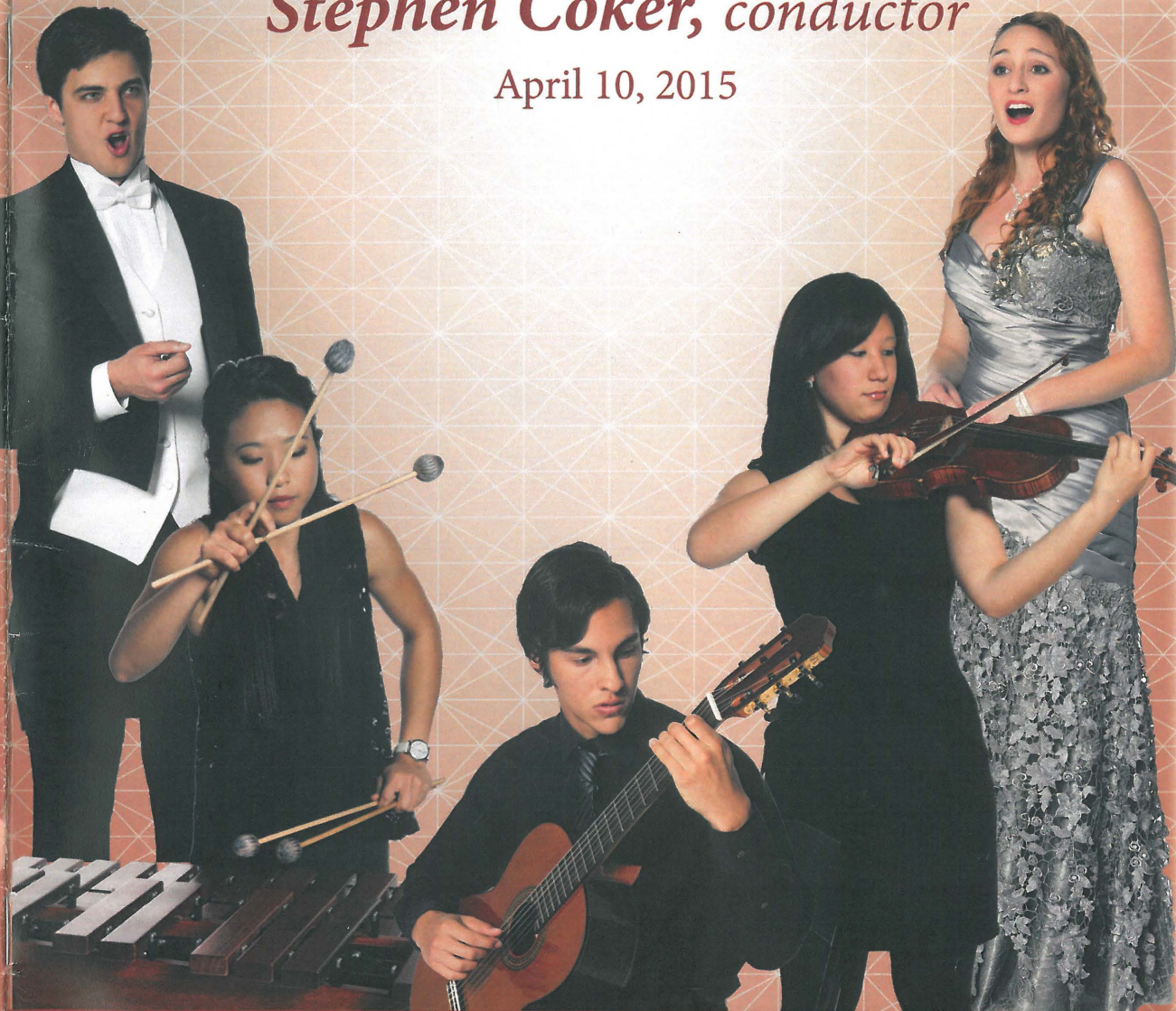
CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

# UNIVERSITY CHOIR & UNIVERSITY SINGERS IN CONCERT

*Stephen Coker, conductor*

April 10, 2015



COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

**music**

*Spring 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*

## april

April 2

### **The President's Piano Series**

Abbey Simon, *soloist*

April 9-11

### **Concert *Intime***

presented by *Chapman student choreographers*

April 9-11, April 16-18

### ***Rosencrantz and Guildenstern Are Dead***

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

### **University Choir & University Singers in Concert**

Stephen Coker, *Conductor*

April 24-26

### **Opera Chapman presents: *The Elixir of Love***

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate 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**

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## The Chapman University Singers and

## The Chapman University Choir

in concert

Stephen Coker, conductor

Hye-Young Kim, pianist

**Program**

Trois chansons de Charles d'Orléans Dieu! qu'il la fait bon regarder!	Claude Debussy (1862-1918)
Quand j'ay ouy le tabourin Natasha Bratkovski, mezzo soprano	
Yver, vous n'estes qu'un villain Katie Rock, soprano; Shaina Hammer, mezzo soprano Tyler Johnson, tenor; Andrew Schmitt, baritone	
The Hour-Glass (Excerpts) Have You Seen the White Lily Grow O Know To End As To Begin The Hour-Glass	Irving Fine (1914-1962)
Tiempo para un tiempo	arr. Conrado Monier
Ani ma'amin Kimberly Levin, violin	Traditional Hebrew Song
Lassie, Would Ye Love Me?	arr. Stephen Coker
Rotaļa	arr. Juris Karlsons

**The Chapman University Singers**

~Intermission~

**Program**

Vi adoro	Manolo da Rold (b. 1976)
Rytmus: Ave Eva, fons amoris	Ivan Hrušovský (b. 1927)
Two Bell Songs Tábortúznél	Lajos Bardos (1899-1986)
Dryads' Bells	Stephen Chatman (b. 1950)
Furusato (excerpts) Oborozukiyo	arr. Bob Chilcott (b. 1955)
	Melissa Montaña, soprano
Mura matsuri	
Momiji	Shannon McBane, soprano
Teče, voda teče	arr. Deems Taylor
	Kylee Bestenlehner, mezzo soprano; Ben Finer, bass
Gjendines bådnlåt	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

Stephen Coker, conductor  
Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Sarah Brown	Natasha Bratkovski	Dongwhi Baek	Andrei Bratkovski
Jesse Denny	Shaina Hammer	Spencer L. Boyd	Daniel Emmet
Claudia Doucette	Angelique Hernandez	Brett David Gray**	Ben Finer
Julia Dwyer	Samira Kasraie	Michael Hamilton	Matthew Grifka
Kyla McCarrel*	Tarina Lee	Tyler Johnson	William Meinert
Kylena Parks	Allison Marquez	Yeonjun Duke Kim	Benno Ressa
Tanja Radic	Alexandra Rupp	Jesse Newbie	Andrew Schmitt
Katie Rock	Erin Theodorakis	Marcus Paige	Kristinn Thor
	Savannah Wade		Schram Reed
			Elliott Wulff

\*President  
\*\*Vice-President

The Chapman University Choir

Stephen Coker, conductor  
Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Emilia Bartelheim	Kylee Bestenlehner	Michael Cullen	Daniel Academia
Emily Beaver	Madilyn Crossland	Taylor Darrow	Sean Atkinson
Yllary Cajahuaranga	Sara Curtis	Derek DuBay	Nate Brown
Elizabeth Chadwick	Rebecca Felman	Daniel Goldberg	Ben Finer
Samantha Dominguez	Claire French	Marqis Griffith*	Jeffrey Goldberg
Mikayla Feldman	Han-na Jang	Jeremiah Lussier	Donner Hansen
Megan Henretta	Alexandra Jones	Brennan Meier	Cole Jackson
Fallon Holtz	Bella Lucareli	Aaron Page	Johann Josen
Anzhela Kushnirenko	Emma Plotnick	Caleb Price	Amir Kelly
Emilia Lopez-Yañez	Ciera Rago		Mark Luburic
Shana Marshall	Jasmine Rodriguez		Jared Na
Shannon McBane**	Carolyn Schmall		Mark Peng
Melissa Montaña	Elizabeth Torres		
Alexis Murphy	Jenna Wall		
Megan Sanborn	Kristianna Zacharias		

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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 renews 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'ay 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?*

Program Notes, Texts, and Translations

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 exprest,  
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 “Rotaļa” (“Round Dance”), the final movement of his 1982 choral suite *Neslēgtais Gredzens* (*The Unclosed Ring*), is a fast, breathless patter song that features five-part tone clusters in the soprano, alto, and tenor lines.

Program Notes, Texts, and Translations

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 beather 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 lowly 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 bie  
And live with me 'til I shall die,  
Lassie, would ye love me?

Rotaļa (Round Dance) Sung in Latvian

Vidu! To the middle! One came, the other went; one lets go, another waves, vidu! The outstretched hand is not yet grabbed. You already swing along in a circle, vidu! Freely, freely the days spin. Hither, thither, part and join your hands, further joining, further swaying, vidu! 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 Veneto in 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 wished to recreate it in this score.”

Vi adoro (I worship)

Intoned in Latin: Our Father who art in heaven...Beloved Mother...Lamb of God who takes away the sins of the world...The grieving Mother stood weeping next to the cross...Our Father who art in heaven...

Sung in Italian: I worship you endlessly. O living bread of heaven, pray for us! O living bread, o great sacrament.

Program Notes, Texts, and Translations

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

Rytmus: 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 Bárdos was a well-known Hungarian composer who was intensely interested in the preservation of his native folk song repertory. Bárdos composed numerous choral works including masses, motets, part songs, and four volumes of folk song settings. His Tábertűznél is a folk song adaptation, atmospheric in nature with its tolling bell sounds heard in the distance by friends around a campfire. Canadian born Stephen Chatman composed his Dryads’ Bells in 1998. According to Greek mythology, dryads are wood nymphs or “spirits of nature” that live in forests and are fond of music and dancing. Traditionally, those who see or hear dryads are susceptible to being filled with madness. Madness aside, the composer’s setting can be said—at the very least—to be hypnotic with its various infrequently changing ostinati.

Tábertűznél (Campfire Song), 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."

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 like 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

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 of 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 matsuiri (Sung in Japanese)  
This is the morning when the villagers will sing,  
Sing in the harvest in the autumn of the year.  
Don don hya-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 hya-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 hya-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 to umber.  
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,  
Autumn is painting leaves,  
Leaves on the water.  
Autumn is painting leaves.

Program Notes, Texts, and Translations

The 1927 arrangement of *Waters Ripple and Flow* (*Teče, voda teče*) 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 bådnlåt*.

“This arrangement of *Norwegian Lullaby* (*Gjendines bådnlåt*) was created in 1993, I think, in response to a request from Oslo Kammarkör 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.

Teče, voda teče (Sung in Czech and English)  
*Flow, waters flow through Velec 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; end 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 my happiness dawns, 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

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**Gjendines bådnlåt** (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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Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

A handwritten signature in black ink, appearing to read "Dale A. Merrill".

Dale A. Merrill  
Dean

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