

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 20th century works and is performed by high school and college choirs alike.

Prelude for Voices

Composed by prolific 20th 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 AIDS.

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
Alleluyah 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