

***Lawrence University Choirs  
in Concert***

**Phillip A. Swan and Stephen M. Sieck,  
conductors**

**Guest Artist:**

**Paris Brown '08, soprano**

**Friday, February 24, 2012**

**8:00 p.m.**

**Lawrence Memorial Chapel**

## CANTALA

*Womanly Song of God* Libby Larsen  
(b. 1950)

*Tutto il di piango* Vijay Singh  
Part 1 (b. 1963)  
Part 2

*Chapo pou fanm (Hats Off To Women)* Sydney Guillaume  
(b. 1982)

Paris Brown '08, soprano soloist  
2011 ACDA Women's Choir R&S Commission Consortium -  
World Premiere

*Gott ist mein Hirt (Psalm 23)* Franz Schubert  
(1797-1828)

*Song of Perfect Propriety* Carol Barnett  
(b. 1949)

## VIKING CHORALE

*Locus Iste* Anton Bruckner  
(1824-1896)

*Desh* arr. Ethan Sperry  
(b. 1971)

From *Manon* Jules Massenet  
En fermant les yeux (1842-1912)

Viking Chorale Schola Cantorum

*Nine otpushchayeshi* Alexander Gretchaninoff  
(1864-1956)

*Walk in Jerusalem*

arr. Paul Rardin  
(b. 1965)

Christian Clark, soloist  
Joram Zbichorski, bass guitar  
Kelson Zbichorski, drums

## **CONCERT CHOIR**

*Leonardo Dreams of His Flying Machine*

Eric Whitacre  
(b. 1970)

Graycie Gardner, Clare Bohrer, and Alex York, soloists  
Justin Gingrich, percussion

*Amore Aeger*

Alex Johnson (LU '12)  
(b. 1990)

Tyler Kunding and Katy Harth, soloists  
Lauren Pulcifer, violin  
Marisa Sheppard, violin  
Dana DeBofsky, viola  
Claire Bachman, cello

*Twa Tanbou*

Guillaume

*Hymn to St. Cecilia, op. 27*

Benjamin Britten  
(1913-1976)

Katy Harth, Alex Johnson, Julia Steiner,  
Ian Koziara, and Tory Wood, soloists

*From I Will Lift Up Mine Eyes*  
The Lord is My Shepherd, Alleluia

Adolphus Hailstork  
(b. 1941)

Gabriella Guilfoil, soloist

## **Texts and Translations:**

*Tutto il di piango*

Vijay Singh  
text by Petrarch

### Part 1

All day I weep; and then at night, when miserable mortals rest, I find myself in tears, and my misfortunes double; thus I pass my time in weeping. In a sad humour I wear out my eyes and heart in grief; I am the lowest of all animals, for the loving arrows keep me at every hour bereft of peace.

### Part 2

I am weary, since from one sun to the next, and from one shadow to the next I have already spent most of this death that is called life. It is more for the fault of another than for my misfortune that I grieve: Because living pity, and my faithful aid, see me on fire and do not help me.

*Chapo Pou Fanm*

Sydney Guillaume  
text by Louis Marie Celestin

For all women who fought in the history of all countries,  
For all of us now and all the ones to come,  
Hats off, hats off! Bravo, bravo!

It is inside us that Kings are made,  
In our bellies that Presidents blossom,  
We balance out democracy,  
And we will fight until the end!

We will fight until the end,  
To spread around justice,  
To bring a change to all countries,  
To bring a smile to life.

For centuries they have suffered,  
Pinched their nose to drink smelly water,  
But one fine day they revolted  
So they could change Humanity.

In Asia, in America,  
In Europe like in Africa,  
Elbow to elbow all women rose,  
Hand in hand to bring a change.

Hats off, hats off! Hats off to women!  
Hooray for women!

For all women who fought in the history of all countries,  
For all of us now and all the ones to come,  
Bravo, bravo! Let us sing Hooray!  
Hooray for women! Hats off to women!

*Song of Perfect Propriety*

Carol Barnett  
text by Dorothy Rothschild Parker (1893-1967)

Oh, I should like to ride the seas,  
A roaring buccaneer;  
A cutlass banging at my knees,  
A dirk behind my ear.  
And when my captives' chains would clank  
I'd howl with glee and drink,  
And then fling out the quivering plank  
And watch the beggars sink.

I'd like to straddle gory decks,  
And dig in laden sands,  
And know the feel of throbbing necks  
Between my knotted hands.  
Oh, I should like to strut and curse  
Among my blackguard crew . . .  
But I am writing little verse,  
As little ladies do.

*Locus Iste*

Anton Bruckner

This place was made by God; a priceless holy place, it is without fault.

*Desh*

Ethan Sperry

From the conductor:

In "Desh", arranger Ethan Sperry recreates the sounds of an Indian ensemble in the Carnatic tradition: the shruti box or tambura for the drone, the mridangam and tabla drums, and melodic instruments such as the violin or flute. Most of the text you hear is in fact Sollakattu, a type of rhythmic Solfege that helps the performer to know which kind of rhythm

s/he is playing. The only actual word sung is “mola”, which means sleep; the first half of this performance (the “allap”) is a lullaby.

From *Manon*

Jules Massenet

“En fermant les yeux”

Chevalier Des Grieux:

It’s true, my head is reeling! But happiness is fleeting, and heaven has made it so delicate that one always fears it will fly away!

To the table!

Charming moment when fear is dispelled, when we are alone, just the two of us!

Listen, Manon, while walking I just had a dream.

As I closed my eyes, I saw far away a humble retreat, a little white house in the middle of the woods! Under its peaceful shade the clear and joyous streams, where the foliage is reflected, sing with the birds! It’s paradise!

Oh, no! Everything there is sad and melancholy, for there is one thing missing: one thing is still needed – Manon! Come, there our life will be, if you want it, oh Manon!

From the *All-Night Vespers*

Alexander Gretchaninoff

Nine otpushchayeshi

translation by Vladimir Morosan

Lord, now Lettest Thou Thy servant depart in peace, according to Thy word, for mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people, a light to enlighten the Gentiles, and to be in the glory of Thy people Israel.

The Canticle of St. Simeon

*Leonardo Dreams of His Flying Machine*

Eric Whitacre

Libretto brève by Charles Anthony Silvestri

(Italian fragments taken from the notebooks of Leonardo Da vinci)

Notes from the composer:

Charles Anthony Silvestri is not only a brilliant poet, teacher and historian, he is a consummate choral singer blessed with a beautiful tenor voice.

When Dr. Gene Brooks called and asked me to write the 2001 Raymond C. Brock Commission, I could think of no other author whose words I would rather set.

We started with a simple concept: what would it sound like if Leonardo Da Vinci were dreaming? And more specifically, what kind of music would fill the mind of such a genius? The drama would tell the story of Leonardo being tormented by the calling of the air, tortured to such degree that his only recourse was to solve the riddle and figure out how to fly.

We approached the piece as if we were writing an opera brève. Silvestri (Tony to this friends) would supply me with draft after draft of revised ‘libretti’, and I in turn would show him the musical fragments I had written. Tony would then begin to mold the texts into beautiful phrases and gestures as if he were a Renaissance poet, and I constantly refined my music to match the ancient, elegant style of his words. I think in the end we achieved a fascinating balance, an exotic hybrid of old and new.

*Leonard Dreams of His Flying Machine* is the second in a planned cycle of element works (the first, *Cloudburst*, was completed nine years earlier). It is dedicated with much love and respect to my publisher, the radiant and elegant Ms. Gunilla Luboff.

Tormented by visions of light and falling,  
More wondrous and terrible each than the last,  
Master Leonardo imagines an engine  
To carry man up into the sun . . .

And he’s dreaming the heavens call him,  
Softly whispering their siren-song:  
“*Leonardo, Leonardo, vieni à volare.*”  
    (“Leonardo, Leonardo, come fly.”)

*L’uomo colle sua congiengniate e grandi ale,*  
    (A man with wings large enough and duly connected)  
*facciendo forza contro alla resistente aria.*  
    (might learn to overcome the resistance of the air.)

As the candles burn low he paces and writes,  
Releasing purchased pigeons one by one  
Into the golden Tuscan sunrise . . .

And as he dreams, again the calling,  
The very air itself gives voice:  
“*Leonardo, Leonardo, vieni à volare.*”  
    (“Leonardo, Leonardo, come fly.”)

*Vicina all' element del fuoco . . .*

(Close to the sphere of elemental fire . . .)

Scratching quill on crumpled paper

*Rete, canna, folo, carta.*

(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.

. . . *sulla suprema sottile aria.*

( . . . in the highest and rarest atmosphere.)

As the midnight watchtower tolls,

Over rooftop, street and dome,

The triumph of a human being ascending

In the dreaming of a mortal man.

Leonardo steels himself,

Takes on last breath, and leaps . . .

*“Leonardo vieni à volare! Leonardo, sognare!”*

(“Leonardo, come fly! Leonardo, dream!”)

*Amore Aeger*

Alexander Johnson  
text by Jeffrey Chambers

Gently, gently, my dearest,

Answer me as gently as you can.

Love has oppressed me with a heavy hand.

It weighs me down; how long can I carry on?

I have kept silent until now,

fearing that you would break my heart;

Because I know that we are impossible.

But now my confession swells in my breast,

Threatening to burst the heart I had so protected.

As Atlas groaned through clenched teeth,

So I long to exhale that confession once and for all

So that once again,

I can breathe without pain.

I do not wish to miss my one remaining chance

To love and be loved.

But that is as much to say that Cupid is kind,

Kind enough to smite two lovers

For each other.

Even though my heart desire it,  
I fear the pain I exhale  
Will be less than the pain I inhale  
When you respond.

So tell me what is in your heart,  
Tell me your true feelings,  
But gently, gently, my dearest,  
Answer me as gently as you can.

*Twa Tanbou*

Sydney Guillaume  
text by Louis Marie Cestin

The central theme of Twa Tanbou: In order for a team to reach the optimal result, each member must play his or her own part as a team. There is no room for self-obsessed glory; this ultimately brings down the team. True leaders are those who put their team's collective well-being before themselves. The text of Twa Tanbou uses this philosophy, applied to three drums: the big Boula (the loudest), the smaller Tanbouren (the most beautiful sounding drum) and the little Kata drum, arguing that if everyone works together, there will be beautiful music!

Three drums  
Are having an argument  
A great Sunday morning  
On their way back from Guinea  
A little Kata . . .  
A little Tanbouren . . .  
A big Boula . . .

Boula declared  
That he can hit the loudest  
Boula declared  
"I can hit the loudest!"

Tanbouren said  
"I have the most beautiful sound"  
He said  
"when I perform, keep quiet and listen!"

Kata who was hearing all this became angry  
He could not comprehend how two soldiers  
Who are dressed with the same outfit

And are children of the same mother  
Are sitting around making a scandal  
One fine Mardi-Gras day, Kata started to “souk”  
Every single person there began to dance . . .

Tanbouren and Boula who were there listening  
To make the party more exciting, they started a great thron

That day,  
They all sang a song that I’ll never forget:

All drums that are dispersed  
Let’s put our shoulders together  
To make life more beautiful.

# **Cantata**

Stephen M. Sieck and Phillip A. Swan, co-conductors  
Allison Shinnick, accompanist

## **Soprano 1**

Maire Clement  
Samantha Eichelberger  
Alex Koszewski  
Emily McLane  
Morgen Moraine  
Hannah Plummer  
Stephanie Popik  
Liana Raberg

## **Soprano 2**

Claire Bassett  
Madeline Bunke  
Inanna Craig-Morse  
Samantha Feinberg  
Natasha Foley  
Christy Go  
Olivia Hemley  
Lauren Koeritzer  
Katie Mueller  
Alexa Rosenbaum  
Elena Stabile  
Cameron Wethern

## **Alto 1**

Kate Allison  
Laura Briss  
Claire Conard  
Heidi Dinkler  
Anna Jankowski  
Michelle Li  
Jenna Lindsey  
Cayla Morton  
Heather Richardson  
Elizabeth Schmidt

## **Alto 2**

Emily Crowe  
Carly Gaeth  
Morgan Gray  
Leslie Halverson  
Emm Hamm  
Tina Hughes  
Anna McMorrow  
Emma Moss  
Mallory Speck

## **Officers**

President: Anna Jankowski  
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EOC (Eliminator of Confusion): Madeline Bunke  
Outreach: Tina Hughes and Alexa Rosenbaum  
Attendance: Emm Hamm  
Freshman Representatives: Morgen Moraine and Laura Briss

# Viking Chorale

Stephen M. Sieck, conductor

Mathias Reed, accompanist

## Soprano 1

Morgan Arshonsky  
Kerstin Brolsma  
Kaylin Burton  
Ilana Goldman  
Morgan Krhin  
Amalie Ludwig  
Joia Miller  
Morgan O'Leary  
Alyssa Rosenbaum  
Becca Schman  
Sarah Slaughter  
Diana Szeinberg  
Tess Vogel  
Kelsey Wang  
Maggie Ward  
Satoko Yoshihara  
Emily Zawacki

## Soprano 2

Katherine Boknevitc  
Elizabeth Coffin  
Chelsea Giguere  
Emily Hoylman  
Gis'elle Jones  
Sadie Lancrete  
Valerie Nelson  
Lina Rosenberg  
Natalie Schmitt  
Molly Siefert  
Ayaka Wakabayashi  
Amanda Weiss

## Alto 1

Martha Allen  
Kelsi Brown  
Sarah Buksa  
T.J. Clark  
Katherine Goode  
Abby Guthmann  
Emily Kaye Herranen  
Melina Jaharis

## Alto 1 cont.

Valerie Kessie  
Virginia Kreisle  
Abi Leveille  
Samhita Nagaraj  
Amanda Popp  
Greta Schmitt  
Alexandra Schmitz  
Karly Stern  
Portia Turner  
Savannah Vogel  
Abby Wagner

## Alto 2

Annie Ahmed  
Hailey Anderson  
Alysa Bennett  
Katie Blackburn  
Elyse Brotzman  
Lindsay Browne  
Jade Burrell  
Alice Fisher  
Kinsey Fournier  
Le Kong  
Alysa Levi-D'Ancora  
Valerie Miller  
Elissa Tikalsky  
Francie Weberpal

## Tenor

Christian Clark \*  
Josef Kay  
Martin Kulstad \*  
Nathan Lawrence  
Kevin Lokko  
James McCrohan \*  
Micah Price  
Ben Reif  
Christopher Skinner  
Mike Wilcox

## Baritone

Jeremy Andereck \*  
Joey Arkfeld  
Fletcher Bates  
Andrew Breuninger \*  
Josh Eidem \*  
Michael Gold  
Mark Hirsch \*  
Phillip Jindra \*  
Aaron Jones  
Justin Jones  
Max Kligman \*  
Duncan Lamphere  
Eli Massey \*  
Yuki Maehashi  
Clee McCracken \*  
Adam Ross  
Ery Seidel  
Conor Sexton  
Sumner Truax \*

## Bass

David Besch  
Alex Hammond \*  
Richard Hartman  
John Taylor Hosmer-Quint  
Eric Smedsrud \*  
Christian Stillings \*  
Alexander Wang  
Benjamin Wollin  
Aaron Wright  
Donald Yarbrough \*  
Joram Zbichorski

## Officers

President: Justin Jones  
Social Chair: Phillip Jindra  
Publicity: Sadie Lancrete  
EOC: Mike Wilcox and  
Abi Leveille

\* Denotes Schola Cantorum

# Concert Choir

Stephen M. Sieck and Phillip A. Swan, co-conductors  
Anthony Caparelli, accompanist

## Soprano

Clare Bohrer  
Erin Bryan  
Amanda Ellison  
Graycie Gardner  
Rosie Graber  
Paige Koebele  
Ellie Perry  
Micha Saxton  
Julia Steiner  
Anna Valcour  
Tory Wood

## Tenor

Brian Acker  
Dane Allison  
Justin Gingrich  
Greggory Giuliani  
Ian Koziara  
Tyler Kunding  
Pablo Morales  
Willson Oppedahl  
Michael Pope  
Issa Ransom  
Jon Stombres  
Michael Uselmann  
Dakota Williams

## Alto

Susan Borkowski  
Mackenzie Eckberg  
Gabriella Guilfoil  
Katy Harth  
Jaclyn Kottman  
Aly Kunath  
Zoie Reams  
Sarah Robinson  
Cayla Rosché  
Alison Thompson  
Katrina Zosseder

## Bass

Kyle Brauer  
Jack Canfield  
Will Doreza  
Dylan Evans  
Davey Harrison  
Alex Johnson  
Josh Kowitz  
Luke MacMillan  
James Maverick  
Luke Randall  
Andrew Sparks  
Daniel Vinitsky  
Alex Wilson  
Alex York

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Publicity: Aly Kunath  
EOC (Eliminator of Confusion): Kyle Brauer  
Outreach Chair: Jaclyn Kottman

Our thanks to our artist faculty in the voice and piano departments  
for their outstanding work in training these singers and pianists:

### **Voice Faculty**

Kenneth Bozeman, chair  
Joanne Bozeman, soprano  
Dale Duesing, artist-in-residence  
John Gates, bass  
Bonnie Koestner, vocal coach  
Karen Leigh-Post, mezzo-soprano  
Bryan Post, lecturer in music and teacher of voice  
Teresa Seidl, soprano  
Steven Paul Spears, tenor

### **Keyboard Faculty**

Kathrine Handford, organ  
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano

### **Choral Staff Positions**

Tory Wood, librarian  
Chris Clark, set-up  
Tasha Foley, set-up  
Katy Harth, set-up

**“This concert is supported, in part, by The Avenue 91.1.”**

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please no flash photography.