

# AMERICA, WE SING AS REFUGE

## Vandaleers Concert Choir Treble Chorus David Klement, director

Saturday, March 5, 2022

7:30 p.m.

Haddock Performance Hall

### Program

*The Lilly and the Rose* (2002 premiere) . . . . . **Bob Chilcott**  
(b. 1955)

*Cerf Volant* (2004 release) . . . . . **Bruno Coulais**  
(b. 1954)

*How Can I Keep from Singing* (traditional) . . . . . **Robert Lowry**  
(1826-1899)  
arr. Robert Hugh

“Gloria Tibi” from *Mass* (2016 release). . . . . **Leonard Bernstein**  
(1918-1990)

Megan Wood, soloist

Treble Chorus

Abigail Silverberg, piano

*pause*

*Psalm 90* (1894/1901 rev. 1923-24) . . . . . **Charles Ives**  
(1874-1954)

Burton Anderson, Frank Bowers, Kaitlyn Atchison, soloists

Sam Pals, Rylee Christman, vibraphones

Marlee Finner, chimes

Elisa Eastley, gong

Abigail Silverberg, organ

**Earth Song** (release 2009) . . . . . **Frank Ticheli**  
(b. 1958)

**Prelude for Voices** (1939) . . . . . **William Schuman**  
(1910-1992)

Alisa Toy, soprano

**Prayer** . . . . . **Morten Lauridsen**  
(b. 1943)

**Soon-ah Will Be Done** (traditional). . . . . **arr. William Dawson**  
(1899-1990)

**Sea Dreams** (2018) . . . . . **David A. Klement**  
(b. 1965)

- I. *Three of Us Afloat*
- II. *Under the Wide and Starry Sky*
- III. *Sing a Song of Sixpence*

Olivia Dow, violin  
K.C. Isaman, double bass  
Peter Shelley, piano

### Program Notes

#### **The Lilly and the Rose**

This lovely Chilcott setting captures the liquid nature of this medieval poem. The composer writes “...the most compelling modern interpretation is that the text is concerned with the fear and excitement of a young girl on her wedding day. Certainly, references to mother, windows, and sunshine can be read as images of protection and freedom.”

#### **Cerf Volant**

Sung in French, this waltz-like setting of the text about flying a kite is from the popular 2004 French movie “Les Choristes.”

Kite flying, flying in the wind  
Do not stop toward the sea.  
High in the air a child sees you  
Impertinent journey  
Intoxicating tumult  
Innocent loves  
Follow your path while flying

Kite flying, flying in the wind  
Do not stop toward the sea  
High in the air a child sees you  
And in The Tempest  
Your wings triumphant  
Do not forget to return to me.

### **How Can I Keep from Singing?**

This familiar American folksong was originally composed as a Christian hymn by American Baptist minister Robert Lowry. The original composition has now entered into the public domain, in both its original form and with a revised text that omits most of the explicitly Christian content. The latter version adds a verse about solidarity in the face of oppression. Though it was not originally a Quaker hymn, the Quakers have adopted it as a meaningful hymn their own in the twentieth century.

### **Gloria Tibi**

Set to a short portion of the Roman Catholic mass text from the “Gloria,” this Bernstein song comes from the grand 1970’s theatre work entitled MASS. Debuted in 1971, the theater work with music by Bernstein and lyrics by Stephen Schwartz (of “Wicked” fame) incorporated many different musical styles, dancers, soloists, and on and offstage instrumentalists.

Glory to the Father, the Son and the Holy Spirit.

### **Psalm 90**

Charles Ives is generally regarded as one of America’s greatest composers. He certainly was further ahead of his time than any other late nineteenth early twentieth-century American composer. Ives wrote several psalm settings, of which Psalm 90 is the most impressive and most often performed. Written in 1898, and then later revised, the work includes many compositional techniques including polytonality, chord clusters (at one point the choir divides into 22 parts), serialism, spatial effects, leitmotifs, musical palindromes, and unison chant, covering just about every innovation from Wagner to Stockhausen. Many thanks to Professor Dan Bukvich for his assistance in prepping the percussionists for this performance.

### **Earth Song**

With a text by the composer, this short, but moving work, shares a title the wind ensemble piece, also by Ticheli. Though not known primarily as a choral composer, Ticheli’s choral work has made it into the ranks of frequently performed late 20<sup>th</sup> century works and is performed by high school and college choirs alike.

### **Prelude for Voices**

Composed by prolific 20<sup>th</sup> century American composer William Schuman and with an evocative text from “Look Homeward Angel” by Thomas Wolfe, his powerful work contains myriad tempo changes, use of varied compositional devices and a compelling soprano solo. Though sung in English, this challenging text is included in tonight’s program.

A stone, a leaf, an unfound door; of a stone, a leaf, a door.  
And of all the forgotten faces. Naked and alone we came into exile.  
In her dark womb we did not know our mother’s face;  
from the prison of her flesh have we come into the unspeakable

and incommunicable prison of this earth. Naked and alone we came into exile.  
Which of us has known his brother? Which of us has looked into his father's heart?  
Which of us has not remained forever prison pent?  
Which of us is not forever a stranger and alone?  
Naked and alone we came into exile.

O waste of loss, in the hot mazes. O lost among bright stars on this most weary unbright cinder,  
Lost! Remembering, speechlessly we seek the great forgotten language,  
The lost lane-end into heaven. A stone, a leaf, an unfound door.  
Where? When? O lost, and by the wind grieved ghost come back again.

### **Prayer**

Morten Lauridsen's choral music is known the world over and holds a special place in choral singer's hearts. This relatively new piece debuted in 2013 was inspired by poet Dana Gioia's poem "Prayer" written in memory of his infant son whose brief life was tragically ended by SIDS.

### **Soon-ah Will Be Done**

This beloved, rousing spiritual arranged by African American composer William Dawson sings of an end to the struggles of this world and a longing for a better place in heaven. Dawson's spiritual arrangements are known the world over and continue to be of the highest quality and spirit!

### **Sea Dreams**

As a set, all movements connect with some aspect of the sea. Movements one and two are both based on poetry by Robert Louis Stevenson who wrote "Treasure Island." Three of Us Afloat is a story seen through the eyes of children, while Under the Wide and Starry Sky is a poem Stevenson wrote, and which is now engraved on his gravestone on the island of Samoa. Sing a Song of Sixpence is rumored to have been a song that the pirate Blackbeard used as a pirate "recruitment" tool for his voyages.

## **Participants**

### **Treble Chorus**

#### **Soprano 1**

Kaitlyn Greene  
Alex Johnson  
Alaylia Norton  
Alleluiah Vance

#### **Soprano 2**

Nina Altsuler  
Emily Bren  
Emma Griewe  
Lucy Streeby  
Megan Wood

#### **Altos**

Lori Conlon-Khan  
Karin Falk  
Sam Laramie  
Perla Gutierrez  
Zedrial Sylpaeos

## Vandaleers Concert Choir

### Sopranos

Kaitlyn Atchison  
Sarah Horn  
Zoe Miller  
Kyla Moore  
Elizabeth Sabata  
Katie Seelmeyer  
Alisa Toy  
Julia Woods

### Altos

Emily Abramson  
Sally Cross  
Natalie Divita  
Eslie King  
Irene Koreski  
Lux Landrus  
Codi Linafelter

### Tenors

Burton Anderson  
Spencer  
Bordenick  
Derek Carson  
Sam Leeper  
Jessie Reaney  
Carson Robison

### Basses

Frank Bowers  
Luke McGreevy  
Avery Pierce Garnett  
Derek Renzelman  
Elgin Thompson