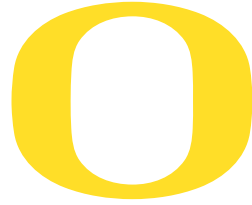




Mathew Halls, Artistic Director, Oregon Bach Festival, works with Masters students during his annual residency.



Dr. Sharon J. Paul



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Graduate Studies in Choral Conducting

The MMus in Choral Conducting is designed for the experienced teacher / conductor to return to graduate school for two years to continue to hone his or her craft. The emphasis is on podium time, supported by the study of conducting, rehearsal technique, choral literature, score study, vocal pedagogy, and diction, along with music history and performance practice.

A small cohort of graduate students collaborate in an engaging, challenging and supportive environment, while working with renowned guest artists enhances the student experience. During the last ten years, all of our MMus graduates have either found music-related employment, or received graduate assistantships in prominent DMA programs throughout the country.



Simon Carrington, Yale University Professor Emeritus, at an SOMD graduate conducting workshop.

THE UNIVERSITY OF OREGON *Chamber* CHOIR

Sharon J. Paul
conductor

2016 American Choral Directors Association Northwestern Division Conference

March 4 | 11:30 a.m. | Town Hall | Seattle, WA



UNIVERSITY OF OREGON

School of Music and Dance



Northwest Tour Appearances

Wednesday, March 2 South Salem High School | Salem, Oregon

Thursday, March 3 Reynolds High School | Troutdale, Oregon

Friday, March 4 Concert Session at ACDA Northwestern Division Conference | Town Hall, Seattle, Washington

2 p.m. | Saturday, March 5 Interest Session Demonstration Choir: "Dying or Really Dead: The Music of Monteverdi" with Dr. Joan Conlon, Sheraton | Seattle, Washington

9:15 a.m. | Sunday, March 6 Interest Session Demonstration Choir: "Unraveling the Mysteries of Performance Practice: Breathing Life and Style into Choral Music" with Dr. Sharon J. Paul, Sheraton | Seattle, Washington





American Choral Directors Association
Northwestern Division Conference Program

Men and Women Behaving Badly

Chanson on “Dessus le marché d’Arras”
(Associated Music Publishers, Inc. HL50233160)

Adrian Willaert (1490-1562)

Wirindji
(stephenleek.com SL198)

Stephen Leek (b. 1959)

In aboriginal lore, the women of the Wirindji lured nomadic men to their camps by stamping their feet in the red dirt, creating a mystical haze. According to the myth, men felt drawn to the camp to view the spectacular colors in the sky. The women then mated with the men and killed them in a feast of celebration. In Leek’s setting the calm and evocative text and colorful harmonies belie the events at the camp, but the ominous sounds incorporated into the musical texture may give away what is really happening!

Margoton va t’a l’iau
(Éditions Salabert RL 12317)

Francis Poulenc (1899-1963)

Rachel Petty, Anna Breuer, Lisa Smith, sopranos

The Dream She Always Has

Es Gulu, Gulu (Latvian folksong)
(Musica Baltica MB 0903)

Arijs Šķepasts (b. 1961)

Alyssa McClintick, soprano

Swimming Over London
(Oxford BC 129)

Bob Chilcott (b. 1955)

Luis Rivera, tenor

We Dance

Lammaa Badaa Yatathannaa
(Earthsongs S-366)

Traditional Muwashshah
arr. Shireen Abu-Khader

Country Dances
(UNC Jazz Press VJ1407)

Traditional American
arr. Ward Swingle

Program Texts and Translations

Chanson on “Dessus le marché d’Arras”

Adrian Willaert (1490-1562)

Dessus le marché d’Arras,
Near the marketplace in Arras,
mireli, mirela, bon bas,
mireli, mirela, bon bas,
Je trouvé un espangart,
I met a Spaniard,
sentin, senta, sur la bon bas.
sentin, senta, sur la bon bas.

Il m’a dit, “Fille, écoute,”
He said to me, “Girl, listen,”
mireli, mirela, bon bas,
mireli, mirela, bon bas,
De l’argent on vous don’ra,
“Gold and silver I will give to you,”
sentin, senta, sur la bon bas.
sentin, senta, sur la bon bas.

Wirindji

Stephen Leek (b. 1959)

Through the coral haze of a smoke-filled sky
the sun casts flickering shadows through the eerie
still. Through the coral haze of a smoke-filled sky,
the sun’s rays fracture golden beams.
Through the dense coral haze,
the golden shafts flicker.
The husky breath of ghostly eucalypts hang,
shimmering in midday shafts of light.
-Anne Fairburn

“Margoton va t’a l’iau,”

No. 1 from *Huit Chansons Françaises* (1945-6)
Francis Poulenc (1899-1963)

Margoton va ta l’iau avecque son cruchon.
Margoton goes to the well with her little jug.
La fontaine était creuse elle est tombée au fond.

The well was deep and she fell to the bottom.
“Aïe, aïe,” se dit Margoton.
“Ow, ow” Margoton says to herself.
Par là passèrent trois jeune et beaux garçons.
Three young handsome boys pass by.
Que don’rez-vous la belle qu’on vous tir’ du fond.
What will you give to us, pretty one, if we pull
you out?
Tirez d’abord dit-elle après ça nous verrons.
Pull me out first, she says, after that we
will see.
Quand la bell’ fut tirée commence une chanson.
When the pretty one was pulled out she began
a song.
Ce n’est pas ça la bell’ que nous vous demandons,
Maiden, it is not a song that we ask of you,
C’est votre petit coeur savior si nous l’aurons.
It is your little heart that we would like to know.
Mon petit coeur messir’s n’est point pour
greluchons.
My little heart, sirs, will never be for lechers.

Es Gulu, Gulu

Arijs Šķepasts (b. 1961)
Latvian folksong

Es gulu, gulu, man sapnī rādās,
In my sleep, sleep, I dreamed that
mans, mīļais are man’ nerunā.
my beloved wouldn’t speak to me.

Es sēž’ pie loga raudādama,
I sat by the window, crying,
mans mīļais seglo kumeliņ’.
while my beloved saddled his colt.

Uz zirga lekdams, cepuri cēla,
Gallop away, he raised his hat –
ar dievu, sirsniņ mīļākā!
Farewell, my sweetheart!

Sharon J. Paul is Professor of Choral Conducting, Director of Choral Activities, and Chair of Vocal and Choral Studies at the University of Oregon, where she teaches graduate courses in choral conducting, repertoire, and pedagogy, and conducts the Chamber Choir and University Singers. She earned her Doctor of Musical Arts in choral conducting from Stanford University, a Master of Fine Arts in conducting from UCLA, and a Bachelor of Arts in music from Pomona College.



Dr. Paul served as Artistic Director of the San Francisco Girls Chorus (SFGC) and conductor of Chorissima and Virtuose, the organization’s acclaimed performance ensembles, from 1992 to July 2000. Under her leadership, the chorus released four compact discs, premiered major works by composers such as Chen Yi and Jake Heggie, represented the United States at four international festivals, and performed at the California Music Educators’ state conference, the American Choral Directors’ Western Division conference, and the International Society for Music Education’s international conference. In June 2000 the SFGC was the first youth chorus to win the Margaret Hillis Achievement Award for Choral Excellence, a national honor presented by Chorus America. In the same year they were also awarded an ASCAP Award for Adventurous Programming.

Dr. Paul has presented interest sessions at regional, state, division, national, and international music conferences and appears frequently as adjudicator, clinician, and honor choir director throughout the United States, with recent engagements in California, Pennsylvania, Texas, Georgia, and Washington, and upcoming engagements in Nevada and Utah. In February 2014 Dr. Paul was honored to deliver the keynote address at the 50th Anniversary Conference of the American Choral Directors Association’s Western Division. In the fall of 2014 she received the University of Oregon’s Fund for Faculty Excellence Award, and in 2015 she was named the Robert M. Trotter Chair of Music, one of three endowed chairs at the University of Oregon’s School of Music and Dance.



The **University of Oregon choral program** provides a dynamic and enriching environment for choral musicians of all ability levels. Consistently promoting choral excellence while fostering a sense of community, each season hundreds of singers - both music majors and non-majors alike - form four choirs to study and perform a diverse body of outstanding choral repertoire. In addition to the Chamber Choir, our program features a Women’s Choir, a large select ensemble, University Singers, and a small mixed ensemble, Repertoire Singers, which serves as the laboratory and recital chorus for the graduate students in choral conducting. The intensive training provided by the choral program complements the core curriculum of the School of Music and Dance, and balances the broad spectrum of liberal arts disciplines offered at the University of Oregon.



The **University of Oregon Chamber Choir** is a highly select mixed chamber ensemble of 24-32 voices specializing in a cappella repertoire from the sixteenth through twenty-first centuries. Members range from freshmen through graduate students with excellent sight-reading skills and vocal ability. The Chamber Choir has garnered international acclaim in recent years, winning First Prize at the 2013 Fleischmann International Trophy Competition at the Cork International Choral Festival in Cork, Ireland, and taking top honors in two categories at the 2011 Tallinn International Choral Festival in Tallinn, Estonia. In May, 2015, the Chamber Choir was one of 10 choirs worldwide invited to compete at the 14th International Chamber Choir Competition in Marktobendorf, Germany, where they received second prize overall, won a special prize for the best interpretation of the compulsory work, and were the only student group to achieve a Level I recognition for an “excellent performance at the international level.” Following the competition, they were honored to serve as the rehearsal choir for the International Masterclass for Choral Conductors at the Bavarian Music Academy under the leadership of Volker Hempfling (Germany) and Jonathan Velasco (Phillipines). In 2014 the Chamber Choir became a resident ensemble at the Oregon Bach Festival, performing each summer under the direction of Matthew Halls and Helmuth Rilling. In addition, they have performed at state and divisional conferences for the American Choral Directors Association and the National Association for Music Education.

Swimming over London
Bob Chilcott (b. 1955)

A woman is swimming over London,
a fox turns up his face to see her pass.
There are blackbirds in the sleeping streets,
a pear tree luminous with blossom.
It's the dream she always has,
where she's touching a cloud.
The night is a tide she is pulled by
While a taxicab slumbers underneath,
And a robin is a fish who sings
From a treetop of coral below her:
It's the dream she always has
Where she's dancing through air.
Aerials point like signposts
till the houses are gone,
And fields give way to a beach
Where the ocean is calling her name.
It's the dream she always has
When she's swimming over London,
Where she sings to the stars like a mermaid,
And darkness is a murmur in her hair.

-Charles Bennet

Lammaa Badaa Yatathannaa
Traditional Muwashshah
arr. Shireen Abu-Khader

Lammaa badaa yatathanna,
When whom I loved started to sway,
Yaa lyl, yaa Eyn
(Oh night...oh my eye!)
Hubby jamaaluu fatannaa
The beauty of my lover attracted me

Eawmaa bilaahzuu easarnaa
Through a wink which captivated me
Gusnun thanaa Hyna maal
When he swayed, his body looked like a bent branch.

Wa'edy wayaa hyraty man ly rahym shakwaty

(Oh my awful luck, oh my confusion!)
Filhubbi min laow'eaty
Who will have mercy on my yearnings
eillaa malykul jamaal.
but the sovereign of beauty.

Country Dances
Arr. Ward Swingle

Once upon a time in Arkansas,
An old man sat at his little cabin door
And fiddled at the tunes he liked to hear
Jolly little ditties that he only knew by ear.
It was raining cats and doggies,
But the fiddler didn't care,
As he sawed away contentedly
At each and every air.
Though the roof was leaking bad,
It sounded like a waterfall,
It didn't really seem to bother
The old fiddler man at all.

Did ya ever go to meetin' Uncle Joe?
Don't mind the weather
when the wind don't blow.
Hop up my ladies, three in a row,
Don't mind the weather
when the wind don't blow.

Oh a grasshopper sittin' on a railroad track,
Sing Polly Wolly Doodle all the day.
A-pickin' his teeth with a cardboard tack,
Sing Polly Wolly Doodle all the day.
Fare thee well, my fairy fae,
For I'm goin' to Louisiana
For to see my Susianna singing
Polly Wolly Doodle all the day.

Oh, I gotta gal and you got none,
Li'l Liza Jane,
I gotta gal that calls me Hon'
Li'l Liza Jane.
A traveler was ridin' by that day,

And stopped to hear him a-practicing away.
The cabin was afloat and his feet were wet,
But the little fiddle didn't really seem to fret.
So the stranger told the fiddler man,
"It really seems to me,
That you better mend your
roof a bit before you wash to sea."
Then the fiddle man replied
as he was fiddling away,
"Y'know I couldn't mend it now
because it's such a rainy day."

Ol' Dan Tucker's a fine ol' man
Washed his face with a frying pan.
Combed his hair with a wagon wheel,
An' died with a toothache in his heel.
Get out the way Ol' Dan Tucker,
You're too late to come for supper.
Supper's over and dinner's a-cookin'
And Ol' Dan Tucker's just
standing there lookin'.

Oh I love to go a-fishin'
On a sunny summer day,
Jus' t' watch the perches
And the catfish play,
With their pennies in their pockets
And their pockets in their pants
Would you like to see the ladies
Do the Hootchie Kootchie dance?

Turkey in the straw, turkey in the hay
Roll 'em up and twist 'em up
An' high-a tuck-a haw,
And ya hit 'em up a tune
an' call it "Turkey in the Straw."

Yankee Doodle went to town
Oh I wish I was in the land of cotton
A-ridin' on a pony,
Old times there are not forgotten
Stuck a feather in his cap
Look away, look away, look away,

And called it Macaroni.
Dixieland.
Yankee Doodle do or die
Glory, glory hallelujah
Yankee Doodle Dandy,
Mind the music and the step
His truth goes marching on
And with the girls be handy.

I danced with a gal with
A hole in her stockin'
And her heel kept a-rockin'
And her toe kept a-knockin'
And I danced with a gal with
A hole in her stockin'
And we danced by the light of the moon.
Buffalo Gals won't you come out tonight,
And dance by the light of the moon.

The traveler replied,
"That's all quite true,
But this I think is the
thing that you should do,
Get busy on a day that's fair and bright,
An' go an' patch your roofin'
'til it's really good and tight."
But the fiddle man was busy,
he was practicing a reel,
He was tappin' out the rhythm
with a heavy leather heel,
'You can get along," he said,
"because you really are a pain.
You know my cabin never
leaks a drop the day it doesn't rain!"

Thanks for list'ning,
That's all.

University of Oregon Chamber Choir Personnel

Sharon J. Paul, conductor

SOPRANO

Anna Breuer | VOCAL PERFORMANCE | PORTLAND, OR
Noelle Goodenberger | VOCAL PERFORMANCE | LA GRANDE, OR
Madisen McBride | GENERAL MUSIC | MOUNTAIN VIEW, CA
Alyssa McClintick | HUMAN PHYSIOCOLOGY | SAN DIEGO, CA
Alexa McCuen | VOCAL PERFORMANCE | PORTLAND, OR
Nadia Medeiros | VOCAL PERFORMANCE | HUDSON, MA
Morgan Paige | VOCAL PERFORMANCE | OAK PARK, CA
Rachel Petty | HARP PERFORMANCE | EUGENE, OR
Lisa Smith | POLITICAL SCIENCE | LAKE OSWEGO, OR

ALTO

Maklyn Baley | WOMEN'S & GENDER STUDIES | TROUTDALE, OR
Daphne Barnum | MUSIC EDUCATION | TOKYO, JAPAN
Erin Batali | GENERAL MUSIC | LA CRESCENTA, CA
Corie Brown | MM CHORAL CONDUCTING | BENZONIA, MI
Kelly Lanzafame | VIOLIN PERFORMANCE | POULSBORO, WA
Leanne Merrill | PH.D. MATHEMATICS | SCHENECTADY, NY
Helen Rawlins | MUSIC & PSYCHOLOGY | FORT COLLINS, CO
Carly Walker | MUSIC EDUCATION | EUGENE, OR

TENOR

Cole Blume | MM CHORAL CONDUCTING | EUGENE, OR
Ben Larson | THEATER ARTS | PORTLAND, OR
Kyle Ludwig | GENERAL MUSIC | SALEM, OR
Everett Nash | VOCAL PERFORMANCE | EUGENE, OR
Luis Rivera | MUSIC EDUCATION | KLAMATH FALLS, OR
Jack Strother-Blood | BUSINESS ADMINISTRATION | EUGENE, OR

BASS

James Brown | MUSIC EDUCATION | GRESHAM, OR
Dylan Bunten | VOCAL PERFORMANCE | TACOMA, WA
Gabriel Elder | MUSIC COMPOSITION | HERMISTON, OR
Jasper Freedom | GENERAL MUSIC | EUGENE, OR
Ian Magill | VOCAL PERFORMANCE | PORTLAND, OR
Matthew McConnell | VOCAL PERFORMANCE | MEDFORD, OR
Chris McGinley | MM CHORAL CONDUCTING | WEST CHESTER, PA
Kevin Wyatt-Stone | GENERAL MUSIC | WOODINVILLE, WA

