LAWRENCE UNIVERSITY
CONSERVATORY OF MUSIC

150 years

Shades of Light

Lawrence University Choirs

Viking Chorale
Cantala
Concert Choir

Shannon Gravelle and Phillip A. Swan, conductors

Guest artists:
Kivie Cahn-Lipman, cello
Kristin Roach, piano

Friday, November 15, 2024
7:30 p.m.
Lawrence Memorial Chapel

Music for Food believes both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform the ineffable into tangible and needed food resources.

Music for Food is a musician-led initiative for local hunger relief. Our concerts raise resources and awareness in the fight against hunger, empowering all musicians who wish to use their artistry to further social justice.

Please donate to Music for Food online or before leaving tonight! Cash, checks, and Venmo are all accepted.

Website: musicforfood.net

Viking Chorale
Shannon Gravelle, conductor

Lumen — Abbie Betinis (b. 1980)

Kai Outzen, Carios Huseby, Meghan Peot, Kimberli Mazariegos-Bautista, soloists

The Times They Are A-Changin' — Bob Dylan (b. 1941), arr. Adam Podd

Kirk Kelly, soloist

Continuities — Sammy Strent

Kivie Cahn-Lipman, cello

Cantala
Phillip A. Swan, conductor

Lux Benigna — Paul Mealor (b. 1975)

Kristin Roach, piano

O Shining Light — Joanne Metcalf (b. 1958)

Laughing Song — Lloyd Pfautsch (1921-2003)

Cindy Kaiser, flute

Night — David Aryeh Sasso (b. 1976)

Sho Bunch, clarinet

Are You Sleeping, Brother John? (Frère Jacques) — French Folk Song, arr. Jorma Panula (b. 1930)

Greta Wright, soloist

Concert Choir
Shannon Gravelle, conductor

Abendlied — Josef Rheinberger (1839-1901)

Reconciliation — Daniel Hall

World Premiere

Come to Me, My Love — Norman Dello Joio (1913-2008)

Underneath the Stars — Kate Rusby (b. 1973), arr. Jim Clements

Lydia Tomandl, Ruby March-Tormé, soloists

Morning Dawn — Mt. Lebanon Shaker Society

Owen Popelka and Sam Dill, soloists
Samantha Piwoni, Josie Dale, Allison Juárez Wunderlin, group one
Megan Smith, Anna Milton, Josie Dale, Samantha Piwoni, group two
Curtis Anderson, Benjamin Keating, Andrew Bowers, group three

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

Lumen

From the composer:

This Latin text is a motto for many schools around the world, so I decided I wanted to make the music sound like one voice is "teaching" the next voice. I played with musical imitation in different ways (pitch, rhythm) because learning isn't just about echoing, but about experimenting too. I also imagined the light (lumen) growing and growing each time it passes from singer to singer, so the music starts with small intervals and gradually expands into larger leaps and longer scales.

Lumen accipe et imperti. Do ut des.
Receive the light and pass it on. I give that you may give.

The Times They are A-Changin' – Text by Bob Dylan (b. 1941)
Bob Dylan, born Robert Allen Zimmerman in Duluth, Minnesota.

Dylan, a prolific American singer-songwriter, often wrote lyrics that were or became political, social, and philosophical, appealing to the growing counterculture movement. He was, in general, a prolific art-creator, publishing books of paintings and drawings in addition to his numerous recordings. Dylan was often one to push back. He walked out of the Ed Sullivan Show because he refused to be censored, and when he won the Tom Paine award from the Emergency Civil Liberties Committee, he used his acceptance to question the role of the committee and their priorities. Dylan wrote *The Times They are a-Changin'* in 1964 as an attempt to create an anthem for change, influenced by Irish and Scottish ballads.

The arranger, Adam Podd, is a composer and performer in Brooklyn, often performing regularly with his brother.

Come gather 'round people wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth savin'
And you better start swimmin' or you'll sink like a stone
For the times they are a-changin'.

Come mothers, and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command

Your old road is rapidly aging
Please get out of the new one if you can't lend a hand
For the times they are a-changin'.

The line it is drawn the curse it is cast
The slow one now will later be fast
As the present now will later be past,
The order is rapidly fading
And the first one now will later be last
For the times they are a-changin'.

Continuities – Text by Walt Whitman (1819-1892)
Walter Whitman Jr. was an influential American poet. His work was controversial at the time, specifically his *Leaves of Grass* (1855), being described by some as obscene for overt sensuality. He financed *Leaves of Grass* with his money, and it became well-known. He kept expanding and revising this work until his death. During the Civil War, he went to D.C. and worked in hospitals. His poetry often centers on loss and healing.

In *Continuities*, Whitman explores the ever-changing cycles of nature and emphasizes the continual state of the world that we live in. His fascination with life and human thought is what inspired this piece. The music aims to capture a feeling of continual motion, as well as a curiosity that drives human nature. As nature cycles through more or less light throughout the year, this poem emphasizes that light isn't lost, and we can anticipate its return. This piece was premiered in 2021 at the Frost School of Music.

Nothing is ever really lost, or can be lost,
No birth, identity, form–no object of the world.
Nor life, nor force, nor any visible thing;
Appearance must not foil, nor shifted sphere confuse thy brain.
Ample are time and space–ample the fields of Nature.
The body, sluggish, aged, cold–the embers left from earlier fires,
The light in the eye grown dim, shall duly flame again;
The sun now low in the west rises for mornings and for noons continual;
To frozen clods ever the spring's invisible law returns,
With grass and flowers and summer fruits and corn.

CANTALA

Lux Benigna – Text by Gordon Graham
The witness of our evening's rest, the moon
Has signaled that the dark'ning night's begun.
O send us now an other, diff'rent star;
A light divine proceeding from the son.
O lux benigna, O lux benigna. (kind or well-born light)

The Spirit by whom all the saints have lived
Has swelt in the most ordinary homes
And warms the hearts of those whose faith
Embraces that same spirit as their own.
O lux benigna, O lux benigna.

O father of the night as of the day
Whose gifts are joy and life, then rest and peace,
Awake us by the dawn and let its light
Remind us of the love that does not cease.
O Pater Noster, O Pater Noster. (Our Father)

Lux benigna.

O Shining Light – Text by Joanne Metcalf
O shining light
O star-shine gold

jewel of the star-hall
heaven's sparkling gem
shimmering flower of the field of angels celestial fire
luminous, radiant, bright

lux lucens in tenebris [light shining in darkness]
loquitur animae stella [the star that speaks to the soul]

oh, shine in light
o shine

Laughing Song – Text from *Songs of Innocence* by William Blake
When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it;

when the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,
When Mary and Susan and Emily
With their sweet round mouths sing "Ha, ha he!"

When the painted birds laugh in the shade,
Where our table with cherries and nuts is spread:
Come live, and be merry, and join with me,
To sing the sweet chorus of "Ha, ha, he!"

Night – Text by William Blake
One of the great benefits of working with children is the process of watching them blossom and grow. As young singers develop vocal and musical skills we see them emerge as young artists. In the Indianapolis Children's Choir I've had the privilege of working with many fine young musicians. I always maintain a keen interest in the progress and successes of former students. Some of these students go on in music, others not; but I'm always interested in their successes and accomplishments. One of these students is David Sasso. He joined ICC as a founding member. This very polite young chorister sang in the choir for five years and contributed immensely to the musical growth of the choir. He went on to other musical successes, including his choir at North Central High School and Interlochen Summer Youth Arts Camp. Last year one of his compositions was performed by the Indianapolis Symphony Orchestra.

In 1993 I asked David to write a composition for ICC. Early in 1994 I received a telephone call from David saying his composition was finished. He brought it in and played it. I liked it immediately. I put it before the choir. They liked it immediately. This music is extremely well crafted. It is beautifully melodic. It has very interesting harmony and a very sensitive clarinet accompanying solo. It is the kind of music that gets locked in your sub-conscious. I was most impressed with the text David had chosen. Imagine a senior in high school finding this kind of text and setting it so sensitively. It is a text with depth.

–Henry H. Leck, Indianapolis Children's Choir

The sun descending in the west,
The evening star does shine;
The birds are silent in their nest,
And I must seek for mine.

The moon like a flower
In heavens high bower,
With silent delight
Sits and smiles on the night.

Farewell, green fields and happy groves,
Where flocks have took delight.
Where lambs have nibbled, silent moves
The feet of angels bright;
Unseen they pour blessing
And joy without ceasing,
On each bud and blossom,
And each sleeping bosom.

They look in every thoughtless nest,
Where birds are covered warm;
They visit caves of every beast,
To keep them all from harm.
If they see any weeping
That should have been sleeping,
They pour sleep on their head,
And sit down by their bed.

Are You Sleeping, Brother John – French Folk Song

In the 1970s this humorous arrangement rendered Finnish conductor/composer Jorma Panula a major hit, using the "daba daba" vocal polyphony in the style of the Swingle Singers.

CONCERT CHOIR

Abendlied

The text is from Luke 24:29 in the Judeo-Christian Bible. In the context of Luke, two disciples of Jesus, after the crucifixion but before they've been convinced of the Resurrection, meet with (who they think is) a stranger on the road, and tell him of their disappointment that Jesus was not the one to redeem Israel, and–here is our text–invite the stranger to stay with them for dinner, since it's getting late. He does, and as he breaks bread with them they suddenly realize it is Jesus they've been talking to and as this realization happens, he vanishes. The text used in *Abendlied* is taken out-of-context (like in the hymn "Abide with me") to mean something slightly different–darkness is falling; stay with us for we are afraid.

Bleib' bei uns, denn es will Abend werden,
Und der Tag hat sich geneiget.

Remain with us, for it will be evening
And the day has drawn to a close.

Reconciliation – Text by Walt Whitman (1819-1892)

Reconciliation is one of Whitman's short lyrics about the Civil War. It first appeared in *Sequel to Drum-Taps* (1865–1866), but was later incorporated into *Leaves of Grass*. The text evokes a small, wartime scene of the sort which Whitman, who served as a nurse's aide, might have observed. A Confederate soldier has died while in enemy hands. He is laid out in his coffin. Moved to pity, an onlooker bends down to kiss him. The poet himself had comforted the Confederate sick and wounded in the hospitals where he worked. He expressed great fondness and respect for them in his journals. In the end, their humanity mattered more to him than their politics, and it was this scale of priorities which was installed in the poem.

Word overall, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again, and ever again, this soil'd world:
For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I draw near;
I bend down and touch lightly with my lips the white face in the coffin.

Come to Me, My Love – Text from *Echo* by Christina Rossetti (1830-1894)

Composed in 1972, the text for *Come to Me, My Love* comes from the English writer who wrote the text for *In the Bleak Midwinter* and *Love Came Down at Christmas*, Christina Rossetti. The text is from the poem *Echo*, which centers on a longing for the past and desire to remain connected to it. While the original poem is set in three stanzas (see below), Dello Joio sets the text in two primary sections, with an echo back to the opening music as the piece ends.

Come to me in the silence of the night;
    Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
    As sunlight on a stream;
        Come back in tears,
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,
    Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;

Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again tho' cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

Underneath the Stars – Text by Kate Rusby (b. 1973)

Kate Rusby, a singer-songwriter from England, released *Underneath the Stars* on an album in August 2003. Jim Clements, a British composer/arranger, set Rusby's piece in 2017 for Voces8, a Britain-based vocal ensemble.

Underneath the stars I'll meet you
Underneath the stars I'll greet you
And there beneath the stars I'll leave you
Before you go of your own free will

Go gently

Underneath the stars you met me
Underneath the stars you left me
I wonder if the stars regret me
At least you'll go of your own free will

Go gently

Here beneath the stars I'm landing
I'm here beneath the stars not ending
Why on earth am I pretending?
I'm here again, the stars befriending
They come and go of their own free will

Go gently
Go gently

Morning Dawn **–** Mt. Lebanon Shaker Society

The Society of Believers (more commonly known as Shakers), began to arrive in America as early as 1774 from England, many settling in New York. Shakers have been known for their simple living, architecture, technological innovation, music, and furniture. Women took on spiritual leadership roles alongside men. As pacifists, the Shakers did not believe that it was acceptable to kill or harm others, even in time of war. During the American Civil War, both Union and Confederate soldiers found their way to the Shaker communities. Shakers tended to sympathize with the Union but they fed and cared for both Union and Confederate soldiers. President Lincoln exempted Shaker males from military service, and they became some of the first conscientious objectors in American history. The end of the Civil War brought large changes to the Shaker communities, including the postwar economy, which the Shakers had difficulty competing in due to increased industrialization. With prosperity falling, converts were hard to find. In 2019, only one active Shaker community left in Maine.

Zion shall arise and blossom like the rose; Her glorious light shine forth to the islands afar,
As when the star of Bethlehem arose.

Hail! All hail the coming day!

The wilderness shall bloom, hills and valleys rejoice,
Woodlands sing for joy, and the barren desert smile to hear the Savior's voice.

Hail! All hail the coming day!

Thus saith the Lord, "It shall yet come to pass:
"Many people and strong nations shall come to Jerusalem to seek and to pray before the Lord."

Hail! All hail the coming day!

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 Cottrill
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

Viking Board

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

Cantala

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*

Soprano II
Lillian Alburg*
Jenna Baumgartner
Anja Custer
Anna Dlugi
Lili Jennings
Cameron Jones
Bella Stahl
Madison Tracy
Alanna Willenson
Rose Williams

Alto I
Megan Eisenstein
Cindy Kaiser
Logan Kane
Jamie Kimmel-Choldin
Sonya Penheiter
Ruby Recht-Appel*
Elizabeth Rienstra
Grace Ryden
Ave VanTil

Alto II
Julia Beardsley
Sam Caswell
Ella Cerkony
Clara Lyford
Jo Matchette*
Yvie Radaza Pacatang
Scarlett Stokes
Maggie Wilson
Jennifer Yindra

* Section leader

Cantala Board

Co-Presidents: Lillian Alburg and Ruby Recht-Appel
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Community Engagement: Sam Caswell, B Duke, and Dalena Williamson
Social Media: Megan Eisenstein and Sonya Penheiter
Documentarians: Nhi Quach and Yv Radaza
Rehearsal Trax: Ella Cerkoney and Bella Stahl
Cantala 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

Concert Choir Board

President: Alex Alden
Attendance and EOC: Megan Smith and Samantha Piwoni
Media: Matthew Carlson and Alex Berget
Social Connections: Caid Hoarn, Ruby March-Tormé, and Allison Juárez Wunderlin
Merchandise: Ava Wadia and Emily Hamm

Set Up Crew
Julia Beardsley
Ruby March-Tormé
Jo Matchette
Megan Smith
Ash Stenger

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
Estelí 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.