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UNIVERSITY CHOIR AND UNIVERSITY SINGERS:

The World Beloved: An All-American Concert

Stephen Coker, *conductor*

April 8, 2016



SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, *Conductor*

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, *Director*

march

March 19
Musco Center for the Arts Grand Opening

april

April 2
Musco Center for the Arts Community Open House & Arts Festival

April 7-9
Concert *Intime*

April 8
University Choir & Singers in Concert
Stephen Coker, *Conductor*

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock

April 22-24
Opera Chapman presents:
Gianni Schicchi* and *Suor Angelica
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*

april (cont'd)

April 29
Chapman University Wind Symphony
Christopher Nicholas, *Music Director and Conductor*

may

May 3
Jumpin' with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, *Director*
Chapman University Big Band & Jazz Combo
Albert Alva, *Director*

May 4-7
Spring Dance Concert

May 6
University Women's Choir in Concert
Chelsea Dehn, *Conductor*

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, *Music Director and Conductor*
Chapman University Choirs
Stephen Coker, *Music Director*
The 2016 Vocal and Instrumental Competition Soloists



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 **CHAPMAN**
UNIVERSITY
COLLEGE OF PERFORMING ARTS
theatre music dance

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The World Beloved: An All-American Concert

performed by

**The Chapman University Choir
The Chapman University Singers**

and the

Wimberley Bluegrass Band

Stephen Coker, conductor

April 8, 2016 ■ 7:30 P.M.
Wallace All Faiths Chapel
Fish Interfaith Center

Program

Shiloh: Methinks I Hear a Heavenly Host
William Billings
(1746-1800)

Quartet One: Mikayla Feldman, Tarina Lee, Jeremiah Lussier, and Jared Na
Quartet Two: Yllary Cahuaranga, Olivia Kellet,
Daniel Goldberg, and Danny Kawadri

Chester: Let Tyrants Shake Their Iron Rod
William Billings

When Jesus Wept
Jasmine Rodriguez, soprano
William Billings

Jargon
William Billings

Dona nobis pacem
(from *Mass in D*)
John Knowles Paine
(1839-1906)
Grant us peace.

Sixty-Seventh Psalm
Charles Ives
(1874-1954)

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Program		
A Christmas Carol		Charles Ives arr. Paul C. Echols
	Mikayla Feldman, soprano	
Two Part Songs		Norman Dello Joio (1913-2008)
Of Crows and Clusters		
Come to Me, My Love		
Bought Locks		Peter Mennin (1923-1983)
	Women of the Combined Choirs	
Down in the Valley		arr. George B. Mead
	Men of the Combined Choirs	
Bile Them Cabbage Down		arr. Mack Wilberg
	Jeremiah Lussier, Fallon Holtz, and Devon Ryle, soloists	
	Adriana Triggs, violin; Raphael Zepeda, double bass	
	Storm Marquis, percussion	

Program

The Rain Is Over and Gone Paul Halley
(b. 1952)

Anna Belmer and Jasmine Rodriguez, soloists; Raphael Zepeda, double bass

The Chapman University Choir and Chapman University Singers
Clara Cheng and Elliott Wulff, pianists

~INTERMISSION~

(Intermission’s over when the bluegrass band commences
to play. That’s your signal to get back to your seat)

The World Beloved: A Bluegrass Mass (2007) Carol Barnett
(b. 1949)

Text by Marisha Chamberlain

“In this is love, not that we loved God, but that He loved us...” (John 4: 7-21)

I. Ballad: Refrain

Andrew Schmitt, soloist

They say God loved the world so dear
He set aside His crown
And cloaked Himself in human shape;
They say that he came down,
And dwelt awhile among us here.
He came on down.

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Program

II. Kyrie

Mercy!
Oh, Kyrie! Have mercy! Oh, Christe!
Mercy, Oh, mercy, eleison, eleison.
Kyrie eleison, Christe eleison,
Kyrie eleison, have mercy on creation!
Christe eleison, have mercy on our souls!

III. Ballad: First Verse

Carolynn Schmahl, soloist

A Child walked forth on Eden's way,
A Child stretched out her hand.
O, may I taste the apple there
And take to understand
The fruit of knowledge in my mouth,
And know of God firsthand?

IV. Gloria

Glory be to God on high,
Who launched the sunlight, loosed the rain,
Who scattered stars across the sky,
Who piled the mountains, rolled the plains,
Who spilled the rivers and the seas.
Oh, Glory be, oh, Glory be.

Glory be to God below,
For feather, fur, for scale and fin,
For vine uptwisting, blossom's fire,
For muscle, sinew, nerve and skin
And every feature set aglow.
Oh, Glory be to God below.

Oh, Glory be for peace on earth,
And prayerful be the human heart
That has required a Savior's birth
To make of earth heav'ns counterpart,
So strife might stop and warring cease.
Oh, Glory be for peace, Oh, be for peace.

Oh, Glory be the generous Hand
Who left us to our work and care,
Who gave us only few commands
But that we help each other bear
Life's burdens, pain and suffering ease.
Oh Glory be, oh, Glory be.

Program

V. Ballad: Second Verse and Refrain

Emma Rose Tarr, soloist

*Adam, he labored, Eve, she toiled,
And many children bore,
And sometimes all was fruitfulness
And sometimes seasons wore
Them down to dust and emptiness
And hunger at the door.*

*But they say God loved the World so dear
He set aside His crown
And cloaked Himself in human shape;
They say that He came down,
And dwelt awhile among us here.
He came on down.*

VI. Credo

Michael Hamilton, Julia Dwyer, and Erin Theodorakis, soloists

*Oh, I do believe a place awaits us far across the Jordan,
And when we reach those mossy banks, we'll cast aside our oars.
Row on, row on, we're crossing River Jordan,
Row on, row on, and no one goes alone.*


*Oh I do believe a place awaits us high above the mountains
And when we reach that highest peak, we'll spread our wings and soar.
Climb on, climb on, we're climbing Jacob's Ladder,
Climb on, climb on, and no one goes alone.*

*Oh, I do believe a resting place awaits us, cross the Jordan,
We'll toss our coats, throw off our hats and take the seat of ease.
And it's not the seat of riches and it's not the seat of power.
Row on, row on, and no one goes alone.*

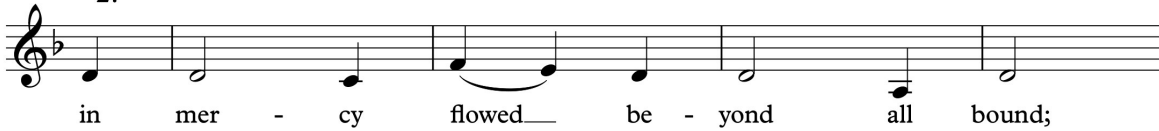
When Jesus Wept

William Billings


1.



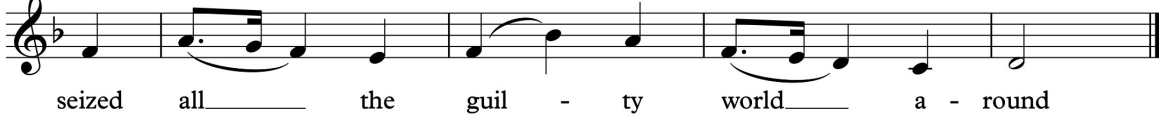
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3.



4.



About the Artists

The Wimberley Bluegrass Band is comprised of four siblings, all of whom will graduate from Chapman University this May, even though their individual ages span five years. Danielle, the eldest, plays the mandolin and is majoring in Business Marketing. Twins James (banjo) and Mark (guitar) study Mathematics and Communication Studies, respectively. The group’s fiddle player is Michael, the youngest, who is a Strategic and Corporate Communication major.

Having made its debut in 2008, the Wimberley Bluegrass Band has appeared throughout California, toured the American South the past two summers, and released four commercial CD’s. On campus, the group hosts a weekly show on Chapman Radio and was featured at this past summer’s TEDxChapmanU. As these programs are available online, listeners from around the country and as far away as Dubai have experienced the Wimberley Sound.

The siblings from this Santa Ana family became enamored of traditional music as children and asked for (and received) bluegrass instruments as Christmas gifts from their parents in 2006. Largely self-taught, they count the likes of Flatt and Scruggs, Bill Monroe, and the Nitty Gritty Dirt Band among their influences.



Program

VII. Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth;
Pleni sunt coeli et terra gloria tua, Hosanna in excelsis.
(Holy, holy, holy, Lord God of Sabaoth; heaven and earth are
full of your glory. Hosanna in the highest.)*

VII. Ballad: Third and Fourth Verses and Refrain

Samantha Dominguez, Kathryn Rock, and Tyler Johnson, soloists
Julia Dwyer, Erin Theodorakis, and Michael Hamilton, trio

*The skies exploded, towers fell;
The floods came rushing down
And many souls were burned alive
And many souls were drowned
And others set to marching, marching
Far from house and home.
Where are you now, our Savior dear,
When we are all undone?*

*Oh, I am here among you now
Tho' I must pass unseen,
And cannot show why this must be
Nor how I walk between
Your souls and greater dangers
Than you have ever known,
To laugh with you and weep with you,
My people, oh my own.*

*They say God loved the World so dear
He cast aside His crown
And cloaked Himself in human shape;
They say that He came down,
And dwelt awhile among us here.
He came on down.*

*It's true, I love the world so dear
I cast aside My Crown
And cloak Myself in mystery
So I can come on down
And dwell in and among you now.
I come on down.*

IX. Agnus Dei

*Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

*(Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.)*

Program

X. Interlude: “Art Thou Weary?”

XI. Benediction

Sandra Colindres, Madilyn Crossland, and Matthew Grifka, trio

*Blessing be upon your heads.
Bless the living, bless the dead.
Blessing be upon you, my people.*

*Blessing so that you may go
Lightly through this world of woe.
Blessing be upon you, my people.*

*Blessings, and may you embrace
God in guise of human grace.
Blessings now and forever.*

XII. Conclusion

Andrew Schmitt, soloist

*They say God loved the World so dear
She set aside her crown
And cloaked herself in human shape;
They say that She came down,
And dwelt awhile among us here.
She came on down.*

The Wimberley Bluegrass Band

Danielle Wimberley, mandolin; James Wimberley, banjo
Mark Wimberley, guitar; Michael Wimberley, fiddle

and

The Chapman University Singers

Adriana Triggs, violin; Raphael Zepeda, double bass; Elliott Wulff, organist

Program Notes

Minnesota music scene, Barnett is a graduate of the University of Minnesota, where she studied composition with Dominick Argento. She was a composer-in-residence with the Dale Warland Singers from 1992 to 2001 and currently teaches at Augsburg College in Minneapolis. In her 2007 contemporary rendition of the Mass, *The World Beloved: A Bluegrass Mass*, Barnett manages to honor both the classical choral tradition and the improvisatory style of bluegrass music. Poet Marisha Chamberlain creates lyrics giving various sections of the Catholic liturgy (specifically the Kyrie, Gloria, and Credo) a contemporary interpretation. She also intersperses verses of a bluegrass ballad that sometimes elucidate a joyful spirituality, and at other times, convey stark realities of our time (Chamberlain includes references to the events of "9/11", the Katrina flood, and the Iraq war in the work's eighth movement that separates the Sanctus and Agnus Dei). Still, the nature of these new texts and music is fresh and thoughtful. Here, the music's rhythmic vitality and harmonic and melodic playfulness coupled with the text's images of tasting apples, scattering stars, climbing Jacob's ladder, and referring to God as both "He" and "She" provide a fetching combination. Perhaps one could do worse than become engaged by audaciousness of this sort.

-Notes by Stephen Coker (unless otherwise attributed)

Program Notes

New York composer **Norman Dello Joio**—whose music has been described as “extroverted, colourful and well crafted” — wrote some thirty-four choral works including a Mass and Psalm settings as well as secular works for chorus and piano accompaniment. His rowdy *Of Crows and Clusters* (the piano accompaniment accounts for the “clusters”) is based on the poem *Two Old Crows* by Vachel Lindsay, and the atmospheric, ardent *Come to Me, My Love* is set to lines of the poem *Echo* by Christina Rossetti.

Pennsylvania-born **Peter Mennin** may well be remembered more today as an academic music administrator than a composer. In 1958 he was named director of the Peabody Conservatory in Baltimore, and in 1962 he became president of New York’s heralded Juilliard School, a position he held until his death in 1983. An Oberlin College and Eastman School of Music graduate, the prize-winning composer was especially noted for his symphonic works, but he also wrote numerous works for wind band, chorus, and chamber ensembles. His gossipy *Bought Locks* is for three-part women’s choir and piano.

George B. Mead was the organist and choirmaster at New York City’s Trinity Church for twenty-seven years. His straightforward arrangement of the folksong *Down in the Valley* is a favorite among male choirs. Prolific composer-arranger **Mack Wilberg** is the Music Director of the Mormon Tabernacle Choir. His *Bile* (Boil) *Them Cabbage Down* is a musical romp for soloists, choir, piano, and optional instruments. Although **Paul Halley** is not an American composer (he was born in Great Britain and was trained in Canada), he has lived and worked in the United States, and his *The Rain Is Over and Gone* borrows from that most American of styles—gospel music. With scriptural texts based on the “Song of Songs”, this joyful work affirms “life, love, and laughter.”

Carol Barnett's music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. A longtime presence on the

Artists

The Chapman University Choir
Hye-Young Kim, accompanist

Mikayla Feldman, president Yllary Cahajuarina, vice president
Jeremiah Lussier, secretary

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Emilia Bartelheim	Anna Belmer	Adam Cash	Samory Bailey
Emily Beaver	Margaret Brynjolfsson	Taylor Darrow	Hunter Farrington
Yllary Cahajuarina	Andie Burns	Michael Ferrari	Cole Jackson
Elizabeth Chadwick	Becca Felman	Daniel Goldberg	Danny Kawadri
Mary Frances Conover	Claire French	David Karbo	Amir Kelly
Hannah Fan	Samantha Isidro	Jeremiah Lussier	Wyatt Miller
Mikayla Feldman	Olivia Kellett	Jordan Schneider	Devon Ryle
Fallon Holtz	Gina Kouyoumdjian		Jared Na
Anzhela Kushnirenko	Natalie Koppen		Kellen Twomey
Shana Marshall	Tarina Lee		Antonio Vallejo
Danielle Miyazaki	Holly Lewis		
Jasmine Rodriguez	Storm Marquis		
	Savannah Wade		

The Chapman University Singers
Hye-Young Kim, accompanist

Sarah Brown, president Matthew Grifka, vice president
Elliott Wulff, secretary

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Sarah Brown	Madilyn Crossland	Tony Baek	Jeffrey Goldberg
Sandra Colindres	Han-na Jang	Spencer Boyd	Matthew Grifka
Samantha Dominguez	Tanja Radic	Michael Hamilton	Johann Joson
Claudia Doucette	Alexandra Rupp	Tyler Johnson	Mark Peng
Julia Dwyer	Carolynn Schmahl	Brennan Meier	Kristinn Schram Reed
Sarah Fantappie	Emma Rose Tarr	Axel Mejia-Juarez	Noah Rulison
Melissa Montaño	Erin Theodorakis	Caleb Price	Andrew Schmitt
Kathryn Rock	Anna Turkisher		Josh Warren
			Elliott Wulff

Program Notes

William Billings is regarded as the first native-born American composer of note. His 340-plus works consist largely of unaccompanied sacred choral pieces that were intended for use in schools and churches; these include hymns, anthems, canons, and “fuging tunes.” Mostly self-taught in music composition, Billings began teaching in “singing schools” in 1769 and was soon appointed to important New England church music posts. For most of his life, he was associated with the American revolutionary movement and some of its legendary figures such as Samuel Adams and Paul Revere (who happened to be the engraver of one of the frontispieces of a collection that contained much of Billings’ music.) His hymn *Shiloh* features a Christmas text penned by the composer that assigns different verses to various parties: First Shepherd, First Angel, Narrator, Grand Chorus, etc.. Better known is *Chester*, a rousing anti-British hymn that became almost a battle cry of the revolution, claiming God singularly as “New England’s God” and calling out English generals who fled from the new nation’s youth or “beardless boys.” Arguably, Billings’ most famous composition is the simple yet hauntingly effective four-part canon *When Jesus Wept* that survives in several modern day hymnals. Although Billings may have been the foremost American composer of his day, he was not without his detractors. Critics felt his work was too conservative, simple, or uninspired. In defiant response, Billings furiously penned the brief yet extraordinary *Jargon*, a thirteen-measure musical rant that consists only of dissonances—not a single consonance. The following performance note (or manifesto to the “Goddess of Discord”) is further evidence of the composer’s displeasure with the criticism of others.

Let an ass bray the bass, let the filing of a saw carry the tenor, let a hog who is extremely weak squeal the counter [alto], and let a cart-wheel, which is heavy-loaded, and that has long been without grease, squeak the treble you may add the crackling of a crow, the howling of a dog...

Program Notes

A native of Portland, Maine, **John Knowles Paine** became the first American-born musician to be appointed professor of music at Harvard University (1875). He received his early musical training from a local German musician in Portland, and in 1858 he sailed to Europe (the first of multiple times) for further study, spending some four years in Berlin. While there, he composed his *Mass in D* for chorus, soloists, and orchestra—a work whose large-scale multi-movement form resembled the “cantata mass” structure of the Classical era. For chorus without soloists, the work’s final “Dona nobis pacem” is a gentle pastorale-like movement in 12/8.

The pair of **Charles Ives** works presented here begins with a musical invocation. One of ten psalm settings Ives composed during his college and early professional years, the *Sixty-Seventh Psalm* reflects both the spiritual and the aesthetic concerns that would dominate his compositional life: the yearning to express “spiritual immensities” and the willingness to invent the musical means to do so. Most of the text is set with a chant-like melody underscored with bitonal (two chords superimposed) harmonies that give the piece a characteristically Ivesian blend of familiarity and mystery. A contrasting contrapuntal section beginning with “O let the nations be glad and sing for joy” recalls the form of the early American “fuging tunes” – a New England tradition that Ives celebrated as having “a truer ring than many of those groove-made, even-measured, monotonous, non-rhythmed, indoor-smelling, priest-taught, academic, English or neo-English hymns.” Psalm No. 67 is also a benediction of sorts, as it was the last work Charles shared with his father George, who praised the work’s “dignity and sense of finality.” A sense of finality perhaps for one brief musical composition – but a sense of possibility for a musical genius only beginning to flower. (*Program Note by Susan Key*)

In considerable contrast to the more “experimental” *Psalm 67* is the charming lullaby *A Christmas Carol* that Ives originally composed for solo voice and piano accompaniment. Paul Echols’ arrangement for mixed chorus leaves the song melody in the treble line and preserves the simple keyboard accompaniment verbatim in the lower voices.
