

Choral Union

Friday, November 10, 2023 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

Choral Union

Richard Nance, *conductor*
Kevin Navarro, *piano*

Friday, November 10, 2023 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

O Come, Let Us Sing unto the Lord Emma Lou Diemer (b. 1927)

O come, let us sing unto the Lord;
Let us heartily rejoice in the strength of our salvation.
Let us come before His presence with thanksgiving;
and show ourselves glad in Him with psalms.
For the Lord is a great God;
And a great King above all gods.
In His hand are all the corners of the earth;
And the strength of the hills is His also.
The sea is His and He made it;
and His hands prepared the dry land.
O come, let us worship and fall down
and come, let us kneel before the Lord our Maker.
For He is the Lord our God; and we are the people of His pasture,
and the sheep of His hand.

(Text taken from Psalms 95 and 96)

Three Latin Motets, op. 38..... Charles Villiers Stanford (1852-1924)

1. Justorum animae

Justorum animae in manu Dei sunt,
et non tanget illos tormentum mortis.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

*The souls of the just are in the hand of God,
and the torment of death shall not touch them.
In the sight of the unwise they seemed to die;
but they are in peace.*

(Text: Wisdom, iii)

2. Coelos ascendit hodie

Coelos ascendit hodie
Jesus Christus Rex Gloriarum:
Sedet ad Patris dexteram,
Gubernat coelum et terram.

*Today into the heavens has ascended
Jesus Christ, the King of Glory, Alleluia!
He sits at the Father's right hand,
and rules heaven and earth, Alleluia!*

Iam finem habent omnia
Patris Davidis carmina.
Iam Dominus cum Domino
Sedet in Dei solio:
In hoc triumpho maximo
Benedicamus Domino.
Laudatur Sancta Trinitas,
Deo dicamus gratias,
Alleluia. Amen.

*Now have been fulfilled all of
Father David's songs,
Now God is with God, Alleluia!
He sits upon the royal throne of God,
in this his greatest triumph, Alleluia!
Let us bless the Lord:
Let the Holy Trinity be praised,
let us give thanks to the Lord,
Alleluia! Amen.*

*(Text: "Gen Himmel aufgefahren ist," 14th-century
German hymn, translated into Latin)*

3. Beati quorum via

Beati quorum via integra est,
qui ambulant in lege Domini.

*Blessed are the undefiled in the way,
who walk in the law of the Lord.*

(Text: Psalm 119:1, paraphrased)

Drei Quartette, op. 64Johannes Brahms (1833-1897)

1. An die Heimat

Heimat!
Wunderbar tönendes Wort!
Wie auf befiederten Schwingen
Ziehst du mein Herz zu dir fort.
Jubelnd, als müßt ich den Gruß
Jeglicher Seele dir bringen,
Trag ich zu dir meinen Fuß,
Freundliche Heimat!

*Homeland!
Marvelously sounding word!
As upon feathered wings
you draw my heart toward you.
Rejoicing, as if I were bringing
The greeting of every soul to you,
I bend my steps towards you,
Beloved homeland!*

Heimat!
Bei dem sanft klingenden Ton
Wecken mich alte Gesänge,
Die in der Ferne mich flohn;
Rufen mir freudenvoll zu
Heimatlich lockende Klänge,
Du nur allein bist die Ruh,
Schützende Heimat!

*Homeland!
At the soft sounding word
Old songs awaken within me
That had fled when far from you;
Sounds beckoning me homeward
Joyfully call out to me:
You alone are rest,
Sheltering homeland!*

Heimat!
Gib mir den Frieden zurück,
Den ich im Weiten verloren,
Gib mir dein blühendes Glück!
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,
Gib mir ein schützendes Dach,
Liebende Heimat!

*Homeland!
Give me back the peace
That I lost in far-off lands,
Give me your blossoming happiness!
Beneath the trees by the brook,
Where I was once born,
Give me a sheltering roof,
O loving homeland!*

*(Text: Otto Julius Inkeremann, 1823-1862,
pseudonym C.O. Sternau)*

2. Der Abend

Senke, strahlender Gott,
die Fluren dürsten
Nach erquickendem Tau,
der Mensch verschmachtet,
Matter ziehen die Rosse,
Senke den Wagen hinab.

Siehe, wer aus des Meers
kristallner Woge
Lieblich lächelnd dir winkt!
Erkennt dein Herz sie?
Rascher fliegen die Rosse,
Tethys, die Göttliche, winkt.

Schnell vom Wagen
Herab in ihre Arme
Springt der Führer,
den Zaum ergreift Cupido.
Stille halten die Rosse,
Trinken die kühlende Flur.

An dem Himmel herauf
mit leisen Schritten
Kommt die duftende Nacht;
ihr folgt die süße Liebe.
Ruhet und lieber!
Phöbus, der Liebende, ruht.

*Sink, resplendent god,
the fields thirst
After restoring dew,
man languishes,
Wearier haul the steeds,
Let the chariot sink down.*

*See who from the sea's
crystalline wave
Sweetly smiling beckons to you!
Does your heart recognize her?
Faster the steeds now fly,
Tethys, the divine one, beckons.*

*Quickly from the chariot
into her arms
Leaps the driver,
Cupid seizes the reins.
The steeds hold still,
Drink at the cooling stream.*

*Rising upwards in the heavens
with quiet steps
Comes the fragrant night;
sweet love follows her.
Rest and love!
Phoebus the lover rests.*

(Text: Friedrich Schiller, 1759-1805)

3. Fragen

“Mein liebes Herz, was ist dir?”
“Ich bin verliebt, das ist mir.”
“Wie ist dir denn zumut?”
“Ich brenn' in Höllenglut.”
“Erquicket dich kein Schlummer?”
“Den litte Qual und Kummer?”
“Gelingt kein Widerstand?”
“Wie doch bei solchem Brand?”
“Ich hoffe, Zeit wird's wenden.”
“Es wird's der Tod nur enden.”
“Was gäbst du, sie zu sehn?”
“Mich, dich, Welt, Himmelshöh'n.”
“Du redest ohne Sinn.”
“Weil ich in Liebe bin.”
“Du mußst vernünftig sein.”
“Das heißt, so kalt wie Stein.”
“Du wirst zugrunde gehen!”
“Ach, möcht' es bald geschehen!”

*“My dear heart, what ails you?”
“I am in love, that ails me.”
“How then do you feel?”
“I burn in hell's fire.”
“Does no slumber restore you?”
“Bringing torment and anguish?”
“Does resistance avail you not?”
“How can it in such fire?”
“I hope that time will change it.”
“Only death can end it.”
“What would you give to see her?”
“Myself, you, the world, the high heavens.”
“You speak senseless stuff.”
“Because I am in love.”
“You must be reasonable.”
“That means as cold as stone.”
“You will perish!”
“Ah, let it happen soon!”*

*(Text: George Friedrich Daumer, 1800-1875,
translation of a Turkish folk poem)*

1. The Angel (Maya Adams, *soloist*)

I dreamt a dream! What can it mean?
And that I was a maiden Queen
guarded by an Angel mild:
Witless woe was ne'er beguiled!

And I wept both night and day,
and he wiped my tears away;
and I wept both day and night,
and hid from him my heart's delight.

So he took his wings, and fled;
then the morn blushed rosy red.
I dried my tears, and armed my fears
with ten thousand shields and spears.

Soon my Angel came again;
I was armed, he came in vain;
for the time of youth was fled,
and grey hairs were on my head.

(Text: William Blake, 1757-1827)

2. Come To Me

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimful of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago!

(Text: "Echo," by Christina Rossetti, 1830-1894)

Ethan Wiederspan, *soloist*

O my soul, where do you go sometimes?
Why have I come brooding for you
here where the ocean writes its tidelines
on the endless sand?

Waves come, waves go.
Waves know nothing but tossing and
crossing, crashing and thrashing.

My sadness is enormous as the sea.
Birds are made of bones of air but I
am water, drawn by my nature to drown.

Light - o, magnanimous light! Find me!
Blind me with sight! Sweep free
And steep me in the serenity that saves—
sunlight washing over me in waves—!

(Text: Todd Boss, b. 1968)

1. All Things New

Light after darkness, gain after loss,
Strength after weakness, crown after cross;
Sweet after bitter, hope after fears,
home after wand'ring, praise after tears.

Alpha and Omega, beginning and the end,
He is making all things new,
Springs of living water shall wash away each tear,
He is making all things new.

Sight after myst'ry, sun after rain,
Joy after sorrow, peace after pain;
Near after distant, gleam after gloom,
Love after loneliness, life after tomb.

Alpha and Omega...

(Text: Frances Havergal, 1836-1879, and adapted from Rev. 21:5-6)

2. Awake My Soul

Awake, my soul, awake!
I will awaken the dawn!

Be exalted, O God, above the heavens;
let Thy glory be over all the earth.

For Thy steadfast mercy is great,
Thy faithfulness reaches to the skies.

Thy steadfast mercy is great,
reaching to the heavens;

Awake, my soul, awake!
I will awaken the dawn!

(Text: Based on Psalm 57:8-11)

Program Notes

Diemer: *O Come, Let Us Sing unto The Lord*

Emma Lou Diemer is one of the earliest female composers to achieve great success in the United States. She has composed a variety of music for all sorts of instrumental and vocal soloists and ensembles, easily shifting her technique to meet the needs of the intended performers. Much of her music is very tonal and easily approachable, while other of her works, especially some for keyboard, are atonal and quite difficult. Diemer began performing on piano and organ at an early age, and she received degrees in composition from Yale and Eastman. She later taught composition at the University of Maryland and the University of California, Santa Barbara. *O Come, Let Us Sing unto The Lord* was published in 1971. It features a vigorous piano accompaniment and consonant choral writing. The voices are presented in strong unison declamatory fashion, in voice pairs, or in chant-like, chordal harmony.

Stanford: *Three Motets, op. 38*

Irish composer Charles Villiers Stanford is one of the primary composers of the British Romantic period. Stanford was from a wealthy musical family, and was educated at Trinity College, Cambridge where he served as organist during his student years. In 1882 Stanford became a founding member of the Royal College of Music, where he taught composition strictly along the principals of traditional harmony, never reaching into newer, more innovative practice. He was a highly influential teacher, and among his pupils were Ralph Vaughan Williams, Gustav Holst and Herbert Howells. He remained a faculty member at RCM as well as Trinity, Cambridge through the remainder of his life. The *Three Latin Motets (Opus 38)* are Stanford's only three choral works in Latin. It is believed they were composed in 1892, and were dedicated to Alan Gray, his successor as organist at Trinity College. The three motets are very different in character. *Iustorum animae* is set for four voices in the style of a Brahms motet, whom Stanford greatly admired. There are moments of imitative counterpoint, some use of chromaticism, and strong declamatory statements that bring out the meaning of the text. *Coelos ascendit hodie* was composed for double chorus. Stanford states the text in one choir while interjecting strong "Alleluias" in response for the opposite choir. He switches this by line of text. The two choirs are joined as one for the final amen. *Beati quorum via* is one of the most performed sacred works from the English Romantic era. It is composed for six voices - three-part treble and three-part tenor/bass. The text from Psalm 119 is set in a very contemplative manner. Stanford treats the treble parts and tenor/bass parts as separate choirs throughout the piece, and they dialogue back and forth. There are also moments of long imitative lines going on in some upper voices, accompanied by duets in the baritone and bass. The final section features a long pedal tone in the bass, over which the other voices build a beautiful ascending phrase. This is followed by one more statement from the trebles, a brief answer from the tenor/bass, and a final, restful "Domini" from the entire group.

Brahms: *Drei Motette, op. 64*

Other than solo song and opera, the partsong is the primary secular vocal genre of the Romantic era. These works were originally composed for solo voices in small ensembles, and were designed to be sung as entertainment pieces in middle- and upper-class homes. This tradition echoed the madrigal, chanson and polyphonic lieder of the Renaissance era. Partsongs were very popular in England and Germany, and were set by many of the primary composers in those countries, including Johannes Brahms. His output of this type of work began in 1859 and ended in 1891, and includes hundreds of pieces, organized in several opuses. Though designed for solo voices, these works have had a long history of being performed by choruses.

Drei Quartette (Opus 64) was published in 1874. As is the case with all his groupings of partsongs, Brahms sets poetry by the great writers of the time (Schiller and Daumer) along with works by lesser known poets (Sternau). The first piece, *An die Heimat*, is thought to be composed some twelve years prior to the other two, when Brahms was living in Vienna, away from his beloved Hamburg. The music is lyrical and filled with sentiment, befitting the sense of longing expressed in Sternau's poem. Brahms uses many vocal textures and a wide range of vocal colors – paired voices, solo lines, moments of imitation, chordal passages, along with dramatic changes in dynamics. The second work, *Der Abend*, is an evening song that reflects the love of nature and natural cadences so often portrayed in Romantic poetry. In his poem, Friedrich Schiller uses figures from Greek mythology (Phoebus and Tethys) to paint a picture of the warm summer day cooling into restful night. Brahms uses a vivid accompaniment to drive the story, and the voices appear in passionate duets and quartets. A very dramatic moment comes when Phoebus (also known as Apollo) leaps from his chariot into the arms of Tethys, as the horses drink from a cool stream. Opus 64 ends with *Fragen*, which translates as “Questions.” In Daumer's poem (which is based on a Turkish poem), there is dialogue between a man's head and his heart. The heart (portrayed by the tenors) is obviously deeply smitten – so much so he thinks he cannot possibly live without his beloved. The head (portrayed by the other voices) tries in vain to reason with him. Brahms uses a lilting 6/8 accompaniment throughout, with very dramatic dynamic changes to express the two sides of the dialogue.

Antognini: Two Partsongs

Swiss composer Ivo Antognini has composed works performed in over 50 countries and by the world's most renowned choirs. These two works are relatively new to his catalog, composed in 2019. They are typical of his choral style – beautiful melodies with warm, jazz-influenced harmony, and attention to expression of the text through changes in meter and dynamics. *The Angel* was written for the University of Houston Concert Chorale. William Blake's poem (from *Songs of Innocence*) captures the sadness and sense of longing for lost childhood and innocence. *Come To Me* is a setting of Christina Rossetti's poem “Echo,” dedicated and written for the Aeolians of Oakwood University. Antognini says, “In this heartrending and romantic poem, Rossetti addresses her lost loved one, seeking comfort in their memory but with a bitter understanding that the indeed will not return to one another.” Antognini uses numerous meter changes to enhance the flow and meaning of the text, always working toward key syllabic stress.

Runestad: Waves

Jake Runestad is an EMMY award winning and GRAMMY nominated composer. He has received commissions and performances from some of the world's leading choral ensembles, including Voces8, the Philippine Madrigal Singers, Seraphic Fire, Conspirare, the Netherlands Radio Choir and the Swedish Radio Symphony Orchestra. *Waves* was composed in 2015/2019 for the California State University, Fullerton University Singers. In the opening section Runestad splits the ensemble into two equal choirs and uses alternating crescendo-decrescendo figures to evoke the image of waves. This underlays a tenor solo, singing the opening stanza of Todd Boss's poem, which expresses the lows a person can feel in life—an utter sense of bewilderment and feeling lost. In the second section the double choir sings alternating lines of the second stanza of the poem, “Waves come, waves go, Waves know nothing but tossing and crossing, crashing and thrashing,” which builds to a vigorous climax. The soloist returns, singing a brief section about the depth of his sadness. This is followed by a plea from the soloist for light to find him and wash over him in waves. The chorus picks up the same plea, sung over a vigorous, rolling accompaniment to end the work.

Hagenberg: Two Songs of Praise

Elaine Hagenberg's award-winning compositions are performed worldwide and frequently featured at American Choral Directors Association conferences, All-State festivals, Carnegie Hall, and other distinguished international concert halls from Australia to South America and throughout Europe. With over fifty commissioned works, she has composed new music for the American Choral Directors Association, professional choirs, colleges and universities, community choirs, high schools, and churches. Hagenberg was named the winner of the 2020 ACDA Brock Competition for Professional Composers. These two works are typical of her lyrical, tonal and expressive style. *All Things New* was published in 2021. The choral writing is in long phrases over a shimmering accompaniment. Hagenberg creates a beautiful melody for Frances Havergal's text, which expresses hope after difficult times. *Awake, My Soul* was published in 2019. A brilliant, pulsating piano introduction announces the dawn and invites the voices to join with escalating calls to “Awake, my soul!” As the pulsing continues, the vocal counterpoint gives way to the chordal acclamation, “I will awaken the dawn!”

Pacific Lutheran University Choral Union

Richard Nance, *conductor*

Kevin Navarro, *piano*

Soprano

Maya Adams
Meredith Bautista
Jonica Beatie
Caroline Bergren
Stephanie Bivins
Sue Byrd
Katie Coddington
Jennifer Gorham
Lindsey Hansen-Bravo
Anna Kwon
Kayla Linquist
Nancy Nole
Amy Onstot
Angela Owen
Amanda Webb

Alto

Debbie Dion
Nicole Fife
Karen Fulmer
Margaret Gillikin
Debbie Hushagen
Yelena Kovalsky
Cindy Luebke
Patti Nance
Becky Purser
Janelle Purser
Alison Shane
Emily Shane
Lori Titus
Anne Urlie

Tenor

Neil Asay
Tom Cameron
John Carlsen
Samuel Eagle
Eric Faris
John McGilliard
John Ockwell
Rich Ockwell
Nick Pharris
Kenneth Prince
Roland Robinson
TJ Wheeler
Ethan Wiederspan

Bass

Chris Berntsen
Sam Brown
Adam Freemantle
JT Harpel
Todd Kelley
Joshua Luebke
Ethan Moon
Philip Nesvig
Kenneth Owen
Peter Seto
Ryan Shane
Alex Stahl
Larry Wiseman

Fall Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER

- 10 Sunday, 3pm**
Artist Series: Erik Steighner, Saxophone, free admission
- 24 Sunday, 5pm**
High School Woodwind Workshop Showcase, free admission

OCTOBER

- 5 Thursday, 5:15pm**
Andrew Kozar Trumpet Masterclass. Mary Baker Russell Music Center Room 322, free admission
- 5 Thursday, 7:30pm**
Artist Series: Andrew Kozar, Trumpet, free admission
- 9 Monday, 5:30pm**
Corrine Byrne Voice Masterclass. Mary Baker Russell Music Center Room 334, free admission
- 12 Thursday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 13 Friday, 12pm**
Orchestra Festival concert, free admission
- 15 Sunday, 3pm**
University Wind Ensemble
- 17 Tuesday and 18 Wednesday, 7:30pm**
Choral Concert
- 22 Sunday, 3pm**
South Sound Saxophone Ensemble, free admission
- 24 Tuesday, 7:30pm**
University Symphony Orchestra

NOVEMBER

- 2 Thursday, 1:45pm**
Covert Ensemble Saxophone Masterclass. Mary Baker Russell Music Center Room 334, free admission
- 4 Saturday, 7:30pm**
PLU Opera Gala. Tickets: \$40 adult; \$35 senior citizen (60+), military, alumni, PLU faculty/staff (limit 2); \$25 PLU students (limit 1); \$20 children under 12
- 10 Friday, 7:30pm**
Choral Union
- 11 Saturday, 5pm**
Artist Series: PLU Faculty Brass Showcase
- 12 Sunday, 3pm**
Angela Meade Vocal Competition, free admission
- 12 Sunday, 7:30pm**
PLUtonic/Gold Rush, free admission
- 15 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 17 Friday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 18 Saturday, 3pm**
Woodwind Students Recital, free admission
- 18 Saturday, 4:30pm**
Brass Students Recital, free admission
- 18 Saturday, 7:30pm**
Percussion Ensemble, free admission
- 19 Sunday, 12pm**
Artist Series: Camas Woodwind Quintet. Jennie Lee Hansen Recital Hall, free admission
- 19 Sunday, 3pm**
University Wind Ensemble & University Concert Band
- 19 Sunday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 21 Tuesday, 7:30pm**
Steel Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 28 Tuesday, 5:30pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

NOVEMBER, Cont.

- 29 Wednesday, 7:30pm**
Piano Ensemble, free admission

DECEMBER

Light, A PLU Christmas Concert

Tickets go on sale Tuesday, November 1

Saturday, December 2, at 7:30pm - Lagerquist Concert Hall
Sunday, December 3, at 2pm - Lagerquist Concert Hall
Monday, December 4, at 7:30pm - Benaroya Hall, Seattle
Saturday, December 9, at 7:30pm - Lagerquist Concert Hall
Sunday, December 10, at 2pm - Lagerquist Concert Hall

- 3 Sunday, 7:30pm**
PLU Ringers, free admission
- 5 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 5 Tuesday, 7:30pm**
String Kaleidoscope, free admission
- 6 Wednesday, 7:30pm**
Sølvvinden Flute Ensemble, free admission
- 7 Thursday, 7:30pm**
Sounds of Christmas, featuring University Singers and Knights Chorus
- 10 Sunday, 7:30pm**
Composers Forum. Jennie Lee Hansen Recital Hall, free admission

JANUARY

- 6 Saturday, 5 and 6:30pm**
Northwest High School Honor Band, free admission
- 14 Sunday, 5pm**
PLU Honor Orchestra for Strings, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY, SENIORS (60+); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. www.plu.edu/music/calendar (updated October 2, 2023)