

Compact Disc

C435

2018

5-23



SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

# UW CHAMBER SINGERS

Geoffrey Boers, conductor

Joel Bevington / Sarah Riskind / Jennifer Rodgers,  
assistant conductors

# UNIVERSITY CHORALE

Giselle Wyers, conductor

Elisabeth Cherland / Anna Frisch / Meg Stohlmann;  
assistant conductors

Serena Chin, collaborative artist

7:30 PM  
May 23, 2018  
Meany Theater

UW MUSIC

2017-18 SEASON

CD1-#18,019

UW CHAMBER SINGERS

Geoffrey Boers, conductor

1 remarks, Boers - 4:15

2 Regnum Dei Intra Vos Est, Alleluia! (2014).....6:32..... Frederick Bayani Mabalot (b. 1977)

In Luke 17.20-21, the Pharisees demanded that Jesus tell them when the kingdom of God would come.

To this, Jesus replied and said to them: "The kingdom of God does not come with observation; nor will they say, Here it is! or There it is! For indeed, the kingdom of God is within you."

*The kingdom of God is within you, Alleluia!*

3 remarks

4 By the Waters of Babylon (2012).....8:30..... Sarah Riskind (b. 1987)

Abbie Naze, cello

Sarah Riskind, conductor

BY THE WATERS OF BABYLON expresses the tragic Babylonian exile of the Jewish people between 598 and 538 B.C.E.

*By the waters of Babylon, we lay down and wept for thee, Zion.*

*We remember thee, Zion.*

5 remarks

6 Elahi (2017).....7:01.....Fredrik Mansfield

Joel Bevington, conductor

*Miriam Anderson, percussion*

Elahi means "my God" in the original Aramaic tongue and is the first word of the exclamation Jesus cries on the cross, "Elahi! Elahi! Lema sebaqtani?" means "My God! My God! Why have you forsaken me?"

The piece, a tragic lament, connects the story of Abraham and Isaac with the crucifixion through texts from Isaiah 54, Psalm 22, and the last words of Jesus from the Gospels.

*"Abraham."*

*"Here I am"*

*Elahi.*

*"Take your son, your only son, the one you love. Sacrifice him as a burnt offering "*

*Isaac said, "Here is wood, where is the lamb?"*

*Abraham said, "God will provide the lamb."*

*He was despised and rejected by man. Pierced for our sins, crushed for our inequity.*

*He bore the punishment that makes us whole. Though oppressed, He did not open up His mouth.*

*Like a lamb led to the slaughter stricken for the transgressions of His people.*

*We all had gone astray like sheep, but God laid upon Him the guilt of all.*

*Crucify Him!*

*"Abba, Father, for you all things are possible.*

*Remove this cup from me. My soul is grieved, even to the point of death.*

*Elahi, Elahi, lema sebaqtani?"*

*"My Son."*

*It was the Lord's will, God's will to crush him with pain*

*It was our pain he bore. Our pain upon him, Our sufferings He endured.*

*He bore the punishment, bore the sins of many. He poured out Himself to die*

*This is my body broken for you. This is my blood poured out for you*

*Forgive them, Father. They know not what they do.*

*Jesus uttered a loud cry and breathed his last.*

*"I AM."*

*"Behold, the Lord, your God. This is My Son, sacrificed for you.  
Crucified for us.  
Jesus, Lamb of God, died to save us.  
Jesus breathed His last. With His final breath,  
"It is finished!"*

7 remarks

8 From the Ashes ..... 8:25 ..... Steve Danielson (b. 1977)

Jennifer Rodgers, conductor

*In order to rise from its own ashes, a phoenix first must burn.  
-Octavia Butler, author (1947-2006)*

As each of us pass through the trials of life, let us look to the example of the Phoenix; let us learn from the agony and flame;  
let us become enraptured by the new life, and let us take flight, soaring stronger and higher than before.

*I sleep.*

*Enfolded in peace.*

*The agony and pain*

*Disappear:*

*The burning, the sorrow, the flame*

*Enfolded in peace*

*I wake.*

*Entranced by life.*

*Remembering fire*

*Inside;*

*Death before sleep, and now*

*Entranced by life.*

*I rise*

*Enraptured by flight.*

*The strength within*

*Burning.*

*Spreading my wings, I soar*

*Enraptured by flight.*

9 remarks

10 Healing Heart (2012) ..... 6:38 ..... Eric Barnum (b. 1979)

*Here time is moving  
in quiet breaths and  
in the long, slow  
turn of seasons*

*Here the pain of love's arrow  
once scarlet,  
fades to memory.*

*Here the sigh of tides  
and fall's surrender into snow  
mark a while forgetting*

*Here, layers of wonder  
and the heart's gentle song.  
call us out, again and again,  
into the morning.*

-Robert Bode

11 Alleluia (2014) ..... 2:40 ..... Jake Runestad (b. 1986)

INTERMISSION

UNIVERSITY CHORALE

Giselle Wyers, conductor

1 remarks, Wyers

- 2 Tsvetitse le (Bring the Loaves to the Shepherd, my Love)..... 1:30 ..... Bulgarian folksong  
Trio: Cameron Blecha / Sebastian Bruno / Curtis Nilson

An authentic, sedenkarska song. A sedyanka is the place where the young maidens and lads from Bansko (a Southwest region of Bulgaria) used to meet each other.

*Tsvetitse le, maiden, Tsve,  
Tsvetitse le, beautiful maiden, Tsveto.\*  
She is going to bring a bread to the shepherd,  
also salt and bran to feed his gray flock,  
because she would like to see her love.  
Unfortunately, however, there was a dark cloud,  
and also muddy torrent.  
She couldn't meet her love.*

\*Tsvetitse/Tsve/Tsveto is a Bulgarian maiden name.

- 3 Two Diaphonic Shope Songs 2:39  
Trio: Maddie He / Sylvia Jones / Ana Ganeva

Authentic harvesting songs for people coming back from the fields. From the Rani luk village, around Tran town in the Shope region (West part of Bulgaria)

Đevoika mu nema (His Lady's Gone)

*Oh Moon, the king's unfaithful,  
why don't you shine on your king at night,  
but instead you shine upon the rebel's hand?*

*So he can share the stolen treasure,  
all he shared, but shared falsely,  
he gave my brother a bad share.*

*He gave my brother a kidnapped lady,  
(my brother) took her to the green woods,  
to a green fir he tied his horse,  
and tied the lady's right hand.*

*An hour he laid, for he has not slept in three days,  
He dreams a dream his lady's gone,  
when he arose, indeed, she wasn't there*

V selo ima plava moma (There is a Blonde-Haired Maiden in our Village)

*I want to lay down to sleep,  
but by myself I can't do so.*

*There is a blond girl in the village,  
with her I'd like to lay,  
with her I'd like to sleep.*

*She wants me, and I want her,  
But her mother does not allow this,  
So I bought her mother some ripened pears,  
and then she gave her to me.*

*She wants me, and I want her,  
But her father does not allow this,  
So I bought her father a pipe with tobacco,  
and then he gave her to me.*

4 remarks

5 Hubava si moya goro.....4:10.....Bulgarian folksong, arr. Goran Goranov (b. 1957)

You are beautiful, my wood,  
You smell of youth, but you inspire in our hearts only sorrow and sadness.  
Who looks at you only once, he always sorrows that he can't under your shadows wither away.  
And who becomes necessary to leave you forever he can't until he's alive to forget you.  
Your beech-trees and oak-tree, your thick foliage leaves flowers and the waters,  
the fat lambs, and the globe flower, and the grasses and your coolness  
everything I'm saying, sometimes falls like a bullet to the heart,  
which is ready to cry every time it sees in something new in nature  
when it sees how the spring sends off old age  
and under the cold and snow a life arises

6 remarks

"And All Shall Be Well" (2017)..... Giselle Wyers (b. 1969)  
Sarah Riskind & Elisabeth Cherland, violins, Romaric Pokorny, viola, Abbie Naze, cello

And All Shall Be Well, scored for chorus, string quartet and piano, was commissioned by the Vashon Island Chorale under the direction of Artistic Director and Conductor Gary Cannon and with the generous support of Jo Ann Bardeen. It reflects upon different aspects of the meaning of our lives and what we leave to those who come after us.

The various poems by Czeslow Milosz, Wendell Berry, William Stafford and others became the life-blood and supporting energy for the lengthy compositional process.

I fell in love with each poet's approach to the broader concept, which is nothing smaller than the gravity and meaning of life. Themes of nature and connections between the physical world and the heavens are found throughout - bird flight and song, clouds and water. I was inspired by the suggestion that life's path can be a song of sorts, with various improvisations and melodies formed along the way. No matter what one's personal beliefs, I believe we all hope that our lives, and what may lie beyond, will be imbued with connection, meaning and eternal love.

--Giselle Wyers, composer

7 Mvt. 2. Song is the Infinite Time of Times 1:41

Throughout time  
Song is the infinite time of times.  
Song bears the suffering and joy of its times.  
In each place, In each life  
Song is already there

8 Mvt. 5 Sometimes I Choose a Cloud 4:10

Sometimes I choose a cloud and let it cross the sky  
Floating me away.  
A bird unravels its song and carries me as it flies deeper and deeper into the woods.  
Is there a way to be gone and still belong?  
Travel that takes you home.  
Is that life? To stand by a river and go.

9 remarks

10 Live the Questions.....3:46.....Jake Runestad (b. 1986)

Have patience with all that is unresolved in your heart and try to love the questions like locked rooms or books written in a foreign tongue. Do not search for the answers now, for they cannot be given to you; you would not be able to live them. The point is to live everything. Live the questions now. Perhaps then, someday in the future, without noticing it, you will live your way into the answer.

11 remarks

12 Oseh Shalom (2016) ..... 2:59 ..... Sarah Riskind (b. 1987)

Elisabeth Cherland, conductor  
Sarah Riskind, violin

Just as Jewish music has been reimagined throughout the 20th-21st centuries, Oseh Shalom presents one of the central texts in Jewish worship with elements of Tango

*May the One who makes peace in the heavens  
Grant peace to us and to all our people  
And let us say, Amen.*

13 remarks

14 Take Me Back (a new American folk song) ..... 3:07 ..... Steve Danielson (b. 1977)

Ally Arnold, Ally Witeck, Ian Houghton, soloists (in order of appearance)

Take me Back is a look into our American tradition of folk songs. As the music traditionally passed down orally is being forgotten, we need to look back to give us guidance for the future.

*Can't you hear the fiddle playin'? Can't you hear the music sayin',  
"Can't you take me back to when the world learned to sing?"  
Can't you dance the high step? Won't you dance along? Oh!  
Can't you find the point in time where the world sang its first song?*

*So, take me back, my partner! Take me back, my friend!  
Start me at the very beginning and I'll sing it to the end!*

*Little Robin Ross lived up in the hills. Never took a bath and never will!  
We're glad he's up there still!*

*Robin had a mule: called it Master Dave. Dave went to school  
and learned some new rules and taught Robin to behave!*

*Into town came Robin, Master Dave in tow  
They reached the town square and jumped in the air  
And danced the Do-Sai-do*

*Robin was a miser, his mule was a gent  
He gave sweet kisses to all of the misses everywhere they went!*

15 remarks

16 Sit Down Servant ..... 3:07 ..... African American Spiritual, arr Stacey Gibbs (b. 1962)

Meg Stohlmann, conductor

*My soul's so happy that I can't sit down. Oh, sit down, servant.  
Oh, Lord, you promise' me a long, white robe an' a starry crown.  
Oh, give, Lord, my golden shoes, my soul's so happy that I can't sit down.  
Amazin' grace, how sweet da soun' dat saved a wretch like me.  
I once was los' but now am foun', was blin' but now I see.  
Shoutin' glory.*

## ANA BORISOVA GANEVA, FULBRIGHT PARTNER

ANA BORISOVA GANEVA (Ph.D.) is a Fulbright Scholar in Music (Education-Ethnomusicology). She is Assistant Professor of Music at St. Cyril & Methodius University of Veliko Tarnovo, Bulgaria, and a much-recorded member of the world touring ensemble *Le Mystere des Voix Bulgares*. Her Ph.D. is in Folklore and Pedagogy, and she studied traditional Bulgarian ornamentation. Dr. Ganeva's research, under the supervision of Professor Patricia Shehan Campbell, concerns the development, through informal and formal means, of the singing capacity of children and youth in the acquisition of Bulgarian repertoire. To that end, she is developing a pedagogical sequence for the vocal education of children from preschool through adolescence. As well, she is pursuing research on the nature and extent of "folklore song," as well as cultural arts at large, within Seattle-based families of European heritage.

## STUDENT COMPOSER BIOGRAPHIES

STEVE DANIELSON has been composing choral music for close to twenty years, mainly for church and high school choirs, though he has begun to write for middle school as well as collegiate voices. His hymn arrangements have been performed across the US as well as in Canada and Mexico. In May 2017, In Turba won the Opus 7 Student Composition Competition at the Graduate Student level. Recently, he finished a project arranging three pieces for Seattle-based Ensign Symphony Chorus and Orchestra for their concert with pop star David Archuleta. The majority of his works are available through his website, [SDCompose.weebly.com](http://SDCompose.weebly.com).

FREDERICK BAYANI MABALOT is currently pursuing a Doctor of Musical Arts degree in Choral Conducting at UW School of Music. He studied composition at The Royal Danish Academy of Music in Copenhagen (M.M.) with Niels Rosing-Schow, Hans Abrahamsen, and Jeppe Just Christensen, and at Sydney Conservatorium of Music (B.M. First Class Honours) with Dr. Michael Smetanin, Dr. Matthew Hindson, and Dr. Paul Stanhope. He studied vocal and piano performance at California State University in Northridge where he graduated with a B.M. in vocal performance. Frederick is a member of KODA ([www.koda.dk](http://www.koda.dk)), a society for composers based in Denmark. Please visit [www.fredrickbmabalot.com](http://www.fredrickbmabalot.com) for more information.

FREDRIK MANSFIELD is a senior graduating in June with a B.A. in Comparative History of Ideas, an interdisciplinary social science major. Elahi is Fredrik's first composition, inspired by a painting he saw in a Union Gospel Mission site.

Doctoral candidate SARAH RISKIND has composed for choirs in New England, Washington, and the Midwest, as well as writing chamber music for the Quince Contemporary Vocal Ensemble and the International Contemporary Ensemble. At the University of Washington, her *Oz Cantata* was premiered by the Recital Choir and Cohort Ensemble with string quartet in 2017. Ms. Riskind's dissertation includes new original arrangements of Judeo-Spanish music, and she has also researched and implemented improvisation in a choral context. She particularly enjoys mentoring student composers at The Walden School in New Hampshire, a five-week summer program that combines composition, improvisation, and musicianship. Many of her works are available at [www.sarahriskind.com](http://www.sarahriskind.com).

## UW CHAMBER SINGERS

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Molly Barnes	Monica Berndt	Joel Bevington	Griffin Becker
Elisabeth Cherland	Emily Callan	Samuel Kui	Alonso Brizuela
Olivia Kerr	Marilee Clobes	Joshua Lutman	Jacob Caspe
Lauren Kulesa	Anna Frisch	Frederick Bayani Mabalot	Steve Danielson
Elizabeth Nice	Anya Hsu	Eric Mullen	Phillip Dietz
Sadie Quinsaat	Eleanor Kahn	Gerrit Scheepers	Francis Goess
Lígia Pucci	Jennifer Rodgers	Kyle Ueland	Ben Luedcke
Sarah Riskind	Meg Stohlmann	Nicholas Varela	Fredrik Mansfield
	Maia Thielen	Ryan Wong	Curtis Nilson

## UW CHORALE

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Alison Arnold*	Taylor Bastian	Trevor Ainge	Sebastian Bruno
Allison Berhow	Jenna Bellavia	Cameron Blecha	Aidan Cole
Lina Bishop	Sarah Cooper*	Davis Ferrero	Marley Crean
Raquel Gordon	Maddy Greenfield	Tiema Qian*	Ian Houghton
Jada Jenkins	Carmen Hom	Steven Santos	Spencer Lively
Julia Joo	Anya Hsu*	Evan Shelton	Fredrik Mansfield
Sylvia Jones*	Maya Hsu	Jeremy Steckler	Zach Matthews*
Kate Kugler	Madeline Ile	Isaac Tian	<b>Riley McGinn</b>
Kathryn Leland	Natalie Modlin	Kyle Ueland*	Curtis Nilson
Kaylee Pigott	Sacha Moufarrej	Zuhrie Zulkifli	Aidan O'Hara*
Ally Witeck	Payton Renner		Patrick Render
Madeline Woolever	Cannon Roe		Byron Walker
	Emily Sawan		
	Gargi Sivaram		
	Meg Stohlmann		
	Emily Marie Vaughn		

\*section leader

### UPCOMING EVENTS:

MT - Meany Theater

MS - Meany Studio Theater

May 24 Wind Ensemble & Symphonic Band. 7:30 PM, MT.

Modern Music Ensemble. 7:30 PM, MS.

25 Percussion Ensemble. 7:30 PM, MS.

UW Sings. 7:30 PM, MT.

27 Faculty Chamber Group: Frequency. 7:30 PM, MT.

30 IMPFestX. 7:30 PM, MS.

31 IMPFestX. 7:30 PM, MS.

Jun 1 UW Symphony & Combined Choirs. 7:30 PM, MT.