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The Chapman University Singers

Chapman University Singers

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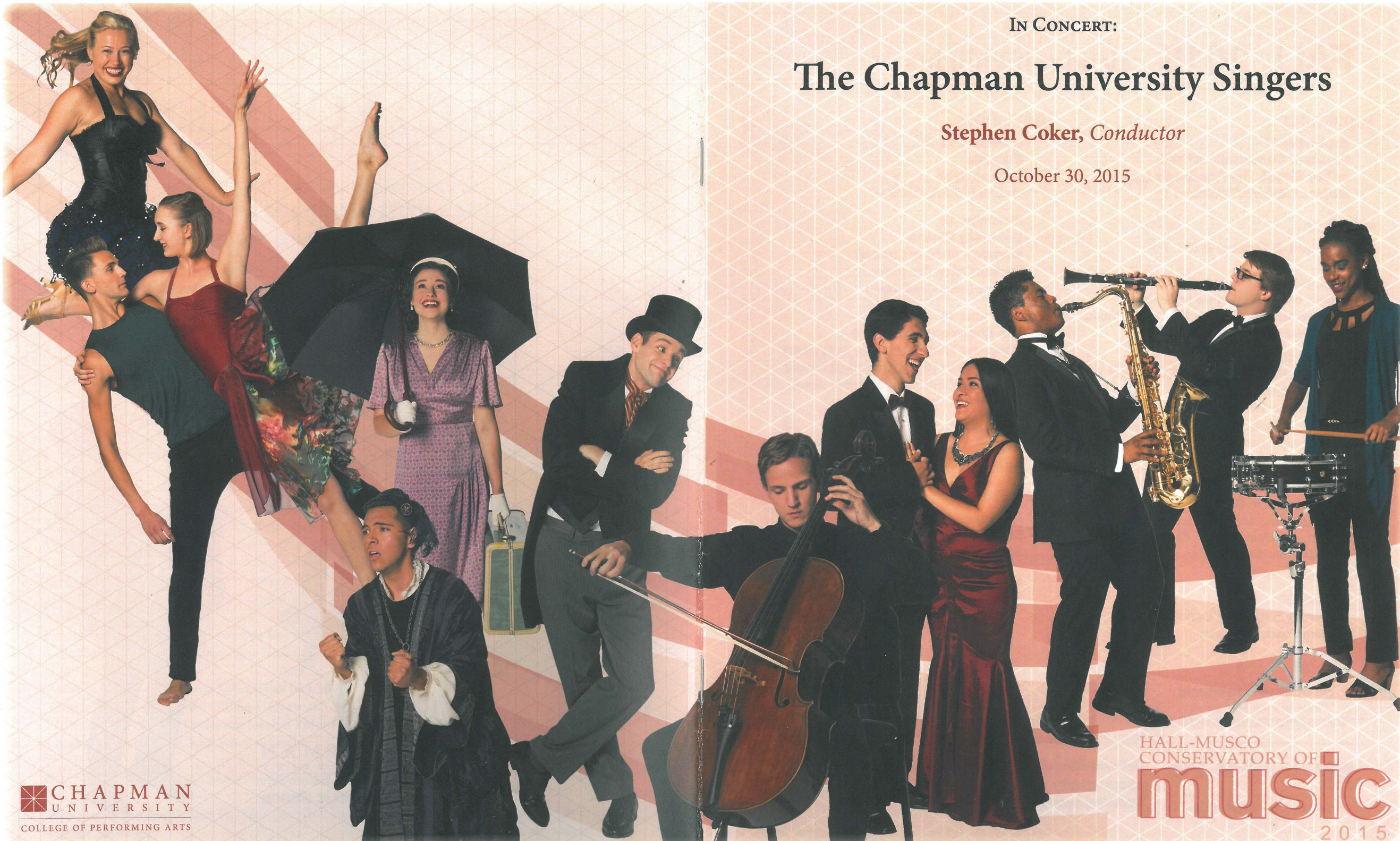
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IN CONCERT:

The Chapman University Singers

Stephen Coker, *Conductor*

October 30, 2015



FALL 2015 calendar highlights

september

September 17
**Keyboard Conversations® with
Jeffrey Siegel: *The Passionate Love
Music of Robert Schumann***

october

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson;
Loosely based on Puccini's *La Bohème*;
Matthew McCray, *Director*; Diane King Vann,
Music Direction

October 10
**The Chapman Orchestra & Chapman
Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

October 16-18, October 23-25
**Opera Chapman presents:
Shakespeare in Opera**
Peter Atherton, *Artistic Director*; Carol
Neblett, *Associate Director*; Christian Nova,
Assistant Director; Janet Kao and Paul Floyd,
Musical Direction

October 30
University Singers in Concert
Stephen Coker, *Conductor*

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Please take our brief survey:
www.chapman.edu/artssurveyfall15

november

November 12-15
Eurydice
by Sarah Ruhl
Theresa Dudeck, *Director*

November 13
**University Choir &
Women's Choir in Concert**
Stephen Coker, *Conductor*
Chelsea Dehn, *Conductor*

November 14
**The Chapman Orchestra &
Chapman Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

November 17
Big Band & Jazz Combos
Albert Alva, *Director*

december

December 4 & 5
**52nd Annual Holiday Wassail Banquet
and Concert**

December 9-12
Fall Dance Concert

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman University Singers

In Concert

Stephen Coker, conductor
Hye-Young Kim, pianist

October 30, 2015 7:30 P.M.
Fish Interfaith Center
Wallace All Faiths Chapel

Program

<i>Music of the Seventeenth Century Italian Prima prattica and Seconda prattica</i>	
Beatus vir	Claudio Monteverdi (1567-1643)
William Parker and Safieh Moshir-Fatemi, violins; Isabella Pepke, cello; Sean Atkinson, theorbo; William Wells, organ	
Ecco mormorar l'onde	Claudio Monteverdi
<i>Music of the Nineteenth and Twentieth Century French Schools</i>	
Prière du matin	Hector Berlioz (1803-1869)
Claudia Doucette and Madilyn Crossland, duettists Samantha Dominguez and Carolynn Schmahl, duettists Hye-Young Kim, pianist; William Wells, organ	
Madrigal, Op. 35	Gabriel Fauré (1845-1924)

Oiseau des bois (from <i>Chansons des bois d'Amaranthe</i>)	Jules Massenet (1842-1912)
Hymne à la Vierge	Pierre Villette (1926-1998)
-Intermission-	
A Hoopla (from <i>The Settling Years</i>)	Libby Larsen (b. 1950)
The Chapman University Woodwind Quintet Ariel Flach, flute; Sara Petty, oboe; David Scott, clarinet; Allison DeMuelle, horn; Rebecca Rivera, bassoon Hye-Young Kim, piano	
Brief Pause	

The Christ-child's Lullaby

Gwyneth Walker
(b. 1947)

Erin Theodorakis, mezzo soprano
with Kathryn Rock, soprano; Madilyn Crossland and
Emma Rose Tarr, mezzo sopranos

Folk or Folk-Influenced Music

Les tisserands (from *Chanson françaises*)

Francis Poulenc
(1899-1963)

This Little Light of Mine

arr. Moses Hogan
(1957-2003)

Andrew Schmitt, soloist

Kaisa-isa niyan

Nilo Alcala
(b. 1978)

*Please join us for future choral events including:
University Choir and University Women's Choir Fall Concert
Friday, November 13, 2015, 7:30pm
Wallace All Faiths Chapel, Fish Interfaith Center*

*52nd Annual Holiday Wassail Banquet and Concert
December 4 and 5, 2015, 8:00pm concert
Chapman Auditorium, Memorial Hall*

Program Notes, Texts and Translations

Along with Beethoven and Schoenberg, **Claudio Monteverdi** (1567-1643) is one of the seminal figures in Western music history noted for bridging two historical epochs or stylistic practices--in Monteverdi's case, the Renaissance and Baroque eras or what was then referred to as the old style *prima prattica* and "modern" style *seconda prattica*. The former of those practices refers to the linear imitative vocal polyphony of the sixteenth century as is evidenced in Monteverdi's *Ecco mormorar l'onde* from his second book of madrigals (1590). One of his best known works, *Ecco* is the composer's musical depiction of the beauty of nature in the dawning of a new day--perhaps a metaphor for the renewal of the human soul or, more likely, the poet's effusive love for his desired partner. For five voices, the madrigal features a typical polyphonic fabric woven from the imitation of motives in all voices and the use of various word-painting techniques (such as extended melismas on the word *cantar*--to sing).

Hallmarks of the newer style (also referred to as the *stile concertato* or contrasted style) included an emphasis on homophony or vertically oriented harmonic structures and on a more developed usage of instruments, sometimes involving the presence of independent instrumental parts but almost always employing the use of basso continuo. Basso continuo required one or more melodic bass instruments (such as a cello or bassoon) along with one or more chord-producing instruments (a harpsichord, organ, lute, etc.). Examples of Monteverdi's *seconda prattica* style are contained in much of his monumental and resplendent *Vespers of 1610* as well as in handfuls of other works such as several Psalm settings in a lightly textured *concertato* style written for small groups of voices and instruments that exchange motives between various elements of the performing forces. *Beatus vir* (Psalm 112) is such a work and is scored for six voices, two violins, and basso continuo. This tuneful, dance-like work had its origins as a short secular piece, eventually developed by the composer into its present sacred form. Although published as part of a collection in 1641, the work was probably written long before then for performance at St. Mark's Basilica in Venice where Monteverdi enjoyed a long, distinguished career as *maestro di cappella* of the famous cathedral from 1612 until his death.

Beatus vir (Sung in Latin)

Blessed are those who fear the Lord, who find great delight in God's commands. God's children will be mighty on earth; the generation of the faithful will be blessed. Wealth and riches are in their house, and their righteousness endures forever. Even in darkness, light dawns for the upright, gracious, compassionate, and righteous ones. Good will come to those who are generous and lend freely, who conduct their affairs with justice. Surely they will never be shaken; the righteous will be remembered forever. They will have no fear of bad news; their hearts are steadfast, trusting in the Lord. Their hearts are secure; they will have no fear; in the end they will look in triumph over their foes. They have scattered abroad their gifts to the poor; their righteousness endures forever; their horn will be lifted high in honor. The wicked will see and be vexed; they will gnash their teeth and waste away; the longings of the ungodly will come to nothing. Glory be to the Father, to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be: world without end, Amen. (Psalm 112)

Program Notes, Texts and Translations

Ecco mormorar l'onde (Sung in Italian)

Behold, the waves murmuring and the leaves and bushes quivering in the morning breeze. And above the green branches, the lovely birds sing sweetly; the East smiles. The dawn already appears and is reflected in the sea; the sky clears and the light frost beads upon and gilds the high mountains. O beautiful, fair dawn, the breeze is your messenger, and you are the messenger of the breeze that refreshes every parched heart.

In the world of nineteenth and twentieth century European art music, many composers seemed to develop their own distinctive personal style while retaining a certain "national voice" or regional style. Arguably, nowhere was this the case more than in France (few would mistake Berlioz' *Symphonie fantastique* for Brahms or Debussy's *La mer* for Verdi). “National sounds” are surely bound up in culture, language, and tradition to no small degree, but certain identifiable musical characteristics or tendencies are prevalent in much French music that make for a distinct *élan*: expressive, even sensual harmonies, often “side-slipping” in nature; elegantly curved and curled melodies; a lightness of compositional approach or clarity of texture; and increasingly toward the *fin du siècle*, an avoidance of consistent usage of clear-cut tonic/dominant harmonies.

The nineteenth century French musical giant **Hector Berlioz** wrote *Prière du Matin* (Morning Prayer) for inclusion in a hymnal; subtitled *Choeur d'enfants*, it was among the composer's last works. A strophic miniature for two-part treble voices and keyboard, full of simple charm and naiveté, the *Prière* seems totally removed from the orbit of Berlioz' gargantuan choral works *Requiem* and *Te Deum* that specified a minimum of 440 and 950 orchestral and choral musicians to perform, respectively.

Gabriel Fauré composed his *Madrigal* as a gift for fellow composer and close friend, André Messager. The text is a sardonic yet light-hearted take on the relationship between men and women, the lover and the loved. Fauré's setting initially places the male and female voices in dialog with each other, bringing them together at various points including the final section with its wry ending: “we love those who shun us while shunning those who love us.”

Known today mostly as an opera composer, **Jules Massenet** penned a number of other vocal works including large and small sacred and secular choral pieces, some two hundred songs, and vocal chamber music such as *Chansons des Bois d'Amaranthe* (*Songs of the Amaranth Woods*), his first cycle for vocal quartet. In its second movement, “Oiseau des bois,” the poet speaks to a little bird of its delightful song. The innocence of the scene is undercut by a reference to the bird's companion, which apparently like the poet's, cannot be trusted.

Even though he was an admirer of fellow countrymen Olivier Messiaen and one time classmate Pierre Boulez, **Pierre Villette** was not interested in the avant-garde direction taken by those musicians. Instead, his music is often conservative in nature (like that of his teacher Maurice Duruflé), yet at times, his style seems to adopt a more modern, sensuous style--something akin to that of Francis Poulenc. Best known today for a handful of sacred

Program Notes, Texts and Translations

choral works, Villette's *Hymn to the Virgin* is rich in harmony and is the most performed of his eighty-one catalogued works that include chamber music and orchestral compositions.

Prière du matin (Morning Prayer) (Sung in French)

*O Father, who loves my father!
You who no one need speak your name, but only to bow before.
You whose terrible and sweet name makes my mother's brow lift in reverence!
One says that the bright sun is nothing but a plaything of your power;
That underneath your feet he swings like a bright vermillion lamp.*

*They say that it is you who gave birth to the little birds in the fields,
And who also gave a soul to little children so they may know you!
They say it is you who produces the flowers with which the garden adorns itself,
And that, without you, forever greedy, the orchard would not have any fruit.*

*My Lord, give wave to the springs, give the feather to the sparrows,
And the wool to little lambs, and the shade and the dew to plains.
Give health to the sick, to the beggar the bread for which he cries,
To the orphan, a home; to a prisoner, liberty.*

*Place justice in my soul, on my lips the truth,
That with fear and obedience your word ripens in my heart!
And that my voice rises to you like that gentle smoke
That sways the fragrant censer in the hand of children like me!*

Translation by Alexandra Rupp

Madrigal (Sung in French)

*Heartless women who mercilessly mock our cares, love when you are loved.
Ungrateful men who are unaware of the dreams that flower at your feet, love when you are loved.
Learn, you cruel beauties, that the days of loving are numbered. Learn, fickle lovers,
that the gift of love comes only once! Love when you are loved.
The same fate awaits us, and our folly is the same: to love the one who shuns us...to shun the one who loves us.*

Program Notes, Texts and Translations

Oiseau des bois (Sung in French)

*Bird of the forest, little timid one,
Tell me why your song touches me
More than usual today?
While listening to you, my joy is such
That I would like to have wings,
And up to God my heart follows you.
Have you seen, tonight, in a dream,
Your companion for this April?
Watch out for this soft lie!
Like me, you're risking great danger.*

Hymne à la Vierge (Hymn to the Virgin) (Sung in French)

O fairest Virgin Mary, Your soul finds in the Lord perfect love; He clothes you in robes of grace Like a bride attired with jewels.

Alleluia. I will sing thy praise, O Lord, For thou hast cared for me, and wrapped me in the veil of innocence.

You were born before the hills were made, O wisdom of the Lord, Gate of Redemption, Blessed be he who walks in your steps And tunes his heart To the counsels of your voice.

Alleluia. I will sing thy praise, O Lord, For thou hast created me, before the day, before the bubbling of the streams.

You were there before the stars were made, Mother of the Creator, In the highest Heaven; When God decreed the boundaries of the world, you were there in his heart and with him in his handiwork.

Alleluia. O fairest Virgin Mary.

The music of American composers **Libby Larsen** and **Gwyneth Walker** is widely performed throughout the United States and beyond. Minnesota-based Larsen has created a catalogue of over 500 works spanning most musical genres from chamber music to large orchestral works and opera. Her choral suite *The Settling Years* for mixed choir, woodwind quintet and piano is based on American pioneer poetry. The composer writes:

The texts are full of a kind of raw energy, swashbuckling attitude and profundity of heart and commitment characteristic of those settlers west of the Hudson. I had also looked at the more erudite essays of Coleridge-Taylor, Thoreau and Emerson, but chose the rougher stanzas because the primitive voices, the pioneers, were profound simply in the way they expressed the nature of their experiences. The third [movement], “A Hoopla,” depicts a barn dance, and vocalists circle round the instruments, stomp, clap, and generally perform with abandon, vigor and boisterousness. *The Settling Years*

Program Notes, Texts and Translations

was commissioned and premiered by The Singing Sergeants and the United States Air Force Band for the 150th anniversary of the Music Educators National Convention.

A former faculty member of the Oberlin College Conservatory, New Englander Gwyneth Walker left academic employment in 1982 in order to pursue a career as a full-time composer. Her *The Christ-child's Lullaby* is a work of haunting beauty and quiet drama that features an extended mezzo soprano solo (portraying the voice of the Virgin Mary), modal melodies, soft hand-tapping by the choir, and an ingenious, semi-free tapering off at the work's the end, leaving only “the parent” singing into silence as the baby falls asleep.

A Hoopla

Draw the bow across he string, listen to my fiddle sing. My old Dan is always ready, Slow he is but kind and steady, When I want to I can stop him, Just by saying whoa!

The Christ-child's Lullaby

My love, my dear, my darling thou, my treasure new, my gladness thou, my comely beauteous babe-son thou, unworthy I to tend to thee. Alleluia.

O dear the eye that softly looks, O dear the heart that fondly loves, Tho' but a tender babe thou art, the graces all grow up with thee. Alleluia.

White sun of hope and light art thou, of love the eye and heart art thou, Tho' but a tender babe, I bow in heav'nly rapture unto thee. Alleluia.

Hosanna to the Son of David! My King, my Lord, and my Savior. Great my joy to be song-lulling thee. I the nurse of the King of Greatness! I the mother of the God of Glory! Am not I the one to be envied?

The formidable choral catalog of **Francis Poulenc** spans large major works with orchestra to unaccompanied miniatures, and his unaccompanied choral output runs the gamut from religiously fervent motets to light “entertainment” pieces. His *Chansons Françaises* (1948) is a collection of eight settings of old peasant texts and/or tunes, most often employing a verse-refrain format. Their subject matter can range from the ribald to the melancholy. “Les tisserrands” is a rustic romp through the days of the week with a group of ne'er-do-well weavers.

Les tisserrands (Sung in French)

The weavers are worse than the bishops: They turn every Monday into a party. And tip and tap and tip and tap. Is it too coarse, is it too fine? Late to bed, early to rise. Good times will come while rolling the shuttle. Every Monday they party, and on Tuesdays they have a headache. On Wednesdays they say they'll load their looms, and on Thursdays they go to see their mistresses. On Fridays they work without ceasing, and on Saturdays, they're still not done. On Sundays, they say, “Master, I need more money! And tip and tap and tip and tap...”

Program Notes, Texts and Translations

Moses Hogan's untimely death at the age of forty-five left the choral world with the loss of a heralded composer and arranger of African-American spirituals. A native of New Orleans, Hogan was a degree recipient of the Oberlin College Conservatory of Music who continued his studies at the Juilliard School of Music and Louisiana State University. Many of his arrangements are concert show-stoppers while others are more understated and simple, but never without charm. His *This Little Light of Mine*—an example of the latter—is a fetchingly sweet setting for 4-8-part mixed choir and soloist that was dedicated to the St. Olaf Choir in 2002.

Nilo Alcala is a Los Angeles-based Filipino composer whose works have been performed in Asia, Europe, Africa, and the Americas. Alcala served as composer-in-residence (as well as a vocal soloist and chorister) with the renowned Philippine Madrigal Singers who have performed and premiered his compositions worldwide. An award-winning graduate of Syracuse University and the University of the Philippines, Alcala will receive a premier performance next month of a work commissioned by the Los Angeles Master Chorale (LAMC) conducted by Chapman University alum and LAMC Artistic Director Grant Gershon.

Alcala's *Kaisa-isa niyan* is a 2007 composition based on a children's game chant from Maguindanao, southern Philippines. This setting recreates the layers of intricate rhythms of a kulintang ensemble comprised of a series of melodic gongs. The piece also employs foot stomping, clapping, and shouting as part of the music's playful character, yet within the bounds of the regal disposition of the Maguindanao people.

Kaisa-isa niyan (Sung in Maguindanao)

*Only one, only two, only three
Four work alternately
Five, too heavy, it disturbs
Six, a sound so loud
Seven, a dragon
Eight pounds heavily
Nine, a box
Ten, a drawer*

Notes by Stephen Coker

The Chapman University Singers

Stephen Coker, conductor
Hye-Young Kim, accompanist

Sarah Brown, president

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Sopranos

Sarah Brown
Sandra Colindres
Samantha Dominguez
Claudia Doucette
Julia Dwyer
Sarah Fantappie
Melissa Montaña
Kathryn Rock
Yijiao Tian

Altos

Madilyn Crossland
Han-na Jang
Tanja Radic
Alexandra Rupp
Carolynn Schmahl
Emma Tarr
Erin Theodorakis
Anna Turkisher

Tenors

Tony Baek
Spencer Boyd
Michael Hamilton
Tyler Johnson
Brennan Meier
Axel Mejia-Juarez
Caleb Price

Basses

Jeffrey Goldberg
Matthew Grifka
Johann Joson
Mark Peng
Kristinn Schram Reed
Noah Rulison
Andrew Schmitt
Josh Warren
Elliott Wulff

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on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's *never* been a better time to focus on Chapman.



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Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
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Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

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