

**I** University of Idaho  
**VANDALEERS CONCERT CHOIR**

**Spring Tour 2023**



University of Idaho  
Moscow, ID  
Friday, February 24, 2023  
7:30 p.m.  
Haddock Concert Hall

Bainbridge Island High School  
Bainbridge Island, WA  
Monday, March 6, 2023

First United Methodist Church  
Vancouver, WA  
Tuesday, March 7, 2023

Trinity Episcopal Parish  
Seattle, WA  
Wednesday, March 8, 2023

St. Paul Cathedral  
Yakima, WA

**Thursday, March 9, 2023**



David A. Klement, conducts choirs, orchestras, musical theater ensembles and operas, has taught private voice studio and courses in choral and instrumental conducting, vocal diction, choral arranging, secondary choral methods, and vocal literature. With a particular focus on early choral music performance practice and twentieth century English choral and solo vocal literature, his doctoral dissertation “Edward Elgar’s The Music Makers: A Choral Conductor’s Analysis and Score Preparation Guide” was published in 2018 and received the Dean’s Award for Outstanding Dissertation. An active all-state adjudicator and presenter, Klement has judged soloists and choirs and presented in NMMEA, GMEA and other state festivals. In addition to his conducting, teaching and vocal solo work, he is an active composer, specializing in choral music for adult and children’s choirs. The son of a Methodist pastor, he has led distinguished church music programs for almost thirty years, which also included the directing of hand bell choirs.

Klement has served as interim Director of Choral Activities at Valdosta State University and New Mexico State University following his fifteen-year role as full-time Director of Music at Asbury First United Methodist Church, and the Founder and Conductor of the Rochester Boys Choir in Rochester, NY. In addition, he has taught at the University of Northern Colorado, Dartmouth College, the Eastman School of Music, and the Albany Academy for Girls.

A native of New Jersey, Klement began his music career as a boy chorister in the esteemed St. Thomas Choir School in NYC where he studied with Dr. Gerre Hancock and was awarded the Head Chorister Award. Following attendance at the Quaker high school George School, he received his Bachelor of Music in Vocal Performance and Literature from the Oberlin Conservatory of Music, Master of Music in Choral Conducting from the Eastman School of Music, and his Doctorate of Arts in Choral Conducting from the University of Northern Colorado. He is extremely honored to have studied under choral luminaries such as Sir David Willcocks, Donald Neuen, Dale Warland, Daniel Moe, Samuel Adler, Melinda O’Neal, Alfred Mann, Jill Burgett and Galen Darrough. Their passion for teaching and spreading the choral art to the next generation continue to inspire him!

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## **VOICE AND MUSIC EDUCATION FACULTY**

Dr. David A. Klement, Assistant Professor of Choral Music

Dr. Stefan Gordon, Assistant Professor of Voice

Dr. Michelle Lange, Instructor of Voice

Dr. Lori Conlon Khan, Clinical Assistant Professor of Music Education

Professor Spencer Martin, Associate Director, Director of Athletic Bands

**Thank You!**

Bainbridge Island Resident and University of Idaho 1960 graduate, Bill Moore and family are

proud sponsors of the Vandaleers Washington State School Tour.

## O LOVE!

David A. Klement, director

*Cum Sancto Spiritu*.....Giacomo Rossini  
(1792-1868)

Peter Shelley, piano

*Haec Dies*.....William Byrd  
(1540-1623)

*O Magnum Mysterium*.....Francis Poulenc  
(1899-1963)

*My Love Dwelt in a Northern Land*.....Edward Elgar  
(1857-1934)

*Set Me As a Seal*.....William Walton  
(1902-1983)

Sam Leeper and Kaitlyn Green, soloists

*Locus Iste*.....Anton Bruckner  
(1824-1896)

*O Love*.....Elaine Hagenberg  
(b. 1979)

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

*I Share Creation*.....Bob Chilcott  
(b. 1955)

- I. When the Sun Rises
- II. The Earth
- III. The Innermost House
- IV. Come to the Great World

*Let the Life I've Lived*.....Gwyneth Walker  
(b. 1947)

*I'm Gonna Sing 'Til the Spirit Moves in My Heart*.....Moses Hogan  
(1957-2003)

*Zinga!*.....Steven Sametz  
(b. 1954)

Elgin Thompson, Grace(n) Atkinson, Frank Bowers, soloists

### **Vandaleers Concert Choir**

#### **Sopranos**

Kaitlyn Atchison; Fernwood, ID  
MM Vocal Performance '23

Mikaila Calhoun; Show Low, AZ  
MM Vocal Performance '24

Zoë Miller; Sandpoint, ID  
BM Vocal Performance, '23

Marie Smith; LaGrande, OR  
BM Music Composition/Music Ed.,  
'26

Elizabeth Sabata; Spokane, WA  
BM Music Ed., '25

Katie Seelmeyer; Fort Collins, CO  
BM Voice Performance, '25

Alleлуйah Vance, Clarkston, WA  
BM Vocal Performance, '23

Julia Woods; Boise, ID  
BS Animal Veterinary Science, '23

#### **Altos**

Emily Bren; Potlach, ID  
BM Music Ed., '24

Karolyn Clifford; Rexbury, ID  
BM Vocal Performance, '25

Natalie Divita; La Conner, WA  
BS Business Accounting Finance, '24

Madeline Eidson; Star, ID  
BA English, '26

Kaitlyn Green; Pasco, WA  
BM Music Ed. '24

Cameron Harelson; San Diego, CA  
BS Wildlife Sciences, '26

#### **Tenors**

Derek Carson; Boise, ID  
BM Vocal Performance, '24

Conner Coffland; Pocatello, ID  
MA Architecture, '24

Dylan Kinney; Caldwell, ID  
BS Mechanical Engineering, '26

Sam Leeper; Pullman, WA  
BM Music Education, '24

Elgin Thompson; Bend, OR  
BM Music Composition, '25

#### **Basses**

Grace(n) Atkinson; Idaho Falls, ID  
BM Music Education/Composition,  
'24

Frank Bowers, Denver, CO  
BA Applied Music, '23

Wachira Kariuki; Nairobi, Kenya  
MM Vocal Performance, '24

Evan Lindemood; Rupert, ID  
BM Applied Music/History, '25

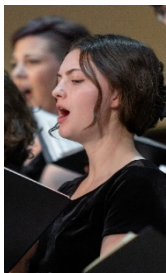
Malachi McMillan; Moscow, ID  
BM Vocal Performance, '26

Avery Pierce Garnett; Moscow, ID  
BS Mathematics / BM Music Ed.  
Saxophone Performance, '23

Derek Renzelman; Lewiston, ID  
BM Vocal Performance/Applied  
Music, '24

Jackson Whaley; Coeur d'Alene, ID  
BA Sociology, '26

### **THE LIONEL HAMPTON SCHOOL OF MUSIC**



The Lionel Hampton School of Music is a close-knit community of prominent performers, teachers, composers, and scholars who interact closely with dedicated and talented students. We are a musically comprehensive and nationally competitive School of Music, and we provide a learning environment in which our students learn by performing, listening, analyzing and creating music. Together, the faculty and students create an atmosphere of professional awareness, mutual support, collaboration, and outreach. We advance the art of music through hundreds of concerts and recitals each year. We are an accredited member of the National Association of Schools of Music.

## PROGRAM NOTES AND TRANSLATIONS

### **Cum Sancto Spiritu**

The Romantic composer Gioacchino Rossini knew he was primarily an opera composer, so, when he finished his late work, *Petite messe solennelle*, he wrote this prayer at the end of his score; “Dear God. Here it is, finished, this poor little Mass. Have I written sacred music or damned music? I was born for *opera buffa*, you know it well! Little science, some heart, that’s all. Be blessed, then, and grant me a place in Paradise.” The whole work shows us the composer’s heart and his craftsmanship. *Cum Sancto Spiritu*, an impressive double fugue and seventh piece in the work, displays Rossini’s knowledge of Bach and counterpoint, with the main theme and statement appearing many times, surrounded by a chorus of “Amens.”

Kaitlyn Atchison

With the Holy Spirit in the glory of God the Father. Amen.

### **Haec Dies**

*Haec Dies* is among William Byrd’s extensive repertoire, found in his *Cantiones Sacrae*. The original set of Sacred Latin Motets was written for the Anglican church in 16th century England, alongside good friend, and fellow composer Thomas Tallis. After Tallis’ death in 1585, William Byrd composed two further publications in the years of 1589 and 1591, the second of which, includes this piece. The text of *Haec Dies* is an antiphon relating to Easter and celebrates Jesus Christ’s resurrection. Usually sung for mass, the motet includes 6 voice parts that demonstrate both the polyphonic choral style of the renaissance and William Byrd’s expertise in vocal harmony.

Elgin Thompson

This is the day which the Lord hath made: let us rejoice and be glad in it.  
Give praise unto the Lord, for He is good: for His mercy endureth forever.  
Alleluia, alleluia.

### **O Magnum Mysterium**

Of Poulenc’s four Christmas motets, this is the most solemn, the most haunting and has consistently proved the most popular since they were published in 1952. As the title “O Great Mystery” suggests, the text describes the great mystery of the Nativity of Our Lord, lying in a manger with animals looking on, and closing with a reference to Our Blessed Lady whose virgin womb bore the Christ Child. While joyful, it is a reserved wonder and almost every composer – regardless of the century in which they lived – has set these words to music that illustrates the mysterious and sacred event. With its evocative twists and turns of dark harmony, few works can match the troubling *O Magnum Mysterium* in displaying the sheer depth of a composer’s belief.

Wachira Kariuki

O great mystery and inexplicable wonder  
That animals should see the Lord lying in the crib.  
Blessed is the Virgin whose body  
Was worthy to bear Christ the Lord.

### **My Love Dwelt in a Northern Land**

*My Love Dwelt in a Northern Land*, published in 1890, was composed by Edward Elgar with a text by Andrew Lang (1844-1912). Elgar is an English composer most well-known for his Enigma Variations and Pomp and Circumstance marches. When this piece was first published, the public view of it was that it was 'crude [and] ill-written for the voice,' as Elgar described to his friend, August Jaeger, much later. However, now, many years later, it is considered one of Elgar's most beautiful works. Hyperion Records, a British record label company, perfectly encapsulate the creativity of Elgar's piece by noting that, "In the third verse the melody is given to Soprano and Tenor I, while the other parts sing the words to a repetitive, rhythmic motif—an 'accompaniment' device Elgar later used in two of his greatest songs, *Death on the Hills and Serenade*." Andrew Lang's Poem has been brought to life by Elgar's unique style and creative melodies.

Marie Smith

### **Set Me as a Seal**

The text of *Set me as a seal upon thine heart* is excerpted from the Song of Solomon and has been set many times by many composers. In this setting of the text, William Walton uses a strong homophonic sound with a rhythmic motive of an eighth-note triplet to keep the harmony constantly moving forward. Walton focused on larger projects before World War II, but always came back to the choral world, even after the war. This piece holds a unique honor of being Walton's last choral piece before World War II began and is very likely the peak of his compositional career. Look for solo moments and how they are reiterated by the whole choir, and for moments where the choir's homophony breaks to showcase the attempt to drown love, and the return to homophony to signify the waters' failure to do so.

Grace(n) Atkinson

### **Locust Iste**

Written in 1869 for the dedication of the *Votivkapelle* in the Cathedral in which Bruckner was an organist, *Locus Iste* is a reflection on the sacred qualities of a new holy place. This is shown clearly in the translation of the opening stanza, "Locus iste a Deo factus est", which translates to "This place was made by God." Written for four-part mixed choir, the motet was meant to emulate the sound of late medieval and early renaissance period examples, while integrating modulations very familiar to the romantic period. As a whole, *Locus Iste* is a reflection of Bruckner's devotion to his church, and the perfection of a long-loved musical style.

Sam Leeper

This place was made by God.  
An invaluable sacrament: it is beyond reproach.

### **O Love**

"O Love" was composed by Elaine Hagenberg in 2016 based on a poem by George Matheson (1842-1906). Matheson had been going blind since the age of 15 and his fiancé left him because of the blindness. The words were written out of the fear of being alone. Throughout the music you can feel the give and take of emotion, the crescendos, and decrescendos. When you hear the music and listen to the words, you can feel a sense of ebb and flow in the emotions as he surrenders and gives himself to God in hopes of finally feeling peace amidst all of the pain.

Karolyn Clifford

### **Earth Song**

"Earth Song," is a 2007 a cappella piece with both lyrics and music written by Frank Ticheli. Ticheli is a multiple award-winning American composer most recognized for his concert band works. The beautiful words of the piece are a description of a war-torn world. "O war and power, you blind and blur." Music and singing serve as the author's comfort in the darkness. "But music and singing have been my refuge, and music and singing shall be my light." The final cry is a plea for peace. "Through darkness, pain, and strife, I'll sing, be, live, see...*peace*."

Madeline Eidson

### **I Share Creation**

This masterful composition by Bob Chilcott was originally released March 2nd, 2003. The work is separated into four consecutive movements with texts translated from ancient Chinese, Aztec, Inuit, and Native American cultures that highlight each of our personal relationships with the earth. Brimming with energy, the work has a wonderful freshness and vitality that is achieved through Chilcott's skill for capturing the essence and meaning of words in music.

Derek Carson

### **Let the Life I've Lived Speak for Me**

Gwyneth Walker (1947) is an American composer and music educator from Connecticut. She attended Brown University and the Hartt School of Music and received Bachelor's, Master's and a Doctor of Musical Arts (DMA) for music composition. "Let the Life I've Lived Speak for Me" is a memorial piece that is simple in its harmonies and text. The arrangement is designed to be open and transparent to the audience. Although the piece is for a memorial purpose, it is not sad like traditional memorial pieces are. The narrator asks that the listener remember all the good in their life. All their friends, all the love they had for others, and everything they went through to make the life they had lived beautiful. The speaker asks that peace is found in the good after they have reached "the end of the road."

Kaitlyn Green

### **I'm Gonna Sing 'Til the Spirit Moves in My Heart**

Moses Hogan was a highly accomplished musician from New Orleans. His education includes degrees from the New Orleans Center for Creative Arts and the Oberlin Conservatory of Music. His awards include first place as concert pianist at the 28th annual Kosciuszko Foundation Chopin Competition. During his career he formed the Moses Hogan Chorale, Moses Hogan Singers, and the New World Ensemble. Mr. Hogan arranged and published over 80 songs for voice and choirs, has released over 7 albums, and authored or edited 5 songbooks. Moses Hogan's arrangements and performances have been credited with revitalizing interest in the African American spiritual, particularly for collegiate and professional choirs.

Frank Bowers

### **Zinga!**

The final song that we will be singing for you is a 20th century piece written by Steven Sametz. Sametz is known as the Founding Director for the Leigh University Choral Arts, one of the country's premiere choral programs. The song was based off a language with nonsense syllables only the singers are "able to" understand. The language portrays different emotions including argumentative, friendliness, confrontational, and secretive, as long as the singers are not too serious!

Avery Pierce-Garnett