



Fall Preview Concert

All Things New

Lawrence University Choirs

Viking Chorale

Cantata

Concert Choir

Shannon Gravelle and Phillip A. Swan, conductors

Guest artist: Kivie Cahn-Lipman, cello

Friday, October 4, 2024

7:30 p.m.

Lawrence Memorial Chapel

Viking Chorale
Shannon Gravelle, conductor

Belong Jocelyn Hagen
(b. 1980)

Turlutte acadienne montréalaise Marie-Claire Saindon
(b. 1984)

Cantata
Phillip A. Swan, conductor

Laudate Pueri Nancy Hill Cobb
(b. 1951)

Nada te turbe Joan Szymko
(b. 1957)

Kivie Cahn-Lipman, cello

Hope Zachary J. Moore
(b. 1992)

SSAA Premiere
Soloists: Dalena Williamson and Greta Wright
Jacob Hanekamp, percussion

Concert Choir
Shannon Gravelle, conductor

Blessed Be Melanie DeMore
(b. 1954)

Audience Participation

Exsultate justi Ludovico da Viadana
(c. 1560-1627)

Perhaps Dale Trumbore
(b. 1987)

The Open Road

Lisa Neher

World Premiere

Soloists:

Sarah Ruiz, Ava Wadia,
Matthew Carlson, and Curtis Anderson

Measure Me, Sky!

Elaine Hagenberg
(b. 1979)

*We collectively acknowledge that Lawrence University is situated on
the ancestral homelands of the Menominee and Ho-Chunk people.*

Texts, Translations, and Notes

VIKING CHORALE

Belong – Text by Marisha Chamberlain

Home is home no longer.
I'm grown and gone,
Where will I belong?

Could I belong with you?
Could I shelter and share bread with you?
Could we belong?

The house is sold.
The family scatters.
Sisters, brothers far away.

Could you belong with me?
Would you shelter and share bread with me?
Could we belong?

Our country boils with anger.
Bullets fly, friendships shatter.
Life is short. But life, it matters.

Come, you belong with me.
We'll shelter and share bread together.
We belong.

From the composer:

The text to “Belong” was created specifically for this work, and commissioned by the Youth Chorale of Central Minnesota. The message is timeless, and focuses on what “you” and “I” can do to create a sense of community, even if that very community is being challenged or facing hardship. Musically, the melody of the refrain is the same in its first and second statements, yet in two different keys. The first refrain is based on the lydian mode in F, while the second refrain is based on the lydian mode in C. For the final refrain, I combined both phrases in their original modes, repeating the exact same pitches from both of the earlier statements. The result is a surprising yet beautiful harmonic progression on “Come, you belong with me” in m. 63. I wanted to reflect on the fact that these two different melodies (or ways of thinking) could be stated together. They can come together and work together, and create a wonderful new sound. It is my belief that this is what needs to be happening in the world as well. Effective solutions are built on compromise and the ability to find creative ways of

resolving the issue. The result of which can be the most surprising and gorgeous harmony.

From the author:

In a nation increasingly, wonderfully diverse, the need to belong takes a new poignancy. Humans are social creatures. We need to belong. Alfred Adler, Freud's rebel disciple, tells us that the drive to belong is as essential to survival as any other drive, and may be the primary drive.

The lyrics for this anthem were written expressly for young voices. As kids grow up, the challenge of finding friends and love becomes especially fierce. Kids must go forth and make new homes. This requires reaching out to others, and risking rejection. So much risk, so much trial and error. The quest to find a place to belong also requires the young person to decide what they believe. What does it mean to have something in common? On what basis will I belong? Hate binds people into belonging. But, very fortunately, so does love.

Turlutte acadienne montréalaise

From the composer:

Le dep is an original melody hailing from the traditional Acadian and Québécois musical practice of the "turlutte," or mouth-reel. The mouth-reel is the art of imitating an instrumental reel or jig with one's voice, using a specific set of syllables—not unlike jazz scat singers. It would be performed at kitchen parties (still common today), and dance parties, when the instrumentalists wanted to take a break or when no instruments were available. Though mouth-reels can be found in many other cultures around the globe, a unique sound featured in the Acadian and Québécois mouth-reel is the "ts" sound, much like a mini drum kit hi-hat hit. A reel, jig, or other traditional tune would often be named after a person (to whom the tune is dedicated), a place, or a scene, may it be meaningful or humorous. If named after a place, it would be common for the tune to be written as the composer of said tune was travelling to and/or from the place. Side-note: a "dep" is short for a "depanneur" in Québec: the corner store. Long story short, I wrote this tune on a trip to and back from the corner store during the pandemic.

CANTALA

Laudate Pueri – Psalm 113:1-4

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum
A solis ortu usque et ad occasum
laudabile nomen Domini
Excelsus super omnes gentes Dominus
et super coelos gloria ejus.

*Praise the Lord, all ye children
praise name of Lord.
Be name of Lord blessed from this
now and for generations.
From of sun rising even and to sunset,
praiseworthy name of Lord.
High above all nations Lord,
and above heavens glory his.*

Praise the Lord, all ye children,
praise the name of the Lord.
Blessed be the name of the Lord
from henceforth now and forever.
From the rising of the sun even until its setting
the name of the Lord is praised.
The Lord is high above all nations,
his glory is above the heavens.

Nada te turbe – Text by Saint Teresa of Avila (Spain: 1515-1582)

From the composer:

Also known as Saint Teresa of Jesus. A Spanish nun, St. Teresa became one of the great mystics of the Roman Catholic church. Author of spiritual classics and the originator of the Carmelite Reform, in 1970 she was the first woman to be elevated to doctor of the church by Pope Paul VI. Her fascinating life is documented in the Encyclopedia Britannica (Britannica.com) and at numerous other websites in both English and Spanish.

Nada te turbe
nada te espante
todo se pasa.
Dios no se muda.
La paciencia todo alcanza
Quien a Dios tiene
nada le falta
Solo Dios basta.

*Let nothing disturb you,
nothing frighten you,
All things are passing.
God never changes.
Patience obtains all things.
Whoever has God
lacks nothing.
God is enough.*

Hope

From the composer:

I want to begin by saying that I struggle to write up-tempo music. As a composer, I tend to lean toward and connect to slow and emotional pieces. I have always been someone who strives to convey emotional complexity, therefore writing an up-tempo piece had to be purposeful and meaningful.

The inspiration for this score comes from the first time I was able to hear my son's heartbeat in an ultrasound. It was a magical and exciting moment that I will never forget; however, everything leading up to that specific moment had an element of tension. Six months prior to hearing my son's heartbeat my wife and I found ourselves in a very similar situation with a different ultrasound. We arrived at the hospital excited to meet our child only to find out that we had miscarried. I had never felt so deflated and aimless in one sudden moment. It was as if I was a boat, drifting, with no direction in my life.

Fast forward to this ultrasound with my soon-to-be son, you can imagine the excitement and fear I felt all at once as the doctor prepared to give the ultrasound. Hearing the heartbeat of my son was the most beautiful sound I have ever heard, and it brought me to tears. Personally, it felt like such a hopeful relief.

The excitement and tension of that specific moment are what I sought to capture in this composition.

CONCERT CHOIR

Blessed Be – Text by Melanie DeMore (composer)

Blessed Be!

Blest, Be, Blessed Be the Living Tree.

Blessed Be the Tree of Life that grows within you and me.

Steady and true,
Rooted in love.
Shelter and peace
Below and above.

Sing to the sky,
Rise from the earth.
Seasons come round again,
Death to rebirth.
Blessed Be the Tree of Life that grows within you and me.

“Blessed Be!” is a celebration of life that uses the “tree of life” metaphor to joyfully express our gratitude for human connection—to generations that have come before us and those yet to come.

Melanie DeMore shares the following, when talking about her inspiration for the text in “Blessed Be!”: Trees are shelter. Trees are sanctuary and symbols of antiquity and strength. Trees are the living embodiment of the passage of time. They endure scarring and disease, and they become gnarled and creaky, yet they remain steadfast. They can grow despite the changes happening around them. Trees live in harmony with their surroundings much longer than humans do. They are always an inspiration, especially in winter when their skeleton forms can be seen against the pale sky.”

Exsultate justi

Exsultate justi in Domino,
rectos decet collaudatio.

Rejoice in the Lord,
O Ye just: Praise is fitting for the upright.

Confitemini Domino in cithara,
in psalterio decem chordarum.

Give praise to God upon the harp,
play upon the ten-stringed psaltery.

Cantate ei, canticum novum,
bene psallite ei in vociferatione.

Sing to him a new song,
sing skillfully with a strong voice.

What is new? In this setting of a portion of Psalm 32, a “new song” suggests a recent victory as an occasion for a song of Thanksgiving. Viadana was an Italian composer, teacher, and Franciscan friar. This was first published in 1602. The music opens with triple meter in its “rejoicing,” before moving to duple meter, and this triple meter rejoicing returns at the end.

Perhaps – Text by Brandon Elliott

In our lifetime, we will undoubtedly have so many questions left unanswered.
So many stories will be left untold.
Perhaps we may live an answer or illuminate a story.
Perhaps we may not.
So we turn to the security of constancy as dependable as the sea,
Nature full of beauty and peace,
Music that can teach and inspire.
Perhaps all we can do is seek comfort
In such things as flowers, and song, and You.

From the composer:

Perhaps sets a text taken from the Artistic Director’s Note of Choral Arts Initiative’s April 2016 program.

CAI’s conductor, Brandon Elliott, didn’t originally intend for his program note to be set to music, but it struck me as a potentially perfect text for a new piece. His words beautifully capture what musicians express through our compositions and performances. “Perhaps we may live an answer or illuminate a

story,” he writes; “Perhaps we may not.” The last sentence of the text quotes a line from Edna St. Vincent Millay’s poem *To Kathleen*.

To Kathleen by Edna St. Vincent Millay (1892–1950)

Still must the poet as of old,
In barren attic bleak and cold,
Starve, freeze, and fashion verses to
Such things as flowers and song and you;
Still as of old his being give
In Beauty’s name, while she may live,
Beauty that may not die as long
As there are flowers and you and song.

The Open Road – Text from *Song of the Open Road I* by Walt Whitman

Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.

Henceforth I ask not good-fortune, I myself am good-fortune.
Henceforth I whimper no more, postpone no more, need nothing,
Done with indoor complaints, libraries, querulous criticisms,
Strong and content I travel the open road.

The earth, that is sufficient,
I do not want the constellations any nearer,
I know they are very well where they are,
I know they suffice for those who belong to them.

Still here I carry my old delicious burdens,
I carry them, men and women, I carry them with me wherever I go,
I swear it is impossible for me to get rid of them,
I am fill’d with them, and I will fill them in return.

From the composer:

What awaits us when we leave home and set out on the road? How might we set our minds and our hearts up for such a journey? Whitman’s poem is the perfect message for anyone in transition, and seems particularly apt for young adults as they complete their high school education and move forward to craft adult lives. The music features a rhythmic, syncopated ostinato, which represents momentum and excitement, while lyrical, soaring melodies express optimism and determination.

Dr. Lisa Neher is a composer, educator, and singer based in Seattle.

Measure Me, Sky! – Text by Leonora Speyer (1872-1956)

Measure me, sky!

Tell me I reach by a song

Nearer the stars;

I have been little so long.

Horizon, reach out!

Catch at my hands, stretch me taut,

Rim of the world:

Widen my eyes by a thought.

Sky, be my depth,

Wind, be my width and my height,

World, my heart's span;

Loveliness, wings for my flight.

From the composer:

Poetry is often the inspiration for the music I compose. Each piece begins by carefully studying the words, speaking the rhythms, and listening for melodies that will help to convey a story. I want singers and audiences alike to see themselves inside the music—guided by the melodies and the text as one.

The effect of the poetry in *Measure Me, Sky!* is instantaneous. It's as if one's arms have been cast wide, and their eyes turned to the heavens to take in the expanse both around and above. By opening with accented arpeggios that immediately rise into billowing triplet figures, I wanted to launch singers into flight and invite listeners into the same breathless exclamation.

I was also inspired to learn that Leonora Speyer first started writing poetry in her forties—not as a young girl. By composing an ascending key change for the final refrain, a new harmonic world is revealed, calling us to venture into the unknown to discover our limitless potential.

Viking Chorale

Shannon Gravelle, conductor

Benjamin Keating, pianist

Soprano

Khushi Agrawal
El Austin
Jo Dang
Lupita Derks-Williams
Ashley Escarcerga
Sophia Halle
Rachel Hannel Leech
Margaret Kuwata
Meghan Peot*
Francesca Rogers
Parvanay Sariri
Mariah Schaumberg
Anika Schwartz
Lottie Sherwood
Tanvi Thatai
Elizabeth Werner
Ziyan Yu

Alto

Circe Boston
Octavia Chudnow
Ramona Cloud
Greta Engelstadt
Carios Huseby
Damian Islas
Murphy Koth
Brigid Kroh
Kimberli Mazariegos-
Bautista
Kennedy McKinney
Joy Minge
Kai Outzen
Helen Panshin*
Sarah Pessefall
Elise Ross
Ash Stenger
Ada Tuszynski
Camara White*

Tenor

Mattie Cordova
Kellan Glenn
Thomas Irish
Simon Jacob
Rowan McJimsey
Preston Parker*
Spencer Phillips
Abir Sud
Noah Wilgocki

Bass

Braeden Brown
Gavin Cotrill
Joey Davis
Cadin DeLaney
Marques Flood
Liam Harrison
Owen Horton
Walker Hughes
Kirk Kelly*
Nik Kypriotis
Colin Nelsen
Michael Ohgami
Tommy Walsh
Peter Weyers

* Section leader

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Co-Presidents: Kirk Kelly and Margaret Kuwata

Attendance and EOC: Rachel Hannel Leech and Walker Hughes

Media: Carios Huseby and Lottie Sherwood

Social Connections: Meghan Peot, Tommy Walsh, and Carios Huseby

Rehearsal Tracks: Meghan Peot, Tanvi Thatai, and Elise Ross

Cantata

Phillip A. Swan, conductor

Idil Kuner, pianist

Soprano I

Gia Dagenhart

B Duke*

Sienna Falanga

Alison Langteau

Aly Redding Lapuz

Sajel Stewart-Verna

Dalena Williamson

Greta Wright*

Alto I

Megan Eisenstein

Cindy Kaiser

Logan Kane

Jamie Kimmel-Choldin

Sonya Penheiter

Ruby Recht-Appel*

Elizabeth Rienstra

Grace Ryden

Ave VanTil

Soprano II

Lillian Alburg*

Jenna Baumgartner

Anja Custer

Anna Dlugi

Lili Jennings

Cameron Jones

Bella Stahl

Madison Tracy

Alanna Willenson

Rose Williams

Alto II

Julia Beardsley

Sam Caswell

Ella Cerkony

Clara Lyford

Jo Matchette*

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Scarlett Stokes

Maggie Wilson

Jennifer Yindra

* Section leader

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Documentarians: Nhi Quach and Yv Radaza

Rehearsal Trax: Ella Cerkoney and Bella Stahl

Cantata Merch: Ella Cerkoney and Madde Tracy

Concert Choir
Shannon Gravelle, conductor
Kai Frueh, pianist

Soprano

Alex Berget
Jazmine Cool
Josie Dale
Ruby March-Tormé
Samantha Piwoni
Sarah Ruiz
Lydia Tomandl*

Tenor

Evan Carlson
Matthew Carlson
Caid Hoarn
Benjamin Keating
Franklin McIntire
Owen Popelka*
Sean Price

Alto

Isabella Cerdan
Sam Dill*
Chelsea Dongas
Emily Hamm
Allison Juárez
Wunderlin
Anna Milton
Evie Puknys
Megan Smith
Ava Wadia

Bass

Alex Alden*
Curtis Anderson
Benji Besley
Andrew Bowers*
Daniel Douglas
Isaac Epley
Silas O'Connell
Auden Svoboda

* Section leader

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Media: Matthew Carlson and Alex Berget

Social Connections: Caid Hoarn, Ruby March-Tormé,
and Allison Juárez Wunderlin

Merchandise: Ava Wadia and Emily Hamm

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Julia Beardsley
Ruby March-Tormé
Jo Matchette
Megan Smith

Librarians

Ruby March-Tormé
Megan Smith

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice and piano studio faculty members:

Voice Faculty

Dale Duesing, artist-in-residence

John T. Gates, bass

Esteli Gomez, soprano

Karen Leigh-Post, mezzo-soprano

Kristin Roach, vocal coach and musical director of opera

Cayla Rosché, soprano

Steven Paul Spears, tenor

Copeland Woodruff, director of opera studies

Keyboard Faculty

Daniel Schwandt, organ

Catherine Kautsky, piano

Michael Mizrahi, piano

Anthony Padilla, piano

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.