

Lawrence University Choirs  
*Winter Term Concert*

Phillip A. Swan and Stephen M. Sieck, conductors

Sunday, February 9, 2020

3:00 p.m.

Lawrence Memorial Chapel

## VIKING CHORALE

*Lord, Make Me an Instrument*

M. Roger Holland II  
(b. 1964)

*I'd Give It All for You*  
from *Songs for a New World*

Jason Robert Brown  
(b. 1970)

## VIKING BASS CLEF ENSEMBLE

*Sicut Cervus*

Giovanni Pierluigi da Palestrina  
(1525-1594)

*Like a River In My Soul*

African-American Spiritual  
arr. Tim Osiek  
(b. 1978)  
ed. Dan Forrest  
(b. 1978)

Daniel Boyd, piano

## CONCERT CHOIR

*Ego flos campi*

Raffaella Aleotta  
(c. 1570-c. 1646)  
ed. Kirk Aamot

### **Small Ensemble:**

Emily Austin, Lily Greenfield, Caro Granner,  
Susie Francy, Jack Murphy, Preston Parker

*Komm, Jesu, Komm*, BWV 229

Johann Sebastian Bach  
(1685-1750)

### **Instrumental Ensemble:**

Coro I: Beth Fryxell, Mindara Krueger-Olson, Amy Gruen, Evan Stroud

Coro II: Molly Long, Samantha Correa Gomez, Asher McMullin,

Mystique Evans

**basso continuo:** Steven Traeger and Ethan Mellema

# CANTALA

*Martes*

Joseph Gregorio  
(b. 1979)

*We are the Ones*

Marie-Claire Saindon  
(b. 1984)

2019 ACDA Women's/SSAA Choirs Consortium Commission  
*World Premiere*

*This is Me*

Justin Paul and Benj Pasek  
(b. 1985)  
arr. Terry Winch

Custom arrangement for Cantala  
*World Premiere*

## **Soloists:**

Madeline Guest, Holly Beemer, Kelci Page, Marissa Lake,  
Sarah Elise Navy, Brittany Hunter, Mae Capaldi, Maren Dahl,  
Clare Conteh-Morgan, Samantha Victor, Riley Seib

## **Instrumentalists:**

Aaron Brenton, bass, David Pickar, drums

*Ta Na Solbici*

Samo Vovk  
(b. 1989)

# Notes, Texts, and Translations

## Viking Chorale

### Director Notes:

Viking Chorale's 2019-20 repertoire centers on aspects of love: loving one another (October), infatuation (November), and in this cycle, the sacrifices of/for love. The two songs we present today are only five years apart from one another, but draw from different texts and musical languages.

Roger Holland is a celebrated composer of contemporary Gospel music, and sets here a prayer commonly attributed to the 13<sup>th</sup> century monk St. Francis of Assisi. Francis inverts our usual mindset (what do I want?), asking instead that one may become an instrument of divine love, an agent of peace, love, pardon, faith, hope, and light. Holland sets each line with particular care, challenging the choir to employ a vast range of dynamics, phrase lengths, vocal ranges, and timbres.

Jason Robert Brown is a highly successful composer of contemporary musical theatre songs. In *I'd Give it All for You*, two unidentified characters share out their experiences after a separation in their relationship. The first singer chose to hide, to settle into a big, albeit empty house, to feel safe; the second singer chose to run, to see the country and live out of their car, to feel free; both realize, during this song, that they would give it all away (their safety or freedom) to be together again. In preparing this song, the ensemble members self-identified as more likely to hide (verse 1) or to run (verse 2), and learned the verse that speaks more truly to their own experience. We also used this process to study how one prepares a song, focusing on character study and detailed rhythmic comprehension, which is especially challenging in this particular composition.

### *About the Composers:*

**M. Roger Holland, II**, is the Teaching Assistant Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. A graduate of Union Theological Seminary in New York City where he received the Master of Divinity degree, Roger also served as Artist-in-Residence and director of the Union Gospel Choir for over 13 years. In 2015 Union awarded him the Trailblazers Distinguished Alumni Award, the first given to a graduate whose ministry is music, for his contributions to the legacy of African American music. He received a Master's Degree in Piano Performance from the Manhattan School of Music, also in New York, and completed

his undergraduate work at Westminster Choir College in Princeton, New Jersey where he majored in Music Education with a concentration in piano and voice. Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry and Music Director for their special masses at St. Patrick's Cathedral. (*from Mr. Holland's website*)

Composer, conductor, arranger, lyricist, singer, and pianist **Jason Robert Brown** was born in 1970 in Tarrytown, NY. He studied at the Eastman School of Music in Rochester, NY, and began working in musical theater in New York City in the early '90s, where he concentrated on merging pop/rock sensibilities with the long tradition of Broadway musicals. His first musical, *Songs for a New World*, debuted in 1995. *Parade*, a musical Brown wrote with Alfred Uhry based on the trial and lynching of Leo Frank, premiered at the Lincoln Center Theatre in 1998, eventually winning Brown a Tony Award for Best Musical Score. *The Last Five Years* followed and was staged in 2002. He has also done orchestral and arrangement work for Liza Minelli, Laurie Beechman, Tovah Feldshuh, Yoko Ono, and vocal group the Tonics. Lauren Kennedy released an album of his songs called *Songs of Jason Robert Brown* in 2003. An accomplished pianist and performer, Brown gigs regularly with his two-man band. He is married to fellow composer Georgia Stitt. (*biography by Steve Leggett*)

## Viking Bass Clef Ensemble

*Sicut Cervus* - translation

Psalm 42, verse 1:

As a deer longs for flowing streams,  
so my soul longs for you, O God.

### Director Notes:

Where do we seek comfort in times of distress? Our songs this cycle take two different paths to restoration and relief, each using metaphors of water.

*Sicut Cervus* is one of the most celebrated motets of the late Renaissance choral tradition. Palestrina's setting of Psalm 42:1 is flawlessly balanced; note how every leap is then filled back in with steps in wavelike equilibrium. Each voice imitates the other to create a polyphonic conversation, building in carefully designed moments of tension and release. Every clause of the text gets a specific motive that brings out its meaning, for example a half-step sigh for "my soul," a rising series of steps

for “toward you, O God,” or a long flowing melisma for “streams.” The ensemble has focused building specific techniques of Renaissance singing, such as using a higher and brighter vocal placement, lifting between repeated notes, and accentuating suspensions.

Like a painting that has been re-painted by several different artists, *Like a River in My Soul* is a choral composition that draws from several different voices and yet becomes a cohesive and beautiful work in its own right. At the heart of the song, though never in the actual vocal music, is the African-American Spiritual *I've Got Peace Like a River*. Tim Osiek made this arrangement with a new text that de-centers religious themes and focuses instead on finding one's own stillness and resilience within. Dan Forrest then arranged Tim's setting for TTBB ensembles. In this regard, *Like a River in My Soul* is to the original song as the 2019 film *The Lion King* is to Shakespeare's *Hamlet*: Disney first made a significant adaptation of the original text with the 1994 animated film (analogous to Tim's arrangement of the song), then adapted that for live/CGI filmmaking in 2019 (which would be Dan's arrangement for TTBB choirs). While this song conveys a deeply resonant message for us all about finding our center amid the storms of life and has its own musical and thematic identity far removed from the Spiritual from which it draws general ideas, it is also essential that we honor the original Spiritual, which emerged from the unspeakable oppression and injustice of slavery. In our preparation of this song, twice as much funding went to anti-racist, African-American rights advocacy as to the arrangers.

## Concert Choir

Concert Choir has focused this concert cycle on the techniques, musical language, and theological contexts of baroque poly-choral singing. Raffaella Aleotta served as an Augustinian nun at the San Vito convent in Ferrara, Italy. She was a celebrated composer, organist, and conductor, and one of the first women in documented history to publish her own music. *Ego flos campi* is a magnificent setting of the Song of Songs 2:1-3. Aleotta's musical style bridges late Renaissance melodies (some will sound similar to the Palestrina you recently heard) and Baroque affective gestures, using madrigal techniques that paint each word or phrase's meaning.

Johann Sebastian Bach was an organist, composer, and director at the St. Thomas School and several churches in Leipzig when he wrote the

motet *Komm, Jesu, Komm*. The text is excerpted from a longer poem by a former St. Thomas School teacher, Paul Thymich, who had written this in 1684 for the funeral of philosopher Jakob Thomasius.

We are deeply grateful to Dr. Sara Ceballos, associate professor of music in musicology, for sharing her expertise on divine love in 17<sup>th</sup> and 18<sup>th</sup> century contexts with the ensemble.

### *Translations*

#### *Ego flos campi*

Song of Songs, 2:1-3

I am the flower of the field, and the lily of the valley.  
As the lily among thorns,  
So is my love among the daughters.  
As the apple tree among the trees of the wood,  
So is my beloved among the sons.

#### *Komm, Jesu, Komm*

1. Chorus

Come, Jesus, come, my body is weary,  
my strength wanes more and more,  
I long for your peace;  
the sour path becomes  
too difficult for me!  
Come, come, I will yield myself to you;  
you are the true path,  
truth and life.

2. Aria

Therefore I enclose myself in your hands  
and say goodnight to you, world!  
Even though my lifetime rushes to its end,  
my spirit is nevertheless prepared.  
It shall soar with its Savior,  
since Jesus is and remains  
the true path to life.

Text by Paul Thymich, translated by Pamela Dellal

## Cantala

### *Martes* - Spanish Proverb

¡Martes, ni te cases, ni te embarques, ni de tu casa te apartes!

*On Tuesday, don't get married, don't go on a trip, and don't leave your house!*

*We Are The Ones* - from the poem "Falling Awake" by Linda Studley

We are the ones who take the chance,  
who sing the song, who step the dance, who dare to try, who lose control,  
and don't care who might see our soul. The ones the world's sweet song  
enchants.

And in our search for true romance we take a stand, a lover's stance  
against indifference, hard and cold. We are the ones.

Come sing the song, come step the dance, give up your heart and take the  
chance and open up your eyes, behold  
as possibilities unfold.

Take back your dreams from circumstance. We are the ones.

*We Are The Ones* is an energetic invitation to trust our innate desire to  
connect with others, follow our dreams, and to listen and lose oneself to  
the world's sweet enchanting song. Most importantly, it calls on us to take  
a stand against indifference, and to open our eyes to new possibilities.

In a world where fear of the other threatens to consume our inner  
selves, *We Are The Ones* calls us to do just the opposite. "Come sing the  
song, come step the dance, give up your heart and take the chance!"

*~ notes by the composer*

### *This Is Me* - Justin Paul and Benj Pasek

I am not a stranger to the dark  
Hide away, they say  
'Cause we don't want your broken parts  
I've learned to be ashamed of all my scars  
Run away, they say  
No one'll love you as you are

But I won't let them break me down to dust  
I know that there's a place for us  
For we are glorious

When the sharpest words wanna cut me down  
I'm gonna send a flood, gonna drown them out  
I am brave, I am bruised  
I am who I'm meant to be, this is me  
Look out 'cause here I come  
And I'm marching on to the beat I drum  
I'm not scared to be seen  
I make no apologies, this is me

Another round of bullets hits my skin  
Well, fire away 'cause today, I won't let the shame sink in  
We are bursting through the barricades and  
Reaching for the sun (we are warriors)  
Yeah, that's what we've become (yeah, that's what we've become)  
I won't let them break me down to dust  
I know that there's a place for us  
For we are glorious

When the sharpest words wanna cut me down  
I'm gonna send a flood, gonna drown them out  
I am brave, I am bruised  
I am who I'm meant to be, this is me  
Look out 'cause here I come  
And I'm marching on to the beat I drum  
I'm not scared to be seen  
I make no apologies, this is me  
Oh-oh-oh-oh  
This is me

and I know that I deserve your love  
'cause there's nothing I'm not worthy of

When the sharpest words wanna cut me down  
I'm gonna send a flood, gonna drown them out  
This is brave, this is proof  
This is who I'm meant to be, this is me

Look out 'cause here I come (look out 'cause here I come)  
And I'm marching on to the beat I drum (marching on, marching,  
marching on)  
I'm not scared to be seen  
I make no apologies, this is me

When the sharpest words wanna cut me down  
I'm gonna send a flood, gonna drown them out  
I'm gonna send a flood  
Gonna drown them out  
Oh  
This is me

***Ta Na Solbici (And So We Dance In Resia) - Samo Vovk and B. Grahor***  
(translation to Resian language: L. Lence, S. Paletti, M. Sekli)

The story, in general, is about a wedding in a very special place, Resia (home to an indigenous South Slav people who speak a dialect of the Slovene language, known as Resian, and are officially considered part of the Slovene minority in Italy, on the Slovenian/Italian border), where inhabitants have a very strong tradition, language and connection with nature. They also have unique musical elements (guttural singing, hitting the floor with the feet, lyrics about nature, people and customs). The lyrics describe a wedding in the village of Stolvizza (Solbica), where wedding guests dance so hard that they drown out the sound of church bells and the river Bila. The dancing became so loud that it echoed from the mountain Kanin (Höra Čaninawa). The lyrics are written in an enhanced and exaggerated way that is typical of Slovenian folk music. Lyrics are written in the unique Resian language. The composition also represents the “wedding” of traditional and modern musical elements (more complex rhythm, chords, added claps, etc.). ~ notes by the composer

Ta-na Solbici se poračalo

There was a wedding in village  
Solbica/Stolvizza

Ja lo li li le lo le lo li lo

typical Resian folk refrains built from  
these syllables

so nöge na glas tärmale  
da so Bilo rizglasnile

feet (nöge) were hitting floor so loudly  
that drown out the river Bila

Jo lo la li le la – la la li le lo      it was echoing off the mountain Kanin  
li le lo, li le lo, jo la la li le      or Čanin, it is a mountain above  
od Čanina tintinalo, od Čanina      Solbica village

Ta-na Solbici se poračalo      There was a wedding in village  
Solbica/Stolvizza  
Ja lo li li le lo le lo li lo      typical Resian folk refrains built from  
these syllables

so nöge na glas tärmale      feet were hitting floor so loudly  
da so zwun rizglasnile      that drown out the church bell

Jo lo la li le la – la la li le lo      it was echoing off the mountain  
Kanin,  
li le lo, li le lo, jo la la li le      or Čanin, it is a mountain above  
od Čanina tintinalo, od Čanina      Solbica village

Le la - höra, visoka höra ta Čaninawa      mountain (höra), high mountain of  
Kanin

### SPECIAL THANKS

**St. Joseph Catholic Church of Appleton**, for generously giving Viking Bass Clef Ensemble the opportunity to sing and record in their sanctuary.

**Professor Margaret Paek**, for her generous, creative, and inspiring movement workshops with Concert Choir and Viking Bass Clef Ensemble.

**Dr. Phillip Swan**, for his generous and deeply musical guidance with Viking Chorale and Viking Bass Clef Ensembles.

**Dr. Samantha George** and **Dr. Mark Dupere**, for their expert guidance and preparation of the string ensemble collaboration with Concert Choir.

**Dr. Sara Ceballos**, for her wisdom and her insightful series of discussions with Concert Choir on divine love in 17th and 18th century musics.

**Professor Estelí Gomez**, for her expert guidance with baroque singing with Concert Choir.

**Dr. Kirk Aamot**, for his generous assistance in instrumental parts for his edition of *Ego Flos Campi*.

# Viking Chorale

Stephen Sieck, director

Maggie Smith, Alex Hadlich, assistant conductors

## Soprano I

Meg Burroughs  
Claire Chamberlin  
Gabriela Hernandez  
Gonzalez  
Madeleine Meade  
Kelli Quick  
Ha Pham  
Pari Singh

## Soprano II

Morgan Donahue  
Hanna Dougherty  
Alex Freeman  
Julia Hackler  
Erin Jackson  
Lydia Jesse  
Cecilia Kakehashi  
Katie Larson  
Brianna McCarthy  
Rebecca Minkus  
Leela Mitra  
Hazel Musto  
Mahina Olores  
Ashley Ondoua  
Elena Santin  
Maggie Smith  
Spencer Sweeney  
Imani Williams  
Lili Xu  
Shiyi Yang

## Alto I

Ishita Agarwal  
Hannah Baron

## Alto I, cont.

Taylor Blackson  
Jamie Dong  
Ella Donovan  
Bronwyn Earthman  
Sharon Edamala  
Jackie Feldy  
Georgia Greenberg  
Amber Gu  
Damian Islas  
Myles Jones  
Rinako Kishi  
Gretchen Niederriter  
Erin O'Brien  
Callie Ochs  
Molly Reese  
Grace Reyes  
Becky Swanson  
Savon Williams  
Morgan Taylor  
Yanni Yang

## Alto II

Alex DeBello  
Emma Gilshannon  
Michele Haerberlin  
Jin Han  
Sadie Hennen  
Elizabeth Hermann  
Brinna Rasmussen  
Yujie Shao  
LaDora Thomas  
Macy Veto  
Maxine Voss  
Xiyue Zhang

## Tenor

Sterling Ambrosius  
Spencer Bunch-Hotaling  
Christopher Chang  
Jacob Deck  
Sam Marrese-Wheeler  
Andrew Stelzer  
Michael Zhang

## Baritone

Tyler Antoine  
Matt Balfe  
Jonathan Bass  
Adrian Birge  
Caleb Carter  
Alex Hadlich  
Chris Hinrichs  
Jonathan Ibach  
Ben Lunzer

## Bass

Tim Dieter  
Sullivan Shubert  
Willem Villerius

## Viking Board

Attendance: Georgia Greenberg • Social Chair: Molly Reese

EOC: Spencer Sweeney, Callie Ochs

Communications/Media: Morgan Donahue

# Viking Bass Clef Ensemble

Stephen Sieck, director

Tyler Jaques and Victor Montañez-Cruz, assistant conductors

## Tenor I

Kyree Allen  
Cade Braynen  
Leo Mayer  
Victor Montañez-  
Cruz  
Addison Reynolds  
Andrew Stelzer

## Tenor II

Nick Fahrenkrug  
Alex Medina  
Michael Murphy  
Nysio Poulakos  
Shan Lee Rowe  
Ethan Schaner  
Owen Vincent

## Baritone

Daniel Boyd  
Andrew Gooch  
Tyler Jaques  
Mark Lorentz  
Henry Roach  
Cameron Wilkins  
David Womack

## Bass

Zachary Adams  
Matt Demers  
Roland Eckhart  
Nick Mayerson  
David Pickar  
Ethan Wilmes

## Concert Choir

Stephen Sieck, director

Noah Vazquez, piano

## Soprano

Emily Austin  
Jena Bliss  
Grace Drummond  
Amanda Karnatz  
Emma Milton  
Bianca Pratte  
Rehanna Rexroat  
Emily Richter\*

## Alto

Grace Foster  
Samantha Gibson\*  
Caro Granner  
Lily Greenfield  
Frances Lewelling  
Lizzy Lynch  
Katie Mueller  
Henry McCammond-  
Watts  
Gianna Santino

## Tenor

Joseph Dennis  
Tommy Dubnicka  
Susie Francy  
Jack Murphy  
Preston Parker  
Logan Willis\*

## Bass

Stephen Deeter\*  
Jesse Grace  
Ben Johnson  
Baron Lam  
Maxim Muter  
Tyler Nanstad  
Noah Vazquez

\*Section leaders

## Concert Choir Board

**President:** Bianca Pratte

**Attendance:** Susie Francy

**EOC:** Emma Milton

**Social Team:** Jena Bliss, Tommy Dubnicka, Lizzy Lynch

**Outreach Team:** Caro Granner, Emily Austin

**Communications/Media:** Katie Mueller, Rehanna Rexroat

# Cantala

Phillip A. Swan, conductor

Ami Hatori, accompanist

## Soprano I

Dana Abbo

Layne Eklund

Lili Hull\*

Sarah Elise Navy\*

Sudha Schultz

Samantha Victor

## Soprano I/II

Emmeline Sipe\*

Margaret Slavinsky

Layna Wang

## Soprano II/Alto I

Marion Hermitanio

Olivia Hoekstra

Kelci Page\*

## Alto I

Carly Beyer

Mae Capaldi

Madeline Guest

Charlotte Hall

Marissa Lake\*

Kol Peduk

## Alto I/II

Casey Kollman

Lauren Turner\*

## Alto II

Holly Beemer

Ellie Calhoun\*

Brittany Hunter

Hannah Jones\*

Riley Seib

Erika Sostre

Maggie Walker

## Soprano II

Izzy Beltz

Colleen Bur

Clare Conteh-Morgan

Maren Dahl\*

Jamie Hammer

Kinri Watson

\*Section leaders

## Cantala 2019-20 Advisory Team

**Master of Attendance:** Lili Hull (fall), Lauren Turner (winter), Kol Peduk (spring)

**EOC:** Maren Dahl (fall), Kelci Page (winter), Carly Beyer (spring)

**Door Dec/Bulletin Board:** Marion Hermitanio and Sudha Schultz (fall), Riley Seib and Charlotte Hall (winter), Mae Capaldi and Sam Victor (spring)

**Honk! Organizers:** Kelci Page and Lauren Turner (fall), Madeline Guest and Maren Dahl (winter), Emmeline Sipe and Colleen Bur (spring)

**Group Grounding:** Maggie Walker and Layna Wang

**Cantala PR:** Brittany Hunter, Olivia Hoekstra, and Sarah Elise Navy

**Cantala Merch:** Ellie Calhoun and Casey Kollman

**Attire Guru:** Marissa Lake

## Riser Set-Up Crew

Susie Francy and Colleen Bur

## Choral Librarians

Emma Milton and Colleen Bur

**It's On Us** is a week focused around advocacy, support, and the power of unity. Throughout this week we hope to bring to our campus an emphasis upon creating a safe space for survivors of sexual assault, and also to help make our entire community feel more connected as we come together to both support survivors and also create environments in which we can safely talk about sexual assault and how we can work together through education and by setting examples of healthy relationships to combat it. If you see anyone wearing teal around campus or in the audience today that's because we are supporting the **It's On Us** movement with the symbolic color for sexual assault awareness. **It's On Us** to stand up against sexual assault and support survivors. SAASHA and SHARE thank you for your support.

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music 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**

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

### **Keyboard Faculty**

Bruce Bengtson, 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.