

Strength, Purpose, and Passion

Lawrence University Choirs
and Symphony Orchestra

Phillip A. Swan, conductor

Collaborators:

Mark Dupere, orchestra

Shannon Gravelle, choirs

Friday, April 25, 2025

7:30 p.m.

Lawrence Memorial Chapel

Strength, Purpose, and Passion

Choral Hymns from the Rig Veda, op. 26 (Group 1, H. 97)

Gustav Holst
(1874-1934)

- I. Battle Hymn
- II. To the Unknown God
- III. Funeral Chant

Psalm of Ascension

Dan Forrest
(b. 1978)

LUX: The Dawn From On High

- III. The Sun Never Says

Climb

Jake Runestad
(b. 1986)

• INTERMISSION •

The Notebooks of Leonardo Da Vinci

Jocelyn Hagen
(b. 1980)

1. Painting and Drawing
2. Practice
3. Ripples
4. The Greatest Good
5. The Vitruvian Man
6. Invention (orchestra only)
7. Nature
8. Perception
9. Look at the Stars

We collectively acknowledge that Lawrence University is situated on the ancestral homelands of the Menominee and Ho-Chunk people.

Texts and Translations

Choral Hymns from the Rig Veda – Translation by Gustav Holst

Based on texts in Sanskrit from the Rig Veda, translated into English by Gustav Holst. (Not satisfied with existing English translations, Holst learned Sanskrit to create his own English translation of these hymns from the Rig Veda, which is the oldest scripture of the Hindu religion.)

I. Battle Hymn

Indra is the god of sky and storm. The Maruts are his attendant storm-clouds.

King of the earth and ruler of heav'n,
Greatest of helpers, fearfullest of foes.
Indra and Maruts fight for us!
Lord of all heroes,
Great God of war
Chief of the strong ones terrible in wrath!
Indra and Maruts fight for us!
Ye too O storm-clouds follow his path
Comrades in glory, Conquerors in fight!
Indra and Maruts fight for us!

Now to our aid he rides like the wind,
Chariot and horses thunder on their way.
Glory and strength like his ne'er were known,
Roaring in rage he rushes on the foe.
Hark to his voice that rings thro' the sky
See how the earth doth tremble at the sound.
And in reply our war-song we raise
Lips of a thousand warriors now cry
Indra and Maruts fight for us!

II. To the Unknown God

He, the Primal one,
Begetter of the universe,
Begotten in mystery
Lord of created things,
Lord of heav'n and earth.

Who is He! How shall we name Him when we offer sacrifice?
He, thro' whom are the Primeval waters which were before aught else.
From their depths arose Fire, the source of Life.

Who is He! How shall we name Him when we offer sacrifice?
He, upholder of earth and sea, of snow clad heights,
Encompassing the wide regions of air,
Ruling the sky and realms of light.

He whose word is eternal
Giver of. Breath and life and power.
Sole ruler of the universe,
Dwelling alone in His grandeur:
To whom the gods bow.

Lord of Death,
Whose path is life immortal!
Who is He! How shall we name Him when we offer sacrifice?

Thou alone can'st fathom Thy mystery;
There is none beside Thee.

III. Funeral Hymn

Away O Death thy work is ended now,
Far from us on thy lonely path go thou,
The path on which no other God may tread
thy work is ended now,
Far from us on thy lonely path go thou,
The path on which no other God may tread,
This mound we raise doth part us from the dead.

Now may the great Ordainer hear our chant,
May He accept our sacrifice and grant
That in due course each treads th' eternal way,
As through the ages day doth follow day.

O woman thou whose eyes with tears are dim,
Who liest there upon the ground with him
Who once did love thee, once did call thee wife,
Arise and join again the world of life.

Mother of all, A child to thee we bring:
Earth, holy source whence all our life doth spring,
There is one who yearns for thee again.

Sleeping so calmly on thy loving breast,
Wrapt in thy robe, O Mother may he rest:
Knowing nought of sorrow, tears and pain.

Then forward O thou soul upon the road
That leadeth thee unto thy new abode,
Where waits the dreadful Judge whom thou must face,
Where dwell the ancient Fathers of our race,
There where in th'eternal waters play,
Lit by beams of everlasting day.

Then forward O thou my soul again we cry,
Go forth O happy one, beyond the sky.
Go forth!

Go tread the path on which our Fathers trod
That leads unto their Fellowship and God.

Psalm of Ascension – Text from Psalm 124 and 126

If it had not been the LORD who was on our side,
may all His people now say, when men rose up against us:
Our hope is in the Name of the LORD who made heaven and earth.

When the LORD returned us again to our people,
we were like them that dream.
Then was our mouth filled with laughter,
and our tongue with singing.
Then said they among the nations,
The LORD has done great things,
we are filled with joy!

The Sun Never Says – Text by Daniel Ladinsky

Even
After
All this time
The sun never says to the earth,

“You owe
Me.”

Look
What happens
With a love like that,
It lights the
Whole
Sky.

Daniel Ladinsky, from “The Gift,” ©1999, used by permission

Climb – Text by Todd Boss

So lowly are we born,
torn from mud and blood and pain,

and when we die
we are so lowly laid to rest,
ash to ash and dust to dust,

we may see only lowliness—
no grade, no slope, no hope of a view,
the body laden,
the soul a burden,
the heart unheard in sorrows deep,

but we are asleep.
We must awaken.

Just as Earth in faulted fountains
draws itself up into mountains
so are we, in lowly places
soaring into godly spaces.

Climb, then! Climb!—

Where we are broken
let us rise to the sublime!—

Let us lift our weary gazes to the skies.

The sweep of the ocean
and curve of the earth
and all of the glories of being alive
shall fill our eyes
when we climb to where our faults give rise!—

Text ©2017 Todd Boss

The Notebooks of Leonardo Da Vinci

The libretto for *The Notebooks of Leonardo da Vinci* was crafted by Jocelyn Hagen using various public domain English translations from his notebook pages.

1. Painting and Drawing

○ Painter! A painter is not admirable unless he is universal.
A painting is a poem seen but not heard, a poem is a painting heard but not seen.
Hence these two poems, or two paintings, have exchanged the senses by which they pierce the intellect.

2. Practice

Those who are in love with practice without knowledge are like the sailor who gets into a ship without rudder or compass and who never can be certain whither he is going. Practice must always be founded on sound theory, and to this, perspective is the guide and the gateway; and without this nothing can be done well in the matter of drawing.

3. Ripples

Just as a stone flung into the water becomes the center and cause of many circles, and as sound diffuses itself in circles in the air; so any object, placed in the luminous atmosphere, diffuses itself in circles, and fills the surrounding air with infinite images of itself. And is repeated, the whole everywhere, and the whole in every smallest part.

4. The Greatest Good

The greatest good of all is knowledge.

Obstacle cannot crush me. Every obstacle yields to firm resolve.

The acquisition of any knowledge is always useful to the intellect, because it will be able to banish useless things and retain those that are good. For nothing can be loved or hated unless it is first known.

5. The Vitruvian Man

Vitruvius, the architect, says in his work on architecture that the measurements of the human body are distributed by Nature as follows:

four fingers make one palm,
four palms make one foot,
six palms make one cubit;
four cubits make a man's height.
These measures he used in his building.

If you open your legs so much as to decrease your height one-fourteenth and spread and raise your arms till your middle fingers touch the level of the top of your head you must know that the centre of the outspread limbs will be in the navel and the space between the legs will be an equilateral triangle.

From the roots of the hair to the bottom of the chin is the tenth of a man's height;
from the bottom of the chin to the top of his head is one eighth of his height;
from the top of the breast to the top of his head will be one sixth of a man.
From the top of the breast to the roots of the hair will be the seventh part of the whole man.
From the nipples to the top of the head will be the fourth part of a man.

The greatest width of the shoulders
From the elbow
The whole hand
below the knee

The length of a man's outspread arms is equal to his height.
The face forms a square in itself.
The distance from the attachment of one ear to the other is equal to that from the meeting of the eyebrows to the chin, and in a fine face the width of the mouth is equal to the length from the parting of the lips to the bottom of the chin.
The ear is exactly as long as the nose. The ear should be as high as from the bottom of the nose to the top of the eyelid. The space between the eyes is equal to the width of an eye.

6. Invention (orchestra only)

7. Nature

Though human ingenuity may make various inventions, it will never devise inventions more beautiful, nor more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, nothing is superfluous.

Necessity is the teacher and tutor of Nature.

8. Perception

All our knowledge has its origin in our perceptions.

9. Look at the Stars

O Time! Consumer of all things; O envious age! Thou dost destroy all things and devour all things with the relentless teeth of years. little by little in a slow death. If you look at the stars, cutting off the rays, you will see those stars so minute that it would seem that nothing could be smaller; it is in fact their great distance that is the reason of their diminution, for many of them are many times larger than the star which is the earth with water.

Now reflect what this, our star, must look like at such a distance, and then consider how many stars might be added - both in longitude and latitude - between those stars that are scattered over the darkened sky.

Look at the Stars. O Time!

Wisdom is the daughter of experience.

Notes from the composer:

Rivers of ink have been dedicated to the study of the life and work of Leonardo da Vinci. His genius has been articulated by scholars, historians, artists, engineers, and scientists for centuries, and the legacy of his work will continue to endure the test of time because of his remarkable synthesis of art, science and design. When I first began researching da Vinci and his notebooks, I was overwhelmed. How was I to condense this huge body of work into one 35-minute symphony? (Over 5,000 pages of manuscript have been found.) There was no way I could include the entirety of this work, so my goal became serving the spirit of his work and his curious mind.

One of the biggest lessons I gleaned from studying his work was the importance of being willing to fail. He was a man known as much for his failures as his successes, and this did not dampen his creativity or his drive. More than anything he just wanted to understand the world around him, and he didn't let his pride or ego stand in the way of posing the tough questions or trying to answer them. he remained open to the possibility of new discoveries and allowed himself the freedom to change his mind. You can see this attribute of his personality beautifully in the opening of the symphony, when his handwriting is scrolling

across the screen. He very quickly crosses out a word, pauses, then continues on with his idea. Mistakes and practice were a big part of his creative process, as they should be. And did you know he wrote right to left, backwards, as if in a mirror?

Knowledge became one of the greatest themes I focused on when crafting the libretto, and is the subject matter for three of the movements, which are sung a cappella. In the second movement, da Vinci stresses the importance of daily practice based on the pillars of knowledge. In the fourth movement, his words express the necessity of basing one's judgments on facts rather than speculation. And in the penultimate movement, he warns the reader to be aware of personal bias, suggesting that the truth may be revealed if one is able to see things from a different point of view. His notebooks are full of musings just like these, along with keen observations, geometrical studies, and techniques for painting and drawing. But he also drew pictures of grotesque faces, cats, and a few dragons! This showed to me an often-overlooked but extremely beneficial component of the creative process: playfulness.

The third movement, "Ripples," combines two ideas that I was very excited about exploring in this work. First, da Vinci's fascination with water and his understanding that water is the carrier and matrix of life, and second, the music of Italian music theorist and composer Franchino Gaffurio. Gaffurio and da Vinci both lived in Milan, and according to The New Grove Dictionary of Music and Musicians, were actually friends. I wove musical phrases from the "Gloria" and "Kyrie" of Gaffurio's *Missa di Carneval* into the fabric of the string parts.

Leonardo da Vinci did not invent the Vitruvian man, but it is without doubt the most recognizable image from all his notebook pages. Vitruvius, the architect, described the human figure as being the principal source of proportion among the classical orders of architecture. Da Vinci was one of several artists who examined this theory by sketching a "Vitruvian man." The infamous image demonstrates the blend of mathematics and art as well as da Vinci's deep understanding of proportion. In the fifth movement you will hear the choir sing the different ideal proportions of the human body and see an overlay of his incredibly detailed (and accurate!) sketches of the human form on top of a live model: dancer Stephen Schroeder.

And who could forget da Vinci's famous flying machines? In truth he invented several gliders in his lifetime, and had a preliminary understanding of aerodynamics, which he called "the science of the winds," centuries ahead of George Cayley (credited with the discovery of aerodynamics in 1809). He invented automatons, weapons of war, and many other inventions as well. The little machines come to life in beautiful animations on the screen, and I invented my own little musical machines to accompany them. They whirl and spin in their

own time, creating a fantastic soundtrack to the lively imagery in the sixth movement.

Following these inventions, we are guided into the splendor of the natural world, beginning with a gorgeous duet between the clarinet and an animation of da Vinci's sketches of a bird. The small bird against the lush landscapes represents da Vinci's obsession with the inter-connectedness of the microcosm and macrocosm. For example, da Vinci compared the "water veins" of the Earth to the blood vessels of the human body. At a fundamental level, da Vinci sought to understand the nature of life, and to him, nature as a whole, was alive! His love for nature is captured in his sketches of plants, animals, water, and landscapes, made possible through his finely sharpened sense of observation, remarkable patience, intense concentration, curiosity, and holistic memory.

"Wisdom is the daughter of experience" is one of the most famous quotes from da Vinci's notebooks. It seemed only fitting that this line end the work, complete with images of the night sky and his beautiful portrait of an old man (rumored to be himself).

This performance of *The Notebooks of Leonardo da Vinci* is the result of 4 years of research, planning, traveling, networking, composing, and collaborating. Its creation would not have been possible without the impetus and support of the lead commissioners, the Minnesota Chorale, Metropolitan Symphony Orchestra, and the University of Michigan, or the other members of the commissioning consortium. Bringing the imagery of da Vinci's notebooks to the screen was a long and educational process as well, but with the incredible work of my three collaborators, Isaac Gale (filmmaker), Joseph Midthun (animator), and Justin Schell (filmmaker/librarian), da Vinci's handwriting and sketches come to life in an extraordinary way. I have also sourced animations from the beautiful Leonardo3 museum in Milan, as well as an excerpt from a short film titled "Leonardo," created by Aerial Contrivance Workshop based in Berkeley, CA.

The Notebooks of Leonardo da Vinci premiered in 2019, coast to coast, celebrating the 500th anniversary of his death, and was commissioned by a consortium of 23 different ensembles. My Tedx Talk filmed at the Walker Art Center in February 2019 is available on YouTube and it focuses on the creative process of composing the music while imagining the animation for the first movement, along with a demonstration of the revolutionary new video-syncing technology that inspired me to consider creating my first multimedia symphony: Museik.

Lawrence Symphony Orchestra

Mark Dupere, conductor

VIOLIN I

Charlie Ennis
Autumn Fitch
Paolo Gonzalez
Audrianna Hall
Eli Jordan
Mia Kraker
Fiona Petrie
Nina Schifano
concertmaster
Thea Weinbeck+‡

VIOLIN II

Tomás Avilés
Rebecca Brojanac
Ben Frueli*
Alex Hu
Agnes Huang
Ellie Lutterman+
Sylvia McMullin
Will Siegl-Gesin

VIOLA

Celia Goldstein
Kat Green
Griffin Haltom
Iris Huang*
Metta Mayes†
Megan Mendyke+
Penelope Sligh
Izzie Smith
Kyle Smith
Esme Watkins

CELLO

Troy Cassidy+
Nick Chrisman*
Ronan Connell
Sophia Eckdale-Dudley†
Nicole Frias
Vivian Frobish
Thomas Gable
Arthur Johnson
Merle Mayes‡
Alice Miller
Daniel Moskovits
Skylar Niang
Annika Schmidt+‡
Abby Sliwinski
Laurel Thompson
Nayantara Vyas
Callum White

BASS

Max Janssen
Cooper Luedtke*‡
Calvin Mendoza
Hien Ngo
Louisa Olsen+
Vivian Shanley

FLUTE

Laura Cortes
Josie Dale
Sarah Pedlar*
Rebecca Reynolds

OBOE

Sherilyn Patterson (EH) †
Jack Thompson (EH)
Michael Van Dervoort*

CLARINET

Clara Hall
Josh Lefeber*

BASSOON

Colin Hutton (contra)
Tara Maycroft
Kai Outzen*

HORN

Greta Engelstad
MJ Madison
Aimee Patch
Greta Thoresen*
Matthew Zochowski

TRUMPET

Joey O'Connor
Alex Poplawski
Matthew Vross*

TROMBONE

Chayton Behnke
William Gear
Jackson Guha*

TUBA

Lawrence Schreiner

TIMPANI & PERCUSSION

Brianna Castillo*
Jacob Hanekamp
Seth Ploeckelman
Michaya Schmandt

HARP

Leila Pertl*
Johanna Wienholts

PIANO

Kai Frueh

ORGAN

William Surtees

*principal

+assistant principal

†librarian

‡stage crew

Viking Chorale

Shannon Gravelle, conductor
Benjamin Keating, pianist

Soprano

Ebony Austin
Mackinzee Carpenter
Lupita Derks-Williams
Anna Dlugi
Ashley Escarcega
Sophie Hallé
Margaret Kuwata
Meghan Peot*
Aly Redding-Lapuz
Parvanay Sariri
Mariah Schaumberg
Anika Schwartz
Lottie Sherwood
Tanvi Thatai
Elizabeth Werner

Alto

Circe Boston
Shayla Chavez
Octavia Chudnow
Greta Engelstad
Caitlin Forbes
Annika Gruber
Murphy Koth
Kimberli Mazariegos-
Bautista
Taylor Picha
Francesca Rogers
Elise Ross
Ash Stenger
Lily Thompson Nittler
Finn Thornton
Ada Tuszynski
Camara White*

Tenor

Eliot Blackmoore
Diego Garcia
Thomas Irish
Simon Jacob
Rowan McJimsey
Preston Parker*
Eli Wunderlich

Bass

Braeden Brown
Gavin Cottrill
Cadin DeLaney
Marques Flood
Liam Harrison
Owen Horton
Walker Hughes
Kirk Kelly*
Colin Nelsen
Michael Ohgami
Spencer Phillips
Lawrence Schreiner
Victor Sirugo
Alex Stanger
Peter Weyers

**section leader*

Viking Board

Co-Presidents: Kirk Kelly and Margaret Kuwata

Attendance and EOC: Walker Hughes

Media: Lottie Sherwood

Social Connections: Meghan Peot

Rehearsal Tracks: Tanvi Thatai

Cantala

Phillip A. Swan, conductor

Nhi H. Quach, pianist

Soprano I

Anja Custer

B Duke*

Sienna Falanga

Alison Langteau

Dalena Williamson

Greta Wright*

Soprano II

Lillian Alburg*

Jenna Baumgartner

Lili Jennings

Sonya Penheiter

Bella Stahl

Madison Tracy

Alanna Willenson

Rose Williams

Alto I

Megan Eisenstein

Grace Hitchens

Cameron Jones

Logan Kane

Jamie Kimmel-

Choldin

Ruby Recht-Appel*

Grace Ryden

Ave Van Til

Alto II

Julia Beardsley

Sam Caswell

Ella Cerkoney

Clara Lyford

Jo Matchette*

Scarlett Stokes

Maggie Wilson

Jennifer Yindra

**section leader*

Cantala Board

Co-Presidents: Lillian Alburg and Ruby Recht-Appel

Choir Reps: Jamie Kimmel-Choldin, and Julia Beardsley

Attendance: Maggie Wilson and Greta Wright

EOC: Jo Matchette and Ave Van Til

Community Engagement: Sam Caswell, B Duke, and Dalena Williamson

Publicity: Megan Eisenstein and Sonya Penheiter

Cantala Merch: Ella Cerkoney and Maddy Tracy

Concert Choir

Shannon Gravelle, conductor

Kai Frueh, pianist

Soprano

Alex Berget
Isabella Cerdan
Jazmine Cool
Josie Dale
Emily Hamm
Ruby March-Tormé
Anna Milton
Samantha Piwoni
Megan Smith
Lydia Tomandl*

Alto

Sam Dill*
Chelsea Dongas
Allison Juárez Wunderlin
Evie Puknys
Ava Wadia

Tenor

Evan Carlson
Daniel Douglas
Caid Hoarn*
Benjamin Keating
Franklin McIntire
Sean Price
Auden Svoboda
Noah Wilgocki

Bass

Alex Alden
Curtis Anderson
Benji Besley
Andrew Bowers*
Matthew Carlson
Isaac Epley
Silas O'Connell
Carter Peterson Antin
Samuel Schuler

**section leader*

Concert Choir Board

President: Alex Alden

Attendance and EOC: Megan Smith and Samantha Piwoni

Media: Matthew Carlson and Alex Berget

Social Connections: Caid Hoarn, Ruby March-Tormé,
and Allison Juárez Wunderlin

Merchandise: Ava Wadia and Emily Hamm

Set Up Crew

Julia Beardsley
Ruby March-Tormé
Jo Matchette
Megan Smith
Ash Stenger

Librarians

Ruby March-Tormé
Megan Smith

Muséik operator for *The Notebooks of Leonardo da Vinci*: Megan Smith

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

Dale Duesing, artist-in-residence
John T. Gates, bass
Esteli Gomez, soprano
Karen Leigh-Post, mezzo-soprano
Kristin Roach, vocal coach and musical director of opera
Cayla Rosché, soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Samantha George, violin	Nadje Noordhuis, trumpet
Wen-Lei Gu, violin	Tim Albright, trombone
Jenny Snyder Kozoroz, viola	Michael Clayville, trombone
Kivie Cahn-Lipman, cello	Zach Marley, tuba and euphonium
Mark Urness, bass	Jean Carlo Ureña González, percussion
Nathan Wysock, guitar	Greg Riss, percussion
Erin Lesser, flute	Catherine Kautsky, piano
Nora Lewis, oboe	Michael Mizrahi, piano
Andy Hudson, clarinet	Anthony Padilla, piano
Joseph Connor, saxophone	Daniel Schwandt, organ
Brigit Fitzgerald, bassoon	
Ann Ellsworth, horn	

Upcoming Performances

Friday, May 30, 7:30 p.m., Choirs concert
Friday, June 6, 7:30 p.m., LSO concert, *La Mer*

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.