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Aitah Estonia!

Eastern Washington University Symphonic Choir

Tartu Youth Choir

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Aitäh

Estonia!

EWU Symphonic Choir

Wednesday, June 20th, 2018

**The Mixed Choir August 07 - Urve Uusberg, Conductor
7pm Maarja-Magdaleena kirik**

Thursday, June 21st, 2018

**Segakoor Noorus - Taavi Hark and Maarja Helstein, Directors
7pm House of Blackheads**

Friday, June 22nd, 2018

**Tartu Noortekoor - Riho Leppoja, Kadri Leppoja, & Markus Leppoja, Conductors
7pm St. John's Church**

EWU Symphonic Choir
Kristina Ploeger, Director
Carolyn Jess, Collaborative Pianist
Larry Jess, Trumpet
Carolyn Kreuzer, Piano
Gavin Davis, Djembe

We would like to give special thanks to:
EWU's Office of Global Initiatives, **Megan Abbey**
Perform International's Managing Director and Co-Founder, **Zoe Franciscus**
Perform International Tour Consultant, **Maggie Magalhaes-Reboulet**

The EWU Symphonic Choir from Spokane, Washington is thrilled to be able to come to Estonia to learn about and experience this country's incredible choral culture. We are honored that **The Mixed Choir August 07, Segakoor Noorus**, and **Tartu Noortekoor** would make themselves available and host us on our Estonian adventure!

When we found out that it would be possible for us to take this trip, I spoke with Hirvo Surva (who was in Washington for our ACDA convention) and asked what we should sing. He told me to program American music—and so I have! The music I chose for us to share falls into four basic categories: early American choral music, American spirituals, American contemporary choral music, and American music inspired by other genres and brought into the choral idiom.

William Billings (1746-1800) is generally thought of as the first American choral composer. He was a vivid character about which a contemporary wrote, "he was a singular man, of moderate size, short of one leg, with one eye, without any address & with an uncommon negligence of person. Still, he spake & sung & thought as a man above the common abilities." He wrote almost exclusively for four-part a cappella chorus, and published the following books of hymns and anthems: *The New-England Psalm-Singer* (1770), *The Singing Master's Assistant* (1778), *Music in Miniature* (1779), *The Psalm-Singer's Amusement* (1781), *The Suffolk Harmony* (1786), *The Continental Harmony* (1794). Throughout his life he worked as a "Singing Master" in Massachusetts. Unfortunately, because copyright law was in an early stage of development in the United States, Billings never saw great profit from his prolific output. Almost all of his most popular pieces were widely reprinted in other people's hymnals during his lifetime and became permanently copyright-free.

After his death, his music spread south and west because of its inclusion in shape note hymnals. Eventually it became popular in the Sacred Harp body of literature. This body of literature was woven together with the African American Spirituals throughout the twentieth century to create the choral genre of spirituals. The work of Alice Parker and Robert Shaw from 1950-1967 was of particular importance to this movement and was developed alongside modern choral composers and arrangers like Moses Hogan, Jester Hairston, William Dawson, and others. We can offer songs like *Hark I Hear the Harps Eternal* from that influential timeframe, as well as *Precious Lord* which maintains many of the style features of the a cappella spiritual. *Poor Wayfaring Stranger* is an example of a traditional spiritual melody set by a current composer, while *Zeros and Ones* is what one might classify as a new spiritual.

Many pieces today are written in a more contemporary choral style. American stalwarts of that style include people like Morten Lauridsen and Eric Whitacre. We have included pieces by those gentlemen (*Sure On This Shining Night* and *Little Man in a Hurry*, respectively) as well as pieces by prominent female contemporary choral composer, Andrea Ramsey (*Truth*, and *For My Brother*).

The last kind of American choral music represented this evening are pieces adopted from other idioms such as opera, musical theater, jazz, and popular music. *The Promise of Living* is from Aaron Copland's opera *The Tenderland*. *Somewhere* and *Make Our Garden Grow* are examples of the choral community's enjoyment of musical theater. I chose these pieces because of their shared composer, Leonard Bernstein. This year would have marked the 100th anniversary of Bernstein's birth. And, it would be hard to overstate the important role both he and Stephen Sondheim played in shaping the trajectory of vocal music in America through their work in the musical theater genre. *Give Me the Simple Life* is a contemporary arrangement by Kerry Marsh of a jazz standard brought to prominence by a 1945 film. Like so many of the movie musical hits, jazz musicians have long enjoyed using this song as a vehicle for self-expression and improvisation. *When She Loved Me*, written by Randy Newman, is a piece that fits into a multiple categories in this paragraph. It became popular as part of the movie, *Toy Story II*, when Pixar had popular artist, Sarah McLachlan, record it. The final piece of the 'adopted' genre is *Purple Rain*. The popular music world was stunned two years ago by the death of the singer/songwriter, Prince. Our arrangement of *Purple Rain* began as Taylor Anzivino's project for his Music Technology class and quickly turned into a meaningful work dedicated to his mother, Barb.

At EWU we are fortunate to have a thriving composition program under the direction of Dr. Jonathan Middleton. Our program, therefore, contains two pieces by EWU student composers, Maya Jones and Robert Vierschilling. It is through the work of new composers such as these two that we will see where American Choral Music will progress!

EWU Program to Be Chosen From:

Early American Choral Music

When Jesus Wept William Billings (1746-1800), Based on the Gospel of St. John 11:35
I Am the Rose of Sharon and the Lily of the Valley William Billings, Song of Solomon 2:1

Traditional American Spirituals

Hark I Hear the Harps Eternal Alice Parker (1925), Traditional Tune *Invitation*
Precious Lord Thomas Dorsey (1899-1993) / arr. Arnold Sevier (1942-)

New American Spirituals

Poor Wayfaring Stranger Traditional American / arr. Jonathan Rodgers
Zeros and Ones Mike Engelhardt and Brad Holmes

Songs from American Theater/Opera

'Somewhere' from *Westside Story* Leonard Bernstein/Stephen Sondheim, arr. Robert Edgerton
'Make Our Garden Grow' from *Candide* Leonard Bernstein (19??-), Richard Wilbur
'The Promise of Living' from *The Tenderland* Horace Everett, Aaron Copland (1900-1990)

Contemporary American Choral Pieces

Sure On This Shining Night Morten Lauridsen (1943-), James Agee (1909-1955)
Little Man in a Hurry Eric Whitacre (1970-), ee cummings (1894-1962)
For My Brother music by Andrea Ramsey (1973-), Robert Ingersoll (1833-1899)
Truth music by Andrea Ramsey, text by Gardenia Bruce
Joy Hans Bridger Heruth (1997-), Sara Teasdale (1884-1933)

Jazz Inspired Pieces

Give Me the Simple Life R. Bloom (1902-1976) / H. Ruby (1895-1974), arr. by K.Marsh (1974-)
When She Loved Me Randy Newman (1943-), arr. by Andrew Piper (1971-)

Pop Inspired Piece

Purple Rain Prince, Taylor Anzivino

Choral Works from EWU Student Composers

Wake of Thought words and music by Maya Jones (1995-)
Reflections on Morris Graves music by Robert Vierschilling (1972-), text by Morris Graves

Estonian Music We Hope to Present Decently

Vihmakõne, vellekõne (*Dear Rain, Dear Brother*) Rahvaluule by Mart Saar (1882-1963)
manuscript edited by Tim Fitzpatrick (1964-)
Põhjavaim (*Northern Spirit*) Mart Saar, poem by Marie Heiberg (1890-1942)
manuscript edited by Tim Fitzpatrick

Wednesday, June 20th, 2018

The mixed choir August 07 was established in Rapla, a small town in Central Estonia, in August 2007 (hence the name of the choir) by the initiative of a group of friends. The choir connects people from various ages who enjoy singing, each others' company and new challenges – for us singing in the choir is an experience of constant learning and discovery. The performances of the choir so far have mostly taken place locally - concerts on various national holidays and at Christmastime have become a tradition. Yet, the choir has travelled to Norway, Iceland, Finland, Latvia and Spain.

The repertoire consists mainly of classical pieces of Estonian choral music, sacred music and mostly folk songs' interpretations by Veljo Tormis and Pärt Uusberg, a talented young composer. The conductor of mixed choir August 07 is Urve Uusberg. Milestones of her artistic career are the creation of Riinimanda Children Choir in 1993, Mitte-Riinimanda Youth Choir in 1997 and Riinimanda Alumni Choir in 2003. Choir August 07 is the fourth choir and the newest one.

Urve has also been an organiser of Rapla County Singing Festivals since 1980s and conducted children, youth, mixed and compiled choirs in almost every major musical event in Rapla. Her work as a conductor and administrator has been acknowledged on both the local and national level. In 2004 Urve received the Stipend of Gustav Ernesaks for Developing Choral Music.

Program

Laula, kuni elad	Estonian folk, arranged by Pärt Uusberg
Mu mano tulge, latse	Kadri Hunt
Nostalgia	Veljo Tormis
Mulda pandud seemnetera	Pärt Uusberg, arranged by Ly Ehin
Veere, päike	Estonian folk, arranged by Pärt Uusberg
EWU Symphonic Choir	TBA

Thursday, June 21st, 2018

Over the course of **Mixed Choir Noorus's** 58 years of existence, the choir has participated in a wide range of international choral competitions across Europe, has released six albums, and has performed in many large-scale collaborative vocal and instrumental pieces as well as in countless other musical projects – both live and recorded. Noorus's past conductors include August Lüüs, Ene Üleoja, and Raul Talmar. Since 2012, the choir's head conductor has been Maarja Helstein. Taavi Hark joined as Noorus's assistant conductor in 2017.

Noorus's repertoire is mainly composed of works by well-known Estonian composers, although over the last few years, the choir has increased its focus on the commissioning and performance of new pieces by young Estonians. Partly in reflection of our name (Noorus translates to "Youth"), the choir's creative leadership believes it important to encourage and promote fresh works written by the emerging generation of young Estonian composers. More information and updates on Noorus's activities can be found at www.noorus.ee and www.facebook.com/segakoorNoorus.

Program

Cantate Domino	Hans Leo Hassler (1564-1612)
Beati quorum via	Charles Villiers Stanford (1852-1924)
Ostermorgen	Rudolf Tobias (1873-1918)
O Salutaris Hostia	Vytautas Miškinis (1954)
Meri on tõusnud	Karl Petti (1987)
Näärisokk	Gustav Ernesaks (1908-1993)
Stars	Eriks Esenvalds (1977)
EWU Symphonic Choir	TBA

Friday, June 22nd, 2018

The Tartu Youth Choir was founded by Riho Leppoja in 1983. The choir, which was originally formed by high school students, now has 57 singers between the ages 16–30, most of whom study in upper education in Tartu. The choir's mission is to offer singers the joy of making music and an opportunity to improve oneself, combining rigorous vocal training and high musical ambitions, as well as enjoyable concert experiences for listeners.

In addition to Estonia, the choir has performed in many countries and has taken part in 21 international competitions. The Tartu Youth Choir averages 15 performances per season, including its own concerts, collaborative projects with other choirs and orchestras, competition programmes, and concerts at festivals, song celebrations, and other events. One major long-time partner of the Tartu Youth Choir is the professional Vanemuine Theatre: over the years, our singers have performed many large-scale vocal and symphonic works in collaboration with its opera choir and orchestra. Large-scale works that the Tartu Youth Choir has performed include *The German Requiem* by J. Brahms, *Stabat Mater* by A. Dvořák, *Elias* by F. Mendelssohn Bartholdy, *John of Damascus* by R. Tobias, *Messe solennelle de Sainte Cecile* by C. Gounod, and *Messa di Gloria* by G. Puccini. The choir has been named Choir of the Year by the Estonian Choral Association, and has twice been named Culture Bearer of Tartu.

The Tartu Youth Choir is conducted by Riho Leppoja, Kadri Leppoja, and Markus Leppoja, and its vocal coach is Viviane Kallaste. Information about the choir's activities can be found at www.tartunoortekoor.ee.

Program

Dominus vobiscum.....	Urmas Sisask
Laudate Dominum III	Jurijus Kalcas
Ave Maria	Pärt Uusberg
Õnnis on inimene	Cyrillus Kreek
The Night is Darkening Round Me	Tõnu Kõrvits
EWU Symphonic Choir	TBA

Eastern Washington University Symphonic Choir

Kristina Ploeger, Director; Carolyn Jess, Collaborative Pianist; Larry Jess, Trumpet

Soprano I

Bridgid Burgard
Janet Kiser-Lambarth †
Jillian McCord *
Nicole Wiley

Soprano II

Taylor Alyse Clarke
Dr. Abbigail Coté ‡
Melissa Gren

Alto I

Kendall Herrmann
Carolyn Kreuzer

Catherine Miller †

Brittney Murray

Alto II

Emily Eichelberger
Madeline Kreder
Sarah Sumner

Tenor

Taylor Anzivino
Cristian Humberto Garcia Castillo*

David Cazier ‡

Gavin Davis ¶

Brodin Jones

Bass

Jeffrey Boen §
Ben Fischer
Braden N. House
Christian Skok

*Graduate Assistants

† Spokane Symphony Chorale

‡ Director of Choirs at CBC

§ Director of Choirs at LCHS

¶ EWU Faculty

¶ Djembe

Texts

When Jesus Wept

When Jesus wept the falling tear in mercy flowed beyond all bound.
When Jesus groaned a trembling fear seized all the guilty world around.

I Am the Rose of Sharon and the Lily of the Valley

I am the Rose of Sharon and the lily of the valleys
As the Apple tree among the trees of the wood so is my Beloved among the Sons.
As the Lily among the thorns, so is my Love among the Daughters.
I sat down under his shadow with great delight, and his fruit was sweet to my taste.
He brought me to the Banqueting House, His Banner over me was Love.
Stay me with Flagons, Comfort me with Apples, for I am sick, sick of Love.
I charge you, O ye Daughters of Jerusalem, by the Roes and by the Hinds of the Field,
that you stir not up nor Awake, Awake my Love till he please.
The voice of my Beloved, Behold, he cometh, Leaping upon the mountains, skipping upon the Hills.
My Beloved spake and said unto me: rise up, my Love, my fair one, and come away,
for Lo, the Winter is past, the rain is over and gone.

Hark, I Hear the Harps Eternal

Hark, I hear the harps eternal ringing on the farther shore,
As I near those swollen waters with their deep and solemn roar.
Hallelujah, praise the lamb! Hallelujah, Glory to the great I AM!

And my soul, tho' stained with sorrow fading as the light of day,
Passes swiftly o'er those waters to the city far away.
Hallelujah, praise the lamb! Hallelujah, Glory to the great I AM!

Souls have cross'd before me, saintly, to that land of perfect rest;
And I hear them singing faintly in the mansions of the blest.
Hallelujah, praise the lamb! Hallelujah, Glory to the great I AM!

Precious Lord

Dorsey wrote *Precious Lord* in response to his inconsolable bereavement at the death of his wife, Nettie Harper, in childbirth, and his infant son in August 1932. The tune itself originally appeared in hymnals and tune books as *Cross and Crown*; the name *Maitland* for that tune appears as early as 1868. Dorsey said that he used that tune as inspiration.

Precious Lord, take my hand / Lead me on, let me stand
I am tired, I am weak, I am worn
Through the storm, through the night / Lead me on to the light
Take my hand precious Lord, lead me home
When my way grows drear / Precious Lord linger near
When my life is almost gone / Lord, at the river I stand
Guide my feet and hold my hand / Take my hand and lead me home

Poor Wayfaring Stranger

I am a poor wayfarin' stranger / while trav'lin' through this world of woe.
Yet there's no sickness, toil, or danger / In that bright land to which I go
I'm going there to see my mother / I'm going there no more to roam.
I'm only goin' over Jordan / I'm just going over home.

I know dark clouds will gather o'er me / I know my way is rough and steep
But beauteous fields lie just before me / Where God's Redeemed, their vigils keep
I'm going there to see my father / I'm goin' there no more to roam.
I'm only going over Jordan / I'm only goin' over home

I want to wear a crown of glory / when I get home to that good land.
I want to shout salvation's story / in concert with that bloodwashed band.
I'm goin' there to meet my Savior / to sing His Praises evermore.
I'm only goin' over Jordan / I'm only goin' over home.

Zeros and Ones

Michael Englehardt's website says that he "creates a diverse range of choral, pop, jazz, electronic music, and concert media, all in hopes of making deep connections with real people." And, it is precisely that desire that lead him to consider our digital addictions in his "New American Spiritual," Zeros and Ones.

This whole world's runnin' on Zeros and Ones.
What ever happened to the ABCs; or diversified numerality -
People connecting eye to eye instead of typin' and hittin' reply?

This whole world's runnin' on Zeros and Ones.
Hi-Def, Wi-Fi, and blue teeth; Zeros and Ones are in the air we breathe.
Jump on the information super toll road. All it'll cost you is your analog soul.

This whole world's runnin' on Zeros and Ones.

Somewhere

There's a place for us / Somewhere a place for us
Peace and quiet and open air / Wait for us / Somewhere

There's a time for us / Someday a time for us
Time together with time to spare / Time to look, time to care / Someday!

Somewhere / We'll find a new way of living / We'll find a way of forgiving / Somewhere

There's a place for us / A time a place for us
Hold my hand and we're halfway there / Hold my hand and I'll take you there
Somehow / Someday / Somewhere!

'Make Our Garden Grow' from *Candide*

You've been a fool and so have I / But let's be man and wife
And let us try before we die / To make some sense of life
We're neither pure nor wise nor good / We'll do the best we know
We'll build our house and chop our wood / And make our garden grow
And make our garden grow

I thought the world was sugar cake / For so our master said
But now I'll teach my hands to bake / Our loaf of daily bread
We're neither pure nor wise nor good / We'll do the best we know
We'll build our house and chop our wood / And make our garden grow
And make our garden grow

Let dreamers dream what worlds they please / Those Edens can't be found
The sweetest flowers, the fairest trees / Are grown in solid ground
We're neither pure nor wise nor good / We'll do the best we know
We'll build our house and chop our wood / And make our garden grow
And make our garden grow.

The Promise of Living

I wanted to program *The Promise of Living* along with *Sure On This Shining Night* (a poem by James Agee placed later in the program) when I found that Aaron Copland was inspired to write the opera *The Tender Land* after viewing Depression Era photos of Walker Evans and reading James Agee's *Let Us Now Praise Famous Men*. *The Promise of Living* is the most popular song from the opera and is often excerpted by orchestra, wind ensemble, and choral groups.

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor.

The promise of loving
The promise of growing
Is born of our singing
In joy and thanksgiving.

For many a year I've know these fields.
And know all the work that makes them yield.
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.

By working together we'll bring in the harvest,
the blessings of harvest.

We plow plant each row with seeds of grain,
And Providence sends us the sun and the rain.
By lending an arm
Bring out the blessings of harvest.
Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we have hands
To deliver the grain.

O let us be joyful,
O let us be grateful to the Lord
For his blessing.

The promise of living
The promise of growing
The promise of ending
Is labor and sharing and loving.

Sure On This Shining Night

Sure On This Shining Night by poet James Agee may be interpreted many different ways. Whatever one decides about this poem, Agee was best known for his Depression Era book *Let Us Now Praise Famous Men*. Composer Morten Lauridsen says he has, "spent his lifetime listening in deep silence to the 'inner song,' bringing forth choral works." The world is thankful as is evidenced by his National Medal of Arts.

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.

Little Man in a Hurry

Edward Estlin Cummings used unconventional punctuation and syntax in his 'modern' poetry of the 1920s. His poems are often highly visual, spare, and precise, using few words spread oddly on the page. Composer Eric Whitacre wrote the musical setting you will hear tonight of this ee cummings poem as the fifth part of a choral set called *The City and the Sea*. He wrote in his blog regarding the compositional technique for the set, "I'm calling the piano part in these pieces the 'oven-mitt' technique, because most of the chords are white-key clusters played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own."

For My Brother

Andrea Ramsey adapted the text of *For My Brother* from a eulogy delivered by Robert Ingersoll (1833-1899) upon the death of his brother, Ebon, in 1879.

In every raging storm, may you be oak and rock
In tender slants of sun, may you be vine and and flow'r
And as you climb to heights unknown may you remain a humble soul:

Side with the poor. Side with the weak.
Side with those wronged and in need.
With loyal heart, and purest hands, be generous, My Brother.

On your journey forward, befriend heroic souls
And in your golden dawn seek a grander day for all.
And, as you walk in bravery, may you remain a gentle soul.

In beauty breathe, and take a pause, be moved to tears,
Sing songs of love, Sing of love.
With tender heart and listening ear - be stronger My Brother.

Truth

Notes from the composer, Andrea Ramsey: This work feels especially personal for me, both in its familiar Southern references (having grown up in Arkansas) and in how it evokes memories of my mother. She was a constant encouragement--always believing in me, always telling me I was beautiful and strong. Every young woman should have a force like this in her life--whether it is her own mother or someone else. There is great power in "You are beautiful. You are enough."

My roots are earth, muddy river and honeysuckle; sturdy and rigid like farmhouse planks.
I shared a sisterhood with the amber grasses. My dreams climbed endlessly like the kudzu in July.
I shared a sisterhood with the amber grasses. My dreams climbed endlessly no fear in sight.
In nature, in naïve youth, all the forest was possible; all the pasture was my own.
My mother told me I was beautiful, and I believed her then. Why shouldn't I?

little man
(in a hurry
full of an
important worry)
halt stop forget relax
wait
(little child
who have tried
who have failed
who have cried)
lie bravely down
sleep
big rain
big snow
big sun
big moon
(enter
us)

There is no doubt in a pond. Insecurity does not grow in a meadow.
It will not sprout beneath the Southern pines.
It is planted by the boys on the school bus; tended by the words of small minds.
And words may wound you, but are they true?
You are beautiful. You are enough. You must believe in that, believe the truth.
My roots are earth, muddy river and honeysuckle; my roots are beautiful.
My roots are strong.

Joy

In 1915 Sara Teasdale's poem *Joy* was published a year after her marriage to Ernst Filsinger. This seems to have been one of the happier times in Teasdale's life. The thirty-one year old Teasdale soon moved with her new husband to New York City in a posh apartment on the Upper West side of Central Park West.

It is astonishing how much understanding and sensitivity young composer Hans Bridger Heruth shows this poem by Teasdale. At twenty-one years old, he is already an award-winning composer. A fine piano player and excellent violinist, Heruth has been writing commissioned works since junior high. He has composed 8 pieces for string orchestra, 1 violin concerto, 10 works for choir, 7 cycles for solo voice, an opera, 16 chamber and solo pieces, and a film score. Mr. Heruth wrote this about his composition, *Joy*:

In today's time, there is much turmoil and distress. I personally believe that it is a requirement for us as musicians that we use our talents and our gifts to spread hope and love to those in the world who need it most. ... We must love others, and we must share with them our hope.

I AM wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the starts,
Now at last I can LIVE!

Give Me the Simple Life

Give Me the Simple Life was first introduced in the 1946 film *Wake Up and Dream*. Director Lloyd Bacon had already directed over 67 movies by the time he directed this movie musical and had perfected the formula for this blockbuster genre with many other well-known films.

I don't believe in frettin' or grievin'
Why mess around with strife?
I never was cut out to step up and strut out
Give me the simple life
Some find it pleasant dining on pheasant
Those things roll off my knife
Just serve me tomatoes and mashed potatoes
Give me the simple life

A cottage small is all I'm after
Not one that's spacious and wide
A house that rings with joy and laughter
And the ones that you love inside
You take the high road, I'll take the low road
Free from all care and strife
Sounds corny and seedy, but yes indeedly
Give me the simple life

When She Loved Me

Randy Newman wrote *When She Loved Me* for the film *Toy Story 2*. In the film, the doll 'Jessie' remembers when her girl 'Emily' made Jessie her most important toy and friend. Sung in the movie by Sarah McLachlan, the song took on a life of its own, as it has been rearranged and rerecorded by many artists since.

When somebody loved me
Everything was beautiful
Every hour spent together
Lives within my heart

And when she was sad
I was there to dry her tears
And when she was happy so was I
When she loved me

Through the summer and the fall
We had each other that was all
Just she and I together
Like it was meant to be

And when she was lonely
I was there to comfort her
And I knew that she loved me

Though the years went by
I stayed the same
But she began to drift away
I was left alone
Still I waited for the day
When she'd say
I will always love you

Lonely and forgotten
Never thought she'd look my way

Then she smiled at me and held me
Just like she used to do

Like she loved me
When she loved me

When somebody loved me
Everything was beautiful
Every hour spent together
Lives within my heart
When she loved me

Purple Rain

I never meant to cause you any sorrow / I never meant to cause you any pain
I only wanted to one time to see you laughing / I only wanted to see you
Laughing in the purple rain. I only wanted to see you / Bathing in the purple rain

I never wanted to be your weekend lover / I only wanted to be some kind of friend
Baby, I could never steal you from another / It's such a shame our friendship had to end
I only wanted to see you / Underneath the purple rain

Honey, I know, I know / I know times are changing
It's time we all reach out / For something new, that means you, too
You say you want a leader / But you can't seem to make up your mind
I think you better close it / And let me guide you to the purple rain

Wake of Thought

Notes from composer, Maya Jones: The goal of this piece was to create a composition based on gaze tracking from an image. The process involved generating gaze tracking coordinates with conversion to music. For the gaze tracking phase, I used freeware that tracks eye motion when shown a random image. Then in the conversion phase, the data of the locations and durations of the tracked gaze are paired with pitches and note durations. I worked with only the five pitches generated from the image and wrote a narrative to bring words to the project. From the narrative came a poem that was then used as lyrics for a choral composition.

weary waves with wake of thought
to mesmerize time we drift
moments engulfed
by continuous momentum until
Crash
into resilient rock

abide the urge to coalesce
compress under pressure
down dark depths
scouring a vast realm for light

Reflections on Morris Graves

Program Notes from composer, Robert Vierschilling: Morris Graves (1910-2001) was an American artist who grew up in the Pacific Northwest and lived in Ireland before settling in the hills of Northern California in 1965. He was a colleague of John Cage, and one of the first people to whom Cage revealed prepared piano. When Cage asked Graves if he vocalized and danced when painting, Graves replied that he did. Just as Graves may have been inspired by his vocalizing and dancing when painting, I was inspired by Graves' painting and comments when creating this music. "Reflections on Morris Graves" evokes the images on five of Graves' works and the text is taken from Graves' own comments in writing about these works.

III. Red Ants and Black Ants

A colony of red ants and a colony of black ants, each guarding its accumulated treasure. Each colony's possessions are identical, but they are squabbling over them nevertheless.

"Red Ants and Black Ants" has two separate busy groups of individual discernable ants that meet in indistinguishable chaos. The piano depicts their incessant busyness.

V. Vitality of Line

To use the ink as tenderly as possible. A single stroke of the brush. And to know when to lay the brush down.

"Vitality of Line" is based on a drawing made of ink on paper called "The Circle Void." The image is of a circle, with a thick drop of a brush at the beginning of the circle that fades to almost nothingness as the circle is completed.

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... YOU!!! Thank you for coming to share this performance with us!