

# **Choral Union**

Saturday, November 6, 2021 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication and the Department of Music present

## Choral Union

Richard Nance, *conductor*

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Welcome to Lagerquist Concert Hall.

**Masks must be worn at all times while indoors and for the duration of the performance.**  
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

**Seek Him That Maketh The Seven Stars** ..... **Jonathan Dove (b. 1959)**

Paul Tegels, *organ*

Seek him that maketh the seven stars and Orion  
And turneth the shadow of death  
into the morning.

Alleluia, yea, the darkness shineth as the day,  
the night is light about me.  
Amen.

*Amos 5-8: Psalm 139*

**Christus Vincit** ..... **James MacMillan (b. 1959)**

Aria Manning, *soprano*

Christ conquers, Christ is King, Christ is Lord of all.  
Alleluia!

*Worcester Acclamations*

**Hymn to St. Cecilia, op. 27** ..... **Benjamin Britten (1913-1976)**

Jennifer Gorham, *soprano* • Rachel Bridges, *mezzo-soprano*

Sean Murphy, *tenor* • Joshua Luebke, *bass*

**I**  
  
In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean's margin this innocent virgin  
Constructed an organ to enlarge her prayer,  
And notes tremendous from her great engine  
Thundered out on the Roman air.  
  
Blonde Aphrodite rose up excited,  
Moved to delight by the melody,  
White as an orchid she rode quite naked  
In an oyster shell on top of the sea;  
At sounds so entrancing the angels dancing  
Came out of their trance into time again,  
And around the wicked in Hell's abysses  
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

#### **II**

I cannot grow;  
I have no shadow  
To run away from,  
I only play.

I cannot err;  
There is no creature  
Whom I belong to,  
Whom I could wrong.

I am defeat  
When it knows it

Can now do nothing  
By suffering.

All you lived through,  
Dancing because you  
No longer need it  
For any deed.

I shall never be  
Different. Love me.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

### III

O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gauchness of her adolescent state,  
Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day; O re-arrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

O cry created as the bow of sin  
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still  
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath  
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow  
About the fortress of their inner foe.

O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

*W.H Auden*

### **Sure On This Shining Night (from Nocturnes).....Morten Lauridsen (b. 1943)**

Amy Onstot, *piano*

Sure on this shining night  
Of star-made shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.

High summer holds the earth.  
Hearts all whole.

Sure on this shining night  
I weep for wonder  
Wand'ring far alone  
Of shadows on the stars.

*James Agee*

*INTERMISSION*

**1. Kyrie**

*Lord have mercy.  
Christ have mercy.  
Lord have mercy.*

**2. 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.  
Who takes away the sins of the world,*

*have mercy upon us.  
Who takes away the sins of the world,  
receive our prayer.  
Who sits at the right hand of the Father,  
have mercy upon us.  
For You alone are holy,  
You alone are the Lord.  
You alone are the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father.  
Amen.*

**3. Credo**

*I believe in one God, The Father Almighty,  
maker of heaven and earth,  
And of all things visible and invisible.  
And I believe in one Lord, Jesus Christ,  
The only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
of one substance with the Father  
by whom all things were made.  
Who for us and for our salvation  
came down from heaven.  
And was incarnate by the Holy Spirit  
of the Virgin Mary. And was made man.  
Crucified also for us under Pontius Pilate,  
he suffered, and was buried.  
And on the third day he rose again,*

*according to the Scriptures.  
He ascended into heaven and  
He sits at the right hand of the Father.  
He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be no end.  
And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father and the Son  
who together with the Father and the Son  
is adored and glorified,  
who spoke to us through the Prophets.  
And I believe in one, holy, catholic  
And Apostolic Church.  
I confess one baptism for the remission of sins.  
I await the resurrection of the dead,  
and the life of the world to come.  
Amen.*

**4. Sanctus**

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

**5. Benedictus**

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

## 6. Agnus Dei

*Lamb of God,  
who takes away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takes away the sins of the world,*

*have mercy upon us.  
Lamb of God,  
who takes away the sins of the world,  
Grant us peace.*

**Jubilate Deo .....** William Walton (1902-1983)

Paul Tegels, *organ*

Julie Landes • Jennifer Gorham • Melissa Dier, *SSS trio*

Lydia Bill • Nicholas Pharris • Aron Roberts, *ATB trio*

O be joyful in the Lord, all ye lands:  
serve the Lord with gladness,  
and come before his presence with a song.

Be ye sure that the Lord he is God:  
it is he that hath made us, and not we ourselves;  
we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving,  
and into his courts with praise:

Be thankful unto him, and speak good of his name,  
For the Lord is gracious, his mercy is everlasting:  
and his truth endureth from generation to generation.

Glory be to the Father, and to the Son,  
and to the Holy Ghost;  
as it was in the beginning, is now and ever shall be:  
world without end. Amen.

*Psalm 100*

### Pacific Lutheran University Choral Union

Richard Nance, *conductor*

#### **Soprano**

Maya Adams  
Maddie Barnes  
Molly Barnes  
Jonica Beatie  
Megan Booth  
Katie Coddington  
Melissa Dier  
Caryl Dowd  
Katherine Eagle  
Amy Fuller  
Jennifer Gorham  
Anna Kwon  
Julie Landes  
Aria Manning  
Nancy Nole  
Amy Onstot  
Lauren Berg Pitts  
Heather Simmons

#### **Alto**

Hannah Antonio  
Lydia Bill  
Rachel Bridges  
Debbie Dion  
Nicole Fife  
Karen Fulmer  
Debbie Hushagen  
Amanda Kelly  
Thea Lund  
Cindy Luebke  
Patti Nance  
Becky Purser  
Janelle Purser  
Allison Saager  
Alison Shane  
Emily Shane  
Diann Spicer  
Anne Urlic

#### **Tenor**

Neil Asay  
Tom Cameron  
Samuel Eagle  
Eric Faris  
Miles Jackson  
John H. McGilliard  
Sean Murphy  
Rich Ockwell  
John Ockwell  
Nicholas Pharris  
Riley Pitts  
Ian Rice  
Roland V. Robinson  
Randy Saager

#### **Bass**

Tim Adams  
Alan Aplin  
Chris Berntsen  
Alonso Brizuela  
T.J. Chynoweth  
Adam Freemantle  
Nathan Gorham  
Jim Hushagen  
Brent Johnson  
Todd E. Kelley  
Joshua Luebke  
Ethan Moon  
Phillip Nesvig  
Aron Roberts  
Daniel Schreiner  
Alex Stahl  
Larry Wiseman

## Program Notes

### *Seek Him That Maketh The Seven Stars* (note from the composer)

The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts' annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity. *Seek Him* was commissioned by the Royal Academy of Arts and first performed at St. James' Piccadilly in May 1995.

### *Christus Vincit* (note from the publisher, by Paul Spicer)

This double choir anthem setting of a text from the 12<sup>th</sup> century Worcester Acclamations was written for St. Paul's Cathedral, London, with the music incorporating breathing space to allow for the cathedral's natural reverberation. Counterpoint is contrasted with simple harmonies and glowing Alleluias to telling effect, plus melismatic solos for soprano.

The anthem starts from the sopranos (in four parts) and works its way to the basses in plainsong-like phrases that are punctuated by moments of silence – or time for a period of reverberation to subside. MacMillans's love of the vocal cadenza with its melismatic freedom and characteristic ornamentation is here given to a soprano solo. The final Alleluias are wonderfully rich, linearly interacting between the voices, and giving way to the soprano solo who culminates twice on high Bs (*piano!*), left floating magically in space.

### *Hymn to St. Cecilia* (note from the score, by Philip Brunelle)

In 1942 after three years of living in New York where he composed, among other things, his first opera (*Paul Bunyan*) and a choral work (*Ballad of Heroes*), Benjamin Britten boarded a Swedish cargo ship, the *MS Axel Johnson*, returning to his home in England in the midst of World War II. The U boat threat was very real at the time and yet while sailing across the Atlantic Ocean Britten composed two of his most joyful choral works, *Hymn to St. Cecilia*, and *7 Christmas Carols* which became *A Ceremony of Carols*.

Upon boarding the ship Britten's draft for the first section of *Hymn to St. Cecilia* was confiscated by customs officials (thinking it might be coded information!) but Britten simply wrote out the words and what he had already composed from memory and proceeded with the work – a piece in honor of St. Cecilia (the patron saint of music), whose birthday (November 22) is the same as Britten's. As there is a long tradition of writing odes and songs to St. Cecilia he wished to do the same. Poet W.H. Auden had supplied the composer with the text for the hymn in 1940.

In the opening section Auden's text celebrates an aesthetic and spiritual appeal as well as an erotic one, moving in the second section ("I cannot grow") to words spoken by music itself. The third section begins by praising music for its power to express all emotion innocently ("O dear white children, casual as birds") but then moves to an admonition of failure. Auden concludes by asking the reader to accept one's loss of innocence and celebrate it ("O wear your tribulation like a rose").

Musically, Britten opens the *Hymn* with a spacious, graceful lilt – the women's voices in triplets floating on simple triads while the men in duple time descend in fourths, coming together at each cadence. The first section, as is true of all three sections, concludes with an invocation ("Blessed Cecilia, appear in visions to all musicians"), this first being soft and in unison. The second section is a scherzo, light and fast, playful and childlike, with the sopranos and tenors tossing the words to each other while altos and basses offer us a quasi-cantus firmus on the same text. Once again, this section concludes with the invocation, harmonized this time. The final section is more instrumental in feeling (St. Cecilia odes traditionally describe different instruments), beginning with a ground which comments on Auden's reference urging us (with solo voices) to end the struggle and concluding with the solo tenor's trumpet call, which brings us back to tonality of the opening of the work. The final invocation comes to a sublime, peaceful cadence in E major.

## ***Sure On This Shining Night***

Morten Lauridsen is a native of the Pacific Northwest, and spends much of his time composing at a remote island location in the San Juan Islands. He served on the faculty at the University of Southern California for more than forty years, and he has received several awards, including being named “An American Choral Master” by the National Endowment for the Arts (2006), and the National Medal of Arts (2007). His eight choral cycles are widely performed throughout the world. *Sure On This Shining Night* comes from the cycle *Nocturnes*, which was the 2005 Raymond W. Brock Memorial Commissioned work sponsored by the American Choral Directors Association. This beautiful work features a text by poet James Agee (1909 – 1955) that comes from his larger poem, *Description of Elysium*, from the book *Permit Me To Voyage*, published in 1934. Lauridsen sets the text in a warm, romantic style, changing meter with the natural rhythm of the text. He uses various choral textures – unisons, duets, and full six-part writing to create variety and fuller expression. Lauridsen is also very specific about rubato, small changes in tempo that again bring out the fuller meaning of the text and allow a bit of time to enjoy the lush harmony.

## ***Mass in E-flat, op. 109 (Cantus Missae)***

In the mid-19<sup>th</sup> century a movement a number of works by J.S. Bach and Palestrina were “rediscovered” by German church musicians as they were edited and published in large collections that became very popular. Bach’s works were viewed as being intellectual, and Palestrina’s were viewed as restrained and refined. These ideals gave birth to the “Cecilian” movement, founded by conservative Catholic musicians who sought to suppress individuality and artistic gestures in church music in favor of placing it more firmly in a liturgical context. Based on what they had seen in the works of Bach and Palestrina, the Cecilians believed that church music should never be dramatic or contain musical elements that might call attention away from the texts, therefore confusing or distracting worshippers. Pope Pius IX was in power at the time, and in 1870 he gave his approval of the Cecilian movement.

Josef Rheinberger was working as the cantor at the Royal Chapel in Munich at this time, and he did not necessarily subscribe to the principles of the Cecilian movement, but instead sought to incorporate more of the stylistic elements heard in German secular music of the time into his masses and motets, while still recalling elements of earlier eras, in particular the textual clarity shown in the works of Palestrina, and the intellectual counterpoint of Bach. In 1878 he composed his most famous work, the *Mass in E-flat, Opus 109*, and immediately dedicated it to the progressive Pope Leo XIII, who had come to power in 1877 after the death of Pius IX. In this double-chorus work, the text is presented mostly in declamatory statements that flow in dialogue between the two choirs, and Rheinberger brings the choruses together in full eight-part texture to emphasize key moments of the text. And at the Gloria ends with a fugue that harkens back to the works of Bach. But there are also numerous instances of dramatic word painting, interesting harmonic twists and use of sudden dynamic changes, particularly in the settings of the long texts in the Gloria and Credo. This masterful combination of elements from various stylistic eras places the *Mass in E-flat* as one of the great unaccompanied masses of the choral repertoire.

## ***Jubilate Deo***

William Walton was one of the most important British composers of his generation. His career spanned some sixty years, during which he composed works in various genres, from film scores to opera. He is probably best known for his cantata *Belshazzar’s Feast*, his *First Symphony*, and his *Coronation Te Deum* that was composed for the coronation of Elizabeth II. Walton composed several liturgical anthems, including *Jubilate Deo*, which was premiered in 1972 by the Christ Church Cathedral Choir of Oxford. Walton composed the work to celebrate his 70<sup>th</sup> birthday. Composed for organ and double chorus, the work features a trio of female voices and another of mixed voices that sing in warm, placid moments that interrupt the exuberant chorus.

### ***Want to skip the line at the door?***

Tickets are available for purchase online up until the start time of each ticketed performance.

Visit [www.plu.edu/musictickets](http://www.plu.edu/musictickets) prior to any event to purchase your tickets ahead of time.

Simply select the event you’d like to attend and click the “Tickets” button.

# Fall Events

at Pacific Lutheran University

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

## SEPTEMBER

### 14 Tuesday, 8pm

PLU Student Showcase, an AMP fundraising event. Free admission, \$5 donation suggested

### 19 Sunday, 3pm

Richard D. Moe Organ Recital Series: Dana Robinson, Organist.  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 22 Wednesday, 8pm

Artist Series: Thomas Rosenkranz, Piano, free admission

## OCTOBER

### 5 Tuesday, 8pm

University Symphony Orchestra

### 10 Sunday, 3pm

University Wind Ensemble

### 15 Friday, 12pm

Orchestra Festival concert, free admission

### 15 Friday, 8pm

University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

### 19 Tuesday and 20 Wednesday, 8pm

Choral Concert

## NOVEMBER

### 6 Saturday, 8pm

Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 9 Tuesday, 8pm

University Symphony Orchestra

### 14 Sunday, 3pm

Richard D. Moe Organ Recital Series: Wyatt Smith, Organist.  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 14 Sunday, 7pm

PLUtonic, free admission

### 17 Wednesday, 8pm

University Jazz Ensemble

### 18 Thursday, 8pm

Keyboard Students Recital, free admission

### 19 Friday, 8pm

Steel Band & Percussion Ensemble, free admission

### 20 Saturday, 3pm

Woodwind Students Recital, free admission

### 20 Saturday, 4:30pm

Brass Students Recital, free admission

### 21 Sunday, 3pm

University Wind Ensemble

### 21 Sunday, 8pm

Guitar Orchestra & Guitar Ensemble, free admission

### 30 Tuesday, 5:30pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

## DECEMBER

### *Hope, A PLU Christmas Concert*

Tickets go on sale Monday, November 1

Saturday, December 4, at 8pm - Lagerquist Concert Hall

Sunday, December 5, at 2pm - Lagerquist Concert Hall

Monday, December 6, at 7:30pm - Benaroya Hall, Seattle

Saturday, December 11, at 8pm - Lagerquist Concert Hall

Sunday, December 12, at 2pm - Lagerquist Concert Hall

### 3 Friday, 8pm

Piano Ensemble, free admission

### 4 Saturday, 1pm

Sølvvinden Flute Ensemble, free admission

### 5 Sunday, 7pm

PLU Ringers, free admission

## DECEMBER, Cont.

### 7 Tuesday, 6pm

Chamber Music Kaleidoscope, free admission

### 7 Tuesday, 8pm

String Kaleidoscope, free admission

### 8 Wednesday, 8pm

University Concert Band, free admission

### 9 Thursday, 8pm

Sounds of Christmas, featuring University Singers and Knights Chorus

### 12 Sunday, 5pm

Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

### 12 Sunday, 8pm

Composers Forum, free admission

## JANUARY

### 8 Saturday, 5 and 6:30pm

Northwest High School Honor Band, free admission

### 16 Sunday, 5pm

PLU Honor Orchestra for Strings, free admission

### 27-29 Thursday-Saturday, 7:30pm; and 30 Sunday, 3pm

*Julius Caesar* by G. F. Handel. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 students & 18 and under

### To Order Tickets:

On Line: [www.plu.edu/music/tickets](http://www.plu.edu/music/tickets)

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.  
[www.plu.edu/music/calendar](http://www.plu.edu/music/calendar) (updated November 2, 2021)