

Ensemble Concert:

2023-04-28 – Camerata Singers and Voxman Chorale



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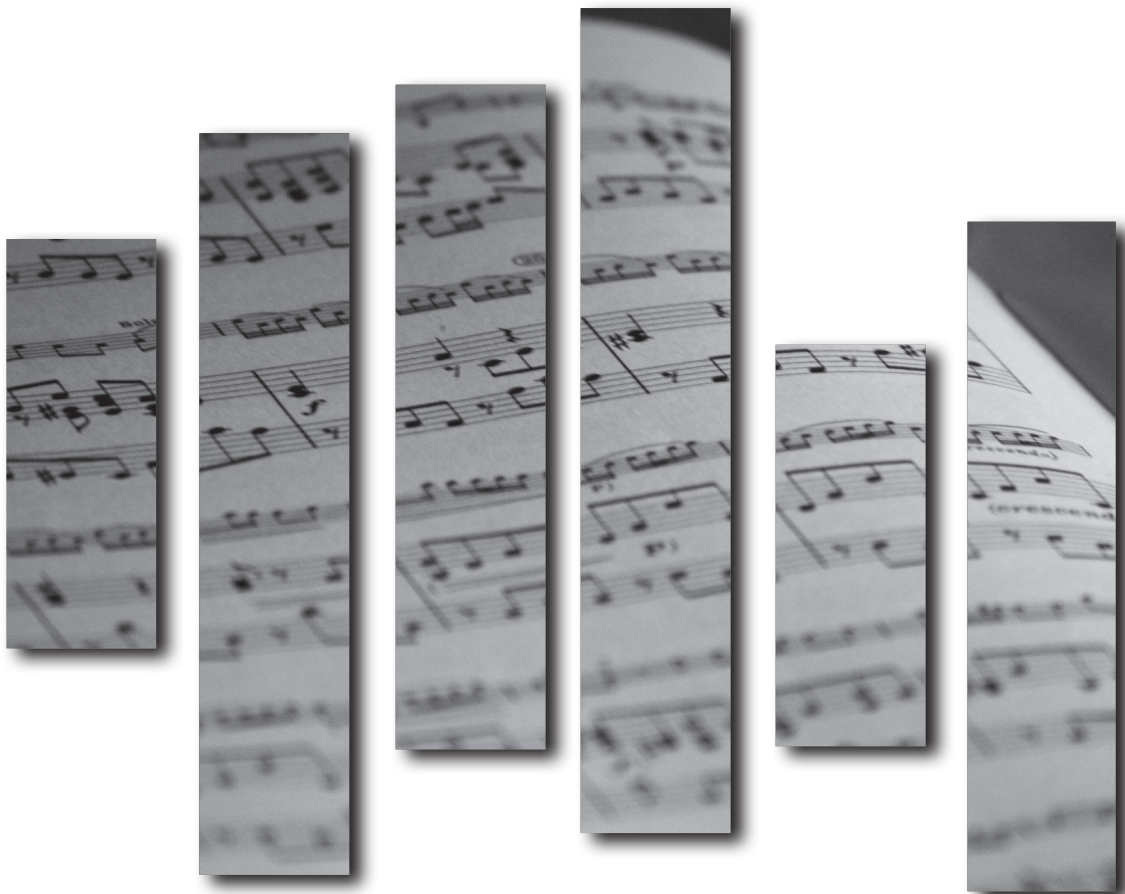


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School of Music



ENSEMBLE CONCERT

Camerata Singers

Katelyn Peterson, *conductor/teaching assistant*
Kreg Godfrey, *conductor*
Mariya Akhadjanova, *piano*
Dr. Timothy Stalter, *supervisor*

Voxman Chorale

Jesse Reed, *conductor/teaching assistant*
Kyle Coleman, *piano*
Dr. Timothy Stalter, *supervisor*

Friday, April 28, 2023 at 7:30pm
Voxman Music Building Concert Hall

PROGRAM

Camerata Singers

Katelyn Peterson, *conductor*

Mariya Akhadjanova, *piano*

I

Regina Coeli, K 276

W.A. MOZART
(1756-1791)

Maddeline Yankell, *soprano*
Ivana Page, *mezzo-soprano*
Andrew Robinson, *tenor*
Kreg Godfrey, *bass*

II

The Last Words of David

Randall THOMPSON
(1899-1984)

Lao Rahal Soti

Samih CHOUKEIR
arr. Shireen Abu Khader (b. 1972)

Francesca Sanders & Will Flack, *soloists*

III

Kde Sú Krávy Moje

Slovakian Folksong
arr. Hans Schimmerling (1900-1967)

“The Dance” from *Two Scandinavian Folksongs*

Swedish Folksong
arr. Lars Edlund (1922-2013)

Peze Kafé

Haitian Folksong
arr. Sten Källman (b. 1952)

Michael, Sauer, *percussion*

IV

How Calmly the Evening

Edward ELGAR
(1873-1934)

Sing, my Child

Sarah QUARTEL
(b. 1982)

Maura Rauch & David Hitchman, *soloists*
Michael Sauer, *percussion*

V

Il Carnevale di Venezia

Giaocchino ROSSINI
(1792-1868)

BRIEF INTERMISSION

Voxman Chorale

Jesse Reed, *conductor*
Kyle Coleman, *piano*

I

Ave Maria, Op. 93

Gabriel FAURE
(1845-1924)

Tantum Ergo

Hector BERLIOZ
(1803-1869)

Paige Turner, Nathalie Angel, & Ashley Lesser: *soloists*

II

How Can I Keep from Singing

arr. Gwyneth WALKER
(b. 1947)

Muusika

Pärt UUSBERG
(b.1986)

III

Liebeslieder Walzer, Op. 52

Wie des Abends schöne Röte
Vögelein durchrauscht die Luft

Johannes BRAHMS
(1833-1897)

Mariya Akhadjanova & Kyle Coleman, *piano*

Psalm 23, D. 706

Franz SCHUBERT
(1797-1828)

IV

Music Down in My Soul

Moses HOGAN
(1957-2003)

Invitation to Love

Marques L.A. GARRETT
(b. 1984)

V

Ad Astra

Jacob NARVERUD
(b. 1986)

BRIEF INTERMISSION

Camerata Singers
Kreg Godfrey, *conductor*
Mariya Akhadjanova, *piano*

I

Missa brevis Sancti Joannis de Deo (Hob. XXII:7)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Franz Joseph HAYDN
(1732-1809)

Mikayla Liu, *soprano solo*
Kiernan Matlock, *incipit*
Renee Santos, *violin I*
Michael Klyce, *violin II*
Richard Olson, *organ*
Zoraida Oyola, *cello*

II

Sleep

Ivor GURNEY
(1890-1937)
arr. Judy Westerfield

Feller from Fortune

arr. Harry SOMERS
(1925-1999)

This program is being presented by Katelyn Peterson, Jesse Reed, and Kreg Godfrey in partial fulfillment of the requirements for the Doctor of Musical Arts degree in choral conducting. Katelyn, Jesse, and Kreg are students of Dr. Timothy Stalter

TRANSLATIONS

Camerata Singers (Katelyn Peterson, conductor)

Regina Coeli

Queen of heaven, rejoice, alleluia.
The Son you merited to bear, alleluia,
Has risen as He said, alleluia.
Pray to God for us, alleluia.

Lao Rahal Soti

If my voice departs, your voices will not...
I see tomorrow and my heart is with you...
If the singer goes (dies), the songs will remain...
bringing together the broken and suffering heart...

Kde Sú Krávy Moje

Where are my cows?
Hey! Černuša, Beluša, Strakuša, Rohuša, Pondula, Brnuša, Sivana, Babuša

Peze Kafé

Mother sends me to the market to sell coffee.
Oh, what shall I say when I get home?
The police stop me, they take my coffee.
This is what I will say when I get home.

II carnevale di Venezia (The Carnival of Venice)

We are blind;
We are born to live on charity.
In this happy season [carnival time]
One should not deny charity
Nice women,
Dear women for pity's sake
Don't be stingy.
Give these poor blind men
A little charity
We are all dear poor men
That ring the bells,
Who shake the clappers
With do re mi fa sol la.
We beg for charity.
Please help us lovely women
Be kind with the poor;
We poor are not picky,
We are ready to accept whatever you offer.
Please help us
For charity's sake
The carnival is dying away

Voxman Chorale (Jesse Reed, conductor)

Ave Maria (Luke 1:28)

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

Tantum Ergo (St. Thomas Aquinas, 1225-1264)

Therefore, so greatly the Sacrament
Let us venerate with heads bowed
And let the old practice
Give way to the new rite;
Let faith provide a supplement
For the failure of the senses.

To the Begetter and the Begotten,
Be praise and jubilation,
Hail, honour, virtue also,
And blessing too:
To the One proceeding from Both
Let there be equal praise.

Muusika (Juhan Liiv, 1864-1913)

Somewhere there must be the first harmonic sound,
somewhere in the vastness of nature, hidden.
It is in its mighty spread and breadth,
in the distances between galaxies,

it's in the brilliance of the sun,
in small flowers, in the breezes through forests,

in a mother's voice speaking the music of the heart, or in the water of tears.
Somewhere there must be immortality.
Somewhere the first harmonic sound exists.

How else into the heart of a person could it have arrived as music?

Wie des Abends schöne Röte (Georg Friedrich Daumer, 1800-1875)

Like a lovely sunset
I, a humble girl, would glow,
and find favour with one alone,
radiating endless rapture.

Vögelein durchrauscht die Luft (Georg Friedrich Daumer)

A little bird flies through the skies,
searching for a branch;
thus does one heart seek another,
where it might rest in bliss.

Ad Astra (State Motto of Kansas)

To the stars through difficulties.
Look Upward.
Move Forward.
Leave all cares behind.

Camerata Singers (Kreg Godfrey, conductor)

***Missa brevis Sancti Joannis de Deo* (Hob. XXII:7)**

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God in the highest.
And in earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.

Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.

And I await the resurrection of the dead
and the life of the world to come.

Amen.

Sanctus

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

Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

PROGRAM NOTES

Camerata Singers (Katelyn Peterson, conductor)

Beginning with the celebratory text of Regina Coeli, the Camerata Singers in their first set this evening contains a variety of life's happenings through texts, music, and composers. Mozart's third setting of this Easter Latin text is focused on praising the Virgin Mary whose son bore the sins of the cross. Following is a set of two songs contrasting in culture and style but connected in theme. Moving from Randall Thompson's Last Words of David reflecting the final sentiments of a leader leaving his people, in the Syrian protest song Lao Rahal Soti, arranged by Jordanian-Palestinian-Canadian composer Shireen Abu Khader, the final words of the leaders now become a blessing for the covenant between those who have been lost and those who remain – a covenant that death does not separate people.

The next set of songs share the happenings of three people groups – some long gone in cultures swept away with urbanization, some still thriving in their homelands. These folksongs tell the daily experiences of a Slovakian shepherdess calling for her meandering cattle (Kde Sú Krávy Moje), a Swedish song of long-remembered courtship (The Dance), and a song of a wayward boy on his way to the Haitian marketplace (Peze Kafé). Arranged by Hans Schimmerling (Slovakian), Lars Edlund (Swedish), and Sten Källman (who is Swedish with strong Haitian connections), these three folk melodies use traditional elements from their country of origin as well as including Western choral idioms to create a fusion between culture and performance.

With the people gathered at home, we move to the partsong How Calmly the Evening by late-Romantic English composer, Edward Elgar, an evening prayer calling all people to the comfort of rest in their homes. From evening prayers to the benediction Sing, my Child by Sarah Quartel, a Canadian composer, this folk-like composition focuses not only on the joys of life, but finding the strength to continue singing, laughing, and dancing when troubles and darkness come. Last, we close with a rather abrupt shift to a short choral work Il Carnevale di Venezia by renowned opera composer Giacchino Rossini, which depicts the festivities of carnival as a time for charity and asking for help. This work was first performed by Rossini and three of his friends sung with guitar accompaniment on the streets of Venice during the Lenten season festival. Later in his life, Rossini reworked the piece for chorus and piano, as presented this evening. The text speaks to begging for charity among the lovely women at the festivals of carnival. This is a fitting way to end a program about life's happenings—college students asking for a little grace and charity while they sing their songs.

(Program notes by Katelyn Peterson)

Voxman Chorale (Jesse Reed, conductor)

From the Romantic period in France, Faure's *Ave Maria*, Op. 93 is set in three sections, interwoven by rolling arpeggios on the organ. The first section features an imitative duet playing out between the two voice parts, which returns several times. The second section is a calming benediction, while the final section of the work is an "amen" that soars through the voices before floating ethereally to the end of the piece.

Leaping back a few decades, we perform Berlioz's *Tantum Ergo*, featuring a winding and interwoven trio of solo voices alongside the full choir. The choir presents the first musical statement, followed by the trio, which builds from a single voice until we have all three soloists (and later, the full choir) circling one another before an arrival on the final "amen" section.

American composer Gwyneth Walker's *How Can I Keep from Singing* combines a traditional hymn with a driving and determined piano accompaniment to create an uplifting folk song arrangement. Walker makes use of the same driving force within the voice parts, creating a wash of sound enabling one to clear the mind. The drive is to use music to keep moving despite all the troubles and hardships life has to offer us – a theme that is echoed throughout tonight's program.

This sentiment is shared by Estonian composer, Pärt Uusberg, in his song *Muusika*. Based on an Estonian poem, the central theme of the work is to discover the origination of music, seeking to find the beginning of harmony, but eventually succumbing to the realization that music is eternal and has always existed within everything, including human hearts and souls.

Jumping back in time once again to the music of the Romantic period, this time in Germany, we have two pieces from Brahms' *Liebeslieder Walzer*. This set of eighteen waltzes are love songs which feature a four-hand piano collaboration and is dedicated in part to the "King of Waltzes," Johann Strauss Jr, whom Brahms admired greatly. The first excerpt, *Wie des Abends schöne Röte*, is a more traditional waltz, which builds in intensity with radiant love. The second, *Vögelein durchrauscht die Luft* is a bit more atypical, feeling almost as if watching a waltz danced by the birds and reflected in the sound of the bird flitting across the upper keys of the piano.

Moving back in time from Brahms and across the border into Austria, we find the home of Franz Schubert with his origin setting of *Psalm Twenty-three*. Intended to be used as a vocal examination, this poignant setting is wrought with the text painting for which Schubert was known as in the descent into the "valley of the shadow of death," both within the voices and the piano.

African-American arranger and composer Moses Hogan was best known for his excellent and intentional settings of old African-American Spiritual tunes such as in his Black Gospel arrangement of *Music Down in My Soul* based on the spiritual "Over My Head." The piece holds true to Hogan's ideals, with a lovely homage to the original melody in the opening pages before diving into a fiery call and response between voices.

Following the Hogan arrangement, Marques L.A. Garrett brings us an *Invitation to Love*. Garrett seeks to honor the poetry of Paul Laurence Dunbar, a prominent Black poet from the 19th century. Garrett's setting of the text features a subtle and enticing opening on the text

“Come, oh come,” inviting the audience in. With warm harmonies, the piece draws on the heart of every listener before affirming that, “yes, you are welcome,” and that love is always welcome and should be celebrated and honored.

The final piece for the Voxman Chorale is by Kansas native, Jacob Narverud. His setting, built on the state motto of Kansas, features an exuberant piano part, interspersed with a declamatory vocal line. In our post-pandemic world, where everyone is struggling to find their new normal, Narverud’s text serves as a balm to soothe the soul and to encourage everyone to “look towards the stars,” “move forward,” “look upward,” and finally, “leave all cares behind.” (Program notes by Jesse Reed)

Camerata Singers (Kreg Godfrey, conductor)

Joseph Haydn (1732-1809) wrote the *Missa Brevis Sancti Joannis de Deo* around 1774 for the order of the *Barmherzige Brüder* (Brothers Hospitallers). This Roman Catholic order, whose patron saint was St. John of God, maintained a chapel at Eisenstadt, home of the Esterházy court. This “short mass” was the last *missa brevis* that the composer wrote and was possibly the most well-known of his masses during his lifetime.

As the Brother’s chapel at Eisenstadt is quite small, this mass employs a modest instrumental ensemble comprised of two violin parts, cello/bass and organ, widely known as a *Weiner Kirchentrio* (Viennese church trio). The work’s brevity owes much to the occasional layering of simultaneously sounding individual text phrases sung by different sections of the choir. This “telescoping” technique has the effect of dramatically shortening the length of certain mass movements.

The opening Kyrie does not employ any instrumental introduction. The choir sings homophonically from the opening measure. The typical tripartite structure (“Kyrie eleison, Christe eleison, Kyrie eleison”) is clearly and concisely presented without fanfare or distraction. After its opening incipit, the Gloria introduces the first telescoped section of the mass. The first fourteen measures of choral writing present the lion’s share of this movement’s lyrical content, with each vocal part harmonically fitting with the others’ while maintaining its own unique melodic identity almost as if there was not one melody but four, each with its own text. The concluding ‘amen’ section is imitative but brief.

As in the Gloria movement, the Credo begins with another telescoped passage, albeit with staggered choral entrances. A subsequent slower contrasting section returns to a homophonic texture and features a unique solo-section passage for the basses which descends by half-step to the bottom of the staff, painting the text, “He was crucified for us under Pontius Pilate.” The faster resurrection section contains the last telescoping portion of the work with the final “amen” section reprising the previous movement’s ending material.

The Sanctus opens imitatively and suggests a contrapuntal texture which never fully develops. The concluding “Osanna” is also vaguely contrapuntal. The Benedictus follows and is the longest movement of the work, a dialog between solo Soprano and organ. This movement is what gives it the nickname, *Kleine Orgelmesse* or “Little Organ Mass.” Its ornate melodic lines are both elegant and expressive. The end of the movement reprises the “Osanna” from the Sanctus.

The final Agnus Dei movement returns to a homophonic texture utilizing stark dynamic contrasts to great effect. Strong “Agnus Dei” (Lamb of God) statements are juxtaposed with more introspective “dona nobis pacem” (grant us peace) supplications. Haydn indicates that the final six measures are to be performed *perdendosi* or “dying away,” ending the mass in complete tranquility.

The final set features two works. Ivor Gurney (1890-1937) included *Sleep* in his collection *Elizabethan Songs*, some of his best-known work for solo voice. It is a haunting setting with lyrics by John Fletcher (1579-1625) which express the cry, often unfulfilled, for the delight of slumber. Judy Westerfield’s setting maintains the melody in the soprano line while fleshing out its beguiling harmonies in the lower voices. The final cadence, with its choral hum, suggests that sleep did finally come to the poet.

Feller From Fortune, alternatively known as “Lots of Fish in Bonavist’ Harbour,” is a Canadian folksong from Newfoundland, initially collected by Gerald E. Doyle in 1955. It tells the story of young life, rash choices, generational conflict, and seasonal change. Harry Somers arranged the song using rollicking un-even meters and sudden dynamic shifts which highlight the comparisons between yearly spring-time wooing (in the form of town dances), and the normal-life aspects of commercial fishing. While its strophic structure imparts a sense of order, the refrain is never repeated exactly the same way twice, lending an uncertain wildness to this rendition. (Program notes by Kreg Godfrey)

PERSONNEL

Camerata Singers

Soprano

Rebecca Burton
Kate Cannon
Ruby Dominick
Danielle Hribar
Maura Rauch
Emily Ruba
Abigail Zimmerman

Alto

Abbey Ballauer
Lorna Bauer
Taylor Conrad
Kalli Elwood
Miranda Feng
Molly Higgins
Tasnia Iqbal
Lindsay Knight
Jun Le
Alexi Merritt
Megan Miskovic
Laura Otting
Francesca Sanders
Caroline Schafer
Erebus Woodard

Tenor

Jackson Bryant
Kiernan Matlock
David Redhage
Michael Spies
Derek Thorn
Yeeshei Valdivia
Aaron Wang

Bass

Ryan Akey
Ethan Dick
Will Flack
David Hitchman
Austen Mattingly
Tylar Meister
Kenneth Nelson
Eric Newton
Rick Olson
Christos Sidiropoulos
Jamison Stone
Daniel Zipin

Voxman Chorale

Soprano

Nathalie Angel
Vera Barkosky
Hannah Carlson
Victoria Cotroneo
Gabrielle Crawley
Callan Dockry
Savannah Downing
Kayla Hochman
Ashley Lesser
Samar Mohammed
Sarah Wallett

Alto

Brenna Buckman
Allisyn Coghlan
Bridget Dieden
Olivia Fritz
Anna Beth Johnson
Yiwei Li
Chaylie Lippert
Jaydin McMickle
Zoe Meaney
Jessie Meiers
Elena Sierra
Alli Slowiak
Selena Spurrier
Sage Swann-Mailliard
Paige Turner

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APRIL 2023

- | | | | |
|----|---------|---|--------------|
| 29 | 11:30am | Woodwind Chamber Music Recital | Recital Hall |
| 29 | 3:00pm | Guest Chamber Recital: Zoran Jakovcic, <i>viola</i> ;
and Réne Lecuona, <i>piano</i> | Concert Hall |

MAY 2023

- | | | | |
|---|--------|---|--------------|
| 5 | 5:00pm | Kantorei  | Concert Hall |
| 5 | 7:30pm | University Choir  | Concert Hall |

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