

Ensemble Concert:

2006-05-04 – Women's Chorale and Camerata



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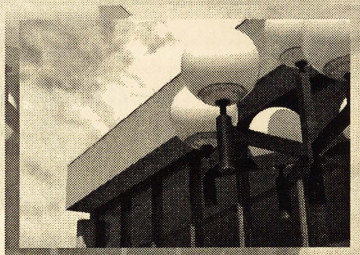
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SCHOOL *of* MUSIC
ensemble CONCERT

THURSDAY, MAY 4, 2006, 8:00 p.m.

CLAPP RECITAL HALL



Dr. Timothy Stalter
Director of Choral Activities

WOMEN'S CHORALE

Anne Lyman, *conductor*
Fred Kiser, *accompanist*

CAMERATA

Tim Pahel, *conductor*
Joshua Russell, *piano and organ*
Jeremy Starr, *violin*
Armine Chamasyan, *violin*
Samuel Gold, *viola*
Kevin Price, *piano*

ensembleCONCERT

WOMEN'S CHORALE PROGRAM

I.

Ah Robin, Gentle Robin

William CORNYSHE
(d. 1523)

Kristen Cunningham, Teresa Fullerton, Lauren Kapicak, Avonique Niehaus,
Laura Wiener, Christine Bartel, Erin Bell, *soloists*

Goin' Away
The False Young Man

arr. Marie Pooler
arr. Donald Patriquin

II.

Lauliku lapsepõli

Veljo TORMIS
(b. 1930)

Tami Rassman, Kate Anderson, Hana Katsenes, *soloists*
Michelle Dieter, Cori Vallentine, Samantha Bringmann, *solo group*

Taivas on sininen

Kevin Price, *cello*

arr. Donald Patriquin

III.

Ich Wollt', Meine Lieb'
Herbstlied
Abendlied

Felix MENDELSSOHN
(1809–1847)

IV.

Three Madrigals
Fairies' Song
The Four Sweet Months
Summer Again

Ernst KRENEK
(1900–1991)

Springsong

Joshua Russell, *piano*

Jack GALLAGHER
(b. 1947)

V.

A Nightingale Sang in Berkeley Square

Manning SHERWIN
arr. Allan Billingsley

Praise His Holy Name!

Rachel Bockenstedt, Brooke LeWarne, Meg McCurtain, *soloists*

CAMERATA PROGRAM

I.

Chantez à Dieu

Jan Pieterszoon SWEELINCK
(1562–1621)

II.

Quatre Motets sur des Thèmes Grégoriens

Ubi Caritas
Tota Pulchra Es
Tantum Ergo

Maurice DURUFLÉ
(1902–1986)

III.

Let Thy Hand Be Strengthened

Let Thy Hand Be Strengthened
Let Justice and Judgment
Allelujab

George Frideric HANDEL
(1685–1759)

IV.

Five Hebrew Love Songs

Temunà
Kalà Kallà
Làrov
Éyze shéleg!
Rakút

Eric WHITACRE
(b. 1970)

Jess Halfven, *soloist*

V.

Come, Heart's Delight (Swedish Folksong)

arr. Norman Luboff
(1917–1987)

Goin' to Boston (American Folksong)

arr. Alice Parker
(b. 1925)

PROGRAM NOTES

WOMEN'S CHORALE

The first set of pieces performed by the Women's Chorale features music that deals with broken hearts: the double-crossing nature of flirting lovers in "Ah Robin" contrasts with the sadness of seeing a lover leave in "Goin' Away". "The False Young Man," however, finds a young girl who chastises her suitor for having several attachments, but in the end admits that she, too, has her many favorites! **William Cornyshe** was one of several composers of the same surname active in England in the late fifteenth and early sixteenth centuries. He was a Master of the Children of the Chapel Royal under King Henry VIII. "Ah Robin" is one of several pieces Cornyshe contributed to the repertory of secular partsong. "Goin' Away" is a well-known American folk song, made popular by Edgar Lee Masters's *Spoon River Anthology*, a collection of post-mortem autobiographical "epitaphs" of the citizens of fictional Spoon River, Illinois. "The False Young Man" is based on a folk song from Ontario.

The folk music of northern Europe has recently enjoyed great popularity in the choral performing world. **Veljo Tormis** is considered one of the most important Estonian composers of the twentieth century. He is especially noted for his incorporation of ancient Estonian folk song, or *regilaul*, into his compositions. "Lauliku lapsepõli" was dedicated to folklorist Otilie Kõiva, one of the compilers of the *Anthology of Estonian Traditional Music* which was one of the country's earliest collections of its national regilaul. "Taivas on sininen" is an arrangement of a folk song from Finland and was dedicated by arranger **Donald Patriquin** to the Finnish children's Tapiola Choir.

The three duets by **Felix Mendelssohn** are more representative of his lied style than his choral music. Unlike the more prolific Schubert, Mendelssohn modeled his songs on the Northern German lied of Reichardt and Zelter. Stylistically they are intimate pieces, strophic in nature and containing modest piano accompaniments. These characteristics combined with the light-hearted texts reflect their use and subsequent enjoyment in early nineteenth-century homes.

The fourth set represents a contrast between two contemporary, madrigal-like settings of texts by William Shakespeare. **Ernst Krenek's** life and career spanned nearly the entirety of the twentieth century. Born and raised in Austria, he was influenced at an early age by his friendships with Webern, Berg, and Les Six. Perhaps best known for his large-scale works, such as the opera *Jonny spielt auf* (1925), his *Three Madrigals* represent a more intimate, humorous side to his compositional style. **Jack Gallagher** is the Olive Williams Kettering Professor of Music at the College of Wooster. "Springsong" is a delightful piece, notable for its melodic invention and imaginative, madrigalian treatment of text.

The final set features the uniquely American musical forms of vocal jazz and gospel. **Alan Billingsley's** arrangement of "A Nightingale Sang in Berkeley Square" was made popular by the vocal jazz group Manhattan Transfer. Since its earliest days in the 1970s, Manhattan Transfer has garnered many awards, including a Grammy for *Birdland* in 1980. **Keith Hampton** is currently Director of Music Ministries at Park Manor Christian Church in Chicago. He is active in providing music transcriptions of gospel music as well as composing original works, among which "Praise His Holy Name!" remains his most popular.

Anne Lyman

CAMERATA

Jan Pieterszoon Sweelinck (1562-1621) was one of the most prominent composers, organists, and teachers in Northern Europe during the late 16th and early 17th centuries. Though he wrote a great deal of keyboard music, he was best known for his vocal works. He intended to set all of the psalms of the French metrical Psalter of Marot and Bèze and completed 153 settings in four books. "Chantez à Dieu," a setting of the first two verses of Psalm 96, comes from Sweelinck's fourth and final book, published in 1621. The work is polyphonic and rhythmically active, with themes presented in each voice and subsequently imitated in other voices in rhythmically and melodically altered versions.

Maurice Duruflé (1902-1986) had an abiding interest in Gregorian chant, incorporating chant tunes into many of his works. His *Quatre Motets sur des Thèmes Grégorien*, composed in 1960, are SATB settings of four chant texts and tunes. In these works, Duruflé used frequently changing meters and avoided regularly recurring downbeats to recapture the rhythmic freedom of chant. In "Ubi Caritas," the chant tune appears alternately in the soprano and alto voices, while the other voices accompany in a largely chordal setting. In the second and third motets, "Tota Pulchra es" and "Tu es Petrus," there are frequent repetitions of the opening of the chant tune. Both settings are more polyphonic than "Ubi Caritas," with countermelodies appearing in the voices not carrying the tune. In the fourth motet, "Tantum ergo," the sopranos first sing the chant tune, followed by the tenors in a canon in which the melody is ornamented.

George Frideric Handel (1685-1759) was appointed composer for the English Chapel Royal in 1723. Six years later, he composed four anthems for the coronation of King George II and Queen Caroline, held at Westminster Abbey. To suit the ceremonial and grand nature of the occasion, Handel used a large number of musicians for the event, in fact engaging so many that extra space had to be constructed in the abbey to accommodate them all. *Let thy Hand be Strengthened* is the last of the four and has three movements. The first movement, "Let thy Hand be Strengthened," expresses the pomp and ceremony of the text with rising motives at the beginning of each phrase and melismas on the words "exalted" and "strengthened." The second movement, "Let Justice and Judgment," a *larghetto* in e minor and in triple time, has a plaintive and expressive quality, conveying a sense of longing that the new monarch's rule will be temperate and just. The final movement is an *allegro* "Allelujah" that provides a joyous and extroverted closing to the work.

Eric Whitacre (b. 1970) has become one of the leading young composers in the United States. His choral works in particular have become staples of many high school, college, and professional choirs. He first composed *Five Hebrew Love Songs* as a cycle for soprano, violin, and piano for his then girlfriend Hila Plitmann, who wrote the poems. In 2001, the choral department at the University of Miami commissioned him to arrange the cycle for SATB chorus and string quartet, and it is this version that is being performed tonight. In Whitacre's words, each of the poems "captures a moment that Hila and I shared together. 'Kala Kalla' (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of 'Eyze Shelleg' are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral."

Our program concludes with two folksong arrangements. "Come, Heart's Delight" is a lyrical Swedish folksong in an attractive arrangement by Norman Luboff. And Alice Parker's arrangement of the well-known "Goin' to Boston," with its lively rhythms and added parts for clapping, snapping, and stomping, provides a rousing close to our program.

Tim Pabel

WOMAN'S CHORALE TRANSLATIONS

Laulike lapsepõli (The Songster's Childhood)

When I was very little, *al'leaa*,
I grew so prettily, *al'leaa*,
I was but one night old, *al'leaa*,
just two days old,
mother took my cradle to the meadow,
put my crib on the heath,
put a duck to rock the cradle,
the bird of summer to push me.

The duck had many words,
the bird of summer had lots of songs,
the duck sang many songs to me there,
the bird of summer, it spoke to me a lot.

That is where this child learned the songs,
the crazy one [got to] know the words,
all of them I placed on paper,
all of them I hewed into a book.

That is why I have so many words,
that is why I have lots of tunes.

Taivas on sininen (The Sky is Blue)

The sky is blue and white
and full of stars;
so also is my young heart
full of thoughts.

And I won't tell others
the sorrows of my heart;
the gloomy forest, the clear sky,
they know my cares.

Ich wollt', meine Lieb' (I Would that My Love)

I would that my love could speak itself
all in one word alone,
to gay winds would I confide it,
they'd waft it so gaily on.
They waft it to thee, beloved,

from my overflowing heart,
thou hearest it at every moment,
thou hearest it wherever thou art.

And scarce when at night thou in slumber
thine eyelids to close will seem,
my image then shall stand before thee,
even in thy deepest dream.

Herbstlied (Autumn Song)

Ah, why so soon cease dancing and singing,
Why changes springtime to wintertide?
Ah, why so soon, where laughter was ringing,
Do all so silent and still abide?
Soon will the last sweet echo die,
Soon will the last sweet songster fly,
Soon will the last green leaf downfall,
Homeward they hie them, one and all!

Ah, why so soon cease dancing and singing,
Why changes joy to pining and pain?
Were you a dream, from earth lightly winging,
Charming as Spring, your love thoughts vain?
One thing, there is that will never leave me,
It is my yearning that will ever remain!

Ah, why so soon, where laughter was ringing,
So all so silent and still abide?
Ah, why so soon?

Abendlied (Evening Song)

When, folded at night's dark mantle,
to rest I repair,
A sweet and charming vision
before me rises there.
And scarce in silent slumber
mine eyes to close do seem,
The vision softly nears me,
and drifts into my dream.
And with my dream at morning
it never fades away,
Within my heart I bear it
preserved the live-long day.

CAMERATA TRANSLATIONS

Chantez à Dieu (Psalm 96)

Sing to God a new song,
Sing, oh world, His glory.
Sing his blessed name,
And from day to day
Announce his solemn deliverance.

Quatre Motets

Ubi Caritas

Where charity and love are,
God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a
sincere heart.

Tota pulchra es

Thou art all fair, Mary,
And there is no stain of original sin in thee.
Thy garments are white as snow,
Thy face is like the sun.
Thou art the glory of Jerusalem,
The joy of Israel,
The honor of our people.

Tantum Ergo

Let us then worship such a Sacrament
With bowed heads,
And may the old dispensation
Give way before a new rite.
May our faith make good what our senses lack.
To the Father and the Son be praise and
rejoicing,
Health, honor, power and blessing,
And to Him that proceeds from them
likewise be praised.

Five Hebrew Love Songs

(Poetry by Hila Plitmann)

Temuná

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Kalá Kallá

Light bride
She is all mine,
And lightly
She will kiss me!

Lárov

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

Éyze shéleg!

What snow!
Like little dreams
Falling from the sky.

Rakút

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

WOMEN'S CHORALE

SOPRANO

Kate Anderson
Andrea Covington
Kristen Cunningham
Michelle Dieter
Teresa Fullerton
Andrea Jentz
Lauren Kapicak
Hana Katsenes
Emily Lemke
Meg McCurtain
Avonique Niehaus
Tami Rassman
Lauren St. Clair
Cori Vallentine
Laura Wiener

ALTO

Christine Bartel
Erin Bell
Rachel Bockenstedt
Samantha Bringmann
Thuy Minh Dao
Emily Garton
Eunyong Jang
Ashley Keenan
Melissa Kronlage
Brooke LeWarne
Jamie Seeman
Daniela Vigliotti
Rebekah Wortman

CAMERATA

SOPRANO

Melea Andrys
Bethany Eriksen
Jess Halfen
Briana Horwath
Erin MacGorman
Brigid Marshall
Sarah Poe
Elisabeth Ross
Erin Taylor
Kelly Warren

ALTO

Bethany Cline
Allison Deppe
Sharon Hunter
Amy Jacobus
Kristin Kunzmann
Khaldia Mohieldin
Elizabeth Moon
Emili Panio
Dianna Penny
Jennifer Symonds

TENOR

Justin Blake
Michael Buntin
Jon Davies
Johnathan Gajdos
Drew Ingram
Matthew Walz

BASS

Andrew Awad
Devan Cooper
James Marquis
Corey Pohlman
Michael Reinking
Josh Sims
Matthew Swessinger
Matthew Ternus
Karl Zelle

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