

# *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



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**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

**Cantata**

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\*

### 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\*

Yvie Radaza Pacatang

Scarlett Stokes

Maggie Wilson

Jennifer Yindra

\* Section leader

## Cantala Board

**Co-Presidents:** Lillian Alburg and Ruby Recht-Appel

**Choir Reps:** Sajel Stewart-Verna, Jamie Kimmel-Choldin,  
and Julia Beardsley

**Attendance:** Maggie Wilson and Greta Wright

**EOC:** Jo Matchette and Aly Redding Lapuz

**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

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.