



LIONEL HAMPTON SCHOOL OF MUSIC
Performed by the University of Idaho
Vandaleers Concert Choir and Treble Choir

Tuesday, March 5, 2024, at 7:30 PM

Haddock Recital Hall

PROGRAM

Rejoice in the Lamb (A Festival Cantata), op. 30 (1952).....Benjamin Britten
(1913-1976)

- 1) Rejoice in God, O Ye Tongues
- 2) For I Will Consider My Cat Jeoffrey
Emily Schauer, soprano
- 3) For the Mouse is a Creature
Mary Lendvoyi, alto
- 4) For the Flowers are Great Blessings
Scott Milner, tenor
- 5) For I am Under the Same Accusation
Derek Renzelman, bass
- 6) For the Instruments are by Their Rhimes
- 7) Hallelujah

Una Hwang, organist

Hymns to the Rig Veda, op. 26, Group III (1912).....Gustav Holst
(1874-1934)

- 1) Hymn to the Dawn
- 2) Hymn to the Waters
- 3) Hymn to Vena (the Sun Rising Through the Mist)
- 4) Hymn of the Travelers

Earecka Tregenza, harpist

Nachtgesang im Walde, D.913 (1827).....Franz Schubert
(1797-1828)

Cole Miller, Nick Conner,
Nathan Powell, Jason Johnston, horns

Ubi Caritas (2007).....Ola Gjiello
(b.1978)

Chichester Psalms (1965).....Leonard Bernstein
(1918-1990)

- 1) Hari'u l'Adonai kol ha'arets
- 2) Adonai ro-I, lo ehsar
- 3) Adonai, Adonai

Earecka Tregenza, harpist
Una Hwang, organist
Mason Oyler, percussion
Derek Carson, soloist
Katie Seelmeyer, Bee Robinson, Sam Leeper, Elgin Thompson, vocal quartet

Earecka Tregenza is Principal Harp with the Spokane Symphony and performs throughout the Pacific Northwest with ensembles such as the Seattle Symphony, Oregon Symphony, Pacific Northwest Ballet, Seattle Opera, Ballet Sun Valley, Boise Philharmonic, and Walla Walla Symphony. Ms. Tregenza has performed extensively in Europe and North America and has appeared as a guest principal harp with the Toronto Symphony Orchestra, Houston Symphony and New World Symphony. Earecka earned a Master of Music from Rice University, Shepherd School of Music and a Bachelor of Music from the Cleveland Institute of Music, where she was awarded Alice Chalifoux Prize for artistic excellence. A dedicated teacher, Earecka is the harp faculty at Gonzaga University and has served as a harp instructor at the Interlochen Summer Arts Camp in Interlochen, Michigan, and the Michael P. Hammond Preparatory Program at Rice University.

Una Hwang is an organist, pianist, teacher and church musician based in Tacoma, Washington. She performs on both piano and organ as a solo and collaborative musician. In addition to supporting this performance at the University of Idaho, she has also played for university choirs in Tacoma and Walla Walla, Washington. She is the organist and pianist for Mount Cross Lutheran Church in University Place, Washington, and has previously served congregations in both Tacoma and Seattle. Una also has a background in the astrophysical sciences and studied piano at the New England Conservatory of Music while obtaining degrees in physics, and organ while working as a research scientist at NASA's Goddard Space Flight Center in Maryland. She is grateful to have had great teachers and mentors including Wha-Kyung Byun for the piano, and Mel Butler and David Dahl for the organ. She began her professional life in music after moving to Washington state in 2012.

Translations and Program Notes

Rejoice in the Lamb is a cantata for four soloists, SATB choir and organ composed by English composer Benjamin Britten in 1943. Commissioned by the Reverend Walter Hussey, Britten chose to set texts from the poem *Jubilate Agno* by English poet Christopher Smart (1722–1771). The poem, written while Smart was in an asylum, depicts idiosyncratic praise and worship of God and depicts the various forms in which God manifests himself in the world: a cat, a mouse, letters of the alphabet and musical instruments. The work is frequently sung in both sacred liturgical environments as well as concert performances and requires a strong organist to execute the challenging organ part.

Hymns to the Rig Veda is one of four sets of music for treble voices and harp set to Indian Sanskrit texts by renowned English composer Gustav Holst who is most recognized for his orchestral suite “The Planets.” Drawing on texts inspired by the sacred Rig Veda, one of the oldest texts in Hinduism, the hymns focus on the adoration of the divine powers of nature which transports listeners to a mystical realm where gods, nature, and humanity intertwine. Holst’s fascination with Eastern philosophy and spirituality imbue each movement with a sense of reverence and wonder, with the music successfully communicating both the ancient mysticism and the universal human experience embedded in these hymns. The addition of the harp further communicates the texts celestial connections.

Nachtgesang im Walde (Night Song in the Forest) is an energetic and through-composed set of songs by Franz Schubert with texts by German poet Johann Gabriel Seidl. The work features a male choir accompanied by four horns and was first performed at a concert of music celebrating the first anniversary of Beethoven’s death. The serene and evocative music with iconic horn parts captures the magic of the forest at night, where shadows dance and secrets whisper among the trees.

May we offer you our greetings, as always, oh night,
But doubly so here in the forest,
Where your eye smiles more furtively,
Where your footstep resounds more gently!

Onto the foliage goblet of the branches
You pour out your silver,
You hang the moon with its beams
As a lamp for us in this house of leaves.

Rustling breezes are your speeches;
Spinning rays of lights are your threads,
Everything that your soothing mouth has spoken to
Lowers its eyes and sinks into sleep!

And yet, – it is too beautiful to sleep,
So get up and blow the rousing horns
With brighter sounds on the beating waves,
Awaken whatever is asleep in the early dew!
Up! Up!

There is movement in the foliage
Of the forest already;
The little birds believe That night has fled.
The wandering deer Are timidly hiding;
They imagine that it is Already nearly daytime;

The tree tops in the forest
Are roaring with power;
The sounds from the spring
Give the impression it is waking up;

And we call out in song:
Night is at home in the forest,
Echo also calls out in the same way for a long time:
Night is at home in the forest!

So, doubly so here in the forest, may we
Offer you our greetings, oh beautiful night;
Where everything which presents you to us in
beauty
Smiles on us with even more beauty.

Translations by Malcom Wren at schubertsong.uk.com

Ubi Caritas, though entirely original music by Ola Gjiello, was indeed influenced by the original Gregorian chant melody set to the medieval text with its undulating and fluid phrasing conveying a connection to ancient chant. In his "Quatre Motets", early 20th century French composer Maurice Duruflé set the original chant melody for a cappella choir. This setting has also influenced many recent composers, including Gjiello.

Ubi caritas et amor, Deus ibi est.
 Congregavit nos in unum Christi amor.
 Exultemus, et in ipso iucundemur.
 Timeamus, et amemus Deum vivum.
 Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
 Christ's love has gathered us into one.
 Let us rejoice and be pleased in Him.
 Let us fear and let us love the living God.
 And may we love each other with a sincere heart.

Chichester Psalms is an extended choral composition in three movements by Leonard Bernstein for boy treble or countertenor soloist, choir and orchestra. He later created a chamber version of this work for choir, organ, harp, and percussion which we will perform tonight. Bernstein chose several Biblical Psalms in their original Hebrew language. Part 1 uses Psalms 100 and 108, Part 2 uses 2 and 23, and Part 3 uses 131 and 133. Bernstein made his own selection from the psalms and decided to retain the original Hebrew for an ecumenical message, which he felt focused on the "brotherhood of Man."

The work premiered in New York City in July 1965, conducted by the composer and was later followed by a performance in England's Chichester Cathedral for which it was originally commissioned by the cathedral's Dean, Walter Hussey. *Chichester Psalms* was Bernstein's first composition after his 1963 Third Symphony (*Kaddish*). These two works are his two most overtly Jewish compositions, and both include Hebrew texts. The *Kaddish* Symphony has been described as a work often at the edge of despair, while *Chichester Psalms* is affirmative and serene overall.

Movement 1

<p style="text-align: center;">Hari'u l'Adonai kol ha'arets. ; עבדו את־יהוה בשמחה ; Bo'u l'fanav bir'nanah. ; D'u ki Adonai Hu Elohim. ; Hu asanu v'lo anahnu. - Amo v'tson mar'ito. ; Bo'u sh'arav b'todah, ; H'atseirotav bit'hilah, ; Hodu lo, bar'chu sh'mo. ; Ki tov Adonai, ; l'olam has'do, ; V'ad dor vador emunato.</p>	<p>Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know that the Lord, He is God. He made us, and we are his. We are His people and the sheep of His pasture. Come unto His gates with thanksgiving, And into His court with praise. Be thankful unto Him and bless His name. the Lord is good, His mercy everlasting And His truth endureth to all generations.</p>
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Movement II

<p>Adonai ro-i, lo ehsar. Bin'ot deshe yarbitseini, Al mei m'nuhot y'nahaleini, Naf'shi y'shovev,</p>	<p>The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures, He leadeth me beside the still waters, He restoreth my soul,</p>
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Yan'heini b'ma'aglei tsedek,
 L'ma'an sh'mo.
 גם כִּי־אֵלֶךְ Gam ki eilech
 בְּגִיַּא צִלְמָוֶת, B'gei tsalmavet,
 לֹא־אִירָא רָע-- Lo ira ra,
 כִּי־אַתָּה עִמָּדִי; Ki Atah imadi.
 שִׁבְטְךָ וּמִשְׁעֲנֶתְךָ, Shiv't'cha umishan'techa
 הֵמָּה יְנַחֲמֵנִי. Hemah y'nahamuni.)
 Lamah rag'shu goyim
 לָמָּה, רָגְשׁוּ גוֹיִם; Ul'umim yeh'gu rik?
 וְלֹא־אִמִּיִּם, יִהְיוּ־רִיק. Yit'yats'vu malchei erets,
 וְתִצְבּוּ, מַלְכֵי־אֶרֶץ-- V'roznim nos'du yahad
 אֱלֹהֵינוּ נִסְדּוּ־יַחַד: Al Adonai v'al m'shiho.
 וְעַל־מִשְׁחִיו, N'natkah et mos'roteimo,
 וְנִשְׁלַחַּם מִמֶּנּוּ אֲתֵּמוֹסְרוֹתֵינוּ; V'nashlichah mimenu avoteimo.
 וְנִשְׁלַחַּם מִמֶּנּוּ עֲבֹתֵינוּ. Yoshev bashamayim
 יוֹשֵׁב בַּשָּׁמַיִם Yis'hak, Adonai
 יִשְׁחַק: אֲדֹנָי, Yil'ag lamo!
 יִלְעַג־לָמוֹ. (sopranos (Psalm 23))
 Ta'aroch l'fanai shulhan
 תַּעֲרֹךְ לִפְנֵי, שֻׁלְחָן-- Neged tsor'rai
 נֶגֶד צָרָי; Dishanta vashemen roshi
 דִּשְׁאַנְתָּ בִּשְׁמֵן רֹאשִׁי, Cosi r'vayah.
 "David" כּוֹסֵי רִנָּה.
 Ach tov vahesed
 אַךְ, טוֹב וְחֶסֶד Yird'funi kol y'mei hayai
 יִרְדְּפוּנִי-- כָּל־יְמֵי חַיִּי; V'shav'ti b'veit Adonai
 וְשָׁבְתִי בְּבֵית־יְהוָה, L'orech yamim.
 לְאֶרֶךְ יָמִים.

He leadeth me in the paths of righteousness,
 For His name's sake.
 Yea, though I walk
 Through the valley of the shadow of death,
 I will fear no evil,
 For Thou art with me.
 Thy rod and Thy staff
 They comfort me.
 Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His anointed.
 Saying, let us break their bands asunder,
 And cast away their cords from us.
 He that sitteth in the heavens
 Shall laugh, and the Lord
 Shall have them in derision!

Thou preparest a table before me
 In the presence of my enemies,
 Thou anointest my head with oil,
 My cup runneth over.

Surely goodness and mercy
 Shall follow me all the days of my life,
 And I will dwell in the house of the Lord
 Forever.

Movement 3

, Adonai, Adonai,
 לֹא־גִבָּה לִבִּי-- Lo gavah libi,
 וְלֹא־רָמוּ עֵינֵי; V'lo ramu einai,
 וְלֹא־הִלַּחְתִּי V'lo hilachti
 בְּגִדְלוֹת וּבִנְפִלְאוֹת Big'dolot uv'niflaot
 מִמֶּנִּי. Mimeni.
 לִמְלֹא שִׁוִּיתִי, Im lo shiviti
 וְדֹמַמְתִּי-- V'domam'ti,
 נַפְשִׁי: כְּגַמֹּל, עָלִי אֲמוֹ; Naf'shi k'gamul alei imo,
 כְּגַמֹּל עָלִי נַפְשִׁי. Kagamul alai naf'shi.
 יִחַל יִשְׂרָאֵל, אֱלֹהֵינוּ-- Yahel Yis'rael el Adonai
 מֵעַתָּה, וְעַד־עוֹלָם. Me'atah v'ad olam.

Lord, Lord,
 My heart is not haughty,
 Nor mine eyes lofty,
 Neither do I exercise myself
 In great matters or in things
 Too wonderful for me to understand.
 Surely I have calmed
 And quieted myself,
 As a child that is weaned of his mother,
 My soul is even as a weaned child.
 Let Israel hope in the Lord
 From henceforth and forever.

, Hineh mah tov,
 וְהֵנֵּה־נָעִיִּם-- Umah na'im,
 שֵׁבֶת אֲחִים Shevet ahim
 גַּם־יַחַד. Gam yahad

Behold how good,
 And how pleasant it is,
 For brethren to dwell
 Together in unity.

Participants

Sopranos

Lucinda Meshberg
Elizabeth Sabata
Mikaila Calhoun
Emily Schauer
Madison Cummings
Katie Seelmeyer
CJ Nunley
Kelly Ayres
Grace Tish
Tiegen Chatterton
Monique Weiss

Altos

Sam Walton
Tammi Lin
Mary Lendvoyi
Ryleigh Broxson
Samantha Laramie
Elizabeth Lendvoyi
Amelia Husted
Bee Robinson
Lori Conlon-Khan
Hailey Kibler
Nevaeh Bambolo
Kasen Hornbeck

Tenors

Derek Carson
Dylan Kinney
Sam Leeper
Daniel Chausse
Elgin Thompson
Conner Coffland
Spencer Bordenick
Scott Milner

Basses

Wachira Kariuki
Malachi McMillan
Nait Brazington
Hayden Parsons
Jackson Whaley
Patrick Suarez
Derek Renzelman
Evan Lindemood