



Winter Choir Concert

Lawrence University Choirs

Viking Chorale
Concert Choir
Cantata

Shannon Gravelle and Phillip A. Swan, conductors

Friday, March 13, 2026

7:30 p.m.

Lawrence Memorial Chapel

Lawrence University Viking Chorale
Shannon Gravelle, conductor
Lottie Sherwood, pianist

Abendlied zu Gott [5']

Franz Joseph Haydn
(1732-1809)

Dalena Williamson, soprano
Francesca Rogers, alto
Donte Edwards, tenor
Kirk Kelly, bass

Shadow Dance of Sylva [4']

Darius Lim
(b. 1986)

MJ Madison, double bass
Aidan Caltabiano, John Henderson, percussion

Muié Rendêra [3']

Brazilian folk song
arr. Carlos Alberto Pinto Fonseca
(1933-2006)

Aidan Caltabiano, John Henderson, percussion

I'll Fly Away [3']

Albert E. Brumley
(1905-1977)
arr. Faith Zimmer

Carie Huseby, guitar
MJ Madison, double bass

Lawrence University Concert Choir

Shannon Gravelle, conductor

Luke Reske, pianist

Ach wie flüchtig, ach wie nichtig, BWV 26 [2'] Johann Sebastian Bach
(1685-1750)

Sofie Cunliffe-Owen, horn

Aukje Van Eck, flute

Andrea Hixon, Nora Lewis, Keaton Anderson, oboe

Caitlin Hedge, Samantha George, violin

Jenny Snyder Kozoroz, viola

Brigit Pacher, bassoon

Kivie Cahn-Lipman, cello

Emmett Jackson, bass

Marisa Landsverk, organ

In hora ultima [2'] Orlando di Lasso
(1530-1594)

O Oriens [4'] Melissa Dunphy
(b. 1980)

Boundless [3'] Katerina Gimon
(b. 1993)

Greta Wright, soprano

In the Middle [4'] Dale Trumbore
(b. 1987)

Alleluia [6'] Dominick DiOrio
(b. 1984)

Michaya Schmandt, marimba

Cantata

Phillip A. Swan, conductor

Nhi Hoang Quach, pianist

Kathy Privatt, staging

Mauriah Donegan Kraker, choreography

DANCING THROUGH SEASONS OF LIFE

I Am the Fiery Life

Lee Kesselman
(b. 1951)

The Baby's Dance

Michael Kregler
(b. 1977)

I Cannot Dance, O Lord

Stephen Paulus
(1949-2014)



Dance Ablaze

Janika Vandervelde
(b. 1955)

John Henderson, percussion



Tabula Rasa

Don Macdonald
(b. 1966)

Alanna Willenson, soprano

Fire Dance of Luna

Lim

Billy Greene, Madison Tracy, dancers

Hien Ngo, double bass

John Henderson, percussion

The Music of Living

Dan Forrest
(b. 1978)

John Henderson, percussion

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

Texts, Translations, and Notes

VIKING CHORALE

Abendlied – Franz Joseph Haydn

Herr! Der du mir das Leben bis diesen Tag gegeben

Lord! You who have given me life until this day,

Dich bet' ich kindlich an;

I worship you like a child;

Ich bin viel zu geringe der Treue, die ich singe,

I am much too unworthy of the loyalty of which I sing,

Und die du heut' an mir getan.

And that you have shown to me today.

Haydn began writing a small group of sacred pieces in 1796, at the age of 62, and it was his first project without a commission. He set one verse of a poem by Christian Fürchtegott Gellert (1715-1769), and this became *Abendlied zu Gott*. The text, which focuses on trust, faith, and humility, is part of this evening song to God. Interjections of “Herr!” punctuate the music periodically, even in the middle of the solo quartet.

Shadow Dance of Sylva – Darius Lim

Do not wander too far into the woods.

Haunting rustles whisper in the night.

Do not wander too far that I may lose you to the shadows.

You'll never find your way back.

The ancient trees, the tangled vines

The hidden groves are alive.

The air is thick; filled with the scent of flowers

Whispered harmonies in the wind.

The endless beat ignites a song moving through the night

Surrender to its rhythmic might!

It's the valley of wonders.

It's the voice of the angels.

It's the night that empowers.

It's the voice that calls us to the dance.

Ya sha taka taka... Move the music!

Da bada la... Move the music of the ancient forest woods!

Mystic, powerful, magical, enchanting ancient music!

Dance in the shadows of Sylva!

Premiered in 2023, *The Shadow Dance of Sylva* is part of a larger collection of Darius Lim's *Fantasies for Choirs*. Lim combined both musical and theatrical elements to portray Sylva, a place of mystery and magic, where the natural world is imbued with a sense of power and wisdom. As the composer writes: "In Sylva, it is said that time moves differently, and that those who wander too far into the woods may never find their way back."

Muié Rendêra – Brazilian Folk Song, arr. Carlos Alberto Pinto Fonseca

Olê, muié rendêra,	Hey, lacemaker woman,
Olê, muié renda,	Hey, lacemaker woman,
Tu me ensina a fazê rendá,	If you teach me how to weave,
Que eu te ensino a namorá.	I'll teach you how to court.

As moça de Vila Bela,	The beautiful girls
Só que fica na janela aô	Are staying next to men,
Não tem outra ocupação, aô	They are otherwise occupied
Namorando o Lampeão	By dating Lampeão.

Virgulino é Lampeão.	Virgulino is Lampeão.
É Lampa, é Lampa, é Lampa,	He is Lampa, Lampa, Lampa,
é Lampeão.	He is Lampeão.
O seu nome é Virgulino,	His name is Virgulino,
O apelido é Lampeão.	His nickname is Lampeão.

Pinto Fonseca combines two Northeast Brazilian folk songs in his arrangement: "Olê, Muié Rendêra" and "É Lampa, é Lampa, é Lampeão." The text centers around Lampião, a notorious bandit of the 20th century. While this piece gives him almost a legend status, there are many in Brazil who separate the Lampião of the folksong and the Lampião of history. The percussion part is not written in, but is meant to strengthen the character of the *baião*, a Brazilian folk dance.

Fly Away – Albert E. Brumley; arr. Faith Zimmer

Chorus: I'll fly away, Oh glory, I'll fly away in the morning;
When I die, Hallelujah by and by, I'll fly away.

Some glad morning when this life is over, I'll fly away;
To a home on God's celestial shore; I'll fly away.

When the shadows of this life have gone, I'll fly away;
Like a bird from prison bars has flown, I'll fly away.

Just a few more weary days and then I'll fly away;
To a land where joy shall never end, I'll fly away.

Brumley was one of the pre-eminent gospel writers of the 20th century, with a catalogue of over 600 songs. He wrote this piece over three years, and he said it came to him as he was picking cotton, the text being similar to work songs often sung by enslaved peoples. Perhaps the earliest recordings was by the Selah Jubilee Singers in 1941. *I'll Fly Away* is one of the most recorded gospel tunes, and can be heard in churches and bluegrass jams across the United States.

CONCERT CHOIR

Ach wie flüchtig, ach wie nichtig from *Cantata 26* – Johann Sebastian Bach
Ach wie flüchtig, ach wie nichtig ist der Menschen Leben!

Ah how fleeting, ah how insubstantial is man's life!

Wie ein Nebel bald entstehet und auch wieder bald vergehet, so ist unser Leben,
sehst!

As a mist soon arises and soon also vanishes again, so is our life, see!

BWV 26 is a sacred cantata first performed in 1724. The cantata is based on the hymn *Ach wie flüchtig, ach wie nichtig*, text by Michael Franck and tune by Johann Crüger. This is the only time Bach used this particular hymn tune, outside of his book of organ chorales BWV 644. The theme of the cantata is the transience of existence, as several of Bach's late Trinity cantatas focus on the brevity of human life. The sopranos have the cantus firmus (the main melody) throughout the rapidity of other voices and instruments. It is with this brief chorale fantasia that Concert Choir begins its set about time and space.

In hora ultima – Orlando di Lasso

In hora ultima, peribunt omnia,
Tuba, tibia, et cythara,
Jocus, risus, saltus, cantus et
discantus.

In the final hour, all things shall perish,
Trumpet, pipes and lyre,
jesting, laughter, dancing, song and
descant.

In hora ultima speaks about the “final hour,” when all things will pass away. Does time have finality? This is a question Concert Choir pondered when discussing how to understand this text. Lasso uses incredible text painting throughout: slowly moving chords in the opening (“in hora ultima”), fanfare-esque declamations for the tuba (trumpet), and even vocalized laughter during jocus and risus (jesting and laughter).

O Oriens – Melissa Dunphy

O Oriens,

O *Morning Star*,

Splendor lucis aeternae, et sol justitiae:

Splendour of light eternal and sun of righteousness:

Veni, et illumina sedentes in in tenebris, et umbra mortis.

Come and enlighten those who dwell in darkness and the shadow of death.

Space and time are connected, and Dunphy set this O Antiphon due to its universal application. One can connect this text to space (“O Morning Star... sun of righteousness...”) or to reaching across time (from plainchant to modern compositions), Dunphy writes that she hears the text “relevant far beyond its liturgical purpose; it becomes a plaintive call for light in the form of love, knowledge, and peace both in the world and within each of us personally, particularly for those of us who have suffered from depression or grief.”

Boundless – Katerina Gimon

(vocables)

There are no limits...

This world is boundless...

This life is boundless...

I am boundless...

Opening with aleatoric and textural exploration, *Boundless* begins without limits of meter before it moves into more structured rhythm. And what is rhythm other than organized time? The piece ends with important mantras, and Concert Choir encourages you to challenge how we might understand these mantras.

In the Middle – Barbara Crooker

In the middle of a life that's as complicated as everyone else's, struggling for balance, juggling time.

The mantle clock that was my grandfather's has stopped at 9:20; we haven't had time to get it repaired. The brass pendulum is still, the chimes don't ring. One day I look out the window, green summer; the next, the leaves have already fallen, and a grey sky lowers the horizon. Our children almost grown, our parents gone, it happened so fast. Each day, we must learn again how to love, between morning's quick coffee and evening's slow return. Steam from a pot of soup rises, mixing with the yeasty smell of breaking bread. Our bodies twine, and the big black dog pushes his great head between; his tail, a metronome, $3/4$ time. We'll never get there, Time is always ahead of us, running down the beach, urging us on faster; faster, but sometimes we take off our watches, sometimes we lie in the hammock, caught between the mesh of rope and the net of stars, suspended, tangled up in love, running out of time.

The composer writes: Barbara Crooker's poem *In the Middle* describes our need to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable time-keeper, ebbing and flowing as our perception of time does. The word "time" itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down.

It is so easy to forget, in the context of everyday life, that time will ultimately catch up with all of us. There's no antidote, but in the meantime, we should "take off our watches" more often, finding ourselves "tangled up in love" with another or just with this life, and granting time permission, if not to stop, then to slow.

Alleluia – Dominick DiOrto

At first glance, *Alleluia* may seem to be a piece unrelated to time or space. But the audience is challenged to listen for the following: 1) Moments when it seems that meter is changing or obfuscated and 2) how the sound fills the space of the Chapel differently compared to the previous pieces in the set. And what do we know about the origins of the word "Alleluia"? It comes to us from versions of Greek and Latin, and its first known usage was before the 12th century, a word in use for well over a millennium.

CANTALA

I Am the Fiery Life – Hildegard von Bingen (1098-1179)

Note from the composer:

Recognized by the Catholic church as Saint Hildegard of Bingen, O.S.B., Hildegard is well-known as German writer, composer, philosopher, Christian mystic, Benedictine abbess, visionary, and polymath. Her musical works are some of the most important surviving manuscripts from her era. She wrote theological, botanical, and medicinal texts, as well as letters, liturgical songs, and poems, while supervising miniature illumination in the Rupertsberg manuscript of her first work, *Scivias*.

I Am the Fiery Life pays homage to Hildegard's fervent mysticism. The driving, repetitive rhythms of the music should feel entrancingly relentless. In sections with close harmonies, careful attention should be made to balance the parts, making sure the colors of the harmonies are clear and shimmering. *I Am the Fiery Life* is a companion piece to the composer's *Ad Amore*, which sets the medieval Italian text of Dante Alighieri, and *O frondens virga*, with Latin text by Hildegard.

I am the fiery life of the essence of God.

I am the flame above the beauty of the fields.

I shine in the waters.

I burn in the sun, the moon, and the stars.

And with the airy wind, I quicken all things vitally,
by an unseen all-sustaining life.

The Baby's Dance – Ann Taylor (1782-1866)

Dance little baby, dance up high,

Never mind baby, mother is by;

Crow and caper, caper and crow,

There little baby, there you go;

Up to the ceiling, down to the ground,

Backwards and forwards, round and round;

Dance little baby, and mother shall sing,

With the merry coral, ding, ding, ding.

I Cannot Dance, O Lord – Mechthild of Magdeburg (c.1207-c.1282); trans.
Jane Hirshfield (b. 1953)

I cannot dance, O Lord,
Unless You lead me.
If You wish me to leap joyfully,
Let me see You dance and sing—

Then I will leap into Love—
And from Love into Knowledge,
And from Knowledge into the Harvest,
The sweetest Fruit beyond human sense.

There I will stay with You, whirling.

Dance Ablaze – Jody Kristine Johnson

We Are All a Part of Each Other

We are a living dance
each of us moving to the music
of our collective individuality
beating our own rhythms,
creating our own song—
then adding our creative joy
to the universal harmony

Loaves and Fishes

The willing heart becomes a channel of joy;
a focal point for the tremendous power of the universe
transforming the simple gift
of personal generosity
into exponential energy
that radiates to every corner of creation,
touching and enveloping us all
until we are ablaze with the living light of love

Tabula Rasa – Allison Girvan (b. 1967)

En mis brazos, respira

In my arms, breathe.

vida sin li mites

Life without limits.

luz del dia, noche oscura

Light of day, dark night.

duerme, sueño, resto conseguridad

Sleep, dream, rest in safety.

Con su corazón su alma escucha y sabe esta verdad

With your heart, your soul, listen and know this truth:

Dentro de ti hay futuros ilimitados si le dan la libertad

Within you are boundless futures, if you are given freedom;

Libertad de crecer

freedom to grow,

libertad de aprender

freedom to learn,

libertad de tocar

freedom to touch,

libertad de sentir

freedom to feel,

libertad de imaginarse

freedom to imagine,

libertad de volar

freedom to fly,

libertad de adorar

freedom to worship,

libertad de ser amado

freedom to be loved.

Fire Dance of Luna – Darius Lim

Note from the composer:

The work depicts the fantasy story of a world in a distant future where people inhabit the moon. The music brings out beauty of the fiery tribal-like rhythms that seeks to stir the imagination of singers, depicting the imagery of the “children of the moon” dancing around a mountain of raging fire to celebrate the glorious land in which they call “Luna.”

“The children of the moon gather to call upon the power of light through a dance – a dance of beauty, fire and magic: The Fire Dance of Luna.”

Awake all you who from the lands listen to the evening song
Fire burn alight the sky the deepest night arise!
Mighty luna sing out to luna Sing!
Move the magic into the music
Sing, oh sing! Powerful luna dance the night away luna
Let the world be filled with desire oh magical luna light our fire
Through the mystic lights that appear you save
all from fear of dark and grey
Show us luna shine your light and power trust our eyes to see
make us see the light make us see the beauty glory
and enchanting mystery magic beams it begins!

The Music of Living – Anonymous

Giver of life,
Creator of all that is lovely,
Teach me to sing the words to Your song.

I want to feel the music of living;
And not fear the sad songs
But from them make new songs
Composed of both laughter and tears.

Giver of life,
Creator of all that is lovely,
Teach me to dance to the sounds of Your world.

I want to move in rhythm with Your plan.
Help me to follow your leading,
To risk even falling,
To rise and keep trying,
For You are leading the dance.

Giver of life
Creator of all that is lovely,
Teach me to sing the words to Your song.

Lawrence University Viking Chorale
Shannon Gravelle, conductor
Lottie Sherwood, pianist

Soprano

Ebony L. Austin
Laura Castro Ramos
Ashley Escarcega
Rachel Hannel Leech
Keira Holmes
Kay Kondo
Allie Kratochvil
Margaret Kuwata
Olivia Martin*
Violet Olinger
Kai Outzen
Emma Podpora
Emily Rodriguez
Elizabeth Werner
Dalena Williamson

Alto

Heinrich Ang
Via Bentley
Octavia Chudnow
Lyla Cohen
Carie Huseby
Logan Kane
Murphy Koth
Airi Nakagawa
Maddie O'Brien
Ellie Olivanti
Samantha Padgurskis
Aly Redding Lapuz
Francesca Rogers*
Finn Thornton
Ada Tuszynski
Blair Vandehey
Juliana Wetzel
Ella Zou

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Ronan Connell
Luke Dabols
Donte Edwards*
Thomas Gable
Jade Glauner
Simon Jacob*
Warren Kramer
Andrew Rozek

Bass

Baraka Anderson
Aaron Barrett
Gavin Cottrill
Cadin DeLaney*
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Kirk Kelly
Miranda Kirsche-
Follmann
Nason Lancina
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Luke Reske, pianist

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Owen Horton
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Evan Toth

Librarians

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Cantata

Phillip A. Swan, conductor

Nhi Hoang Quach, pianist

Soprano I

Gia Dagenhart*

Sienna Falanga

Alison Langteau*

Simone Patrie

Sonya Penheiter

Alanna Willenson*

Soprano II

Autumn ChocieJ

Anja Custer*

Julia Erskine

Grace Gullickson

Lili Jennings*

Cameron Jones

Jamie Kimmel-Choldin

Bella Stahl

Frances Wagner

Alto I

Megan Eisenstein

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Addison Gosslin

Tatum Laffler

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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

Keyboard Faculty

Daniel Schwandt, 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 paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.