

CHORAL CONCERT

Friday, February 7, 2020 - 8 p.m.
 MEMORIAL CHAPEL

UNIVERSITY OF REDLANDS CHAPEL SINGERS

Nicholle Andrews, conductor
 Malcolm Swan, collaborative pianist
 Michael Raco-Rands, video artist

Gamelan R. Murray Schafer
 (b. 1940)

Elements Katerina Gimón
 (b. 1993)
 Earth
 Air
 Fire
 Water

UNIVERSITY CHOIR
 Jesse Diaz, conductor
 Rachelle Gensolin, collaborative pianist
 Julian Kley, collaborative percussionist

Va Pensiero Giuseppe Verdi
 (1813-1901)
 Arr. Patrick Liebergen

Natufurahi Siku Ya Leo Arr. Boniface Mganga
 (1954-2011)

Wanting Memories Ysaye M. Barnwell
 (b. 1946)

Hoj, hura hoj! Otmar Mácha
 (1922-2006)

Saucėja Dziesma (Caller's Song) Līga Celma
 (b. 1978)

Izar Ederrak Josu Elberdin
 (b. 1976)

Makedonska Humoreska Todor Skalovski
 (1909-2004)

TEXTS AND TRANSLATIONS

Gamelan R. Murray Schafer

“The gamelan music of Bali and Java uses an unusual pentatonic scale (C D F G B flat) which is different from that employed in the pentatonic music of the Chinese (C D E G A). The Balinese call these five tones dong, deng, dung, dang, ding. The words have an onomatopoeic suggestiveness, for the initial “d” reminds us of something struck while the “ng” recalls the ringing of a gong or idiophone. The changing colors of the vowels from dark to light suggest the rising notes of the scale. “ - R. Murray Schafer

Elements Katerina Gimón

Earth
 Earth, calm, constant, sturdy, still, steady, rock, sand, soil, and terrain,
 earth.

Air
 Air, wind, breath, free, dynamic, transparent, moving, flowing, changing,
 and fueling, air.

Fire
 Fire, heat, lights, strength, fuel, drive, burning, melting, evaporating,
 and transforming, fire.

Water

Water, growth, change, deep, reflective, fluid, flowing, connecting,
nourishing, and cleansing, water.

Va Pensiero

Giuseppe Verdi

Go, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!

Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country, so beautiful and lost!
Oh, remembrance, so dear and so fatal!

Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak to us of times gone by!

Either, akin to the fate of Jerusalem,
give forth a sound of crude lamentation,
or let the Lord inspire you a harmony of voices
which may instill virtue to suffering.

Natufurahi Siku Ya Leo

arr. Boniface Mganga

Let us rejoice this day!
Let us praise the name of the Lord!

In David's city he was born,
Jesus Christ, the Son of God.

Let us remember the love of Jesus
that he has brought to us.

Wanting Memories

Ysaye M. Barnwell

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
You said you'd rock me in the cradle of your arms.
You said you'd hold me 'til the storms of life were gone.
You said you'd comfort me in times like these and now I need you.
Now I need you and you are gone.

So, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Since you've gone and left me, there's been so little beauty,
but I know I saw it clearly through your eyes.
Now the world outside is such a cold and bitter place.
Here inside I have few things that will console.
And when I try to hear your voice above the storms of life,
then i remember all the things that I was told.

Yes, I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.
I think on the things that made me feel
so wonderful when I was young.
I think on the things that made me laugh,
made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are true.

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I thought that you were gone, but now I know you're with me.
You are the voice that whispers all I need to hear.
I know a please, a thank you, and a smile will take me far.
I know that I am you and you are me, and we are one.
I know that who I am is numbered in each grain of sand.
I know that I am blessed, again and again

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.

Hoj, hura hoj!

Otmar Mácha

O, mountain, O
The children herding their dear cows shoo them as always,
Calling them out to the village
O, mountain, O!
My dear cows are eating all around me
Until the evening bells ring,
I will go home with you.
I will go behind the hill as my sheep graze!
I will go to Maria,
My dear friend.
The children herding their dear cows shoo them as always,
Calling them out of the village
O, mountain, O!

Izar Ederrak

Josu Elberdin

The beautiful star
That shines alone in the high heavens,
She's not alone,
She has friends that God gives her.

She has seven angels,
The eighth is sick.
They brought seven
Indian doctors from Madrid.

The beautiful tar
That shines alone in the high heavens,
She's not alone,
She has friends that God gave her.

One doctor says about the angel:
“This is the heartbreak in her soul.”

Makedonska Humoreska

Macedonia Humoresqe
Hey!
We always squabble, we always fight
Is this love?
Since we got married, we spent all our money
We squandered everything, for heaven's sake!

PROGRAM NOTES

Gamelan

R. Murray Schafer

Popular in the Balinese and Javanese traditions, Gamelan music is best known for its prominent use of percussion instruments. The prevalence of percussion instruments is also found in the broader musical language: the equivalent of our solfege (Do, re, mi, fa, and so on) uses the highly rhythmic syllables of dong, deng,dung, dang, and ding. The composer notes the inherently percussive nature of “the initial ‘d’ reminds us of something being struck while the ‘ng’ recalls the ringing of a gong.” In arranging a choral piece in such a percussive style, Schafer challenges what is possible of the human voice.

Elements

Katerina Gimon

Gimon's work is not new in describing the world around her, but the extended techniques and aleatoric nature present in the piece are relatively new practices to the choral tradition. In leaving parts of the performance up to chance through aleatoric processes, she mimics the growth and organicism inherent in nature. In using extended techniques, she more accurately depicts not only the world around us, but invokes how it may make us feel.

The stillness of Earth holds the attention in the first movement. The absence of a regular meter is foreign to our ears — it is of a scale that we can't easily comprehend, just as the earth surrounding us. It instead revolves around a steady and omnipresent drone. Against this drone, singers improvise on overtones that add more and more layers, just as the layers of earth below us. The unpredictability and freedom of Air is a stark contrast against the

steady earth. The word “air” appears in many different languages that flit into being before disappearing, once again aleatorically and as unpredictably as the wind itself. Air is present across all the earth, and the different languages remind us of this connection. Air may also fuel fire, but Gimón’s Fire is not the cozy campfire around which you make s’mores. Stomps, unusual vocalizations, and nonsense syllables form a primal and terrifying force. The consistent rhythm absent in the first two movements appears relentlessly here, propelling the fire to spread until it collapses in on itself and leaving a shell of the former landscape in its wake. Though fires are a natural occurrence, they would be nothing without the nourishment of Water. The frequent use of the pentatonic scale — known for its relative consonance — is comforting, and soft consonants throughout the movement further its flowing nature. A meter based around triplets furthers the rocking and lilting meter so strongly associated with water and swells in volume mimic soothing waves. Music has for centuries depicted nature, but *Elements* brings us into it.

Va Pensiero Giuseppe Verdi, Arr. Patrick Liebergen

“Va Pensiero” is one of the better-known excerpts from Verdi’s opera *Nabucco*. The opera tells of the biblical king Nebuchadnezzar, who conquered the Hebrew people before eventually converting to Judaism. This chorus in particular grew far beyond the scope of the opera. In it, the Hebrews remember the beauty of their lost homeland — a highly identifiable subject to Italian audiences, who lived in states occupied by foreign powers. The stately dignity of the melody and the power of a massed choir singing in unison earned the chorus a place as the unofficial national anthem for quite a time.

Natufurahi Siku Ya Leo Arr. Boniface Mganga

The text of *Natufurahi Siku Ya Leo* comes from the Taita people of Kenya. Most of the music of the Taita people is passed down orally, based in improvisation, and features call and response, making it challenging to reproduce outside of the tradition. But Kenyan conductor Boniface Mganga captures the spirit of the music perfectly — listen for call and response melodies from the very beginning and syncopations throughout that heighten the infectiously joyful text.

Wanting Memories

Ysaye M. Barnwell

Dr. Barnwell has had a long and distinguished career as a member of Sweet Honey in the Rock and as an arranger. *Wanting Memories* displays her talents in arrangements for solo voice: while originally part of a larger dance theater piece, *Memories* is bittersweet and powerful enough to stand on its own. A gently rocking descending bass line grounds the piece, and follows the speaker through their grief over a loved one’s passing. Warm harmonies are as comforting as the memories that come to bring the speaker peace.

Hoj, hura hoj! Otmar Mácha

Hoj, hura hoj! is a setting of a folk song from the composer’s native Moravia. The Beskyde Mountains of Moravia (situated between southern Poland and northern Slovakia) have been grazing ground for sheep and cattle for centuries. To recall this tradition, *Hoj, hura hoj!* opens with a series of dramatic alphorn-like calls that overlap and eventually unite, mimicking shepherds calling to each other across long valleys. A slower, chorale-like middle section takes the listener into the herder’s daydreams of seeing their friend, while calls echo behind them. But the day must go on, and the herder returns to the lively opening calls for a dramatic end.

Saucēja Dziesma (Caller’s Song) Līga Celma

While *Saucēja Dziesma* has no text, vocalizations from the Latvian alphabet contribute to a foreign soundscape. The opening motif further confirms a peculiar and eerie soundscape: sighing motions emphasized by sharp dissonances that linger before falling once more are mournful, and are made even more so by a haunting chorus below. But the soloist is joined by the full group and the same melody taken up above a rhythmic accompaniment, which is almost comforting, as whatever grief the soloist may have been feeling is now supported by a group. The alternations between the quiet grief and active accompaniment continue to a subdued end.

Izar Ederrak Josu Elberdin

Though *Izar Ederrak* was written using the Basque language, the universality of the love song is readily apparent. Situated in the north of France and the south of Spain, the Basque people do not occupy their own country, but a highly unique pre-Roman language and culture preserve a

strong community. Smooth harmonies support arching melodies that move through bittersweet harmonies, and even in another language the tenderness of unrequited love is unmistakable.

Makedonska Humoreska

Todor Skalovski

While *Izar Ederrak* captures the sting of unrequited love, *Makedonska Humoreska* is the same love aged by a decade, and is the humorous depiction of a bickering married couple. As is traditional of the composers' native Macedonian folk songs, a mixed meter drives the piece and diminished intervals abound. Together they propel outbursts that are highly reminiscent of an argument. Twists of phrase question "is this love" (I ljubov) and are answered by an equally frustrated "this is love" (I tova ljubov). The end marks not so much resolution as a temporary truce.

CHAPEL SINGERS

Nicholle Andrews, conductor

Soprano

Hailey Aguirre '21
Brianna Astorga '20
Anna Caplan '19, '21
Anna Forgét '21
Daniela Gonzalez '23
Emma Grieg '23

Tenor

Shawn Bennett '21
Michael Esquejo '21
Jackson Keene '22
Gabriel Quintero '23
Armando Reyes '23
Chris Schnalzer '23
James Still '21

Alto

Hanako Duffie '23
Kristine Llanderal '20
Micaela MacAraeg '22
Mariah Powell '21
Dora Ridgeway '22
Bailey Sako '22

Bass

Cole Brett-Burks '23
Timothy Cunningham '22
Connor Licharz '20
Isaiah Solares '21
Jamison Stevens '22
Samuel Zatz-Watkins '23

UNIVERSITY CHOIR

Jesse Diaz, conductor

Soprano

Alexandria Bioarski-Drummond '23
Reiko Matsumoto
Charlene Sangalang '23
Marina Shirakata '23
Gillian Wolf '23

Tenor

Calvin Carrera '21
Tyler Kersten '21
Nick Slaughter '22
Bo Stern '21

Alto

Rosemarie Averette '23
Nichole Dostanic '20
Sarah Frost '23
Serena Gertner '23
Hailey Harvey '23
Kait Henry '21
Mackenzie Murphy '20
Brighton Okamoto '22
Kim Tran '23
Stephanie Zavala '23

Bass

Jack Bartick '22
Jonathan Hathaway '22
Timothy Hepps '20
Aria Hurtado '21
Donald Johnson '21
Justin Lee '21
Luke Loader '22
Isaac Morrow '20
Kyle Ortega '20
Michael Staff '24
John David Stendahl '20
Patrick Telles '21

BEL CANTO

Joseph Modica, conductor

Soprano 1

Katherine Duran '21
Salima Gangani '23
Meriam Shams '20
Ashley Somers '20

Soprano 2

DeAnza Arroyo '21
Jillian Axel '23
Jenelle Dorotta '23
Margaret Eronious '20
AnaMarie Evans '22
Rhegan Leshner '20
Nicole Martin '23

Alto

Sawyer Backman '21
Alexia Benson '21
Isabella Calhoun '23
Alyssa Fejeran '21
Gianna Pitesky '22
Hannah Shaffer '21
Amanda Sharpe '22
Mya Thompson '21
Marissa Weiss '23

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

For a complete calendar of School of Music events visit

www.redlands.edu/music