

# **Choral Union**

Saturday, March 19, 2022 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*

Saturday, March 19, 2022 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 concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

### PROGRAM

**Phoenix.....Peter Hallock (1924-2014)**  
Rowena Hammill, *cello* • Catherine Case, *harp* • Paul Tegels, *organ*

Text: adapted from an Old English Christian poem  
Translated by Charles Kennedy (1882-1969)

Awake my soul,  
Awake lute and harp  
I will awake the dawn  
As the Phoenix wings from the woodland tree  
swift of pinion, soars to the sky  
so will I rise and give thanks to you, O Lord;  
for your kindness towers to the heavens  
your faithfulness to the skies.  
O rising Sun, most radiant angel,  
God of God, true Son of the Father,  
ever Lord of celestial light,  
send the bright sun  
illumine those in darkness, in eternal night.  
O Saviour Lord,  
help us put down the prince of death.  
Let thy handiwork mount up on high  
as that blessed bird,  
when a thousand winters

have waxed and waned  
and life ends, the bale-fire burns  
that blessed bird, rises again out of the ashes  
transformed, restored.  
Saviour of souls, speak;  
with the sounding trumpet awake –  
Thy bitter passion by the Father's grace  
was given new life.  
As the Phoenix with youth refashioned  
out of the ashes wakes again,  
To the life of life by God's grace  
(the body's death).  
Our eager flight, our hymns, our songs rise,  
rise to praise the Lord  
in his glorious Kingdom –  
that lovely city  
world without end.

**There Is Sweet Music Here .....Stephen Chatman (b. 1950)**  
Shannon Spicciati, *oboe*

#### 1. There Is Sweet Music Here

Text: Alfred Tennyson (1809-1892)

There is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night-dews on still waters between walls  
Of shadowy granite, in a gleaming pass;  
Music that gentler on the spirit lies,  
Than tired eyelids upon tired eyes;  
Music that brings sweet sleep

down from blissful skies.  
Here are cool mosses deep,  
And thro' the moss the ivies creep,  
And in the stream the long-leaved flowers weep,  
And from the craggy ledge the poppy  
hangs in sleep.

## 2. Song of the Laughing Green Woods

Text: William Blake (1757-1827)

When the green woods laugh,  
with the voice of joy,  
And the dimpling stream runs laughing by;  
When the air does laugh with our merry wit,  
And the green hill laughs along with it;  
When the meadows laugh with the lively green,  
And the grasshopper laughs in the scene,

Mary, Susanna, with their sweet round mouths  
sing “Ha, Ha, He!”  
When the painted birds laughing in the shade,  
Where our tale is spread with the fine fruit,  
Live and be merry, come and join with me,  
Sing the sweet chorus of “Ha, Ha, He!”

## 3. Music, When Soft Voices Die

Text: Percy Bysshe Shelley (1792-1822)

Music, when soft voices die,  
Vibrates in the memory.  
Odours, when sweet violets sicken,  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Heaped for the beloved’s bed,  
Love slumbers on.

## 4. Piping Down the Valleys Wild

Text: William Blake (1757-1827)

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

“Pipe a song about a lamb:”  
So I piped with merry cheer.  
“Piper, pipe that song again:”  
So I piped: he wept to hear.

“Drop thy pipe, thy happy pipe,  
Sing thy songs of happy cheer!”

So I sang the same again,  
While he wept with joy to hear.

“Piper, sit thee down and write  
In a book, that all may read—”  
So he vanished from my sight;  
And I plucked a hollow reed,

And I made a rural pen,  
And I stained the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

## The Making of the Drum.....Bob Chilcott (b. 1955)

Miho Takekawa and Quinn Rasmussen, *percussion*  
Amy Fuller and Nicholas Pharris, *soloists*

Text: Edward Kamau Brathwaite (1930-2020)

### 1. The Skin

First the goat must be killed  
and the skin stretched.  
Bless you, four-footed animal,  
who eats rope, skilled upon the rocks,  
horned with our sin;  
stretch your skin, stretch it tight on our hope;  
we have killed you to make a thin voice  
that will reach further than hope  
further than heaven,

that will reach deep down to our gods  
where the thin light cannot leak,  
where our stretched hearts cannot leap.  
Cut the rope of its throat,  
skilled destroyer of goats;  
its sin spilled on the washed gravel,  
reaches and spreads to devour us all.  
So the goat must be killed and its skin stretched

## 2. The Barrel of the Drum

For this we choose wood of the twenenduru tree:  
hard duru wood  
with the hollow blood that makes a womb.  
Here in this silence  
we hear the wounds of the forest;  
we hear the sounds of the rivers;  
vowels of reed-lips, pebbles of consonants,

underground dark of the continent.  
You dumb adom wood will be bent,  
will be solemnly bent,  
belly rounded with fire,  
wounded with tools that will shape you.  
You will bleed cedar dark when we cut you;  
speak, when we touch you.

## 3. The Two Curved Sticks of the Drummer

There is a quick stick grows in the forest,  
blossoms twice yearly without leaves,  
bare white branches  
crack like lightning in the harmattan.  
But no harm comes to those who live nearby.

This tree, the elders say, will never die.  
From this stripped tree  
snap quick sticks for the festival.  
Its wood, heat-hard as stone,  
is toneless as a bone.

## 4. Gourds and Rattles

Calabash trees' leaves do not clash;  
bear a green gourd, burn copper in the light,  
crack open seeds that rattle.  
Blind underground the rat's dark saw-teeth  
bleed the wet root,

snap its slow long drag of time,  
its grit, its flavor; turn the ripe leaves sour.  
Clash rattle, sing gourd;  
never leave time's dancers weary like this tree  
that makes and mocks our music.

## 5. The Gong-Gong

God is dumb until the drum speaks.  
The drum is dumb until the gong-gong leads it.  
Man-made, the gong-gong's iron eyes of music

walk us through the humble dead  
to meet the dumb blind drum  
where Odomankoma speaks.

## INTERMISSION

**Mass for a New Millennium** ..... **Richard Nance (b. 1955)**

Paul Tegel, *organ* • Catherine Case, *harp*. • Shannon Spicciati, *oboe*  
Miho Takekawa and Quinn Rasmussen, *percussion*

### 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.

### 3. Domine Deus (Rachel Bridges, *soloist*)

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.

#### 4. Cum Sancto Spiritu

With the Holy Spirit in the glory of God the Father.  
Amen.

#### 5. Credo in unum Deum

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.

#### 6. Qui propter nos homines (Sean Murphy, *soloist*)

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.

#### 7. Et resurrexit (Amy Fuller, *soloist*)

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.

#### 8. Sanctus

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

#### 9. Benedictus (Aria Manning and Sam Brown, *soloists*)

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

#### 10. 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.

## Program Notes

### **Peter Hallock: *Phoenix***

Peter Hallock (1924-2014) was well known as an organist, choirmaster, liturgist, countertenor and composer. He is remembered for his work as organist and choirmaster at St. Mark's Cathedral in Seattle, where he founded the renowned Compline Choir. Hallock pursued organ studies at the University of Washington and at the Royal School of Church Music. His anthems, hymn arrangements and Psalm settings are very much in the Anglican tradition, reminiscent to the style of Benjamin Britten. *Phoenix* was composed in 1975 and revised in 1982. The text is a translation of an Old English poem, in which the image of the mythical bird rising from the ashes is paired with the rising of Christ from the dead. The music is mystical and filled with drama, the cello and harp often playing in bitonality with the voices until the Lord assumes his place "in his glorious Kingdom," where the music is more consonant.

### **Stephen Chatman: *There Is Sweet Music Here***

American born composer Stephen Chatman (b. 1950) has served as professor of music composition at the University of British Columbia since 1976. He is recognized as one of Canada's most prominent composers of choral, orchestral and piano music. Chatman has composed several choral cycles, including *There Is Sweet Music Here*, commissioned by the Canada Council for the Vancouver Cantata Singers in 1984. The cycle opens with a setting of Alfred Tennyson's *There is Sweet Music Here* in which the choir sings in long phrases overlaid by long, lyrical lines in the solo oboe. This gives way to the lively and dancelike *Song of the Laughing Green Woods*, composed mostly in a jaunty 5/8 meter. Here the oboe interacts playfully with the singers. The third piece, *Music, When Soft Voices Die*, is primarily an oboe solo with the text stratified and murmured underneath in the choral parts. The cycle finishes with *Piping Down the Valleys Wild*, a playful setting of William Blake's poem. The chorus dialogues with the oboe (the piper) as the story is told.

### **Bob Chilcott: *The Making of the Drum***

British composer Bob Chilcott was a member of the famed King's Singers from 1985-1997. Since leaving the group he has become well known as a composer and conductor. His music is popular with all sorts of choirs – from church to professional, and it is known for its unique character and appeal for singers and audiences alike. The cycle *The Making of the Drum* was composed in 1997 for the Oxford Pro Musica Singers. Of this work, Chilcott says:

"In 1984 I was very fortunate to visit Uganda, where a drum maker made me a beautiful drum with a snakeskin head. I'll never forget sitting on the plane to come home and seeing by chance the baggage handlers loading my drum with incredible respect and care. The drum to them is a living spirit.

The poems I set are a celebration of how that spirit is brought to life. The piece enacts the ritual of constructing the drum, whose component parts are drawn from the surrounding nature – a nature that gives of itself almost sacrificially. We hear how the goat is killed for its skin, how the tree, which bleeds cedar-dark when cut, bestows the drum's body, and how the sticks and rattles are taken, all to begin a new life as companions to the gods, music, and the dance."

### **Richard Nance: *Mass for a New Millennium***

In the fall of 1994 Dr. Benjamin Keller commissioned Richard Nance to compose a three-movement setting of the Nicene Creed for his choir at Lakes High School in Lakewood. The first two movements were premiered in the spring of 1995, and the full version with accompaniment for piano and oboe was first performed in 1996. Richard Sparks, who was conductor of the Choir of the West at that time, heard the performance and asked if Nance might expand the accompaniment for organ, harp, oboe and timpani, to be premiered in 1998 on a recording called *Credo*. This eleven-minute work eventually became the middle section of a ten-movement mass, composed in 1999-2000. The work was conceived in the form of the concert masses of Haydn and Mozart – with the longer texts of the Gloria and Credo split into three sections, the Benedictus as a separate movement after the Sanctus, but with a linked Hosanna. The work is a mixture of full choruses, a movement for solo voice, and movements in which soloists emerge from and interact with the choral texture. Another influence came from the larger works of composer John Rutter, in which he creates a "symphonic" sound within a chamber orchestration, utilizing organ and just a few obbligato instruments. Nance's mass

utilizes a chamber ensemble consisting of organ, oboe, harp and two percussionists – one on timpani and the other xylophone and glockenspiel. Of this work, Nance says:

“The overall tone of this *Mass for a New Millennium* is one of gratefulness and hope. When it was composed we had just finished a tumultuous 20<sup>th</sup> century and my hope was for a much better and brighter future in the next thousand years. Unfortunately, right after that came 2001, and the past 21 years have been anything but bright and hopeful for the most part. Still, I am grateful for all of God’s grace. I hope mankind can eventually be inspired by it to move beyond the greed, the divisiveness, the hate, and evil that so dominates our headlines, to a world of peaceful cooperation and understanding.”

### Pacific Lutheran University Choral Union

Richard Nance, *conductor*

Paul Tegels, *accompanist*

#### Soprano

Maya Adams  
Maddy Barnes  
Molly Barnes  
Jonica Beatie  
Sue Byrd  
Katie Coddington  
Melissa Dier  
Caryl D. Dowd  
Amy Fuller  
Jennifer Gorham  
Anna Kwon  
Julie Landes  
Aria Manning  
Nancy Nole  
Angela Owen  
Heather Simmons

#### Alto

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

#### Tenor

Neil Asay  
John Carlsen  
Sam Brown  
Tom Cameron  
Eric Faris  
Miles Jackson  
John H. McGilliard  
Sean Murphy  
Rich Ockwell  
John Ockwell  
Nicholas Pharris  
Ian Rice  
Roland V. Robinson

#### Bass

Tim Adams  
Alan Aplin  
Chris Berntsen  
Jason Brinker  
Adam Fremantle  
Nathan Gorham  
Jim Hushagen  
Brent Johnson  
Todd E. Kelley  
Joshua Luebke  
Ethan Moon  
Philip Nesvig  
Aron Roberts  
Daniel Schreiner  
Alex Stahl  
Larry Wiseman

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School of Arts +  
Communication



# 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

- 6 Sunday, 3pm**  
Benefit Concert for ORS of Tacoma, free admission (donation suggested)
- 13 Sunday, 3pm**  
Richard D. Moe Organ Recital Series: Mark Brombaugh, Organist  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 15 Tuesday, 8pm**  
PLU Student Showcase, an AMP fundraising event. Free admission, \$5 suggested donation
- 16 Wednesday, 8pm**  
Artist Series: Sheely Alves, Voice; Cassio Vianna, Piano & Wagner Trindade, Bass, free admission
- 20 Sunday, 3pm**  
Artist Series: Erik Steighner, Saxophone with Oksana Ejokina, Piano, free admission

### MARCH

- 15 Tuesday, 8pm**  
University Symphony Orchestra: Student Showcase
- 18 Friday, 12pm**  
Artist Series: Bradley Howard, Tenor with Lee Thompson, Piano, free admission
- 19 Saturday, 1pm**  
Guitar Orchestra & Guitar Ensemble, free admission
- 19 Saturday, 5pm**  
Artist Series: Guitar Faculty Recital
- 19 Saturday, 8pm**  
Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 20 Sunday, 3pm**  
University Wind Ensemble
- 21 Tuesday, 8pm**  
University Jazz Ensemble with Guest Artist Greg Gisbert, Trumpet  
Eastvold Auditorium, Karen Hille Phillips Center
- 24 Thursday, 8pm**  
Keyboard Students Recital, free admission
- 27 Sunday, 5pm**  
PLU Honor Orchestra for Strings, free admission

### APRIL

- 2 Saturday, 5 and 6:30pm**  
Northwest High School Honor Band, free admission
- 5 Tuesday, 8pm**  
Golden West Winds, free admission
- 6 Wednesday, 8pm**  
Artist Series: Jennifer Rhyne, Flute
- 12 Tuesday, 8pm**  
University Symphony Orchestra: KammerMusikeren
- 20 Wednesday, 8pm**  
Keyboard Students Recital, free admission
- 24 Sunday, 3pm**  
Richard D. Moe Organ Recital Series: Paul Tegels, University Organist. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 24 Sunday, 8pm**  
Artist Series: The Goldberg Variations by J. S. Bach, free admission
- 28 Thursday, 8pm**  
University Chorale
- 30 Saturday, 1pm**  
PLUtonic/Gold Rush, MBR Amphitheater, free admission
- 30 Saturday, 5pm**  
University Singers & Knights Chorus, free admission
- 30 Saturday, 5pm**  
Artist Series: Aria Manning, Soprano, free admission

### MAY

- 1 Sunday, 12pm**  
Sølvvinden Flute Ensemble, free admission
- 1 Sunday, 5:30pm**  
Second City Chamber Series: Viennese Finesse. Tickets: \$30, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: [www.scchamberseries.org](http://www.scchamberseries.org)
- 1 Sunday, 8pm**  
Viennese Piano Masterclass, free admission
- 3 Tuesday, 5:30pm**  
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 3 Tuesday, 8pm**  
Choir of the West
- 6 Friday, 1pm**  
Pierre Vallet Voice Masterclass, free admission
- 6 Friday, 8pm**  
Steel Band & Percussion Ensemble, free admission
- 7 Saturday, 8pm**  
PLU Ringers
- 8 Sunday, 3pm**  
Woodwind Students Recital, free admission
- 8 Sunday, 4:30pm**  
Brass Students Recital, free admission
- 10 Tuesday, 8pm**  
University Symphony Orchestra
- 12 Thursday, 8pm**  
Keyboard Students Recital, free admission
- 14 Saturday, 3pm**  
Piano Ensemble, free admission
- 14 Saturday, 8pm**  
Guitar Orchestra & Guitar Ensemble, free admission
- 15 Sunday, 3pm**  
University Wind Ensemble
- 17 Tuesday, 6pm**  
Chamber Music Kaleidoscope, free admission
- 17 Tuesday, 8pm**  
String Kaleidoscope, free admission
- 18 Wednesday, 8pm**  
University Concert Band, free admission
- 19 Thursday, 8pm**  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 20 Friday and 21 Saturday**  
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center.
- 22 Sunday, 3pm**  
Composers Forum, free admission
- 22 Sunday, 5:30pm**  
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

#### 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

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[www.plu.edu/music/calendar](http://www.plu.edu/music/calendar) (updated March 4, 2022)