



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

**Repertoire Singers**

Christopher G. McGinley, conductor

**Campus Orchestra**

Evan Harger, conductor

Chris is a student of Sharon J. Paul

Evan is a student of David Jacobs

---

*Recording of UO concerts and events without prior permission is prohibited.*

*Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.*

---

**Season 116, Program 20**

**Beall Concert Hall**  
Tuesday, Nov. 29, 2016 | 7:30 p.m.



**Repertoire Singers**

Early One Morning Somerset folk song  
arr. Malcolm Goldring (b. 1949)

Sometimes I Feel traditional spiritual  
arr. Alice Parker (b. 1925) and Robert Shaw (1916–1999)  
Angela Rothman, soprano

O Schöne Nacht Johannes Brahms (1833–1897)  
Hung-Yun Chu, piano

**Campus Orchestra**

Overture to *The Abduction from the Seraglio* W.A. Mozart (1756–1791)  
arr. Richard Meyer  
Andrés Rodriguez, conductor

Folk Songs from the British Isles Douglas Wagner (b. 1952)

Warrior Legacy Soon Hee Newbold (b. 1974)

**Combined Ensembles**

*Trial by Jury* Scene #1a Arthur Sullivan (1842–1900)  
“Hark the Hour of Ten is Sounding”\*  
Dylan Bunten, bass  
Hung-Yun Chu, piano

Plague from *Book of Days*† Meredith Monk (b. 1942)

I Dream a World† André Thomas (b. 1952)  
Hung-Yun Chu, piano

**Campus Orchestra****Violin 1**

Stefania Ashby  
Madison Wright  
Soraya Go  
Ruby O’Connor  
Gabriel Naganuma  
Meagan Barnes  
Jaime Pier  
Allison Ford  
Joyce Chen  
Taylor Howat

**Violin 2**

Janet Hough  
Leah Hanseth  
Arianna Zarusinski  
Ana Sofia Mello  
Megan McGowan  
Emily Chan  
Andrea Liu  
Lauren Bryant  
Stephanie Bautista  
Winston Wang

**Viola**

Clancy O’Connor  
Rebecca Steinberg  
Adam Hende  
Maddie Samples  
Jason Agtarap

**Cello**

Miranda Daley  
Elizabeth Brown  
Frannie Monahan  
Evan Fleming

**Bass**

Cam Whitehead  
Annabelle Rynerson  
Sean Perkins

**Flute**

Serena McCoard

**Oboe**

Fiona Curliss  
Nick Soenyun

**Clarinet**

Melody Ballard  
Sam Warren  
Hannah Abercrombie  
Nelson Lindgren

**Bassoon**

Chris McGowan

**Trumpet**

Lukas Wade  
Alan Wood

**Horn**

Madi Jocelyn

**Trombone**

Hayli Brown

**Euphonium**

Chris McGinley

**Tuba**

Jake Logsdon

**Percussion**

Martin Quiroga Jr.  
Sean Flynn

**Repertoire Singers****Soprano**

Sandra Dorning  
Leah Hanseth  
Zhaoyu Hou  
Ellie Knebel  
Katherine Liska  
Brianna Nerud

Yue Pan  
Angela Rothman  
Jianan Wang  
Zhu Wang  
Yanjie Wang  
Catharine Yang

**Alto**

Melody Ballard  
Miranda Daley  
Chloe Duerr  
Sarah Dumolt  
Alyssa Gilbert  
Cara Haxo  
Ting Hsun Hsieh  
Qiuya Ke  
Kayla Kerr  
Sasha Kow  
Lauren Teel  
Tianhui Zhang

**Tenor**

Justin Graff  
Ty Lerner  
Jake Logsdon  
Ian McCarty  
Evan Miles  
Martin Quiroga Jr.  
Logan Ronlov  
Paul John Rudo

**Bass**

Alexander Bang  
Michael Gerondale  
Evan Harger  
Chris McGinley  
Thomas Pitts  
Stephen Rawson  
Jaeson Yoo

## O Schöne Nacht

Johannes Brahms (1833–1897)

O schöne Nacht	Oh lovely night!
am Himmel märchenhaft erglänzt der Mond in seiner ganzen Pracht;	In the sky, magically, the moon shines in all its splendor;
Um ihn der kleinen Sterne liebliche Genossenschaft.	around it is the pleasant company of little stars.
O schöne Nacht	Oh lovely night!
Es schimmert hell der Tau am grünen Halm;	Dew glistens brightly on green stems;
Mit Macht im Fliederbusche schlägt die Nachtigall.	in the lilac bush, the nightingale sings lustily.
Der Knabe schleicht zu seiner Liebsten sacht.	The youth steals away quietly to his love.
O schöne Nacht!	Oh lovely night!
—Georg Friederich Daumer (1800–1875)	

Plague, from *Book of Days*

Meredith Monk (b. 1942)

Meredith Monk's *Book of Days* (1988), a work originally composed for voice, dancers, actors, and film, portrays an orthodox Jewish girl and her family's life in a medieval European town. Tension between Christian and Jewish cultures is an undercurrent in the film. In addition to stark differences in attire that identify Christian and Jewish villagers, a decree in the village's marketplace reads, in part:

Jews shall pass their lives among Christians quietly and without disorder. Jews are forbidden to dare to leave their house or quarters on Good Friday. No Christian, man or woman, shall live with a Jew. No compulsion shall be brought to bear upon Jews on Saturday. Jews shall bear certain marks in order that they may be known: a circle of yellow upon outer clothing.

Eva, her family, and a local crone, a woman who is marginalized and lives in a cave on the periphery of the village, are all Jewish. The crone is the only one who acknowledges Eva's visions. As a plague overtakes the village and Christian and Jewish people die violently and suddenly, the Christians blame and attempt to attack the Jewish quarter. A single priest subverts the angry mob and sends the crowd home.

This text, composed almost entirely of meaningless vocal sounds, creates a sinister and disorienting soundscape. The voices gradually mutate, revealing more aggressive undertones. Gradually, utterances emerge: "We know who you are... We know all you've done..."

—notes by Mark Brennan Doerries

## O Schöne Nacht

Johannes Brahms (1833–1897)

O schöne Nacht	Oh lovely night!
am Himmel märchenhaft erglänzt der Mond in seiner ganzen Pracht;	In the sky, magically, the moon shines in all its splendor;
Um ihn der kleinen Sterne liebliche Genossenschaft.	around it is the pleasant company of little stars.
O schöne Nacht	Oh lovely night!
Es schimmert hell der Tau am grünen Halm;	Dew glistens brightly on green stems;
Mit Macht im Fliederbusche schlägt die Nachtigall.	in the lilac bush, the nightingale sings lustily.
Der Knabe schleicht zu seiner Liebsten sacht.	The youth steals away quietly to his love.
O schöne Nacht!	Oh lovely night!
—Georg Friederich Daumer (1800–1875)	

Plague, from *Book of Days*

Meredith Monk (b. 1942)

Meredith Monk's *Book of Days* (1988), a work originally composed for voice, dancers, actors, and film, portrays an orthodox Jewish girl and her family's life in a medieval European town. Tension between Christian and Jewish cultures is an undercurrent in the film. In addition to stark differences in attire that identify Christian and Jewish villagers, a decree in the village's marketplace reads, in part:

Jews shall pass their lives among Christians quietly and without disorder. Jews are forbidden to dare to leave their house or quarters on Good Friday. No Christian, man or woman, shall live with a Jew. No compulsion shall be brought to bear upon Jews on Saturday. Jews shall bear certain marks in order that they may be known: a circle of yellow upon outer clothing.

Eva, her family, and a local crone, a woman who is marginalized and lives in a cave on the periphery of the village, are all Jewish. The crone is the only one who acknowledges Eva's visions. As a plague overtakes the village and Christian and Jewish people die violently and suddenly, the Christians blame and attempt to attack the Jewish quarter. A single priest subverts the angry mob and sends the crowd home.

This text, composed almost entirely of meaningless vocal sounds, creates a sinister and disorienting soundscape. The voices gradually mutate, revealing more aggressive undertones. Gradually, utterances emerge: "We know who you are... We know all you've done..."

—notes by Mark Brennan Doerries

## PROGRAM NOTES

### Folk Songs from the British Isles

Douglas Wagner (b. 1952)

As you listen to this performance, see if you can pick out the following tunes:

“A-rovin” – Versions of this rollicking sea chanty date back as far as the early seventeenth century, during the reign of Charles I.



“Early One Morning” – With roots in the eighteenth century, this familiar tune accompanies words describing the despair of lost love, an often-encountered theme in British folk songs.



“Barbara Allen” – Early versions of the poignant ballad, originating in the seventeenth century, have been found with the alternate title “Barbara Ellen.”



“Lincolnshire Poacher” – Poaching was actually a way of life for many English families even up to the nineteenth century, and this song is certainly one of the best known on the subject.



—notes by the publisher

### I Dream a World

André Thomas (b. 1952)

I dream a world where man / No other man will scorn,  
Where love will bless the earth / And peace its paths adorn.  
I dream a world where all / Will know sweet freedom's way,  
Where greed no longer saps the soul / Nor avarice blights our day.  
A world I dream where black or white, / Whatever race you be,  
Will share the bounties of the earth / And every man is free,  
Where wretchedness will hang its head / And joy, like a pearl,  
Attends the needs of all mankind--Of such I dream, my world!

—Langston Hughes (1902–1967)

## PROGRAM NOTES

### Folk Songs from the British Isles

Douglas Wagner (b. 1952)

As you listen to this performance, see if you can pick out the following tunes:

“A-rovin” – Versions of this rollicking sea chanty date back as far as the early seventeenth century, during the reign of Charles I.



“Early One Morning” – With roots in the eighteenth century, this familiar tune accompanies words describing the despair of lost love, an often-encountered theme in British folk songs.



“Barbara Allen” – Early versions of the poignant ballad, originating in the seventeenth century, have been found with the alternate title “Barbara Ellen.”



“Lincolnshire Poacher” – Poaching was actually a way of life for many English families even up to the nineteenth century, and this song is certainly one of the best known on the subject.



—notes by the publisher

### I Dream a World

André Thomas (b. 1952)

I dream a world where man / No other man will scorn,  
Where love will bless the earth / And peace its paths adorn.  
I dream a world where all / Will know sweet freedom's way,  
Where greed no longer saps the soul / Nor avarice blights our day.  
A world I dream where black or white, / Whatever race you be,  
Will share the bounties of the earth / And every man is free,  
Where wretchedness will hang its head / And joy, like a pearl,  
Attends the needs of all mankind--Of such I dream, my world!

—Langston Hughes (1902–1967)