

10-28-2011

The University Singers in Concert

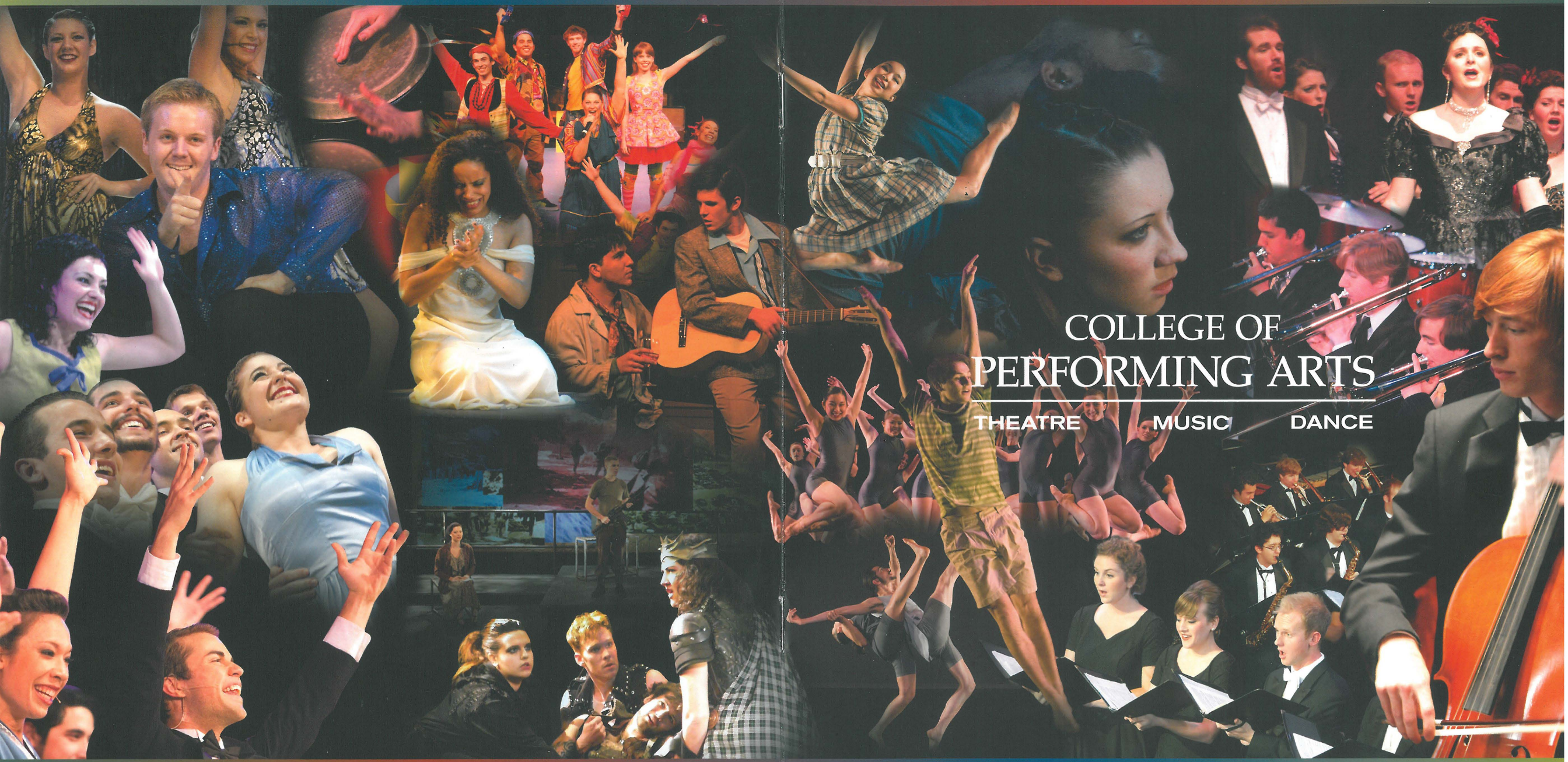
Chapman University Singers

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Fall 2011 Event Highlights

THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8
The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28
University Choir & Women's Choir in Concert.....Oct. 30
Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13
Chapman Chamber Orchestra.....Nov. 18
Chapman University Wind Symphony.....Nov. 19
Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance ConcertDec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 4
Gala Night.....Nov. 5

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CHAPMAN UNIVERSITY

Conservatory of Music

presents

The University Singers in Concert

Stephen Coker, conductor

Hye-Young Kim, accompanist

October 28, 2011 8:00 P.M.

Red Hill Lutheran Church, Tustin, CA

Program

Sing Joyfully unto God

William Byrd
(c. 1539-1623)

Agnus Dei

(from *Mass for Five Voices*)

William Byrd

Siehe! Wir preisen selig

(from *Paulus*)

Felix Mendelssohn
(1801-1847)

Ich wollt', meine Lieb'

Felix Mendelssohn

Esther Chung and Lauren Zampa, soloists

Notre Père d'Aix

Pierre Villette
(1926-1998)

I gondolieri

Gioacchino Rossini
(1792-1868)

Emily Dyer, Sarah Horst,
Eric Parker, and Daniel Shipley, soloists

Intermission

Abendlied

Felix Mendelssohn

Kevin Gino and Daniel Shipley, soloists

Muzyka fa-re-mi-do-si

Andrzej Koszewski
(b. 1922)

Sigh No More, Ladies

George Shearing
(1919-2011)

He's Got the Whole World in His Hands

arr. Raymond Liebau

Translations

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

Siehe! Wir preisen selig

Behold! We joyously praise those who waited patiently. For though the body may die, still the soul will live on.

Ich wollt', meine Lieb'

I wish my body would pour itself wholly into a single word that I would give to the lively winds; they would carry it forth.

They carry it to you, beloved, that love-filled word; you hear it at every hour, you hear it at every place.

And at each night's sleep when your eyes are barely closed, my image will be with you, even into your deepest dream.

Notre Père d'Aix (Our Father of Aix [en Provence])

Our Father who is in heaven, your name is sanctified, your kingdom come, your will be done on earth as it is in heaven. Give us this day our daily bread, and forgive our offenses as we also forgive those who have offended us. And let us not yield to temptation, but deliver us from evil. For yours is the kingdom, the power, and the glory for ever and ever. Amen

I gondolieri (The Gondoliers)

Let us row in our agile boat. The fair sky is shining, the moon is without veil, and the sea is without storm. Rowing or resting on the meadow—to the gondolier is given the greatest bliss of all. No matter whether the sun is shining or the moon looks sad, on the lagoon, the gondolier is king.

Abendlied (Evening Song)

When I lie on my camp-bed at night, before me floats a sweet, very lovely image. When the silent slumber has barely closed my eyes, the image creeps quietly into my dream. And in the morning, the dream never disappears; for I carry it with me in my heart the whole day long.

Notes

Together with Henry Purcell, Ralph Vaughan Williams, and Benjamin Britten, William Byrd stands as a musical giant in the pantheon of English composers and also as an equal to Renaissance masters, Palestrina, Victoria, and Lassus. A student of Thomas Tallis, Byrd composed service music for both the Catholic and Anglican churches, including some 185 sacred works in Latin. His works in English number approximately 200 sacred and secular pieces. Published after his death, the madrigal-like anthem “Sing Joyfully unto God” in six parts is particularly descriptive, imitating trumpets and timbrel, the more “pleasant harp and the viol,” and loud singing choirs. Byrd’s three Mass settings (for three, four, and five voices) were probably written in the last decade of the 16th century. The “Agnus Dei” from the *Mass for Five Voices* seems explicitly expressive with its long spun phrases and abundant suspensions. A cumulative effect is particularly noticeable as the first statement of the tripartite Agnus Dei text features a three-part texture sung by the highest three voices; the second statement of the text has a fuller four-voice texture sung by the outer voices. The final section of the movement is marked by all five voices singing, for the first time, in a homophonic, syllabic style, signaling the movement’s climax. The following “Dona nobis pacem” yields to a quieter, almost dreamlike nature, returning to the gentle polyphonic style of the movement’s initial petition.

Mendelssohn’s oratorio *Paulus* or *St. Paul* was the result of an 1831 commission—his first for a large-scale choral work. Although less popular than his monumental *Elijah*, *St. Paul* features some extraordinarily beautiful music within its two parts (Richard Wagner referred to *Paulus* as “the highest flowering of art”). Within the oratorio, the chorus, “Siehe! Wir preiset selig” dramatically serves as a statement of comfort, sung after the stoning of Stephen (... “for though the body dies, the soul shall live forever”).

Among Mendelssohn’s secular vocal compositions are well over a hundred solos songs in addition to a dozen duets. Two love poems by Heinrich Heine supply the texts to the duets “Ich wollt’ meine Lieb” and “Abendlied.” The former is almost a vocal scherzo, perhaps mimicking the “flight” of the poet’s “single word” that is carried to the beloved on lively winds. In great contrast, the latter “Evening Song” is a poignant musical setting that well matches the text’s sweet images of slumber and dreams.

Born in the Normandy region of France, Pierre Villette studied composition with Maurice Duruflé before attending the Paris Conservatoire where, incidentally, Pierre Boulez was his classmate. Villette became an administrator of two French conservatories, the latter being a music academy in Aix en Provence where he served for some twenty years. Musically speaking, Villette did not follow the avant-garde path taken by Boulez, however. Rather, his music drew on influences as diverse as Gregorian chant and medieval music, jazz, and Stravinsky. Villette’s choral compositions seem, at all times, unmistakably French in character, embracing the rich heritage of Fauré and Poulenc and the Catholic musical legacy of France.

At the height of his career in 1829, the 37-year-old Rossini ceased composing operas (he wrote thirty-nine in nineteen years) and retreated from Paris to his native Italy, living as a near invalid. In 1855 after returning to Paris, his health improved, and he resumed composing on a smaller scale, often premiering new works at his popular Saturday night musical soirees. Rossini collected these works (some 160 pieces ranging from piano compositions to vocal ensemble works to dramatic or humorous arias) in various thematic “albums” he referred to as “Sins of My Old Age.” *I gondolieri* appears in the initial albums containing vocal works in Italian. Its lilting 6/8 meter along with its expressive melodies well capture the atmosphere of life on the Venetian lagoons.

Andrzej Koszewski is a Polish composer, musicologist, music publicist and teacher. Perhaps his best-known composition, *Muzyka fa-re-mi-do-si* (1960) for unaccompanied mixed choir, is a most distinctive score that was written for the 150th anniversary of the birth of Chopin. Chopin’s full name is the source from which Koszewski fashioned the work’s basic five-note motif (the following highlighted letters in “**F**ry**DE**ryk **CH**opin” represent the pitches “F” [*fa*], “D” [*re*], “E” [*mi*], “C” [*do*], and “H” or the equivalent of “B natural” [*si* or “ti”]). Moreover, these five notes are the *only* pitch classes contained in the entire piece. The work contains features typical of his mature musical language: chords consisting of seconds and fourths; chords created through the expansion of voice parts away from unison; the use of sevenths, octaves, and ninths in melodic passages; glissandi; parallel movement of chords; and opposite or contrary movement of melodic lines. In this work, Koszewski uses a more instrumental approach to composition for the choir for the first time in his career, a characteristic that marked many of his mature vocal works. For the *Muzyka*’s text, the composer uses either solfege or nonsense syllables—another sign of a more instrumentally conceived piece.

The well-known jazz pianist George Shearing was born in England but made his home in the United States for many years. Commissioned in 1985 by the Dale Warland Singers, *Music to Hear* is a choral suite of five jazz/pop settings of Shakespeare texts. That cycle’s final movement, “Sigh No More, Ladies,” draws its text from the play *Much Ado About Nothing*.

Raymond Liebau is on the music faculty of the University of Mississippi where he teaches composition and piano as well as theory and music history. An accomplished solo pianist and collaborative artist, Liebau turned his attention to choral composition and arranging in recent years. His setting of *He’s Got the Whole World* treats the original with touches of jazz and blues.

Chapman University Singers
Stephen Coker, conductor
Hye-Young Kim, accompanist

Sopranos

Chelsea Allen*
Natalie Bratkovski
Chelsea Chaves
Esther Chung
Emily Dyer
Amira Fulton
Sarah Hughes*
Josselyn O'Neill*
Natalie Uranga

Altos

Monica Alfredsen
Kylee Bestenlehner
Clara Chung
Marquel Gerson*
Sarah Horst*
Kelly Self
Rachel Stoughton
Lauren Zampa

Tenors

Jerry Bartucciotto
Kevin Gino
Hayden Kellermeyer
Duke Kim
Eric Parker*
Nathan Wilen
Alex Willert

Basses

Alex Bodrero
Andrei Bratkovski
Luke Carlsen
Ben Finer
Daniel Fister
Brett Gray
Marqis Griffith*
Benno Ressa
Daniel Shipley

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An asterisk () indicates a University Singers officer*