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# PIPES

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THE UNIVERSITY CHAMBER SINGERS  
Geoffrey Boers, *conductor*

May 31, 2011

7:30 PM

Meany Theater

PROGRAM

I.

*SEEK HIM THAT MAKETH THE SEVEN STARS* (1998)

..... JONATHAN DOVE (b. 1959)

*VILLAROSA SEQUENCES NO. 3* (1997) ..... THOMAS JENNEFELT (b. 1954)  
*Villarosa Sariaidi*

II.

*BRIGHT MASS WITH CANONS* (2005) ..... NICO MUHLY (b. 1981)

*Kyrie*

Lord, have mercy. Christ, have mercy. Lord, have mercy.

*Gloria*

Glory to God in the highest, and peace to his people on earth.  
Lord God, heavenly King, almighty God and Father, we worship

You, we give You thanks, we praise You for Your glory. Lord Jesus Christ, only Son of the Father, Lord God, Lamb of God, You take away the sin of the world: have mercy on us; You are seated at the right hand of the Father: receive our prayer. For You alone are the Holy One, You alone are the Lord, You alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

*Sanctus*

Holy, Holy, Holy, Lord God of the Sabbath. Heaven and earth are full of Your glory, hosanna in the highest.  
Blessed is He who comes in the name of the Lord, hosanna in the highest.

*Agnus Dei*

Lamb of God who takes away the sin of the world, have mercy upon us.  
Lamb of God who takes away the sin of the world, have mercy upon us.  
Lamb of God who takes away the sin of the world, grant us peace.

*PATER NOSTER* .....GIUSEPPE VERDI (1813-1901)

O our Father, who art in heaven, hallowed be Thy name always, and praise and thanks be for everything that Thou doest. Thy kingdom come, as prayer entreats: Thy will be done, on earth, as it is in heaven. Father, give us this day our daily bread, and may it please Thee to forgive us our sins: and let us not do anything that displeases Thee. And in order that we may forgive, Thou makest Thyself an example to us through Thy great goodness; so that we can all escape from the cruel enemy. Heavenly Father, fount of all salvation, keep us always from temptation, from the satanic enemy and his onslaughts. As we pray to Thee that we may deserve Thy grace and that we may devoutly enter into Thy kingdom, we beg Thee, King of Glory and our Lord, to preserve us from sorrow: and we have our minds fixed on Thee, with head lowered. Amen.

[Dante Alighieri]

III.

*CHOIRLAND manuscript* .....DAVID FENNESY (b. 1976)  
Jeremiah Cawley, *conductor*

*DESH* (2006) ..... arr. Ethan Sperry (b. 1971)

*PSALM 90* ..... CHARLES IVES (1874-1954)

## NOTES

Welcome to tonight's Chamber Singers season finale *PIPES*, a celebration of music for pipes—both mechanical and human. The organ is often called the “king of instruments,” and, as a biased choral conductor I have long argued that the voice is the “king of instruments” in that no mechanical instrument can match the infinite colors, textures and emotions of the human voice. Tonight's program is not so much a duel between the two, but a showcase of the beauty of both.

The concert will be divided into three sets, each set pairing a piece for organ “pipes” choir with a piece for a cappella choir. To add to the experience of “human pipes” and to ensure our ears attuned to the sonic qualities of the voice, all three of the a cappella works are vocalises of a sort, that is, songs without words.

The first set begins with Jonathan Dove's *Seek Him that Maketh the Seven Stars*. Dove's harmonic language is rather conservative, but he borrows elements of minimalism and harmonic layering to create a beautifully orchestrated work depicting the removal of the shadow of death. Paired with the Dove is the expressionist-minimalist work *Villarosa Sarialedi*, by Swedish composer Thomas Jennefelt. The composer invents a language and text of his own, combining syllables and sounds from various languages, primarily Italian, to create a deeply moving and colorful sound-world.

Second is Nico Muhly's *Bright Mass with Canons*. Muhly is a rising star in the east coast music scene. This work's title tells the listener what to expect. The vocal and organ registration is certainly “bright” and the compositional technique is primarily *canon* of various types. Interestingly, the choir creates an *aleatoric*, that is, random, canon in which voices freely create their own canons—ending up in a canon in 18 parts! The work enjoys the wide variety of registrations possible on the organ. Your sonic barrage continues with Verdi's luscious *Pater Noster*, a text from Dante's *Divine Comedy*, in which the character, in the midst of hell, tries desperately to remember the words of the Lord's Prayer, and he almost gets it right. Verdi utilizes the more personalized text to create a romantic *tour-de-force*, asking the choir to sing from *sotto voce ppp* to *fff tutta forza!* He takes advantage of an impressively wide array of “registrations” from the singers.

The third set begins with a work is entitled *chOirland*, which rhymes with (pronounced with a brogue) “Ireland.” The songs' text utilizes stereotypical Irish lyrics, “too ra loo ra loo ra” among them, again to create a “choral Irish drinking song” to quote our conductor, DMA student Jeremiah Cawley. Second, the choir will sing an Indian Raga, *Desh*, arranged by Ethan Sperry, who is on the music faculty at Portland State University. Ragas are highly improvisatory and often sung using a sort of rhythmic solfege, similar to “do re mi” in western music, but syllables which stand for rhythmic units of measure. Ragas are most often accompanied by *tabla*, Indian drums, and *shruti*, which provides a constant bright drone. In this work, the choir will provide the sounds of the

drums and drones. Closing our concert is Charles Ives' beloved *Psalm 90*. It is said that this perhaps was the work Ives himself was most fond of. It is a brilliant setting of the Psalm, and in modern terminology, is a wonderful "mash-up" of various types of psalm singing as well as Ives' own compositional styles. One hears ancient Psalm singing of call and response, the early American Psalm-singing tradition of shape note singing, the hymn style singing of psalms from the turn of the twentieth century, mixed with compositional styles of Ives' own use of polytonality, clusters, and aleatoric writing. His final signature is the use of bells to remind us of the random church bells heard along the Housatonic during a Sunday afternoon stroll. Ives was clearly influenced by Protestantism and Transcendentalism. He assigns meaning to various chords with handwritten instructions in the margin of the organ part, indicating chords that represent creation, wrath, peace, and in the constant sounding C throughout the work, eternity.

#### CHAMBER SINGERS PERSONNEL

Geoffrey Boers, *conductor*

Jeremiah Cawley, *assistant conductor*

Sarah Patterson, *organ*

#### SOPRANO

Rachel Kim  
Elizabeth Knopp  
Elizabeth Maroon  
Aryn O'Halek  
Sarah Patterson  
Ellen Pepin  
Melissa Thorne  
Melanie West

#### TENOR

Tim Blok  
Jeremiah Cawley  
Deryl Harter  
Kris Jenkins  
Pyoung Kim  
Todd Lien  
Nathan Rengstorf  
Brandon Wright

#### SOPRANO

Alto Alden  
Janessa Anderson  
Sylvia Baba  
Hyokyoun Byun  
Jenni Cole  
Maren Haynes  
Elaine Hruby  
Danya Klevenger

#### BASS

Daniel Berndt  
Desmond Cheng  
Isaiah Lin  
Jason Lin  
Chris Raastad  
Greg Starr  
Nic Steltzer  
Philip Tschopp

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