

University Chorale

Thursday, May 2, 2019 at 8pm

Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

University Chorale

Brian Galante, *conductor*
and
Oksana Ezhokina, *piano*

Thursday, May 2, 2019 at 8pm
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 performance.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Regina Coeli, K. 276..... Wolfgang Amadeus Mozart (1756-1791)
Ella Ekstedt, *soprano* • Rae Hyra, *alto* • Alex Putnam, *tenor* • Alex Stahl, *bass*
Oksana Ezhokina, *piano*

Queen of heaven, rejoice, Alleluia! For He whom you were worthy to bear has risen, as He said, Alleluia! Pray for us to God, Alleluia!

Nänie, op. 82 Johannes Brahms (1833-1897)
Oksana Ezhokina, *piano*

Even the beautiful must die. That which subdues mortals and gods does not touch the unyielding heart of the Stygian Zeus. Only once did love soften the ruler of the shades, and yet, at the threshold, sternly he recalled his gift. Aphrodite does not soothe the wounds of the beautiful boy whose delicate body the boar cruelly tore. The immortal mother does not rescue the divine hero, when, at the Scaean gate, falling, he fulfills his destiny. But she rises out of the sea with all the daughters of Nereus and begins the lament for her glorified son. Behold, the gods weep, all the goddesses weep, because the beautiful perishes, the perfect dies. Even to be a lament on the lips of a loved one is glorious, for the common ones go down to Orcus unsung.

from Mass in G Minor Ralph Vaughan Williams (1872-1958)
Sabrina Hussein, *soprano* • Emma Christensen, *alto* • Trevor Kytola, *tenor* • Ryan Shane, *bass*

Kyrie

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria

Glory to God in the highest, and on earth peace to all those of good will. We praise you. We bless you. We worship you. We glorify you. We give thanks to you according to your great glory. Lord God, heavenly king, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy upon us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy upon us. For you alone are holy. You alone are Lord. You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

Sanctus – Osanna I

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus – Osanna II

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who takes away the sins of the world: have mercy on us. Lamb of God, who takes away the sins of the world: grant us peace.

I Would Live in Your Love Nathan Jones (b. 1983)

Program Notes

Mozart's *Regina Coeli*, K. 276, is a Marian antiphon, a type of liturgical chant common in the Gregorian repertory. Marian antiphons were written specifically to honor the Virgin Mary, and have been sung at the end of Compline, the final Office of the liturgical day, since the thirteenth century. There are four Marian antiphons, one for each season of the year. The *Regina Coeli* is sung from Easter Sunday through the Saturday before Pentecost.

Mozart composed three different settings to this text. All three settings were most likely written for use in the Salzburg Cathedral. Mozart's first setting of the *Regina Coeli* in C major, K. 108, and his second, in B-flat major, K. 127, were written one year later.

In 1772 a new Archbishop was installed in Salzburg, Count Hieronymus Colloredo, who immediately attempted to modernize the Archdiocese. While the Count actively recruited prominent writers and scientists, the role of court musicians was significantly limited, a source of strong local resentment. During the early years of Colloredo's rule, Mozart wrote many sacred compositions. By 1775, however, he was concentrating on instrumental works and secular vocal pieces, which he often composed for private patrons rather than the court. This tendency, coupled with Leopold Mozart's oft-stated desire to leave Salzburg, contributed greatly to the Count's dissatisfaction with Mozart. In 1777, Mozart asked to be dismissed from the Archbishop's service. He traveled to Mannheim and Paris in search of a new position, but none was forthcoming. He returned to Salzburg in January of 1779 and obtained the position of court organist. During this time, he composed the 'Coronation' Mass, K. 317, *Missa Solemnis*, K. 337, two *Vespers* settings, K. 321 and K. 339, and this setting of *Regina Coeli*, KV 276.

In this setting, each line is sung by either the chorus, the soloists, or some combination of the two, with a concluding Alleluia sung by the full chorus. The solo lines are remarkably integrated into the work as a whole; they do not have highly ornamental parts, and there is continuous alternation between the soloists and the chorus.

—Program note by Robin Wildstein.

In ancient Rome, a death was often mourned by hiring women to sing a *nenie* (**Nänie**), a poetic lament, in honor of the deceased. The motivation of Friedrich Schiller (1759-1805) in writing this lament from 1799 is unclear, and there is no evidence that it was meant to honor a particular individual. Brahms, however, conceived his composition (1880) to memorialize a contemporary artist, Anselm Feuerbach, with whom he was unacquainted personally, but whose classically-influenced paintings he admired. Schiller's poem is an elegy on the universality of death. It is written in "elegiac couplets" or "distichs", a form borrowed from Greek and Latin poetry. The first and last of the seven couplets (here stanzas) make general statements, while three examples from Greek mythology illustrate the theme in the intervening five couplets.

In Stanza 1, Euridice, Adonis, and Achilles, the three mythological personages mourned in the poem, are all examples of youth and beauty taken early from this life. Clearly, to Brahms Feuerbach must have been one of the "beautiful" as well. Zeus was the supreme God of the heavens, and Styx was the main river of the underworld, over which the shades of the dead were ferried to their way to Hades. Zeus' counterpart, therefore, was Hades or Pluto, the ruler of the underworld, the "Stygian Zeus." In stanza 2, the "Ruler of the Shades," who eventually takes all into his kingdom, is also Hades. On a single occasion, the culmination of the greatest love story in mythology, Hades and his wife Persephone permitted the

return to earth of one who had died. Orpheus was permitted to take back his beloved Euridice – on the condition that he not look at her until they had reached to the world of light. Orpheus, however, succumbed to temptation and glanced back, whereupon Euridice was lost forever. Stanza 3 refers to the love of Aphrodite (Venus), the goddess of love and beauty, for the beautiful young Adonis, who was killed by a wild boar during a hunt. The most extended Classical allusion occupies the fourth through the sixth stanzas: the death of Achilles in the Trojan War, followed by the lament of his mother Thetis, a sea goddess, and her sisters. Thetis was one of the fifty Nereids, the daughters of the sea god Nereus. Their lament for Achilles is mentioned in Book XXIV of Homer's *Odyssey*, where the spirits of the Greek heroes of the Trojan War are depicted conversing with each other in the underworld. The closing couplet provides the reason for the *nenie*: if only for a moment, it raises its subject above the common fold, who descend to Orcus (the Roman term for "Hades") unnoticed.

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Mass in G Minor is one of three contemplative and otherworldly scores written by Vaughan Williams immediately following his World War I service as an ambulance driver in France, the others being *A Pastoral Symphony* (Symphony No. 3) and the one-act opera *The Shepherds of the Delectable Mountains*. The Mass was written in 1920-21 and is dedicated to Gustav Holst and the Whitsuntide Singers. The first performance was by the City of Birmingham Choir on December 6, 1922; the first liturgical performance was on March 12, 1923, by the choir of Westminster Cathedral, conducted by Dr. Richard Terry, a seminal figure in the revival of interest in England's Tudor composers. *Mass in G Minor* may be seen as the choral equivalent of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* (for double string orchestra and solo quartet) in its aural evocation of archaic modes, expressed in thoroughly modern ways.

The swaying, five-note theme of the Kyrie, sung by the altos, is the basis from which the serene counterpoint grows as the chorus enters voice by voice. The middle "Christe eleison", sung by the solo quartet, is dark and supplicative; while the return of the Kyrie brings back the modal five-note motif and concludes quietly. It is in the Gloria ... that Vaughan Williams unleashes the full harmonic and antiphonal potential of the double choruses. After widely spaced chords for "Et in terra pax," the choruses launch into the jubilant "Laudamus te", trading fanfare-like volleys of praise. The solo quartet brings a pleading, devotional note in the middle section, "Qui tollis peccata mundi", before the return of joyful praise in the fugal "Cum sancto spiritu". The Sanctus and Benedictus, to simpler texts, are brief and effective. Divided sopranos suggest the swaying of censers as they intone the triple Sanctus; while at "Pleni sunt coeli et terra," an airy fugue evokes the image of cherubim dancing attendance in the heavens. The solo quartet meditates with contrapuntal devotion on the text of the Benedicite, while the double chorus responds with forthright, antiphonal Hosannas. The dark, even despairing Agnus Dei brings the Mass full circle, the prayer for peace, "Dona nobis pacem," reprising the five-note theme of the prayer for mercy that opened the work at "Kyrie eleison".

—Program note by Mark Satola.

I would live in your love is taken from Sara Teasdale's second collection of poetry, *Helen of Troy and Other Poems*, published in 1911. Teasdale's style bridged the gap between the poetry of the Victorian age and 20th-century free verse. Throughout her career, she chose to write in metered verse and use regular rhyme scheme long after it had become passé. This poem, however, is an example of her exploration of poetic development in the 20th century. While it uses the elements of rhyme and meter, the rhythm of the text is uneven and flowing and the lines do not fit neatly into couplets. Teasdale paints images of profound beauty that reveal a woman who wished to balk Victorian tradition and marry for true love. Teasdale's own marriage to businessman Ernst Filsinger in 1914 was mostly an effort to please her parents. She divorced in 1929 and committed suicide four years later.

I chose to set the text using rich harmonic language and a thick texture to reflect the poet's desire to be completely consumed by love. The first stanza of the poem draws a metaphor between sea-grass surrounded by ocean waves and the poet surrounded by love. Throughout the piece, the pervasive melodic content is a minor third (G – B-flat) filled in by the middle note (A). This motive symbolizes the ocean surrounding the grass and, ultimately, the feeling of being consumed by love. I incorporated my love for the music of Robert Schumann at the climax of the piece by referencing the first movement of his op. 17, for piano which he wrote for Clara Wieck. Here, he uses a recurring theme that signifies, "Clara;" a descending 5-note scale. At the climax, on the words, "your soul", I use this motive that cascades through the voices.

— Program note by the composer.

CHORALE

SOPRANO

Sarah Fox
Caroline Goodwin
Jessica Henry
Sabrina Husseini
Alivia Jones
Erin Kealy
Rachel King
Allyson Lessard
Madeline Murphy
Morgan Roberts
Whitney Van Vleet

ALTO

Emma Christensen
Jillian Costello
Ella Ekstedt
Madi Foster
Anamaria Guerzon
Lindsey Hansen
Rae Hyra
Kaydn Mertz
Chloe Rust
Madison Smith

TENOR

Gabe Fobes
David Gilman
Sean Kilen
Trevor Kytola
Thomas Morisada
Alex Putnam
Ian Rice
Andrew Riecke
Joel Robison
Tristan Wenceslao

BASS

Owen Brummel
Trevor Hansen
Greyson Hoye
Carl Johnson
Gunnar Johnson
Duncan Kass
Arthur Keast
Nate Ness
Kyle Rapacz
Charles Reinmuth
Ryan Shane
Alex Stahl
Henry Temple
Kyrie West

About the Conductor

Brian Galante is Chair of the Department of Music at PLU. Before taking on his administrative responsibilities, he also conducted University Singers and Men's Chorus, and taught undergraduate courses in Vocal Pedagogy for the Choral Music Educator, Choral Methods and Choral Literature. Galante received the Doctor of Musical Arts degree in Choral Conducting, with a related field in Voice Science and Pedagogy, from the University of North Texas. He holds Master of Music and Bachelor of Music degrees from Louisiana State University. Previous choral appointments include Visiting Associate Director of Choral Studies at Louisiana State University; Conductor of the UNT Men's Chorus and Conducting Associate of the UNT A Cappella Choir; Director of Choral Music/Coordinator of K-12 Music at Highland Park High School, Dallas, Texas; Director of Choirs at Episcopal High School and Director of Music at St. Louis King of France Catholic Church, both in Baton Rouge. Frequently in demand as a clinician and adjudicator, Galante has conducted honor choirs at all levels. He served as President of Louisiana ACDA from 2001-2003, and remains an active member of the American Choral Directors Association (ACDA), National Collegiate Choral Organization (NCCO), the American Society for Composers, Authors and Publishers (ASCAP), Washington ACDA, and the Washington Music Educators Association. He served as Program Chair of the 2010 and 2018 Northwest ACDA Region Conferences, on the National Technology Committee (2007-2001), and Associate Conference Chair of the 2013 National ACDA Conference. He is President of the Northwest ACDA Region.

About the Artist

Russian-born pianist **Oksana Ezhokina** is Chair of the Piano Faculty and Associate Professor of Music at PLU. An artist of great breadth and versatility, she appears frequently as guest recitalist and chamber musician on concert series across the United States and abroad. She has soloed with the Seattle Symphony, St. Petersburg Chamber Philharmonic in Russia, Tacoma Symphony, and performed in venues such as the Phillips Collection in Washington DC, Benaroya Hall in Seattle, Davies Orchestra Hall in San Francisco, and Klassik Keyifler Festival in Turkey. A dedicated performer of new music, she has premiered works by Marilyn Shrude, Wayne Horvitz, Bern Herbolsheimer, and Laura Kaminsky, among others. She has been featured on multiple live radio broadcasts on such stations as WFMT-Chicago, KUOW and KING FM in Seattle, Maine Public Radio and NPR Performance Today. Her collaborations have included concerts with the Seattle Chamber Players, Avalon String Quartet, violinists Ian Swensen and Andrew Jennings, and cellists Johannes Moser and Anthony Elliott. Ezhokina holds a Doctor of Musical Arts degree in piano performance from Stony Brook University. She is the pianist of the Volta Piano Trio, whose recordings for Con Brio label received accolades in multiple international music magazines, such as *The Strad*, *Gramophone* and *American Record Guide*. A sought-after teacher, she has given piano and chamber music masterclasses in colleges and universities across the US and is in demand as an adjudicator. Additionally, Ezhokina is Artistic Director of several flagship classical music programs at the Icicle Creek Center for the Arts, including the International Chamber Music Festival/Institute and Winter Piano Festival, which annually welcomes advanced pianists from the most prestigious colleges and conservatories in the US and Canada.

Spring Events at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 2 February, 3pm**
WSMTA 4-Piano Benefit Concert, free admission
- 8 Friday, 8pm**
University Wind Ensemble Homecoming Concert
- 9 Saturday, 7pm**
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 10 Sunday, 3pm**
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
- 15 Friday, 6pm**
Andrew Cooperstock Piano Masterclass, free admission
- 15 Friday, 8pm**
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
- 22 Friday, 8pm**
Showcase Concert, free admission
- 26 Tuesday, 8pm**
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
- 27 Wednesday, 8pm**
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

- 1 Friday, 3:40pm**
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano.
Jennie Lee Hansen Recital Hall
- 1 Friday, 6pm**
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
- 1 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 2 Saturday, 8pm**
Artist Series: Gina Gillie & Mark Robbins, Horns
- 3 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Carole Terry, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 6 Wednesday, 8pm**
Regency Series: Regency Voices
- 9 Saturday, 1pm**
Guitar Orchestra and Ensemble, free admission
- 9 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 10 Sunday, 3pm**
University Wind Ensemble
- 10 Sunday, 8pm**
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
- 12 Tuesday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm**
Musical: *Sweeney Todd*. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Friday, 2pm**
Appalachia Piano Trio Masterclass, free admission
- 15 Friday, 5pm**
Artist Series: Appalachia Piano Trio, free admission
- 16 Sunday, 1pm**
Pan Celebration, free admission
- 19 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 20 Wednesday, 8pm**
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission

APRIL

- 3 Wednesday, 8pm**
Artist Series: Fan Li and Friends Voice Recital, free admission
- 7 Sunday, 3pm**
Richard D. Moe Organ Recital Series: William Porter, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 8 Monday, 7:15pm**
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra Tour Preview
- 14 Sunday, 3pm**
The Bach Aria Project, free admission
- 16 Tuesday, 1pm**
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

- 16 Tuesday, 8pm**
Early Music Concert, free admission
- 18 Thursday, 6:30pm**
PLUtonic/HERmonic, MBR Amphitheater, free admission
- 24 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 25 Thursday, 8pm**
University Singers and University Men's Chorus, free admission
- 26 Friday, 3:40pm**
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
- 26 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 27 Saturday, 3pm**
Piano Recital: Students of Oksana Ejokina, free admission
- 28 Sunday, 3pm**
Regency Series: Lyric Brass Quintet
- 30 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY

- 2 Thursday, 8pm**
University Chorale
- 3 Friday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 4 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 5pm**
Guitar Orchestra and Ensemble, free admission
- 5 Sunday, 12pm**
South Sound Saxophone Ensemble, free admission
- 7 Tuesday, 8pm**
University Symphony Orchestra
- 9 Thursday, 8pm**
Keyboard Students, free admission
- 10 Friday, 5pm**
Zonda Student Wind Quintet Recital, free admission
- 11 Saturday, 3pm**
Woodwind Students Recital, free admission
- 11 Saturday, 4:30pm**
Brass Students Recital, free admission
- 12 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Tuesday, 8pm**
String Kaleidoscope, free admission
- 15 Wednesday, 8pm**
University Concert Band, free admission
- 18 Friday, 4pm**
Forestone Wise Monsen Scholarship Recital, free admission
- 18 Saturday, 3pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 18 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Sunday, 3pm**
Composers Forum, free admission
- 19 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 22 Wednesday, 7:30pm**
Artist Series: Fan Li Voice Recital, free admission
- 23 Thursday, 8pm**
Choir of the West Tour Preview

To Order Tickets:

- On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+); MILITARY, PLU ALUMNI & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
<http://www.plu.edu/music/calendar/> (updated March 26, 2019)