THE BOB COLE CONSERVATORY OF MUSIC AT CALIFORNIA STATE UNIVERSITY. LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

CHAMBER CHOIR

“CHORAL & VOCAL CHESTNUTS”

JONATHAN TALBERG, CONDUCTOR
STEPHEN SALTS, GRADUATE CONDUCTOR
CHRISTOPHER LUTHI, ACCOMPAÑISTA

FRIDAY, APRIL 26, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM
CHESTNUTS FROM THE CHURCH TRADITION

Tu es Petrus (1572) .................................................................................................................. Giovanni Pierluigi da Palestrina (1525-1594)

Song for Athene (1994) ........................................................................................................... John Tavener (b. 1944)

Hallelujah from Christ on the Mount of Olives, Op. 85 ......................................................... Ludwig van Beethoven (1770-1827)

Brindisi from 6 Romanze (1845) ........................................................................................... Giuseppe Verdi (1813-1901)
  *Simon Barrad—baritone

Rise up, my love, my fair one (1929) .................................................................................. Healey Willan (1880-1968)

Io son la primavera from Six Madrigals (1986) .................................................................. William Hawley (b. 1950)

The Nightingale (Solovey) (1825) ........................................................................................ Alexander Alyabyev (1787-1851)
  *Maggie Boles—soprano

Sweet Day from Three Elizabethan Songs (1899) ............................................................... Ralph Vaughan Williams (1872-1958)

The man that got away (1953) ............................................................................................... Harold Arlen (1905-1986)
  *Becky Hasquet—soprano
  *—senior spotlights

TWO SONGS ABOUT WATER


Napili Bay, 2PM (2003) .......................................................................................................... J.A.C. Redford (b. 1953)
FOR THE SHEER JOY OF SINGING

Jack cum amico Jill (Ad modum C. Orff) ................................................................. Carl Zytowski
from Ave Mater anser! (1983) .................................................................................. (b. 1921)

If music be the food of love (2001) ................................................................................. David Dickau
(b. 1953)

TEXT & TRANSLATIONS

Tu es Petrus
et super hanc petram
edificabo Ecclesiam meam,
et portae inferi
non prevalebunt versus eam.
Et tibi dabo
claves regni coelorum.

Thou art Peter
and upon this rock
I shall build my Church;
and the gates of hell
shall not prevail against it.
And I shall give thee
the keys of the kingdom of heaven.

Song for Athene
Alleluia. May flight of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come enjoy rewards and crowns I have prepared for you.

Hallelujah
Hallelujah unto God’s Almighty Son.
Praise the Lord, ye bright angelic choirs,
in holy songs of joy.
Man, proclaim his grace and glory,
Hallelujah unto God’s Almighty Son.
Praise the Lord in holy songs of joy.

Rise up, my love, my fair one
Rise up my love, my fair one, and come away.
For lo, the winter is past, the rain is over and gone.
The flowers appear upon the earth.
The time of singing of birds is come.
Arise my love, my fair one, and come away.
Io son la primavera
Io son la Primavera,
Che lieta, o vaghe donne, a voi ritorno
Col mio bel manto adornò
Per vestir le campagne derbe e fiori
E svegliarvi nel cor novelli amori.

A me Zeffiro spira,
A me ride la terra e 'l ciel sereno;
Volan di seno in seno
Gli Amoretti vezzosi a mille mille,
Chi armato di stral, di chi faville.

E voi ancor gioite,
Godete al mio venir tra risi e canti;
Or che 'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.

I am Spring.
I am Spring,
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flower
And to arouse in your hearts new loves.

For me Zephir sighs,
For me the earth laughs, as do the serene heavens;
The charming Amoretti by the thousands,
Armed with arrows and with torches.

And you, again delighted,
Take pleasure in my coming amidst laughing and song;
Love you lovers
Now, while April adorns lovely faces with flowers:
Spring for you will not return forever.

Sweet Day
Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky:
The dew shall weep thy fall tonight;
For thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Water Night
Night with the eyes of a horse that trembles
in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of a secret water.

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Silence and solitude,
two little animals moon-led,
drink in your eyes,
drink in those waters.

If you open your eyes,
night opens, doors of musk,
the secret kingdom of the water opens
flowing from the center of night.

And if you close your eyes,
a river fills you from within,
flows forward, darkens you:
night brings it wetness to beaches in your soul.

Napili Bay, 2PM
And now the hour of sun has come
when the sea is adorned with diamonds,
a chemise of spun silver slung
about her undulant shoulders.

She swells and roars with love, birthing
heads of swimmers, silhouetted,
floating slowly toward the shore
where bodies form to stretch and splay upon the sand.

We are water creatures, dwelling
on a water planet, curved from
cells that gel and mingle, immersed,
'til born on a breaking wave, we surf
into the world, thirsty as hell,
eager to nurse at water-fed milk-white springs.

Yet water may become an enemy,
to the mind inclined to dryness:
we can't abide the tide, we try
to avoid the rain, umbrella-ed,
'til inside again we drink it in
in cupfuls 'till it swills and spills in tears.

Then water-crossed and baptized, we are
blessed and tested with vineblood,
cleansed, renewed against an end
where all is dry, dust-dry,
all evaporated to the sky.

And even then, sky swells with grace,
rain-seed swims through space
to seek the sea's embrace.

And now the hour of sun has come
when the sea is adorned with diamonds.
This evening’s wonderful program is full of “Choral Chestnuts.” These great pieces for choir are frequently performed due to their beauty, accessibility, and appeal.

Choral singing can be traced back to ancient Greece, and its growth was increasingly documented throughout the medieval era and the Renaissance. Around 1572, the composer for the Sistine Chapel Choir, Giovanni Pierluigi da Palestrina, published a six-part antiphonal motet Tu es Petrus, a work sung for every Pope since its composition. The recent events at the Vatican gave the Chamber Choir much to discuss about the history and style of sacred, choral polyphony. Composer John Tavener mixes texts from the Orthodox Funeral Service with lines from the script of Shakespeare’s Hamlet to bring his Song for Athene (1993) to life, echoed by a hint of Gregorian chant. Texts from the Song of Solomon are frequently resources for choral composers, and Healey Willan’s rich setting of Rise up, my love, my fair one is a gem. Our sacred selections conclude with the other Hallelujah. Beethoven's setting from 1803 is a wonderful example of his more Classical style, employing a French overture motif and not one, but two fugues. The virtuosic orchestral reduction is played expertly by our pianist Christopher Luthi.

Choral music also grows out of the seed of secular poetry. When paired with great music, text lifts off the page, blossoming into remarkable expression. This program features poems by four great poets. Eric Whitacre wrote, “The poetry of Octavio Paz is a composer's dream” on the inside cover of his piece Water Night. Another well-known poet represented tonight is George Herbert, whose text Sweet Day is set as a quiet hymn by Vaughan Williams. Occasionally, a composer will write their own text and in the case of J.A.C. Redford, it is clear that he heard the sounds of the sea as he wrote Napili Bay, 2PM. Henry Heveningham uses the first line of Shakespeare’s Twelfth Night to launch into his own expressive poem If music be the food of love, which has been set by many composers such as Henry Purcell, Lee Hoiby, and, as featured tonight, David Dickau.

And finally, the Chamber Choir is excited to tell you a joke set to music for choir and piano. Around 1982, Carl Zytowski composed a salute to Carl Orff’s Carmina Burana in his setting of the nursery rhyme Jack and Jill (Jack Cum Amico Jill from Ave Mater Anser!). Zytowski set the famous rhyme in macaronic verse, so the choir switches from the vernacular to Latin at random, adding a second layer to this funny vignette.

—notes by Stephen Salts

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