

University Singers & Knights Chorus
Spring Concert

Saturday, April 30, 2022 at 5pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

University Singers

Richard Nance, *conductor*
Anika Hille, *student conductor* • Amy Boers, *piano*

Knights Chorus

Barry Johnson, *conductor*
Hailey Wharton, *student conductor* • Natalia Parmly, *piano*

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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

University Singers

Cantate Domino **Rupert Lang (b. 1948)**

Izabella Zimmerman and Nora Davis, *soloists*

*Sing to the Lord a new song,
His praise in the assembly of the godly.
Let Israel rejoice in their Maker,
let the children of Zion rejoice in their King.*

Music from the Nordic Region

1. Osanna!..... **Henrik Colding-Jørgensen (b. 1944)**

*Hosanna in the highest.
We praise you, we bless you, we adore you.
Hosanna in the highest!*

2. Jaakobin pojat **Pekka Kostiainen (b. 1944)**

Anika Hille, *soloist*

**The text of this piece is simply the names of the twelve sons of Jacob: Rueben, Simeon, Levi, Judah, Dan, Naphtali, Gad, Asher, Issachar, Zebulun, Joseph, and Benjamin.*

Knights Chorus

Brothers, Sing On! **Edvard Grieg (1843-1907)/arr. Howard McKinney**

Find the Cost of Freedom..... **Stephen Stills (b. 1945)/arr. Nick Page**
Hailey Wharton, *student conductor*

Soldier's Elegy **Michael C. Kregler (b. 1977)**

University Singers

I Want Jesus to Walk with Me..... **Traditional Spiritual/arr. Richard Nance**
Maddie Van Blaricom, *soloist*

Music Down in My Soul..... **Gospel Praise Song/arr. Moses Hogan**
Hannah McVay and Maggie Sheldon, *soloists*

INTERMISSION

Knights Chorus

'A Vucchella **Francesco Paolo Tosti (1846-1916)/arr. Joan Catoni Conlon**
Skye Brist, *guitar*

*Yes, like little flower petals are your lips,
With just a tiny, tiny hint of passion,
Ah, give them to me, those lips like little rosebuds
Give me a little kiss, Cannatella!
Give me one and take one, just a little kiss,
a little kiss from little lips that look like rose-petals.*

Ride the Chariot..... **Traditional Spiritual/arr. William Henry Smith**
Eddie Reid-Simons, Quinlan Shick, Joel Barkman, and Aris Moore, *soloists*

When I Hear Her I Have Wings **Mark Templeton (b. 1974)**

University Singers

Wie lieblich sind deine Wohnungen **Josef Gabriel Rheinberger (1839-1901)**

*How lovely is your dwelling place, Lord Almighty!
My soul yearns, even faints, for the courts of the Lord;
my heart and flesh cry out for the living God.
Even the sparrow has found a home,
and the swallow a nest for herself, where she may have her young—
a place near your altar, Lord Almighty, my King and my God.
Blessed are those who dwell in your house; they are ever praising you.
God loves mercy and truth,
and those who walk in innocence are given his grace and glory.*

Reflections from Yad Vashem **Daniel J. Hall**
Anika Hille, *student conductor* • Alyson Rake, *viola*

Knights Chorus

Gentle Annie..... **Stephen Foster (1826-1864)/arr. Alice Parker and Robert Shaw**

What Shall We Do with the Drunken Sailor? **English Sea Chantey/arr. Alice Parker and Robert Shaw**

University Singers

Songs for Spring.....Paul Liljestrang (1931-2011)

- 1. Now the Bright Morning Star Comes Dancing**
- 2. A Light Breather**
- 3. Sound the Flute**

Robin Wessel, *flute*

To Those Who See.....Dede Duson (b. 1938)

- 1. Blending**
- 2. To Those Who See**

Salut Printemps.....Claude Debussy (1862-1918)

Samantha Katz, *soloist* • Amy Boers, *piano*

*Greetings, Spring! Youthful season.
God restores to the plains their glories.
The glowing sap, bubbling and seething,
bursts from its prison.*

*The woods and fields are in flower,
an invisible world is humming;
The water flows over the echoing pebbles
and sings a joyous melody.*

*The hills are golden with blooming gorse,
over the green swards the hawthorn scatters its snowy flowers;
All is freshness, love and light,
and from the fertile breast of the earth rise up songs and perfumes.*

Program Notes

University Singers (notes by Richard Nance)

Welcome to our program! It is wonderful to be singing before a live audience again, and we hope the repertoire we have planned will give you joy, inspires you, and perhaps make you pause for reflection. The University Singers will begin with a stirring setting of *Cantate Domino*, by Canadian composer Rupert Lang. Written in a rhythmic and declamatory style, the composer also makes use of mild tone clusters and soft aleatoric passages that underlay a solo voice. This piece is followed by two Nordic works: Danish composer Henrik Colding-Jørgensen's upbeat *Osanna!* and *Jaakobin Pojat*, a standard in the contemporary treble repertoire by Finnish composer Pekka Kostiaainen. The composer sets the names of the twelve sons of Jacob (from the Book of Genesis) through a series of avant-garde special effects – stratification of the syllables of the names between various vocal parts, vocal glides, *Sprechstimme*, and ending on a major scale tone cluster.

Kris Mason, the founder and artistic director of the Seattle Children's Chorus, approached me about arranging the spiritual *I Want Jesus to Walk with Me* in 2007. One of my favorite settings of this well-known tune is Moses Hogan's arrangement for soprano or tenor solo, with eight-part unaccompanied mixed voices. It is deeply passionate, gutsy and emotional, and I was interested to see if I could create an arrangement that could be just as heartfelt, but also very different. As Kris and I were discussing the project, a bluesy bass line, underlaying a gospel-style piano accompaniment popped into my head, and from there sprang the rest of the arrangement. In the text, the slave prays that Jesus might be there to "walk with me" through the trials and tribulations of what was surely a horrific life. Though we of privilege can never place ourselves in a position to imagine what the life of a slave was like, singing a text like this and talking about the circumstance in which it was written can help us understand it. We pair the spiritual with a Gospel praise song, *Music Down in My Soul*, arranged by Moses Hogan. This piece was inspired by the spiritual, *Over My Head*, which you will hear sung lyrically in the opening section. The music then takes off into a rousing, revival inspired setting, in which Hogan makes use of call and response between soloists and choir.

Our third section of the program includes a beautiful setting of Psalm 84, *Wie lieblich sind deine Wohnungen* by Romantic composer Josef Rheinberger and Daniel J. Hall's powerful *Reflections from Yad Vashem*. The Rheinberger was originally set for harp accompaniment, but works equally well on piano, and features our accompanist Amy Boers. This work is a standard in the treble chorus repertoire. Student conductor Anika Hille has prepared and will direct Daniel Hall's work, which was inspired by his visit to the Yad Vashem Children's Memorial in west Jerusalem. About this piece, the composer says:

The text is a combination of scripture from Genesis, selected children's names from the actual Yad Vashem database, my own original verses, the 23rd Psalm or Adonai Roi (set in Hebrew), and a liberal treatment of the Hebrew lullaby, *Numi, Numi, Yaldati (Sleep, Sleep, My Little Girl)*. These elements were selected, written and combined to musically and linguistically depict the spiritual, philosophical and emotional experience generated by visiting the Yad Vashem Children's Memorial.

The University Singers' final section of the program is all about the coming of spring! We begin with a collection of miniature part songs with flute accompaniment, *Songs for Spring*, by Paul Liljestrang, who spent his career primarily as an organist, choir master and composer of church music in New Jersey and Georgia. Liljestrang uses texts by John Milton, Theodore Roethke and William Blake in this lyrical trio of pieces. We then move to a two-song set by Texas composer Dede Duson, *To Those Who See*. In the first piece, Duson uses numerous meter changes and changes in metrical pulse to musically describe Gwen Frostic's text about the seamless transition from season to season. The second piece is a tribute to those who are continually optimistic, and who always look for beauty in what can be a bleak world. We finish our part of the program with *Salut Printemps*, by the French impressionist master Claude Debussy, who was inspired by the many portraits of nature created by the painter Claude Monet. One of the composer's few works for chorus, this bright and cheerful piece features a showy piano accompaniment and soprano solo. It was originally composed for treble chorus and orchestra when Debussy was only twenty years of age.

Knights Chorus (notes by Barry Johnson)

Brothers, Sing On!, by Norwegian composer Edvard Grieg, has become a signature piece for Knights Chorus because of its message of the joy of tenor/bass singing and PLU's Scandinavian roots.

Stephen Stills of the rock group Crosby, Stills and Nash wrote *Find the Cost of Freedom* after visiting a Civil War battle site. Its folk style and poignant text have made this a popular protest song since the 1970's.

Soldier's Elegy is set to the anonymous poem *I Want to Go Home* and speaks to human frailty and the brutality of war.

'*A Vucchella* by Francesco Paolo Tosti expresses a desire for "a little kiss with just a tiny, tiny hint of passion" and is adored by lovers everywhere.

The spiritual, *Ride the Chariot*, arranged by William Henry Smith talks of Jesus' resurrection, and in the words of choral icon Anton Armsrtong, "spirituals speak to the human condition (and have) the capacity to bring hope and transform lives."

Mark Templeton's *When I Hear Her I Have Wings* is a setting of Mary Elizabeth Coleridge's nineteenth century poem *Gibberish*. The composer employs beautiful modern harmonies and mixed meters to give a fresh sound to Coleridge's sumptuous words.

American composer Stephen Foster's *Gentle Annie* was written after the town grocer's eight-year-old daughter, Annie, was tragically killed in an accident. A distraught Foster wrote the song the same day.

What Shall We Do With the Drunken Sailor is an English Sea Shanty or "work song" arranged by the acclaimed team of Alice Parker and Robert Shaw, and offers five solutions to the problem of the drunken sailor.

University Singers

Richard Nance, *conductor* • Anika Hille, *student conductor*
Amy Boers, *piano*

Soprano 1

Brianna Brum
Olivia Curry
Samantha Katz
Madison Keaton
Kenzi Locke
Madison Van Blaricom
Bridget Wassell
Allison Watkins

Soprano 2

Madelyn Bjorn
Janelle Chin
Jacklyn Davis
Cassandra Felgar
Alexia Mangubat
Hannah McVay
Ai'ne McCarty
Sisilia Tukia
Izabella Zimmerman

Alto 1

Olivia Crocker
Lizveth Delgado-Olvera
Calissa Hagen
Anika Hille
Kaydn Mertz
Mara Reese
Zoe Salyer
Fiona Stirling
Hannah Van Heyningen

Alto 2

Nora Davis
Victoria Parsons
Maggie Sheldon
Zari Warden
Robin Wessel

Knights Chorus

Barry Johnson, *conductor* • Hailey Wharton, *student conductor*
Natalia Parmly, *piano*

Tenor

Joel Barkman
Kendan Bendt
Gabe Fobes
Lennon Green
Aris Moore
Zyreal Oliver-Chandler
Dylan Patrick

Bass

Skye Brist
Eddie Reid-Simons
Quinlan Shick
Bi Tran
Parker Zieschang