

ADELPHIAN CONCERT CHOIR

BRUCE BROWNE,
CONDUCTOR

Spring!

Sunday, May 3, 2015

2 p.m., Kilworth Memorial Chapel, Free

Schubert: "Ständchen"

featuring guest artist Freda Herseith

Monteverdi: "Gloria a 7"

Works by Rautavaara and Brahms

Honoring the 2015 School of
Music Alumni Award winner

FREDA HERSETH '77, HON.'01,
guest soloist



UNIVERSITY of
**PUGET
SOUND**
School of Music

ADELPHIAN CONCERT CHOIR

Bruce Browne, conductor

Freda Herseth '77, Hon.'01, mezzo-soprano, guest artist

TWO FACES

Duo Seraphim Francisco Guerrero
(1528–1599)

Lindsay Long, Sarah Stone and Megan D'Andrea, soprano
Gabriel Lehrman, tenor

“Ojos garcos a la nina” Francisco Guerrero
Sarah Brauner, Sarah Stone, Alex Simon, Aiden Glaze
Caitlin Kerwin, Lindsey Long, Cole Jackson, Greg Starr

Claudio Monteverdi

(1567–1643)

Ecco mormorar l'onde

Gloria a 7

Soloists

Lexa Hospenthal and Lauren Park, soprano
Jane Brogdon and Bailey White, tenor
Aiden Glaze, countertenor
John Lampus and Michael Stahl, bass
Emily Doyle '15, and Linnaea Arnett '17, violin
Faithlina Chan '16, cello
Sarah Stone '15, keyboard

Einojuani Rautavarra

b. 1928

“Suite” de Lorca

II. The Scream III. La luna asoma IV. Malaguena
Helen Burns, soprano

Ludus Verbalis

I. Personalialia III. Quantitativa IV. Qualitativa

— 15 minute intermission —

Presentation of 2015 School of Music Alumni Award to Freda Herseth
Presented by Faculty Emeritus Thomas Goleeke and
Director of Vocal Studies Dawn Padula.

University of Puget Sound School of Music is pleased to welcome former Adelphian mezzo-soprano Freda Herseth back to campus. It is our pleasure to have her joining us today for Franz Schubert's "Standchën."

Standchën Franz Schubert
(1797–1828)

Freda Herseth '77, Hon.'01, mezzo soprano, guest artist
Sarah Stone, accompanist

Bogoroditse Dyevo Sergie Rachmaninoff
(1873–1943)

Helen Burns, student conductor

Johannes Brahms
(1833–1897)

Schaffe in Mir ein rein Herz

O Schöne Nacht

Sarah Stone, accompanist

You are the New Day John David
b. 1946
arr. Peter Knight

John Lampus, student conductor

Prayer of the Children Kurt Bester
b. 1958

Nyon, Nyon Jake Runestad
b. 1986

ADELPHIAN CONCERT CHOIR

Bruce Browne, conductor
Sarah Stone '15, accompanist

Soprano 1

Linnaea Arnett '17
Sarah Brauner '16
Akela Franklin-Baker '15
Lexa Hospenthal '16
Emily Kirk '15
Caitlin Kerwin '17

Soprano 2

*Helen Burns '15+
Alaina Davis '16
Claire Huber '16
Lindsey Long '16
Lauren Sarah Park '16

Alto 1

Emily Doyle '15
Jordan Eade '15
Lauren Eliason '16
Nichole Hine '17
Sarah Stone '15
Melody Yourd '15

Alto 2

Megan D'Andrea '17
Kyla Dierking '17
Lauren Lee '15+
Jennifer Mayer '15
Freya Scherlie '16

Tenor 1

Jane Brogdon '16
Cole Jackson '17
Will Delacorte '15+
Austin Doctor '17
Bailey White '18

Tenor 2

Nicolas Bailon '18
Aidan Glaze '18
Gabriel Lehrman '16
Conner Sleeper '16
Daniel Wolfert '16

Bass 1

Eric Sculac '15
Greg Shipman '17
Alex Simon '16
Michael Stahl '17
Greg Starr, M.A.T.'16

Bass 2

Edward Jones '15
John Lampus '15+
Monty Newman '17
Brandon Schneider '16
Owen Sokoloff-Chubb '18

+ Section Leader

Choir Leadership

President: Kyla Dierking
Vice President: Jennifer Mayer
Treasurer: Gabriel Lehrman
Historian: Lindsey Long
Librarian: Greg Shipman
Tour Manager: Alex Simon
Assistant Tour Manager: Greg Shipman

CONDUCTOR

BRUCE BROWNE is emeritus professor of choral and vocal music at Portland State University. He was artistic director and founder of Choral Cross Ties, artistic director of Portland Symphonic Choir, and co-founded Male Ensemble Northwest. He has been guest professor at University of Iowa; Boise State University; Oklahoma State University; and abroad at College of London and University of Guadalajara. He received his Ph.D. from University of Washington under Rodney Eichenberger and has been privileged to work closely with Eric Ericson, Frieder Bernius, Robert Shaw, Andrew Parrott, Helmut Rilling, and James DePreist.

Choirs under his direction have sung by invitation at five national conventions of ACDA, three of MENC, and one of ISME. Browne's choirs have appeared as guests of the countries of Greece, Spain, and Estonia, among others.

Browne has served on national committees of National Endowment for the Arts and American Choral Directors Association, for which he was northwest regional president for two years. He has recorded on the labels of Freshwater Records, Telarc, Clarion, and Albany Records.

In 2015 Browne will appear as guest director/clinician in New York and Rhode Island, among other places. Two years ago he founded "Coro in Scuola," a choir whose mission is to provide mentoring and promote excellence in at-risk high school choral programs.

In 2012 Browne was honored by the Northwest Chapter of American Choral Directors Association with their Northwest Leadership and Service award.

Browne is honored to be assuming choral teaching duties at University of Puget Sound this semester while his colleague and friend, Steven Zopfi, is on sabbatical.

GUEST ARTIST

FREDA HERSETH '77, Hon.'01 is an alumna who already has enjoyed recognition from her alma mater for outstanding achievements. In 2001 she was awarded the honorary degree Doctor of Humanitarian Service. An alumni award for professional achievement followed in 2007. In 2014–2015 the School of Music is proud to add a third honor: its Outstanding Alumni award.

Herseth has traveled far since her student days at Puget Sound, building an international career that continues to this day. After graduation she undertook graduate studies at Eastman School of Music in Rochester, New York. Following her work as a Fulbright Scholar in Munich, Germany, her early professional career was spent as a freelance artist in New York City, and as a participant in summer programs at Tanglewood Music Center, the summer home of Boston Symphony Orchestra.

It was at Aspen Music Festival in Colorado, after auditioning for conductor Dennis Russell, that Herseth's career went global. Russell cast her in a number of roles at Baden-Württemberg State Opera House in Stuttgart, Germany. From there her career expanded to include performances in other European opera houses, as well as with orchestras and chamber ensembles throughout Russia, Israel, and the United States.

Herseth's performing career is not limited to opera. She has been active in oratorio and especially new music, premiering many works with the world's most renowned conductors and ensembles, such as with conductor Riccardo Muti and La Scala Opera Orchestra. She can be heard in recordings from CRI, Crystal, Gasparo, MMC, South German Radio/Television, Hessen Radio (Frankfurt), Bavarian Radio (Munich), ORF Austrian Radio/Television, RAI Italian Radio, and Northeastern Records.

Since 1995 Herseth has been on the faculty at University of Michigan, where she served as chair of the voice department for eight years and is currently the Arthur F. Thurnau Professor of Voice. She is also a voice training specialist at the Vocal Health Center at University of Michigan Hospital. Adding to her accolades as a performer, she recently was honored for her research and excellence in the field of vocal pedagogy with the Van Lawrence Fellowship at the Voice Foundation Annual International Symposium in Philadelphia. We recognize Freda Herseth '77, exceptional performer and pedagogue, for her leadership, her professional success, and for being a model alumna of University of Puget Sound.

TWO FACES: A STUDY IN CONTRASTS AND DUALITY OF HUMAN NATURE **by Bruce Browne**

Claudio Monteverdi. One profile turned toward the Renaissance, one toward the Baroque. Once staring into the secular/colloquial madrigal (composing nine books before age 40) and later focused on the Roman Catholic liturgy (becoming a priest in later life). Monteverdi was prolific and published in both worlds. The **Ecco mormorar** is from the middle period of madrigals, Book 5, 1605. The **Gloria a 7** was published in 1641, when the composer was 74. It bears mentioning that somewhere in the period from 1610 [to when?], Monteverdi managed to compose five operas, two of which are considered significant in their genre.

Unmarried and uncommitted to a religion, **Johannes Brahms** was, nevertheless, a man of great passion and a "wonderful human...wonderful soul," wrote his good friend Antonin Dvorák. Listen closely to the pleading for salvation in **Schaffe in Mir** ("Create in me a clear heart, oh God," from Psalm 51) and the other face, the passion of love expressed in **O Schöne Nacht**. Two faces of Brahms, as only his music can reveal.

Einojuani Rautavarra wrote the **Ludus** (published in 1957). He was a young man of 29, just finishing studying under Persichetti and Copland in the U.S. He was to embark here upon one side of his creative output that is toward the absurd, the fanciful, and the postmodernistic—speaking chorus on parts of speech. Contrast this with an attraction to classical poetry, and even Finnish Orthodox liturgy (though not Orthodox himself), and his choral word painting is superb, as shown in the **Suite de Lorca**.

Guerrero's music was both sacred and secular, unlike that of Victoria and Morales, the two other Spanish 16th-century composers of the first rank. He wrote numerous

secular songs and instrumental pieces, in addition to masses, motets, and passions. The motet **Duo Seraphim** reflects an abiding interest on the part of the composer in polychoric pieces. This is perhaps not surprising, as he did spend time in Italy, where the iconic St. Mark's Basilica had given birth to the double- and triple-choir motets of composers such as Gabrieli and the concertato style of Monteverdi.

Standchën (Serenade) (D. 920) was commissioned for the birthday of society lady Louise Gosmar in July 1827, with a text by the greatest of contemporary Viennese playwrights, Franz Grillparzer. *Standchën* was apparently supposed to be sung by soprano and a chorus of four women, but Schubert misunderstood the commission and originally set Grillparzer's poem for mezzo-soprano and four men. The work itself is a charming, graceful melody for the mezzo, the originally intended women's chorus, and an unrelenting piano accompaniment.

TEXTS AND TRANSLATIONS

Duo Seraphim

Two Seraphim proclaimed

One to the other:

Holy, Holy, Holy,

Lord God of Hosts.

The whole earth is full of His glory.

There are three who give testimony

In Heaven:

The Father, the Word, and the Holy Spirit;

and these three are one.

Glory be to God the Father and Son,

and the Holy Spirit;

the whole earth is full of His glory.

Ecco mormorar l'onde

Now the waves murmur

And the boughs and the shrubs tremble

in the morning breeze,

And on the green branches the pleasant birds

Sing softly

And the east smiles;

Now dawn already appears

And mirrors herself in the sea,

And makes the sky serene,

And the gentle frost impearls the fields

And gilds the high mountains:

O beautiful and gracious Aurora,

The breeze is your messenger, and you the breeze's

Which revives each burnt-out heart.

Gloria a 7

Glory to God in the highest,
And on earth peace to people of good will.
We praise you,
We bless you,
We adore you,
We glorify you,
We give you thanks for your great glory.
Lord God, heavenly King,
O God, almighty Father,
Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy on us;
You take away the sins of the world, receive our prayer,
You are seated at the right hand of the Father, have mercy on us.
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.

Bogoroditso Devo

Rejoice O Virgin, [God-bearer],
Mary full of grace, the Lord is with You.
Blessed are You among women,
and blessed is the Fruit of Your womb,
for You have borne the Savior of our souls.

“Suite” de Lorca

The Scream

Eclipse of a scream resounding,
Echoes mountain to mountain.
Rising from the olive trees is a rainbow
Black as darkness over a night of deep blue,
Just like the bow of a viola,
The scream has drawn out the vibrations of the wind and its music.
Ay!

La luna asoma

Slowly the moon appears and the fields are so quickly lost,
In their place you will see – the impenetrable paths.

Slowly the moon appears and the sea covers the earth,
The heart is like an island, just an isle in infinity.
No one is eating an orange under the streaming moonlight.
It's now one must eat fruit so green and so ice cold.

Slowly the moon appears and shows its hundred equal faces,
The coin then turns to silver and softly sobs in its pouch.

Malaguena

Death enters and then goes from the tavern.
Passing are coal black horses and sinister people
Moving with the soul of the guitar.

And there is the odor of women's blood blended
With salt 'mid the spikenards so fev'rish in
Marshland and swamp

Ludus Verbalis

I. Personalia

Who? It? Who? He. Who? You. Everyone. No one. Everyone. No one.
Who? I.

III. Quantitativa

Such a thing as itself is such a thing. So what. How? What for?

IV. Qualitativa

A little. More. No more. Too much. All. Yes, a bit. No more. Too Much
All. No. Enough.

Stanchën (Serenade)

Good night, good night, my lovely treasure,
Good night, sleep well, my child!
May you be guarded by all the angels
That are in Heaven!
Good night, good night, my dearest treasure,
Sleep softly through the night.

Sleep well, sleep well and dream of me,
Dream of me tonight!
Then, when I also go to sleep,
My heart will watch over you,
And because of the passion of your love,
It will think of you.

A nightingale sings in a bush,
In the clear light of the moon,
The moon shines on you from the window,
Peeps into your bedroom,
The moon observes you in slumber there,
Yet I must make my way alone.

Schaffe in Mir ein rein Herz

Create a pure heart within me, O God,
And grant me a new and sure spirit.

O Schöne Nacht

O lovely night!

In the heavens, the moon gleams magically in all its splendour;
About it, the sweet comradeship of tiny stars.
The dew glimmers brightly on the green blades of grass;
With great power, the nightingale sings out in the elder-bush;
The young man steals quietly to his sweetheart –
O lovely night!

Nyon, Nyon

The words to this song are nonsense syllables, designed largely for sound effects.

UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC VOCAL FACULTY

Bruce Browne, conductor of Adelpian Concert Choir
Michael Delos, bass-baritone
J. Edmund Hughes, conductor of Chorale
Christina Kowalski, soprano
Kathryn Lehmann, soprano, conductor of Dorian Singers
Dawn Padula, mezzo-soprano, director of Vocal Studies
Steven Zopfi, director of Choral Activities

ADELPHIAN CONCERT CHOIR

Founded in 1932, the Adelpian Concert Choir is one of the signature groups of the university and is recognized as one of the Northwest's most acclaimed ensembles. For more than 80 years this auditioned choir has sustained a level of choral excellence that has brought accolades from audiences in Canada, Europe, and on the West Coast. It has appeared at the state, regional, and national conventions of both the American Choral Directors Association and the Music Educators National Conference. Consistently, the Adelpians receive the highest acclaim for standards in repertoire, interpretation, and musicianship.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility

Events are free unless listed otherwise.

Sunday, May 3, 7:30 p.m. Joint Junior Recital: Sophia El-Wakil, violin, and Nicolette Andres, violin, Schneebeck Concert Hall.

Monday, May 4, 6:30p.m. Performance: B-Natural Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center.

Monday, May 4, 7:30 p.m. Performance: Percussion Ensemble, Gordon Robbe '11, director, Schneebeck Concert Hall.

Tuesday, May 5, 4 p.m. Lecture: "Don and Claire Egge Collection on China," by David Hull, Asian studies, part of the Behind the Archives Door Series, Archives and Special Collections, Second Floor, Collins Memorial Library.

Tuesday, May 5, 7:30 p.m. Performance: *There is Sweet Music*, Chorale, J. Edmund Hughes, conductor; and Dorian Singers, Kathryn Lehmann, conductor, Kilworth Memorial Chapel.

Wednesday, May 6, 4 p.m. Performance: Pops on the Lawn, Wind Ensemble with student conductors, Karlen Quad.

Wednesday, May 6, 7:30 p.m. Senior Recital: Will Delacorte, voice, Schneebeck Concert Hall

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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