Program Chosen From the Following Repertoire

*Please hold your applause until the conclusion of each set.*

I. Songs of Creation

Rytmus .............................................................. Ivan Hrusovsky (1927-2001)
Hail Eve, you source of love, you are the queen of nobleness.

Ecco mormorar l’onde ...................... Claudio Monteverdi (1567-1643)
Here are the waves murmuring and the foliage quivering at the morning breeze; and the shrubs, and on the tree branches the pretty birds sing softly; and the East smiles. Here dawn looms up and is reflected in the sea and brightens up the sky and beads the sweet ice and gilds the tall mountains. O beautiful dawn, the gentle breeze is your herald and you are the herald of the breeze which renews every heavy heart.

Dances to Life: Wonder ........................................Mack Wilberg (b. 1955)

II. Songs of Childhood

Sleep ........................................................................... Eric Whitacre (b. 1970)

Shakespeare Songs ...................................... Jaakko Mäntyjärvi (b. 1963)
Lullaby (A Midsummer Night’s Dream)
Double Double Toil and Trouble (Macbeth)
Jabberwocky .......................................................... Sam Pottle (1934-1978)
An Hour to Dance ............................................. Gwyneth Walker (b. 1947)

III. Songs of Love

O Whistle and I’ll Come to Ye............................ arr. Mack Wilberg (b. 1955)
Amor de mi Alma............................................. Z. Randall Stroope (b. 1953)
I was born to love only you; My soul has formed you to its measure; I want you as a garment for my soul. Your very image is written on my soul; Such indescribable intimacy I hide even from you.
All that I have, I owe to you. For you I was born, for you I live, for you I must die, and for you I give my last breath.

How I Came to Be.......................................... John Frederick Paul (b. 1955)

IV. Songs of Strife

Johnny I Hardly Knew Ye................................. arr. Alice Parker (b. 1925)
Beat, Beat Drums ........................................... Ralph Vaughan Williams (1872-1958)
In Flanders Fields .......................................... Ruth Watson Henderson (b. 1932)
Blow Ye The Trumpet ....................................... Kirke Mechem (b. 1925)
In Remembrance ............................................. Eleanor Daley (b. 1955)
V. Songs of Peace

Verleih’ uns Frieden............................Felix Mendelssohn (1809-1847)
Grant unto us thy peace O Lord, grant us thy peace enduring, for there is none, none with the strength, who could so firmly defend us. For thou art our hope and safety.

Justorum Animae........................................Orlandus Lassus (1532-1594)
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.

Hark I Hear the Harps Eternal .......................arr. Alice Parker (b. 1925)

Praise to the Lord ...............................F. Melius Christiansen (1871-1955)
Program Notes

I. Songs of Creation

Rytmus ................................................................. Ivan Hrusovsky (1927-2001)
“Rytmus” is a 20th-century choral piece with medieval influences. Ivan Hrusovsky wrote the Latin text himself. In the opening line, the choir sings the words Ave Eva (Hail Eve) rather than the traditional Ave Maria (Hail Mary). During the Medieval times, often the Virgin Mary was referred to as the new Eve, the birth of Christ being the rebirth of mankind. This illustrates the concept of a cyclical universe and creates a sense of repetition and rhythm throughout history. The title “Rytmus” means rhythm in Hrusovsky’s native Slovak. Rhythm is what drives this piece. The text becomes less and less important as the piece progresses. Imagine the rhythm of the universe, celestial bodies and spinning planets as you listen to the artfully crafted vocal lines, rapidly changing meter and overlapping accents.

Ecco mormorar l’onde .............................................. Claudio Monteverdi (1567-1643)
Claudio Monteverdi was an Italian composer, singer and Roman Catholic priest. Monteverdi’s work, often regarded as revolutionary, marked the transition from the Renaissance to that of the Baroque period. “Ecco mormorar l’onde” is about the power of nature to restore and renew the human heart. Monteverdi uses a technique called word painting in his composition. Word painting is the evocation of the meaning of the text by use of musical material. In the opening line you will hear the waves murmuring as the choir sings the text on a single repeated pitch. Monteverdi uses quickly moving notes to illustrate leaves trembling in the breeze and large leaps between pitches to create a sense of the tall jagged mountains.

Dances to Life: Wonder .............................................. Mack Wilberg (b. 1955)
Mack Wilberg is a composer, arranger, choral conductor, choral clinician and the current music director of the Mormon Tabernacle Choir. In this delightfully playful piece, the text and music take on the character of life’s varied experiences. Beginning, of course, with the “wonder” of birth, Wilberg paints a beautiful portrait of a young child exploring her world. The final line, “Life’s old dance will
never end. You’re young, you’re old, you’re young again. So wonder! Yes wonder!” reminds us of the cyclical nature of life, and the precious stages that make us human.

II. Songs of Childhood

Sleep .................................................................Eric Whitacre (b. 1970)
Eric Whitacre’s compositions use clusters of notes arranged in successively increasing or decreasing density. These cluster chords create a meditative quality to his music. The tonal colors in this piece paint a restful dreamscape.

Shakespeare Songs ..............................................................Jaakko Mäntyjärvi (b. 1963)
These playful Shakespeare texts set by Mäntyjärvi are unique and dramatic. First, in “Lullaby” from *A Midsummer Night’s Dream*, the choir will lull the audience into a gentle rest, promising safety from all unpleasantness: spotted snakes, spiders, beetles and the like. Then, the dream turns to nightmare as the witches enter with their boiling cauldron for “Double Double Toil and Trouble” from Shakespeare’s *Macbeth*.

Jabberwocky .................................................................Sam Pottle (1934-1978)
*Jabberwocky* is a nonsense poem written by Lewis Carroll included in his 1871 novel *Through the Looking Glass*. The book tells of Alice’s adventures within the back-to-front world of a looking glass. Alice finds a book written in a seemingly unintelligible language. Realizing that she is travelling through an inverted world, she recognizes that the verses on the pages are written in mirror-writing. She holds a mirror to one of the poems and reads the reflected verse of “Jabberwocky.” She finds the nonsense verse as puzzling as the odd land she has passed into, later revealed as a dreamscape. Composer Sam Pottle is perhaps best remembered for his work on *Sesame Street* and *The Muppet Show*, having co-written the iconic theme song for the latter. This setting of “Jabberwocky” emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works.

An Hour to Dance .................................................................Gwyneth Walker (b. 1947)
“An Hour to Dance” is the fourth song in a cycle of seven by the same name on
the poetry of Virginia Hamilton Adair. The centerpiece of the set, “An Hour to Dance,” illustrates the purity of a child’s imagination and the fleeting nature of life. Dr. Gwyneth Walker is a graduate of Brown University and the Hartt School of Music. She has composed more than 100 commissioned works.

III. Songs of Love

O Whistle and I’ll Come to Ye ............................................. arr. Mack Wilberg (b. 1955)
“O Whistle and I’ll Come to Ye” is a Scottish folk song about defiant young lovers and disapproving parents. Robert Burns had his poem published in 1799. This tale certainly resonates with an episode in the poet’s life. Burns married his wife, Jean, in 1788. However, Jean’s strictly religious parents disapproved of Burns and took steps to dissolve the union. After proving career success, and the birth of two sets of twins, Jean’s parents finally accepted the couple.

Amor de mi Alma .................................................................. Z. Randall Stroope (b. 1953)
Spanish author Garcilaso de la Vega (1503-36) died tragically young from wounds received in military combat. His text “Amor de mi Alma” illustrates a powerful romance. Composer Z. Randall Stroope’s arching phrases and lyric melodies complement the text beautifully. In addition to composing music, Stroope serves as the Director of Choral and Vocal Studies at Oklahoma State University.

How I Came to Be ............................................................... John Frederick Paul (b.1955)
Kim Stafford’s poem caught the attention of composer John Frederick Paul when it appeared in the Spring 2011 edition of Portland Magazine. Here are some notes in the composer’s own words: “Not all poetry gets my composition juices flowing, especially modern poetry, but by the fourth line of Kim’s poem I was already imagining a choral setting with solo violin. Work on the piece did not begin in earnest until December 2012, shortly after the passing of my mother. The piece was written to celebrate my parents’ 61 years of marriage. Theirs was a quiet endeavor that began shortly after the Good War, continued through the raising of three children and faced its toughest challenge at the end battling
Parkinson’s disease. May we all be so fortunate as they, finding own our code to ‘knit the world together once again.’

IV. Songs of Strife

Johnny I Hardly Knew Ye ................................................................arr. Alice Parker (b. 1925)
Alice Parker, known for her many choral arrangements with Robert Shaw, and for her New England choral group Melodious Accord, arranged this traditional Irish tune for mixed chorus. This piece paints a poignant picture of the harsh realities of war.

Beat, Beat Drums.................................................................Ralph Vaughan Williams (1872-1958)
“Beat Beat Drums” is the second movement of a Cantata entitled “Dona Nobis Pacem.” Vaughan Williams composed his plea for peace by referring to recent wars amidst the growing fears of a new one. He was 41 years old when World War I began. Though he could have avoided war service entirely, he chose to enlist. Prolonged exposure to gunfire began a process of hearing loss which eventually caused severe deafness. “Beat Beat Drums” is based on the Walt Whitman poem. The text describes the drums and bugles of war bursting through doors and windows, disrupting the peaceful lives of civilians.

In Flanders Fields.................................................................Ruth Watson Henderson (b. 1932)
Poet John McCrae was born in 1872. He served in the Canadian Forces as a Medical Officer in the First World War. During his service, he was inspired to write the poem “In Flanders Fields.” It is one of the most popular and most quoted poems from the war and has been set to music by many composers. Its references to the red poppies that grew over the graves of fallen soldiers resulted in the Remembrance Poppy becoming one of the world’s most recognized memorial symbols for soldiers who have died in conflict.

Blow Ye the Trumpet...............................................................Kirke Mechem (b. 1925)
“Blow Ye the Trumpet” is a chorus from Kirke Mechem’s opera John Brown. The
opera concerns the events surrounding the attempt by John Brown, a passionate abolitionist, to end American slavery. Brown’s execution at Harpers Ferry was a national sensation, the catalyst that accelerated the explosion of the Civil War. “Blow Ye the Trumpet” was the name of John Brown’s favorite church hymn. The text, “Lovely appearance of death,” foreshadows Brown’s martyrdom.

In Remembrance ...................................................................................................................... Eleanor Daley (b. 1955)
In 1932, Mary Elizabeth Frye and her husband took in a young Jewish woman by the name of Margaret Schwarzkopf. The heartbroken young woman told the Fryes she never had the chance to stand by her mother’s grave and shed a tear, because it was too dangerous to return home to Germany. Frye found herself composing a piece of verse on a brown paper shopping bag. Frye circulated the poem privately, never publishing or copywriting it. Her obituary made it clear that she was the author of the famous poem, which has been recited around the world for 60 years. “In Remembrance” was the first poem Mary Elizabeth Frye ever wrote.

V. Songs of Peace

Verleih’ uns Frieden................................................................................................................. Felix Mendelssohn (1809-1847)
Felix Mendelssohn was a German composer, pianist, organist and conductor of the early Romantic period. His music is characterized by lovely lyric melodies, rich tone colors, rubato and dynamic contrast. This hymn is a request, “Grant unto us thy peace, O Lord.”

Justorum Animae..................................................................................................................... Orlandus Lassus (1532-1594)
Orlandus Lassus was a prominent and versatile composer in the late Renaissance period. “Justorum Animae” is a sacred motet that expresses the safety of the soul in the hands of God. It is a promise of peace.

Hark I Hear the Harps Eternal............................................................................................ arr. Alice Parker (b. 1925)
“Hark I Hear the Harps Eternal” comes from the early American tradition of shape-note singing. According to time-honored practices, these hymns were sung without instrumental accompaniment and were meant for enjoyment and inspiration rather than for a listening audience. Singers performed with remarkable volume, intensity and enthusiasm.

Praise to the Lord .................................................................................................................. F. Melius Christiansen (1871-1955)
F. Melius Christiansen was a skilled composer, violinist and conductor. He gained international fame as the founding director of the St. Olaf Choir in Northfield, Minnesota. “Praise to the Lord” is a hymn of joy and celebration. The final verse exclaims, “Praise to the Lord! O let all that is in me adore him! Alleluia!”
Sopranos
Halley Barnett—Mukilteo, WA; Geosciences, Music
Katie Beck—Puyallup, WA; Vocal Performance
Jordan Berg—Vancouver, WA; Accounting
Sonja Carlson—Pendleton, OR; Hispanic Studies
Katie Darling—Colorado Springs, CO; Vocal Performance
Kaitlynn Mann—Federal Way, WA; English
Kristin McCarthy—Redmond, WA; Vocal Performance
Rebekah Oglesby—Shoreline, WA; Vocal Performance
Claire Pahlmeyer—Portland, OR; Accounting
Cassie Willock—Shoreline, WA; Vocal Performance

Altos
Lydia Bill—Gig Harbor, WA; Vocal Performance
Jessi Marlow—Portland, OR; Acting/Directing
Kaylea Merrill—Kent, WA; Vocal Performance
Kiana Norman—Spanaway, WA; Communications
Hannah Rausch—Great Falls, MT; Music Education
Rizelle Rosales—Auburn, WA; Communications
Annalise Sansburn—North Bend, WA; Music Education
Carly Stauffer—Shelton, WA; Nursing
Alexandra Steves—Puyallup, WA; Music Education
Renee Tapia—Puyallup, WA; Vocal Performance

Tenors
Andrew Corse—Dallas, TX; Music
Matt Fosmire—Renton, WA; Mathematics
Levi Hawkes—Renton, WA; Music Composition
Theo Hofrenning—Northfield, MN; Political Science, Hispanic Studies
Raj Kumar—Steilacoom, WA; Music Education
Sean Murphy—Tacoma, WA; Computer Science
Nicolas Roycroft—Goldsboro, NC; Theatre

Basses
John Doster—Port Angeles, WA; Physics
Thomas Jack—Hilo, HI; Cello Performance
Peter Olschner—Arvada, CO; Undeclared
Justin Pennington—Poulsbo, WA; Mathematics
David Ries—Arlington, VA; Computer Science
Jacob Sylvanus—Gig Harbor, WA; Undeclared
Manuel Tirado—Auburn, WA; Music Composition, Computer Science
Aaron Weed—Seattle, WA; Music Education (instrumental)

Pianists
Emily Telling—Puyallup, WA; Piano Performance Major
Claire Pahlmeyer—Portland, OR; Accounting
Lauren E. Whitham, Pacific Lutheran University alumna, is currently serving as a Visiting Instructor of Music at PLU during Dr. Brian Galante’s sabbatical leave. She conducts the University Chorale and University Singers, and teaches undergraduate courses in choral music education.

Ms. Whitham earned her Master of Music degree in Choral Conducting from Western Washington University and her Bachelor of Music Education degree from Pacific Lutheran University. Under her direction, Ms. Whitham’s choirs have performed at Washington Music Educator Conferences in 2010 and 2014. As an active member of both NAfME and ACDA, Ms. Whitham is frequently invited to present conference interest sessions titled “Creative Classroom Management: Stop Disciplining and Start Teaching” and “Music Literacy: Finding the Key to Independent Learning in the Choral Classroom.”

In addition to her work in the public schools, Ms. Whitham taught undergraduate courses in aural skills and keyboarding at Western Washington University and conducted the University Men’s Chorus; University Women’s Chorus; and WWU’s premier choral group, Western Voices.

During her time as a student at PLU, Ms. Whitham was a member of the Choir of the West, performing at the ACDA National Convention in Los Angeles in 2005, as well as in concerts across Eastern Europe. As a student conductor, she directed the Choir of the West in Sofia, Bulgaria, in 2007. Ms. Whitham served as the president of the Choir of the West and the president of PLU’s chapter of the Collegiate Music Educators Association from 2006-07. Also while at PLU, she co-founded PLUtonic, a student-run a cappella group, leading rehearsals and arranging music.

Next year, Ms. Whitham will begin her doctoral studies in choral conducting at the University of Georgia.
Featured Faculty Artist

Dr. John F. Paul is Chair of the Department of Music and Associate Professor of Music at Pacific Lutheran University, where he teaches Applied Composition Lessons, Analyzing Music and 20th-Century Music. Before joining the Music faculty at PLU, Paul served for 13 years as Chair of the Department of Music at Marylhurst University, where he strengthened the quality and enrollment of the school’s music programs, re-established its composition degree and held the Joseph Naumes Chair in Music. He is active in the National Association of Schools of Music (NASM), serving a three-year term on its Board of Directors as chair of the Northwest Region and participating on a task force to update accreditation standards for Sacred Music programs. He continues to serve the association as a visiting evaluator.

Paul is an active composer in both traditional and contemporary formats and is a recipient of a Career Opportunity Grant from the Oregon Arts Commission. A former composer and audio group manager of Atari Games/Time-Warner Interactive, Paul’s videogame credits include the music scores and sound designs for Gauntlet Legends, Maximum Force and Pit-fighter, and sound design for Wayne Gretzky’s 3-D Hockey. As a guest composer at the Institute of Psycho-acoustics and Electronic Music (I.P.E.M) in Ghent, Belgium, Paul spent a year creating works to broadcast over Belgian National Radio. His original score to FW Murnau’s silent film *City Girl* has been presented at the Oregon Sesquicentennial Film Festival and the Astoria Music Festival and by the Vancouver (WA) Symphony.

A native of Iowa, Paul completed his Bachelor of Music in Theory/Composition degree from the University of Texas at Austin, and his Master of Music and Doctor of Music degrees in Composition at Indiana University-Bloomington.
About the University

Pacific Lutheran University seeks to educate students for lives of thoughtful inquiry, service, leadership and care—for other people, for their communities and for the Earth.

Founded in 1890 by Norwegian pioneers, PLU is an exemplar of the New American University—integrating the liberal arts, professional studies and civic engagement—in the beautiful Pacific Northwest. With distinctive international programs and close student-faculty research opportunities, the Lutheran tradition of higher education helps PLU’s 3,300 students from all faiths and backgrounds discern their life’s vocation through coursework, mentorship and internships at world-class Puget Sound-area businesses and institutions. Located in the Parkland neighborhood of Tacoma, Washington, PLU is set in a region that also offers vast opportunities for outdoor recreation, culture and sports.

About the Department

The Department of Music at Pacific Lutheran University is a nationally recognized center for musical learning, serving and sharing. The Mary Baker Russell Music Center, with its exquisite Lagerquist Concert Hall and state-of-the-art rehearsal and learning facilities, brings together talented, cohesive faculty, outstanding students and enthusiastic audiences to experience the art and industry of music.

Every student at PLU who wishes to participate in exciting music activities can be accommodated regardless of major. Degree programs include Bachelor of Arts (music and liberal arts), Bachelor of Musical Arts (music combined with an outside field) and Bachelor of Music (in performance or composition). The Bachelor of Music Education is offered for those intending to become music teachers in public schools. For additional information, please call 253-535-7602 or e-mail music@plu.edu.