

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Friday, June 5 • 8 p.m., Dougherty Theatre

DANCE: SPRING LOFT

Department of Dance; \$5, \$3

Friday, June 5 • 8:15 p.m., Beall Hall

BROOKE CAGNO, Soprano

Senior Recital; Free

Saturday, June 6 • 1 p.m., Room 190 Music

GRAYSON FISKE, Percussion

Junior Recital; Free

Saturday, June 6 • 6 p.m., Beall Hall

ANGELIENA MCCONKEY, Violin

Senior Recital; Free

CANCELLED

Sunday, June 7 • 2 p.m., Room 163 Music

~~**UNIVERSITY PERCUSSION ENSEMBLE**~~

~~*UO Ensemble; \$7, \$5*~~

Sunday, June 7 • 5 p.m., Beall Hall

UNIVERSITY GOSPEL ENSEMBLES

UO Ensembles; \$8, \$6

Advance reserved seating from EMU, 346-4363.

School of Music and Dance Graduation

Saturday, June 13 • 3 p.m., Beall Hall



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall

8:00 p.m.

Thursday evening

June 4, 2009

CHAMBER CHOIR

Sharon J. Paul, director

UNIVERSITY SINGERS

Sharon J. Paul, director

Hung-Yun Chu, piano

* * *

109th Season, 153rd program



UNIVERSITY OF OREGON

PROGRAM

CHAMBER CHOIR

I

Songs of Love and Praise

- Orpheus, with his lute** George MacFarren
(1813–1887)
- Come, Shepherds, Follow Me** John Bennet
(c.1575, fl 1599–1614)
- Laudate Dominum
in Tympanis** Giovanni Pierluigi da Palestrina
(c.1525–1594)
- My Love is an Arbutus** Old Irish Melody
arr. C.V. Stanford
(1852–1924)
- Hark, I Hear the Harps Eternal** Traditional Hymn
arr. Alice Parker
- Katrina Koch, soprano
Matt Carey, baritone

II

- Liebeslieder Walzer** Johannes Brahms
(1833–1897)
- Rede, Mädchen, allzu liebes
Am Donaustrande
Wenn so lind dein Auge mir
Nein, es ist nicht auszukommen
Es bebet das Gesträuche
- Hung-Yun Chu and Christina Yue, piano

III

- I Got a Home In-a Dat Rock** Traditional Spritual
arr. Moses Hogan
- Catherine Olson, soprano
- Desh: An Indian Raga** arr. Ethan Sperry

INTERMISSION

ABOUT THE CHOIRS

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, the UO choirs are considered by many to be among the premier vocal ensembles in the western United States. Each season, hundreds of singers—both music majors and non-majors alike--form five choirs to study and perform a diverse body of outstanding choral repertoire:

Chamber Choir, directed by Sharon Paul, is a highly select mixed chamber ensemble specializing in a cappella repertoire. Chamber Choir has performed at the American Choral Directors Association's Northwest Division Conference, the Music Educators National Conference's Northwest Convention, and the Oregon Music Educators Association's State Conference.

Concert Choir, directed by Webb Parker, is a non-auditioned mixed choral ensemble that explores multicultural and world music. Concert Choir welcomes new members every term.

Repertoire Singers performs choral works from all styles and periods and serves as a recital and laboratory chorus for the graduate students in conducting.

Women's Choir, directed by Christopher S. Olin, is a select chamber ensemble that places emphasis on performing new works composed for women's voices.

University Singers, directed by Sharon Paul, is the premier large choral ensemble on campus, with a choral tradition at the University of Oregon extending back to 1945. The University Singers perform choral music from all periods and styles, and frequently collaborate with other music ensembles on campus and throughout the community.

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. Each ensemble serves the needs of vocal musicians from diverse backgrounds by programming repertoire of the highest quality. The choirs make their home in the state-of-the-art MarAbel B. Frohnmayer Music Building and regularly concertize in historic Beall Concert Hall. Auditions are held every autumn during the week of welcome and are open to all University students.

CHAMBER CHOIR PERSONNEL

Soprano

Heather Holmquest
Mimi Kater
Katrina Koch
Catherine Olson
Julie Urban

Alto

Julie Fabrizio
Emily Isaacson
Jillian Luger
Julia Sarewitz
Molly Steele

Tenor

Sam Derting
Joshua Heying
Derek Larson
Webb Parker
Mattia Tucksen

Bass

Aaron Cain
Matt Carey
Steven Gutierrez
Jonathan Picht
Eric Sweeney

UNIVERSITY SINGERS PERSONNEL

Soprano

Alissa Barry
Amrit Sadhana Boyd
Kari Burgess
Brooke Cagno
Jill Kimball
Elizabeth Lostetter
Ami-Nola Moore
Emily Nelson *
Katie Satak
Laurel Shetler
Haley Steinberger
Quinlyn Wright

Alto

Alli Bach
Jordan Bemrose
Leah Fifer
Emily Isaacson *
Kate Killops
Ellen Macomson
Margaret Oas
Jess Rowberry
Katie Simon
Katie Taylor
Katrina Turman
Vanessa Unger
Laura Van Hine
Kaliyah Wood

Tenor

Vincent Centeno
Ryan Dixon
Mickey Godfrey
Webb Parker *
Miles Raymer
Luke Snyder
Theodore Sweeney
Mattia Tucksen
Scott Wagnon

Bass

Aric Avina
Noah Brenner
Rhodd Caldwell
Matt Carey *
John Harrison
Scott Klinn
Andrew Oltman
Jacob Steinberger
Ryan Truitt
Marco Valerio
David Wade
Jason Williams

* *section leader*

IV

Messiah

Sven-David Sandström
(b. 1942)

(The world premiere of the entire Messiah will be presented on July 9, 2009 at the Bach Festival, under the direction of Helmuth Rilling.)

And He Shall Purify

Chamber Choir

And the Glory of the Lord

University Singers
Hung-Yun Chu, piano

UNIVERSITY SINGERS

V

Schaffe in mir, Gott,

Johannes Brahms

ein rein Herz (Op. 29)

Andante moderato

Create in me, O God, a pure heart, and grant me a new, confident spirit.

Andante, espressivo

Cast me not from your presence, and take not your Holy Spirit from me.

Andante/Allegro/Animato

May I be consoled again with your support, and may the joyful spirit uphold me.

VI

Twa Tanbou

arr. Sydney Guillaume

* * *

TRANSLATIONS

Rede, Mädchen, allzu liebes

“Speak, dearest maiden, you whose glance has hurled into my cool heart these wild, passionate feelings!”

“Don’t you want to soften your heart? Do you want, you overly pious one, to rest without true delight? Or do you want me to come?”

“Rest without true delight – I don’t want to suffer so bitterly. Do come, you dark-eyed one, come when the stars appear!”

Am Donaustrande

On the Danube’s bank there stands a house, and there a rosy maiden gazes out. The maiden is quite well protected; ten iron bars block her door.

Ten iron bars – that’s a joke! I’ll break them as if they were only glass.

Wenn so lind dein Auge mir

When your eyes so gently and so fondly gaze on me, every last sorrow flees that once had troubled me.

This beautiful glow of our love – do not let it die! Never will another love you as faithfully as I.

Nein, es ist nicht auszukommen

No, it is impossible to get along with such people; they know how to interpret everything so maliciously!

If I’m merry, I’m said to have frivolous desires; if I’m silent, then supposedly I’m mad with love.

Es bebet das Gesträuche

The bushes tremble, brushed during the flight of a little bird. In the same way my soul trembles; shaken by love, joy, and sorrow, it thinks of you.

Twa Tanbou

Three drums
Are having an argument
A great Sunday morning
On their way back from Guinea

A little Kata . . .
A little Tanbouren . . .
A big Boula . . .

Boula declared
That he can hit the loudest
Boula declared
“I can hit the loudest!”

Tanbouren said “I have the most beautiful sound”
He said “when I perform, keep quiet and listen!”

Kata who was hearing all this became angry
He could not comprehend how two soldiers
Who are dressed with the same outfit
And are children of the same mother
Are sitting around making a scandal

One fine Mardi-Gras day, Kata started to “zouk”
Every single person there began to dance . . .

Tanbouren and Boula who were there listening
To make the party more exciting, they started a great throng

That day, they all sang a song that I’ll never forget:

All drums that are dispersed
Let’s put our shoulders together
To make life more beautiful.

* * *

If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.