

Fall Preview Concert

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Saturday, October 6, 2018
8:00 p.m.
Lawrence Memorial Chapel

Viking Chorale

Sing, My Child

Sarah Quartel
(b. 1982)

Laura Christenson and Kiet Nguyen, soloists
Roland Eckhart, percussion

I Have Had Singing

Ron Jeffers
(1943-2017)

Cantate Domino

Claudio Monteverdi
(1567-1643)

Concert Choir

Musiciens qui chantez à plaisir

Hubert Waelrant
(1517-1595)

The Music of Stillness

Elaine Hagenberg
(b. 1979)

Musica Animam Tangens

Joshua Shank
(b. 1980)

Balalaika

Georgy Sviridov
(1915-1998)

Cantala

Vivos Voco

Joan Szymko
(b. 1957)

You are the Light of the Stars

Joanne Metcalf
(b. 1958)

Katie Li Weers, violin

2017 ACDA Women's Choir Commission Consortium Midwest Premiere

I Am the Wind

Hagenberg

2017 ACDA Women's Choir Commission Consortium Midwest Premiere

You and the Night and the Music

arr. Kerry Marsh
(b. 1976)

Zoe Markle, bass
Tyler Nanstad, drums

Notes and Translations

I have had pleasure. I have had singing.

Lawrence is proud to be both a liberal arts college and a conservatory of music. This fall, Viking Chorale and Concert Choir explore the question, “why do we sing?” What roles does music play in our lives?

Viking Chorale

Sing, My Child

Sarah Quartel is a Canadian composer and educator known for her fresh and exciting approach to choral music. She celebrates the musical potential of all learners by providing singers access to high quality repertoire and engaging music education. Sarah's choral works are performed by children, youth, and adults throughout the world and her work as an educator connects exciting musical experiences with meaningful classroom learning. [From the composer's biography]

Sing, My Child is a beautiful work that expresses our hope for our children - that they learn to sing, dance, laugh, and find peace. The A section is in $\frac{7}{8}$ meter with syncopation, which alternates effectively with a more solid $\frac{3}{4}$ B section “but when troubles come,” which she instructs the choir to sing “like a hymn.” The result is a composition that has the feel of a folk song and the rhythmic and harmonic complexity of a contemporary work. [S.S.]

I Have Had Singing

In his book *Arkenfield, Portrait of an English Village*, Ronald Blythe records the life stories of the inhabitants of a tiny (population 298) East Anglian village in Suffolk County, England. The names of the village and villagers have been changed, but the harshness, isolation, and beauty of their lives shine through their memories and observations. 74-year-old “Davie” remembers that “twenty men and boys scythed the corn and sang as they went.” “What was the song?” Blythe asks. “Never mind the song--it was the singing that counted” came the reply. “Fred Mitchell,” and 85-year-old horseman (ploughman) recalls his difficult childhood:

I never did any playing in all my life. There was nothing in my childhood, only work. I never had any pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I have forgotten one thing - the singing. There was such a lot of

singing in the villages then, and this was my pleasure, too. Boys sang in the fields, and at night we all met at the Forge and sang. The chapels were full of singing. When the first war came, it was singing, singing all the time. So I lie; I have had pleasure. I have had singing. [R.J.]

Ron Jeffers served as associate professor and director of choral activities at Oregon State from 1974-1982, and as associate professor of theory and composition from 1982-1998. In 1988 he founded earthsongs, a company that publishes choral music from many different countries of the world and books of translations of foreign language texts. Jeffers studied composition and choral conducting at The University of Michigan, Occidental college, and the Center for New Music at the University of California, San Diego, with John Warren Owen, Howard Swan, Robert Shaw, and Eric Ericson. He has directed choirs and taught various courses at these institutions and at the University of Wisconsin, Eau Claire, S.U.N.Y. at Stony Brook, and Oregon State University.

Cantate Domino

Translation (adapted by the composer from Psalm 98)

Sing to the Lord a new song,
Sing and bless the Lord's name,
For the Lord has worked wonders.
Sing and exult and make music,
Play the lyres and let voices sing,
For the Lord has worked wonders.

Cantate Domino is one of four polyphonic motets Monteverdi contributed to an anthology put out by Giulio Cesare, a Mantuan and former colleague. Composed at a time when the arioso style reigned supreme, these pieces are essentially regressive, backwards glances at the music Monteverdi was first cultured in. Judging by *Cantate Domino*, the revisitaton of this old territory seems to have been a pleasure; the work seethes with the self-conscious delight of a happy homecoming. The text invites all to joyous song raised up to God, describing a decidedly earthly music in celebration of the divine. We find ourselves in the same world as the lively “Ecco mormorar l'onde”, from Monteverdi's second book of madrigals.

It begins with a series of tutti homophonic declamations made massively sonorous by the thorough-bass, booming: “Sing unto the Lord a new song.” He then takes us on a swift journey through a madrigal landscape, turning over and transforming the texture from slow chordal missives into agitated polyphonies on the spur of a single word. The most delightful passage, however, the one that best speaks the giddiness at the heart of

Cantate Domino is the setting of “in cithara.” He sets up a brightly flashing imitative tutti on a single three-note motif, and then intensifies the whole by transposing the top two voices upwards. It’s a high point of joyful abandon that he’d been building toward from “cantate et exultate” by increasing the number of voices up from a duet and strengthening the presence of the bass. Although *Cantate Domino* is called a “motet” it seems like a super-madrigal with secret weapons. Monteverdi must have been delighted to return to the old mode with even more confidence and skill than when he left it. - *Notes by Donato Mancini*

Concert Choir

Musiciens qui chantez à plaisir

Translation by Christian Messier (LU 2019, French and Music)

Hubert Waelrant (1517-1595) was a Flemish composer who worked in Antwerp. We don’t know a lot about his life, but we know he was a tenor, a music editor/publisher, that he probably studied in Italy, that he might have had Protestant sympathies, and that he was an innovator in musical type-setting and Solfege.

Renaissance madrigals are an enduring staple of the choral repertoire because they effectively marry text expression with polyphonic writing. Instead of expressing one broad idea (e.g., “have mercy”), a madrigal can turn its mood with each phrase or word. A madrigal requires a nimble vocal set-up, expressive diction, huge dynamic contrasts, and fastidious attention to word-stress.

Maybe it’s too many poor performances by developing musicians, maybe it’s the vapid texts (we get it, you like this person...), but I find many madrigals do not hold up well in concert, and perhaps that is because many were meant to be singing as entertainment at a party, not prepared for concert presentation. *This* madrigal, however, I *love*. It’s well-constructed and offers musical challenges, but it’s also very *funny*, and that’s not something we run to very often in older music. I am comforted and amused that music teachers were concerned about choirs looking up or behaving themselves almost 500 years ago. [S.S.]

The Music of Stillness

The inspiration for “The Music of Stillness” originated from the poem “There Will Be Rest” by Sara Teasdale, where she describes her journey from loneliness to hope through the hushed beauty of evening. One autumn night when the weather first turned cold, I was enjoying the midwestern countryside and the entire sky was filled with stars. As the cold air hit my lungs, the expanse of the heavens took my breath away and this is

the music I heard. The music of a dream world under the stars where we can leave our troubles and find this momentary “crystal of peace” and rest. A place where beauty and calm exist, and all else fades away. [E.H.]

Musica animam tangens

Translation

Music touching;

Exhaling its breathless oceans of life
Currents that free hearts giving love
To all that open the sounds that fill
The mountain of my existence

And overflow my soul to touch God.

- Ryan Newstrom, translated into Latin by Byron Stayskal

From the moment I read this text, I knew I would eventually set it to music because it expresses something that any musician knows to be true -- that music puts us in touch with a higher power, something inexpressible and infinitely beautiful. The brevity of the original text seemed perfectly suited for a Latin translation. Dr. Byron Stayskal, Assistant Professor of Classics at Luther College, provided me with a beautiful, poetic adaptation that I immediately set to work on. *Musica animam tangens* was premiered by the US Air Force Singing Sergeants at Avery Fisher Hall in the Lincoln Center and is dedicated with love, friendship and gratitude to Weston Noble. [J.S.]

Balalaika

Translation

On a green meadow / a balalaika began to play / a pipe began to toot, / a tooting pipe.

On the grassy meadow, / four sat down in a circle / in a pretty red dress, / Nastya began to dance.

Toot, pipe, this way, that way!

-Text by A. Prokofiev, translation by Musica Russica

Georgy Sviridov was a prominent composer in Russia whose music is only recently being discovered and performed more in America. Sviridov grew up playing the Balalaika, a Russian folk instrument that is similar to a guitar (imagine a large triangular body to the guitar). This composition manages to capture both the repetitive and easy tunefulness of a folk-song with the surprising harmonic clusters and shifts of a 20th-century composer.

Cantala

Text sources for this dramatic and compelling work are Medieval: virtues, literally “moral virtues,” the name given to the short statements inscribed (primarily in Latin) on church tower bells in medieval times. Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens. And, the consoling words of English Christian mystic, Julian Norwich (14th c): “...all shall be well, and all shall be well, and all manner of things shall be well.” Her book, *Revelations*, has had a lasting impact to this day; it stressed that everything is held in being by the love of God. - *Notes by the composer*

Vivos Voco

vivos voco
fleo mortua
mortuos plango
consolo viva
dissipo ventos
compello nubila,
all shall be well,
and all shall be well,
and all manner of things
shall be well
vivos voco
vivos voco

Translation:

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
all shall be well,
and all shall be well,
and all manner of things shall be
well

You are the Light of the Stars

Text by Joanne Metcalf

walk out of your troubled house
leave behind the raging of the Furies
forsake the noise
abandon the war
banish the restless shades
follow me to the wondrous land
leave storms and thorns far behind
follow me to the silver-bright kingdom
where you are the light of the stars
unwrite what was written
set out, depart
throw off your crown of thunder
encircled with gold
ensapphired by the sky
follow me to the wondrous land

leave storms and thorns far behind
follow me to the silver-bright kingdom
where you are the light of the stars

Program Note

The words and music of *You Are the Light of the Stars* offer a message of compassion and upliftment, and a reminder of the light that resides within each of us. The choir's contrapuntal lines weave in and out of each other until they unite in the entreaty to "leave behind the raging of the Furies," sung in close harmonies. The piano accompaniment, often reminiscent of a music box or the twinkling of the stars, evokes an image of simplicity and innocence. I hope this composition will speak to anyone who has ever felt despair and self-doubt, or suffered a grievous loss, or needed to find hope.

I Am the Wind

by Zöe Atkins

I am the wind that wavers,
You are the certain land;
I am the shadow that passes
Over the sand.
I am the leaf that quivers,
You the unshaken tree;
You are the stars that are steadfast,
I am the sea.
You are the light eternal—
Like a torch I shall die;
You are the surge of deep music,
I but a cry!

You and the Night and the Music

Lyrics by Howard Dietz

Song is in the air,
telling us romance is ours to share.
Now at last we've found one another alone.
Love like yours and mine
has the thrilling glow of sparkling wine.
Make the most of time, ere it has flown.
You and the night and the music
Fill me with flaming desire
Setting my being completely on fire
You and the night and the music
Thrill me but will we be one
After the night and the music are done?

Until the pale light of dawning and daylight
Our hearts will be throbbing guitars
Morning may come without warning
And take away the stars
If we must live for the moment
Love till the moment is through
After the night and the music die
Will I have you

“You and the Night and the Music,” composed by Arthur Schwartz with lyrics by Howard Dietz, debuted in the Broadway show *Revenge with Music*. The show opened on November, 28, 1934, ran for 22 performances, closed, and then reopened on December 24, 1934, and ran for an additional 135 performances.

Viking Chorale

Stephen Sieck, director

Hung Nguyen, piano

Anna Patch, assistant director

Soprano 1

Laura Christenson
Sophie Dion-Kirschner
Shayla Finley
Rachel Geiger
Gabriela Hernandez
Gonzalez
Nikki Peduk
Michaela Rabideau
Margaret Slavinsky
Aniya Spears
Kexin Sun
Spencer Sweeney
Alex Yao

Soprano 2

Margaret Bice
Clare Conteh-Morgan
Julia Hackler
Erin Jackson
Angel Li
Rachel Michtom
Rebecca Minkus
Anna Nowland
Rebecca Tibbetts
Mia Wu

Alto 1

Meralis Alvarez-Morales
Joy Bartoli
Julianna Basile
Ana Lucila Bautista-Ruiz
Taylor Blackson
Amanda Chin
Morgan Donahue
Ella Donovan
Sharon Edamala
Jackie Feldy

Alto 1, cont.

Kelly Foy
Georgia Greenberg
Gretchen Niederriter
Anna Patch
Molly Reese
Tamara Valderrama

Alto 2

Clover Austin-Muehleck
Sara Cooper
Michele Haeberlin
Ryn Hintz
Sarah Krysan
Delaney Olsen
Amy Schaffer
Samantha Sowell
Macy Veto
Maxine Voss
Kymberlee Williamson
Jialun Yang
Rebecca Yeazel

Tenor 1

Kyree Allen
Sterling Ambrosius
Jacob Deck
James Geraghty
Matthew Jahnke
Jeremiah Jensen
Jason Lau

Tenor 2

Leo Mayer
Ethan Mellema
Brian Nelson
Kiet Nguyen
Aaron Pelavin
Nysio Poulakos
Joseph Wetzel

Baritone

Saahil Cuccria
Andrew Gooch
Jesse Grace
Sam Green
Chris Hinrichs
Julian Hofstetter
Jorgan Jammal
Jelani Jones
Sam LaRoi
Ben Lunzer
Joey Magyar
Dan Meyer
Nathanael Mitchell
Aaron Phalin
Alexander Quackenbush
Jonah Sharp
Nicholas Vaporciyan
Alex Wetzel
David Womack
Matthew Wronski

Bass

Zach Adams
Willian Brodsky
Matthew Demers
Roland Eckhart
Baron Lam
Nick Mayerson
Cameron Nasatir
Cameron Strawn
Cameron Wilkins
Ethan Wilmes
Isaac Wippich
Liam Wood

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Cantala

Phillip A. Swan, director
Frances Lewelling, accompanist

Soprano I

Lili Hull
Amanda Karnatz
Sarah Navy
Rehanna Rexroat
Sarah Scofield*
Emmeline Sipe
Sam Stone*

Soprano II

Izzy Beltz
Colleen Bur
Maren Dahl
Samantha Gibson*
Jamie Hammer
Marion Hermitanio
Emma Jones
Emma Milton*
Katie Mueller
Emily Richter

Alto I

Carly Beyer
Lili Greenfield
Lydia Hellevik
Hannah Jones
Marissa Lake
Lizzy Lynch
Bea McManus*
Pari Singh*

Lauren Turner
Mary Grace Wagner

Alto II

Ellie Calhoun
Amy Courter
Susie Francy
Caroline Granner
Theresa Gruber-Miller
Erin McCammond-Watts*
Aria Minasian*
Riley Seib

*Section leaders

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EOC: Emma Milton

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Social Activities: Caroline Granner and Aria Minasian

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Stephen Sieck, director
Noah Vazquez, piano

Soprano I

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Meg Burroughs
Anna Mosoriak
Bianca Pratte

Soprano II

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Cecilia Kakehashi
Nicolette Puskar*
Maggie Smith
Emma Webster

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Jena Bliss
Maralee Mindock
Kelci Page
Gianna Santino

Alto II

Annie Dillon
Emma Gilshannon
Allie Horton*
Anna Patch
Fox Segal

Tenor I

Chloe Braynen
Luke Honeck*
Alex Iglinski
Victor Montanez-Cruz
Jack Murphy

Tenor II

Tommy Dubnicka
Alex Medina
Quinn Ross
Andrew Stelzer
Logan Willis

Baritone

Yonah Barany
Nick Fahrenkrug
David Fisher*
Benjamin Klein
Erik Nordstrom
Noah Vazquez
Hansen Wu

Bass

Stephen Deeter
Alex Hadlich
Tyler Jaques
Ben Johnson
Maxim Muter
Tyler Nanstad

*Section leaders

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Vice-President/Attendance: Alex Hadlich
EOC: David Fisher
PR/Social Media: Kelci Page and Emma Webster

Riser Set-Up Crew

Quinn Ross and Aria Minasian

Choral Librarian

David Fisher

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice and piano studio faculty members:

Voice Faculty

Kenneth Bozeman, tenor
Joanne Bozeman, soprano
Andrew Crooks, vocal coach and musical director of opera
Dale Duesing, artist-in-residence
John T. Gates, bass
John Holiday, counter-tenor
Karen Leigh-Post, mezzo-soprano
Esther Oh Zabrowski, soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies

Keyboard Faculty

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

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Christian Messier for French guidance

Elaine Hagenberg, Joanne Metcalf, and Joshua Shank, for their beautiful compositions and their generosity of time in working with the LU choirs

Dr. Peter John Thomas for Russian guidance

Dan Van Sickle at East High School for use of the handbells

Anna Mosoriak and Luke Honeck for choreography in *Musiciens*

Allie Horton and Joe Dennis for choreography in *Balalaika*

Upcoming Performances

Sunday, Nov. 11, 7:00 p.m.

Saturday, Feb. 23, 8:00 p.m.

Friday, April 26, Major Work Concert: Bernstein and the Brits, 8:00 p.m.

Friday, May 24, 8:00 p.m.



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.