

CHORALE
AND
DORIAN SINGERS

CONDUCTED BY

J. EDMUND HUGHES AND KATHRYN LEHMANN

*There is
sweet music*



UNIVERSITY of
**PUGET
SOUND**
School of Music

TUESDAY, MAY 5, 2015

7:30 P.M. | KILWORTH MEMORIAL CHAPEL | FREE

CHORALE

J. Edmund Hughes, conductor

Gabrielle Chang '18, piano
and

DORIAN SINGERS

Kathryn Lehmann, conductor

Frances Welsh '17, harp
Gabrielle Chang '18, and Jinshil Yi '14, piano

Chorale

Tshotsholoza (South Africa) adapted by Jefferey Ames
Cole Anderson, Tullan Baird, Cameron Verinsky, soloists
Justin Takeda, percussion

Go forward, go forward on those mountains; the train is coming from South Africa.
You are running away on those mountains; the train is coming from South Africa.

Il bianco e dolce cigno Jacob Arcadelt
(ca. 1505–1568)

The white and sweet swan dies singing, and I, weeping, reach the end of my life.
Strange and different fate, that he dies disconsolate and I die a blessed death which in
dying fills me full of joy and desire. If in dying, were I to feel no pain,
I would be content to die a thousand deaths a day.

Ave Maria. arr. by J. Edmund Hughes
b. 1947

Hail Mary, full of grace, The Lord is with thee.
Blessed art thou among women, and blessed,
is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,
Pray for us sinners, now and at the hour of our death. Amen

Dorian Singers

The Stars are with the Voyager Eleanor Daley
b.1955

There Is Sweet Music Daniel Gawthrop
b.1949

Had I the Heavens' Embroidered Cloths Michael Cleveland
b. 1937

Intermission

Chorale

Eu e voce (Brazilian folk song) arr. by J. Edmund Hughes

Me and you. Ah dear, my beloved one, I gave to you my heart.

Other love existed, but it was pure illusion.

I had a beautiful house prepared for us to live together.

I am happy because I know that I will have you...ah!

Me and you.

The Pasture Z. Randall Stroope
b. 1953

Take Me to the Water Rollo Dillworth
b. 1970

Dorian Singers

Choral Hymns from *The Rig Veda* Gustav Holst
Group III for Women's Voices and Harp (1874 –1934)

I. Hymn to the Dawn

II. Hymn to the Waters

III. Hymn to Vena (The Sun Rising Through the Mist)

IV. Hymn of the Travellers

Juntos Jim Papoulis

There is more than the eye can see. There is more than the heart can know...

So much more, than we can see.

Together we are strong, divided we fall. The power of together brings us higher.

Walking alone, hand in hand, we have hope. Raise us up, slowly.

More than we know. . . more than we see. . .

Together we can learn how to believe.

The power of together makes us strong and united.

More than we know. . . than we see. . .

CHORALE

J. Edmund Hughes, conductor
Gabrielle Chang '18, piano

Soprano

Simone Alva '17
Rosa Brandt '17
Becca Duncan '17
Alexa Himonas '16
Kiera McDonald '18
Lindsay Ollerenshaw '18

Alto

Gabrielle Chang '18
Heather Fryhle '15
Sophie Migeon '18
Sophie Myers '18

Sheri-Ann Nishiyama '18
Sierra Perry '18
Zoe Scott '17
Katharine Taylor '18

Tenor

Cody Cooley '15
Jacob Pisello Duga '18
Colin Kelly '17
Sullivan Marsters '18
Brian Schoening '17

Bass

Cole Andersen '17
Tullan Baird '17
Austin Colburn '18
Collin Hoover '15
Lee Pennebaker '15
Matty Specht '16
Gabriel Sylvanus '16
Justin Takeda '15
Cameron Verinsky '18

DORIAN SINGERS

Kathryn Lehmann, conductor
Gabrielle Chang '18, and Jinshil Yi '14, piano

Soprano I

Kaylene Barber '16
Zoe Branch '18
Tiare Elaine Gill '18
Hailey Hyde '17
Hannah Katz '18
Erin Koehler '17
Emily Laliotis, '18
Maddie Luther, '17
Brianna Morrison, '17

Soprano II

Sarina Blitz '17
Haley Brame '17
Chantel Dozier '16
Carolyn Donaldsen '15
Jennifer Madera '17
Deirdre McNally '15
Charlotte Parker '18
Danielle Rogers '18
Lily Rivin '18

Alto I

Hannah Floren '17
Lydia Gebrehiwot '16
Allison Hay '18
Elana Hirsch '15
Rachel Hook '18
Jayne Hutcheson '18
Alexia Ingerson '16
Melissa Pellman '15
Allegra Ritchie '18

Alto II

Lisa Hawkins '16
Hattie McKay '17
Lorrain Oill '18
Ava Price '18
Nicky Reed '15
Rachael Riley '17
Eileen Sheats '17
Emily Walton '18

CONDUCTORS

J. EDMUND HUGHES, affiliate artist and conductor, Chorale, retired from the music faculty of Chandler-Gilbert Community College in August 2011, after a 40-year teaching career. While at CGCC he taught choir, music theory, conducting, and organized two on-campus choral festivals per year. From 1990 to 2011, he also served as director of music at Velda Rose United Methodist Church in Mesa, Ariz. Prior to his appointment at CGCC, he taught at Phoenix College, for the Tucson Unified School District, and at California State University-Fresno. A former TUSD nominee for Arizona Teacher of the Year, he received the Excellence Award from the National Institute for Staff and Organizational Development. He has also been honored by multiple student nominations in Who's Who Among American Teachers.

Dr. Hughes' choirs from Tucson High School, St. Paul's United Methodist Church (Tucson), Phoenix College, and Chandler-Gilbert Community College have had the distinction of performing at conventions sponsored by American Choral Director's Association (ACDA), Music Educator's National Conference (MENC), and Arizona Music Educator's Association (AMEA). He has presented lectures and demonstrations on special interest sessions at ACDA and AMEA conventions. In 2002 Dr. Hughes received the Arizona Outstanding Choral Educator Award by ACDA, and in 2005, was honored as Arizona Music Educator of the Year by AMEA. He received the first Lifetime Achievement Award granted by University of Arizona Choral Music Department and the Lifetime Achievement Award from AMEA/ChoDA.

Dr. Hughes is a past president of Arizona ACDA (serving two separate terms) and has served AMEA in numerous capacities, including ChoDA president, regional governor, and choral chairman. He frequently adjudicates choral festivals and directs honor choirs throughout the West. Dr. Hughes has several choral compositions in print, which are published with Santa Barbara Music Publishing Co. and Colla Voce Music Inc. He received his bachelor's, master's, and doctorate degrees from University of Arizona with doctoral studies at University of Southern California.

KATHRYN LEHMANN joined the voice faculty at University of Puget Sound in 2008. She is a graduate of Pacific Lutheran University and has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup school districts in Washington. As a public school educator, she directed performing groups at music educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. After earning a Master of Music degree in voice performance and pedagogy, Ms. Lehmann taught for three years on the voice faculty at Westminster Choir College in Princeton, New Jersey, where she served as vocal coach for the American Boychoir School and developed a training program for young singers at Westminster Conservatory of Music. During her doctoral studies at University of Colorado in Boulder she studied choral conducting with Joan Catoni Conlon and Lawrence Kaptein. Ms. Lehmann came to Washington following 11 years in Oregon, as director of vocal and choral activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and Opera Workshop. From 2001–2007 she was

the director of choral activities at Pacific Lutheran University. PLU's Choir of the West performed at the National ACDA Convention in Los Angeles under Ms. Lehmann's direction.

PROGRAM NOTES

Tshotsholoza arr. by Jeffery Ames

Performed for many generations, *Tshotsholoza* is often referred to as the "unofficial" anthem of South Africa. This song of freedom was sung by the ancient miners who worked in the South African diamond mines and by those celebrating Nelson Mandela's release from prison. Most recently, it served as South Africa's "battle call" at the 2010 World Cup.

Ave Maria arr. by J. Edmund Hughes

One of the most frequently set texts in choral/vocal music, this setting uses the original chant melody as the basis for the composition. It begins with the incipit (intonation) sung by the men. The melody continues with the men and is then alternated with the women. After the initial "amen" is an aleatoric section where each singer repeats the incipit at their own tempo, leading to the final, unison "amen".

Eu e voce (Brazilian folk song) arr. by J. Edmund Hughes

The song is thought to have originated in Sao Paulo, Brazil. The chord progressions are reminiscent of many 1950s American pop hits. In this arrangement, the men begin as "guitars" as they serenade the women. There will be a section for the audience to participate, too.

—J. Edmund Hughes

Choral Hymns from *The Rig Veda*Holst

Gustav Holst (1874–1934) was an English-born composer best-known for his orchestral work, *The Planets*. He studied composition with English composer, Peter Stanford and was also highly influenced by his best friend, renowned Ralph Vaughan Williams. Holst directed several amateur choral ensembles in order to make a living as a composer, and was introduced to Hindu literature and philosophy by a choral friend in London. After studying Sanskrit at University College in London, Holst was able to read and translate ancient Hindu stories of Ramayana. These readings led Holst to discover the great and ancient hymns of *The Rig Veda*.

Holst's first setting of *Choral Hymns* was a set of solo songs for voice and piano to translations of his own. Since he had never heard Indian music, he struggled to find the appropriate musical sounds for the words. *The Rig Veda* date from 1200–900 B.C. and are considered the oldest religious writings in the world. Hymns of praise and thanksgiving, *The Rig Veda* literally translates to praise, verse, and knowledge. They were written by the Aryans during the Harappan civilization and are the cornerstone of Hindu thought and belief. In the *Veda* collection there are over 1,000 hymns written in Sanskrit. Many *Vedas* were written, but the *Rig* centers on the gods, which include

praises, blessings, sacrifices, and curses. Because they are so poetic, they can easily be chanted or sung. Holst managed to select 14 poems and prayers, with the theme of mystery at the center of his selection process. Holst composed his music to his own translations. Of the four settings, the most beautiful and most popular is *Group 3 for Women's Voices and Harp*. All are quite modal in construction, filled with mystery and awe of the universe and its creation. The text painting dominates the harmonies, unisons, and dynamics, which seem to spill into the score.

—Kathryn Lehmann

TEXT

Choral Hymns from *The Rig Veda* (Group III)Holst

I. Hymn to the Dawn

Hear our hymn O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.
Wakener of the songbirds,
Ensign of the Eternal,
Draw thou near O Fair one,
In thy radiant Chariot.
Bring to her your offering,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendor.

II. Hymn to the Waters

Flowing from the firmament
Forth to the ocean,
Healing all in earth and air,
never halting.
Indra, Lord of Heav'n, formed their courses
Indra's mighty laws can never be broken.
Cleansing waters flow ye on,
hasten and help us.
Lo, in the waters, dwelleth One,
Knower of all on earth and sea.
Whose dread command no man may shun,
Varuna, sovran Lord is He.
Cleansing waters flow ye on,
Hasten and help us.
Dance in the bright beams of the sun.
Obey the ruler of the sky
Who dug the path for you to run

III. Hymn to Vena (The Sun Rising Through the Mist)

Vena comes born of light,
He drives the many colored clouds onward
Here, where the sunlight and the waters mingle
Our songs float up and caress the newborn infant
Vena comes.

The child of cloud and mist appeareth on the ridge of the sky,
He shines on the summit of creation
The hosts proclaim the glory of our Common Father
Vena Comes.

He hath come to the bosom of his beloved.
Smiling on him,
She beareth him to highest heaven.
With yearning heart
On thee we gaze,
O gold-winged messenger of mighty Gods.

Wise men see him in their libations
As the sacrifice mounts to the eternal
Heights mingling with our solemn chant.
He stands erect in highest heaven,
Clad in noble raiment,
Armed with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendour.

IV. Hymn of the Travellers

Go thou on before us,
Guide us on our way, Mighty One.
Make our journey pleasant,
Never let us stray.
Wonder-worker hearken
Come in thy splendor,
come in thy mighty power.
Trample on the wicked,
All who would oppose, Mighty One.
Drive away the robber,
Drive away your foes.
Wonder-worker hearken,
Come in thy splendour,
come in thy mighty power.
As we journey onward,
Songs to thee we raise, Mighty One.
Thou didst aid our fathers,
Guard us all our days.
Wonder-worker hearken,
Come in thy splendour,

come in thy mighty power.
Feed us and inspire us,
Keep us in thy care, Mighty One.
Lead us past pursuers
Unto meadow fair.
Wonder-worker hearken,
Come in thy splendour,
come in thy mighty power.

UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC VOCAL FACULTY

Bruce Browne, conductor of Adelphian Concert Choir
Michael Delos, bass-baritone
J. Edmund Hughes, conductor of Chorale
Christina Kowalski, soprano
Kathryn Lehmann, soprano, conductor of Dorian Singers
Dawn Padula, mezzo-soprano, director of Vocal Studies
Steven Zopfi, director of Choral Activities

SCHOOL OF MUSIC VOCAL PERFORMING GROUPS

ADELPHIAN CONCERT CHOIR

Founded in 1932, the Adelphian Concert Choir is one of the signature groups of the university and is recognized as one of the Northwest's most acclaimed ensembles. For more than 80 years this auditioned choir has sustained a level of choral excellence that has brought accolades from audiences in Canada, Europe, and on the West Coast. It has appeared at the state, regional, and national conventions of both the American Choral Directors Association and the Music Educators National Conference. Consistently, the Adelphians receive the highest acclaim for standards in repertoire, interpretation, and musicianship.

CHORALE

Open to the entire campus community, Chorale is a non-auditioned mixed ensemble that meets twice weekly. Through repertoire drawn from a multiplicity of style periods and genres, including world choral music, members establish a musical foundation of vocal technique, music theory, and sight singing.

DORIAN SINGERS

Dorian Singers is an auditioned, all-female chamber choir of 36 members. Now in its second decade, it is widely recognized throughout the Pacific Northwest as one of the region's leading women's ensembles. Members of Dorian Singers are strongly committed to learning choral music through a combined understanding of vocal technique, sound production, and ensemble mastery. They represent a wide range of class years and majors at Puget Sound, and are engaged in numerous activities both on and off campus.

VOCI D'AMICI

This *a cappella* 16-voice ensemble performs in holiday concerts every December. Its repertoire ranges from the Renaissance to the 21st century.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility

Wednesday, May 6, 4 p.m. Performance: Pops on the Lawn, Wind Ensemble with student conductors, Karlen Quad. Free

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

pugetsound.edu/music | 253.879.3700

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