
*Let Peace Then
Still the Strife*

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, directors

Howard Niblock, oboe

Copeland Woodruff, Margaret Paek, and

Kathy Privatt, staging/movement

Friday, October 9, 2015

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale

A Flower Remembered

John Rutter
(b. 1945)

Indodana

arr. Raif Schmitt and Michael Barrett

Stefany Dominguez, Pankhuri Singh, Kate Youdell, sopranos
Mikaela Bolker, Sophie Carter, Megan Davidson, altos

It Takes a Village

Joan Szymko
(b. 1957)

Alex Iglinski, Sabrina Craven, Nicholas Ashley, Luke Honeck, soloists
Caleb Smith, Maralee Mindock, Ally Kurihara, percussion

Concert Choir

At the Round Earth's Imagined Corners

Williametta Spencer
(b. 1932)

Lamentations of Jeremiah (I)

Thomas Tallis
(c. 1505-1585)

Alleluia

Ralph Manuel
(b. 1951)

Sakkijarven Polkka

arr. Jonathan Rathbone
(b. 1957)

Morgen Moraine, soprano
Deme Hellwig, soprano
Sarah Coffman, soprano
John Perkins, bass

Kathy Privatt, staging

Cantata

“Balada I” from *Ainadamar*

Oswaldo Golijov
(b. 1960)

Margarita Xirgu – Elena Stabile, soprano
Niñas – Clio Briggs and Anne Marie Carden
Ilan Blanck and Jack Kilkelly-Schmidt, guitar
Adam Friedman, Sean Goldman, and Jake Victor, percussion
Copeland Woodruff, staging
Margaret Paek, movement

Indian Summer

Daniel J. Hall
(b. 1971)

Howard Niblock, oboe

“Shar Ki Ri” from *Tse Go La*

Andrea Clearfield
(b. 1960)

Jake Victor, percussion

A Blessing of Cranes

Abbie Betinis
(b. 1980)

small group: Casey Burgess, Gillian Etherington
Martha Hellermann, and Annie Mercado

Combined Choirs

Let Peace Then Still the Strife

arr. Mack Wilberg
(b. 1955)

Nolan Ramirez, soloist

Notes and Translations

Viking Chorale

A Flower Remembered

Words and music by John Rutter (b. 1945)

Composed in memory of the victims of Fukushima, March 2011.

A flow'r remembered can never wither:
Forever blooming as bright as day,
Its fragrance ling'ring like music softly playing,
A gentle voice that's saying, 'I'll never fade away.'

The birds fly homeward across my valley
Toward the mountains all white with snow;
The birds are gone now, the mountain snows have melted,
But still I see their beauty, these scenes of long ago.

The birds still fly in other valleys;
The mountain snows have turned to streams;
All things must pass, but memories are lasting:
We will remember.

Indodana - isiXhosa song from South Africa

Women:

Ngob'umthatile umtwana wakho, uhlale nathi hololo helele
[The Lord has taken his son who lived amongst us]
Indodana ka nkulunkulu bayi'bethelela hololo helele
[The son of the Lord God was crucified.]

Men:

Hololo Baba Jehova
[Hololo Father Jehovah (Hololo represents crying and has no translation)]
Zjem zja baba
[Zjem zja father (Zjem zja is expressive with no meaning)]

It Takes a Village - From an African proverb

It takes a whole village to raise our children;
It takes a whole village to raise one child.
We all everyone must share the burden;
We all everyone will share the joy.

From Joan Szymko:

In adapting the West African saying, "It takes a village to raise a child," I've sought to embody the cultural concept behind this proverb - that it is truly ALL the individual parts linked and working together that create and support the whole. The four vocal rhythms in the main portion of the work, each with its own character and function, are essential to creating the unique energy and movement of "Village." Only when they are sung together does a truly joyful spirit arise.

Concert Choir

At the Round Earth's Imagined Corners

Sonnet by John Donne (1572-1631)

At the round earth's imagin'd corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scatter'd bodies go;
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance hath slain, and you whose eyes
Shall behold God and never taste death's woe.
But let them sleep, Lord, and me mourn a space,
For if above all these my sins abound,
'Tis late to ask abundance of thy grace
When we are there; here on this lowly ground
Teach me how to repent; for that's as good
As if thou'hadst seal'd my pardon with thy blood.

Lamentations of Jeremiah (I)

Here begin the lamentations of Jeremiah the Prophet:

1:1 ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations! She that was a princess among the cities has become a vassal.

1:2 BETH. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her, they have become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

Säkkijärven Polkka (also called the "Karelian-Finnish Polka), is a well-known folk tune from Finland, popularized by Finnish accordionist, Viljo "Vili" Vesterinen. The tune was first recorded in Säkkijärvi in 1939 (now Kondratyev in the Leningrad Oblast, Russia).

During the Continuation War (which refers to the battle between Finland and the Soviet Union during WWII), the Finnish Army discovered that the retreating Soviets had scattered radio-controlled mines throughout the re-captured city of Viipuri. The mines were detonated when a three-note chord was played on the frequency the radio was tuned to, causing three tuning forks (of which each mine had a unique combination) to vibrate at once. Once experts discovered how the mines worked, a Finnish Broadcasting Company mobile transmitter was brought to Viipuri. Because the tempo and melody of "Säkkijärven Polkka" (recorded by Vesterinen) was found to interrupt the mine frequencies, it was played continuously from August 1941 until February 1942 (about 1,500 times), thwarting the Soviet plan.

This clever arrangement was originally written for the Swingle Singers by one of its long-standing members, Jonathan Rathbone.

Cantala

“Balada I” from *Ainadamar* (Fountain of Tears)

Libretto by David Henry Hwang

Chorus/Niñas:

What a sad day it was in Granada,
the stones began to cry;
seeing Marianita die,
because they could not make her speak!
What a sad day it was in Granada,
... the bells tolled and tolled!

Margarita:

My whole life in such a place:
Alone, in the wings of a theatre,
waiting to become Mariana Pineda again.

Federico, my child, My womb aches!
As if he'd been my son . . .
As real to me today
As the day I first took his hand –
Soft like a baby, yet he was already a man.

Ainadamar means “fountain of tears” in Arabic. It is the name of an ancient well near Granada, where in August 1936, during the early stages of the Spanish Civil War, the poet Federico Garcia Lorca was killed by Fascist Falangist forces. Osvaldo Golijov’s opera *Ainadamar* is centered around the scene of the poet’s murder, but its main character is the Catalan tragedian Margarita Xirgu, who collaborated with Lorca on several of his plays. The story begins in Uruguay, in 1969, as Xirgu is about to perform the lead role in Lorca’s *Mariana Pineda*, the tale of a revolutionary martyr from another century. She is haunted by memories of Lorca, by the thought that she might have saved him. By the end, she has surrendered to the strange beauty of fate, and she bequeaths her longing for freedom to her students. The opera ends as it began, with the prophetic Ballad of *Mariana Pineda*: “What a sad day it was in Granada. The stones began to cry.” ~ notes by Alex Ross

Indian Summer - Poem by Emily Dickinson

These are the days when Birds come back-
A very few-a Bird or two-
To take a backward look.

These are the days when skies resume
The old-old sophistries of June-
A blue and gold mistake.

Oh fraud that cannot cheat the Bee-
Almost thy plausibility
Induces my belief.

Till ranks of seeds their witness bear-
And softly thro' the altered air
Hurries a timid leaf.

Oh Sacrament of summer days,
Oh Last Communion in the Haze-
Permit a child to join.

Thy sacred emblems to partake-
They consecrated bread to take
And thine immortal wine!

From Daniel J. Hall:

Growing up in the Rocky Mountains, fall was always a reflective and sacred time for me. I am still fascinated by the yearly paradox that results when my nascent creative energies fuse with the early traces of dormancy witnessed in nature. While I am preparing for creative pursuits nature is preparing for slumber, but as she does so, she bestows life and energy to see us through the months ahead.

Having previously set a number of Emily Dickinson's poems, I am continuously enchanted by her gift for combining organic, back-to-nature simplicity with multi-layered, non-combative spiritual truth. She speaks with power and unassuming sanctity to both the shaman and the

minister. This composition is my response to the feelings generated by that combinatory power.

“Shar Ki Ri”, from Tse Go La

Text (translation by Katey Blumenthal, Karma Wangyal Gurung, and Sienna Craig):

Do not look toward the eastern mountain—
Look instead toward the western mountain.
Look up to the heights, and down to the depths of the mountain.
Toward the places of wealth, the pure treasure of the dharma.
Do not look toward the eastern mountain—
Look instead toward the western mountain,
For this is the root place, the copper-colored paradise of Guru Rinpoche.
Do not look to the hills of India—
Instead look to the place of pure treasure and excellent perception,
A place of future accomplishment for sentient beings.
May we be prosperous!

From Andrea Clearfield:

"Shar Ki Ri" is excerpted from my large-scale 2012 cantata *Tse Go La (At the Threshold of This Life)*, originally scored for double chorus, chamber orchestra, and electronics; this version has been arranged for treble voices and vibraphone. The cantata is inspired by my fieldwork in the restricted, remote Himalayan region of Lo Monthang in Upper Mustang, Nepal. There I recorded and documented indigenous folk music with Katey Blumenthal, ethnomusicologist and anthropologist.

The people of this region, just over the border of Tibet, are ethnically Tibetan. This ancient horse culture is threatened, and efforts are being made to help preserve its music, dance, medicine, religion, language, and art. Under the auspices of the Rubin Foundation, Katey and I recorded 130 songs that had not been previously documented. Our recordings are now part of the University of Cambridge World Oral Literature Project, an "urgent global initiative to document and make accessible endangered oral literatures before they disappear without record." Some of the original songs that we recorded (including "Shar Ki Ri") are being taught to Mustangi children in New York City as part of a Himalayan language and

culture preservation initiative.

"Shar Ki Ri" is a tro-glu song (common folk song that often includes dance). Three women from the community, Kheng Lhamo, Yandol Dolkar, and Pema Dolkar, had a vast knowledge of tro-glu they learned from their elders. "Shar Ki Ri" was one of many songs they performed for us. I incorporated the traditional text, melody, and rhythm into a contemporary framework.

A Blessing of Cranes

Poem by Michael Dennis Browne (b. 1940)

How do we love you more than to shape you?
Turning so firmly in the shadows of fingers.
How do we love you more than to let you go?

Waves of earth's oceans, waves of our willing hands
Creasing and folding, creasing and folding, unfolding,
How do we love you more than to shape you?

Never a thought of thinking, only this weaving,
These thousands of wings we make to carry our longing;
How do we love you more than to let you go?

No trembling before the task, simply this sweetness,
Freedom from fear, receiving this heartbeat, receiving,
How do we love you more than to shape you?

Blossoms that shimmer and gather about their branches,
Returning to earth her peace, her original blessing;
How do we love you more than to let you go?

Deeper than dream to say, even than singing,
Releasing the wishes we have, the asking for healing;
How do we ever love you more than to shape you?
How do we love you more than to let you go?

From Abbie Betinis:

On August 6, 1945, the force from the atomic bomb that devastated Hiroshima, Japan, blew two-year-old Sadako Sasaki out the window. She survived, but by age 12, began to show signs of leukemia, caused by radiation from the blast. Her friend Chizuko visited her in the hospital and brought a gold piece of paper which she had folded into a paper crane using the art of origami. A Japanese legend promises a wish will be granted to the person who folds a thousand cranes, so Sadako set to work, saying *"I will write peace on your wings, and you will fly all over the world."* She folded over 1,300 cranes in the hope of healing her cancer, and healing the world from war. Sadako died later that year, but her statue stands today, holding an origami crane - now a worldwide symbol of peace - at the Children's Peace Monument in Hiroshima, and it receives colorful "Senbazuru" (a thousand cranes tied together) from people around the world.

When I realized there would be about 1,000 singers as part of this special commission, I wondered, could I ask each singer to fold a paper crane? Perhaps together we could advance our wish for peace. What if each choir could "fold" a crane musically, just by singing? I started experimenting with the paper, creasing and folding - trying to figure out how to render this beautiful, meditative, and geometric activity into sound. By mapping each fold to a note on the staff, I was able to slowly transform the folding process from physical to musical. With my cranes and sketches in tow, I approached poet and librettist Michael Dennis Browne, to ask if this idea inspired him too, and I'm so grateful that it did. He wrote a beautiful poem - geometric, hopeful, intimate and worldly - and I've attempted to craft the music with as much elegance.

Combined Choirs

Let Peace Then Still the Strife - Poem by David Warner

Let peace then still the strife,
The loneliness and grief,
Come heal the piercing silence of passing.
And sweet familiar strains,
The voices lost in death,

Arise in songs of hope everlasting.
Then let the voices roll
As waves upon the sea;
Come forth and break upon us, refreshing.

And barren coves be filled -
O'er flow with reverie!
Let mem'ry sable as Gilead's caressing.
And though the balm be spread,
Let tender rifts remain
That breaking hearts not yield to forgetting.
For hearts rent wide at death,
Unfolded to our dead,
Hear singing from beyond sunlight's setting.

Then sing, beloved ones,
Reach o'er the summer sea.
Pour forth thy boundless love for us living!
Sweep into ev'ry soul,
Make music of our tears,
Turn all our songs to joy and thanksgiving!
And when we silent pass,
From far across the sea
Let praises ring for life's wond'rous blessing.

Then sing ye living souls!
Sing generations past,
Swell high the tide of life, us refreshing!
Sing forth as with one voice,
Bear silent grief away,
Resound with peace and hope everlasting!
And all who wait and sing,
Sing on from earth and heav'n
And make out crossing forth joyful passing!

Amen.

Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

Soprano I

Sabrina Craven
Hannah Geniesse
Hannah Guo
Kim Krawzak
Claire LaLiberté
Alice Luo
Pankhuri Singh
Elsie Tenpas
Isabel Vazquez-Thorpe

Soprano II

Evelyn Barash
Dana Cordry
Augusta Finzel
Liza Girsova
Shuxian Liu
Maralee Mindock
Alicia Pope
Abigail Simmons
Emma Starek
Sam Stone
Hinako Takahashi
Kate Youdell

Alto I

Amanda Bourbonnais
Sophie Carter
Natalie Cash
Megan Davidson
Arboris DeJesus
Kellyn Gagner
Mya Hunt

Alto I (cont'd)

Eleanor Jersild
Olivia Lin
Hana Matsumoto
Emi See
Emily Stanislawski
Emma Swidler
Mengxuan Wang
Evie Werger
Zishen Ye

Alto II

Mikaela Bolker
Annie Dillon
Christina Hanson
Ava Huebner
Grace Johnson
Maddie Knutson
Ally Kurihara
Vicky Liang
Cameron Montgomery
Jocelyn Scherbel
Caleb Smith
Nina Wilson
Bethany Wolkoff
Sarah Woody

Tenor I

Jasper Farin
Trent Guerrero
Luke Honeck
Christian Messier
Jack Plasterer
Nolan Ramirez

Tenor II

Rufino Cacho
Zachary Crombie
Presberg
Jamil Fuller
Jon Gitter
Alex Iglinski
Jeremiah Jensen
Elijah Kuhaupt

Baritone

Nick Ashley
Mayan Essak
Kir Sey Fam
David Fisher
Alex Foley
Jacob Meyer
Erik Nordstrom
Bricker Ostler
Alexander
Quackenbush
Caleb Rosenthal
Christian Vallery
Rico Wu

Bass

Damon Allen
Julian Cohen
Stephen Deeter
Ben Johnson
Cameron Nasatir
Jack Walstrom
Skyler West

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Concert Choir

Stephen Sieck and Phillip A. Swan, co-directors

David Voss, accompanist

Soprano I

Elisabeth Burmeister
Sarah Coffman
Katie Mueller
Morgen Moraine
Annie Penner

Alto II

Keira Jett
Kayla Siembieda
Maximilian Simmons
Lorna Stephens
Kara Taft

Bass

Nathan Brase
John Taylor Hosmer-
Quint
John Perkins
P.J. Uhazie

Soprano II

Emily Flack
Clara Imon-Pedtke
Jenna Kuchar
Margaret McNeal
Froya Olson
Grace Vangel

Tenor I

Charlie Aldrich
Anmol Gupta
Charlie Martin
Leif Olsen
Jackson Rosenberry

Baritone/Tenor

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Mitchell Kasprzyk
Benjamin Klein
David Pecsí
David Voss

Alto I

Deme Hellwig
Mady Luna
Elena Stabile
Lauren Vanderlinden
Rachel Weiss

Tenor II

Tony Cardella
Ben Hanson
Matt Kierzek
Kyle Schleife
Michael Sze

Baritone

Yonah Barany
Josh Eidem
Ian Grimshaw
Jonathan Hanrahan
Jordan Ross

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Cantata

Stephen Sieck and Phillip A. Swan, co-directors
Gabi Makuc, accompanist

Soprano I

Clio Briggs
Martha Hellermann
Arielle Kaye
Annie Mercado
Anna Mosoriak
Bianca Pratte
Jean Shoaf
Katie Uram
Emma Webster

Alto I

Laura Christenson
Gillian Etherington
Kin Le
Rosa Lemos
Gabi Makuc
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Soprano II

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Aria Minasian
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Charlotte Noble
Nicolette Puskar
Sophie Scholtz

Alto II

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Alyssa Ayen
Schuyler Borges
Casey Burgess
Jenny Hanrahan
Allie Horton
Fiona Masterton
Madeline Scholl
Maggie Smith
Rachel Wilson

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Eliminator of Confusion: Rachel Wilson

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Social: Sally Alvarado

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Gillian Etherington

Nicolette Puskar

Jordan Ross

Choral Librarian

Lauren Vanderlinden

Special thanks to

Dane Richeson, Irene Durbak, and Jeremiah Lemke-Rochon
for percussion assistance.

Upcoming Choir Concert:

JOURNEYS

Friday, November 13, 2015

8:00 p.m.

Lawrence Memorial Chapel

Webcast archives:

<http://www.lawrence.edu/conservatory/webcasts/library>

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 give special thanks to the studio voice and piano artist faculty:

Voice Faculty

Kenneth Bozeman, chair
Joanne Bozeman, soprano
Dale Duesing, artist-in-residence
John T. Gates, bass
Bonnie Koestner, vocal coach and musical director of opera
Karen Leigh-Post, mezzo-soprano
Bryan Post, lecturer in music and teacher of voice
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies

Keyboard Faculty

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

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.