



**School of Music**  
**Choral and Vocal Concert**  
**Society of Composers Regional VIII Conference**

Guest Artist Composer, Joan Szymko

FRIDAY, MARCH 7, 2014  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

Answers from Nature for mezzo-soprano and piano . . . . . Zachariah Zubow

1. Nature
2. The Brook and the Wave
3. The Rainy Day
4. The Harvest Moon
5. Snow-Flake

The Beauty of Nature for mezzo-soprano and piano . . . . . Marc Douyon

The Village Blacksmith for mezzo-soprano and piano . . . . . George Chave  
Dawn Padula, mezzo-soprano  
Keith Ward, piano

Three Donne Songs for mezzo-soprano and string quartet . . . . . Michael Murray

- I. The Message
- II. Community
- III. The Prohibition

Dawn Padula, mezzo-soprano  
Clara Fuhrman '16, Brandi Main '16, violin  
Kimberly Thuman '16, viola  
Will Spangler '17, cello

**INTERMISSION**

Dorian Singers  
Jinshil Yi, piano  
Kathryn Lehmann, conductor

Psalm 100 . . . . . René Clausen  
b. 1953

Schlof Main Kind . . . . . Allan E. Naplan  
b. 1972

Nicky Reed, solo

Translation: Sleep my child and rest, Happy is the child with a  
mother. And a cradle to be rocked in. All can be found and all can  
be bought, but without a mother you have nothing in this world.  
Let your troubles not be great for you can always be cradled in your  
mother's arms.

Stars: Childhood . . . . . Adam Hill

Saboo. . . . . Joan Szymko  
b. 1957

Ben Hagen '14, marimba

The Singing Place . . . . . Joan Szymko

Music Down In My Soul . . . . . arr. Moses Hogan  
(1957–2003)

Adelphian Concert Choir  
Steven Zopfi, conductor

Selig Sind. . . . . Heinrich Schütz  
(1585–1672)

In Time of Pestilence . . . . . Ned Rorem  
b. 1923

Adieu, farewell earth's bliss!  
Rich men, trust not in wealth  
Beauty is but a flower  
Strength stoops unto the grave  
Wit with his wantoness  
Haste therefore each degree

Serenity . . . . . Ola Gjeilo  
b. 1978

Brownwyn Hagerty '15, cello

Pa Kin Kin. . . . .	Guido López Gavilán b. 1944
Unto Young Eternity (World Premiere) . . . . .	Matthew Emery b. 1991
I Lift My Eyes. . . . .	Joan Szymko b. 1957
It Takes A Village . . . . .	Joan Szymko Santa Barbara Music SBMP 331 Christopher Ellis, tenor Gabriel Lehrmann, Sarah Stone, percussion

### GUEST ARTIST COMPOSER

**JOAN SZYMKO**, (b.1957) is a composer and conductor from the Pacific Northwest. With a catalog of more than 100 published choral works, her music is performed by ensembles across North America and abroad. Abundant lyricism, rhythmic integrity, and vigorous attention to text are hallmarks of Szymko’s diverse and distinctive choral writing. Fresh and inspiring, her text selections are as notable as her music. Especially significant is Szymko’s contribution to the body of quality literature for women’s voices. Her music has received performances at regional, national, and international choral festivals, competitions, and conferences, and notably at six consecutive National Conferences of the American Choral Directors Association (2003–2013). Works such as “Nada te turbe” and “It Takes a Village” have entered into the standard repertoire. The ACDA recognized Szymko’s lasting impact on the choral arts in America by selecting her as the recipient of the 2010 Raymond W. Brock Memorial Commission.

Composing for vocal ensembles is an extension of Szymko’s creativity as a choral director. She has inspired community and church choirs in Seattle and Portland for more than 30 years. Her passion for the singing voice, her ability to embody sound, her dedication to craft and artistry, and her insistence on quality texts—all relate to her experience as a conductor and are reflected in her choral compositions.

Szymko lives and works in the Portland, Ore. She is entering her 20th season as the artistic director of Aurora Chorus and has recently joined the music faculty at Portland State University as director of Vox Femina women’s chorus. She has been a resident composer with Do Jump! Movement Theater since 1995.

Joan Szymko’s residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.

## FACULTY PERFORMERS

**DAWN PADULA**, mezzo-soprano, is director of vocal studies at University of Puget Sound. Dr. Padula received a Master of Music degree in vocal performance from Manhattan School of Music, and a Doctorate of Musical Arts degree in vocal performance with a concentration in vocal pedagogy and voice science from University of Houston Moores School of Music.

Operatic performances include the roles of Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Meg in *Falstaff*, Mercedes in *Carmen*, Dangeville in *Adriana Lecouvreur*, the Third Lady in *Die Zauberflöte*, the Gingerbread Witch in *Hansel and Gretel*, Loma Williams in *Cold Sassy Tree*, Maddalena in *Rigoletto*. As a concert soloist and recitalist, she has appeared with Houston Symphony Orchestra, Oregon Symphony, Houston Masterworks Chorus, Ars Lyrica Houston, Foundation for Modern Music, and Second City Chamber Series, among others.

**KEITH WARD**, director of the School of Music, earned his Bachelor of Music degree in piano performance from West Chester University (PA), and both his Master of Music degree in piano performance/pedagogy and Doctor of Music degree in piano performance from Northwestern University. Prior to his arrival in the Northwest in 1998 as director of Puget Sound's School of Music, he performed extensively in the Midwest as a soloist, accompanist, and chamber musician. He continues to remain active as a pianist, appearing regularly in University of Puget Sound Jacobsen Series Concerts. His scholarly work has focused on the music of Arnold Schoenberg and Charles Ives, musical responses to the AIDS pandemic, and 18th-and 19th-century American piano music. Dr. Ward has written about administrative leadership and given clinics for the College Music Society and National Association of Schools of Music.

## CONDUCTORS

**KATHRYN LEHMANN**, soprano, joined the voice faculty at University of Puget Sound in 2008. She has served as director of choral activities from 2001 to 2007 at Pacific Lutheran University. Ms. Lehmann came to Washington following 11 years in Oregon, where she was the director of vocal and choral activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and Opera Workshop. After her position at OSU, Ms. Lehmann served as an associate professor on the faculty of University of Oregon for two years, directing the Chamber Choir, teaching music education classes, and directing the Eugene Chamber Singers.

**STEVEN ZOPFI**, serves as director of choral activities at University of Puget Sound and is artistic director and conductor of Portland Symphonic Zopfi has served on the faculties of Penn State University, University of Washington, and Pacific Lutheran University. Zopfi, a native of New Jersey, attended The Hartt School School of Music and University of California, Irvine. He earned a Doctor of Musical Arts degree from

University of Colorado. Zopfi's scholarly interests include late-20th-century American motet composition and the instrumentation of the basso continuo of early 17th-century vocal music. Active as an editor of early music, Zopfi is also a passionate advocate for new music, and has commissioned and conducted the several world premieres.

**DORIAN SINGERS**  
**Kathryn Lehmann, conductor**  
**Jinshil Yi, piano**

SOPRANO I

Olivia Anderson '17  
Meghan Bacher '17  
Kaylene Barber '16  
Chantel Dozier '16  
Alexa Himonas '16  
Hailey Hyde '17  
Erin Koehler '17  
Maddie Luther '17  
Diedre McNally '15  
Erica Thomas '16

SOPRANO II

Anna Balzarini '14  
Alaina Davis '16  
Jordan Eade '15  
Sharon Han '17  
Jennifer Madera '17  
Michelle McGrath '17  
Brianna Morrison '17  
Bridget Stalheim '17  
Madeline Vistica '16  
Jinshil Yi '14

ALTO I

Sarina Blitz '17  
Mackenzie Boyle '17  
Lydia Gebrehiwot '16  
Elana Hirsch '15  
Alexia Ingerson '16  
Maria Kerlee '15  
Lauren Lee '15  
Melanie Schaffer '16

ALTO II

Hannah Campbell-Smith '15  
Dot Gasner '14  
Piper Gazeley '16  
Miranda Kraus '17  
Jenny Malone-Brown '16  
Emily Menk '14  
Nicky Reed '15  
Rachael Riley '17  
Eileen Sheats '17

## ADELPHIAN CONCERT CHOIR

Steven Zopfi, conductor

### SOPRANO 1

Linnaea Arnett '17, Olympia, WA  
Akela Franklin-Baker '15, Oakland, CA \*  
Lexa Hospenthal '16, University Place, WA  
Caitlin Kerwin '17, Los Angeles, CA \*  
Maggie Manire '14, Denver, CO \*  
Hannah Wynn '14, Spokane, WA

### SOPRANO 2

Helen Burns '15, Los Altos, CA •\*  
Claire Huber '16, Minneapolis, MN  
Aubrey Ann Lawrence '16,  
Shingle Springs, CA  
Lindsey Long '16, Lafayette, CA \*  
Juyeon Marquardt '15, Seoul, Korea  
Lauren Park '16, Redmond, WA

### ALTO 1

Kyla Dierking '17, Longmont, CO  
Lauren Eliason '16, Salem, OR  
Nichole Hine '17, Prairie Village, KS  
Abby Robbins '14, Los Angeles, CA  
Sarah Stone '15, Kingston, WA  
Melody Yourd '15, Meadow Vista, CA

### ALTO 2

Sarah Brauner '16, Corvallis, OR  
Megan D'Andrea '17, Los Altos, CA  
Jennifer Kullby '14, Evergreen, CO \*  
Jennifer Mayer '15, Puyallup, WA \*  
Freya Scherlie '16, Portland, OR  
Chynna Spencer '14, Kirkland, WA •\*

### TENOR 1

Keenan Grey Brogdon '16, Silverdale, WA  
Will Delacorte '15, Davis, CA •\*  
Austin Docter '17, Olympia, WA \*  
Jack Gilbert '14, La Cañada Flintridge, CA  
Cole Jackson '17, Portland, OR  
Emerson Quarton '15, Homer, AK

### TENOR 2

Christopher Ellis '14, Kirkland, WA \*  
Gabriel Lehrman '16, Los Altos, CA  
Kyle Long '14, Elizabeth, CO  
Eric Sculac '15, Lake Oswego, OR  
Connor Sleeper '16, Chicago, IL \*  
Daniel Wolfert '16, Palo Alto, CA

### BASS 1

Aaron Altabet '14, Walnut Creek, CA  
John Lampus '15, Lake Oswego, OR \*  
Greg Shipman '17, Bend, OR  
Alex Simon '16, Corvallis, OR \*  
Matty Specht '17, Piedmont, CA \*  
Tommy Stone '14, Sacramento, CA

### BASS 2

Alex Adams '14, Kenmore, WA •\*  
Will Bergstrom '14, Walla Walla, WA  
Edward Jones '16, Hopkins, MN  
Brandon Schneider '16, Palo Alto, CA  
Michael Stahl '17, Mountain View, CA  
Brian Stoops '14, San Diego, CA

\*Section Leader

## PROGRAM NOTES

### **Answers from Nature . . . . . Zachariah Zubow**

Henry Wadsworth Longfellow's poetry typically follows a lyric poetry style with rhyming schemes that are based on personal emotions. The emotions described in his poetry contain elements of comparison between nature and personal strife. This could be in part due to having lost two wives of untimely deaths, which drove him to burn his own face, inducing the iconic Longfellow beard. The poetry by Longfellow chosen for **Answers from Nature** begins with a poem describing the close relationship between nature and mother that is followed by a sequence of seasonal change. The poetic feelings imbued throughout appear as though it was sequenced during and after his time with his second wife. It begins with happiness and motherhood that has been taken away abruptly and slowly finds peace through the seasons in the cloudy bosom of the silent, soft snow.

**Zachariah Zubow** completed his Ph.D. in music composition from University of Iowa in May 2012, and currently teaches music theory and composition at Cornell College and Coe College.

### **The Beauty Of Nature . . . . . Marc Douyon**

**The Beauty Of Nature** speaks of happiness when we look at nature as art, teacher, healer, and provider. It evokes the importance of the laws of nature, and how we depend on them. It also recognizes nature as a force. The intimacy between the singer and the pianist highlights the emotions expressed in the text and the music.

Look at the trees, and the flowers,  
And the rivers, and the sea,  
And the mountains, and the valleys:  
See how pretty they all are,  
And you'll understand why I'm so happy!

Look how it never stops teaching.  
Look how it never stops healing.  
Listen for its voice, which has never been silent.  
And you'll understand why I'm so content!

Observe the laws of nature:  
See how they surround us.  
And see how we depend on them.  
See how they work together.  
And you'll understand why I'm so happy!

Although it remains a mystery,  
One thing we do know that it is:  
It is the ultimate provider,

The ultimate power.  
And for that, I must be happy!  
And for that, I must be happy!

Text by: Marc Douyon

**Marc Douyon** is a pianist, composer, and music professor at Miami Dade College, in Miami, Fla.

**The Village Blacksmith . . . . . George Chave**

Based on the Longfellow poem of the same title **The Village Blacksmith** explores the notion of strength and how it is expressed. The musical language is very direct and not terribly dense; speaking perhaps to a longing for simpler times. For those who like to listen for such things, there is a brief musical quote from the Unitarian hymn "Just as Long as I Have Breath." One of the lines from this hymn reads: "though with pain I made my way, still with hope I meet each day." This literary theme ties in nicely with Longfellow's poem.

**George Chave** is an associate professor at UT Arlington, where he has taught music theory and composition courses since 1992.

**Three Donne Songs. . . . . Michael Murray**

**Three Donne Songs** are based on poetry of the English metaphysical poet John Donne (1572–1631). Donne's love poems make use of extreme contrasts to portray the complexities of human relationships. His cynical and ironic attitude toward human love offers a refreshing alternative to the typically idealized treatment of the subject so often encountered in love poetry. These musical settings are intended to convey Donne's approach to the symbiotic relationships between contrasting elements of our human existence, such as love and hate, good and ill, and life and death.

**Michael Murray** currently lives in Springfield, Mo., where he teaches composition and music theory at Missouri State University.

**Stars: Childhood . . . . . Adam Hill**

The text to **Stars: Childhood** originally appears in the poetry collection, *The Reflecting Pool* (Pedlar Press, 2009) by Vancouver Island's Maleea Acker with the following line breaks:

Consider the first moment  
we were told stars  
still shone in the day,  
their light lost in blue.

Everything in that  
instant.  
Trees twisting, in bursts,



to leaf; the milk surface of the pond,  
birds and shadows  
on the spattering ground – the rain,  
each combustion of goodbye,  
goodbye.

**Adam Hill** is a composer and bassist originally from Cleveland, Ohio.

**Saboo . . . . . Joan Szymko**

In spring 1999, Peninsula Women’s Chorus artistic director had a dream—that poets could work with school children to help them write poetry that could be set to music for the chorus. PWC contracted with California Poets in the Schools (CPITS), the largest *writers in the schools* program in the nation, to work with five teachers in the Bay Area schools to plan a productive fall of poetry writing by 390 students in 17 classrooms. Composer Joan Szymko chose three poems by the students as the lyrics for her set of three songs titled “This wonderful feeling,” first performed in May 2000, in Santa Clara, Calif. “**Saboo**” is the first song of this cycle.

*Saboo*  
What will we do  
saboo saboo  
walla kaboo  
Should we jump off  
The tree?  
Saboo, saboo  
Walla kaboo  
And I love you  
Wallakaboo

–Adriana Madrigal, 3rd grade,  
Highlands, Elementary School, San Mateo, Calif.

**The Singing Place . . . . . Joan Szymko**

Lily Augusta Long was an author, critic, and poet born in St. Paul, Minn., in 1860. Ms. Long’s *The Singing Place and Other Poems* was published in 1922, and her short stories and poems were published extensively in *Harper’s Weekly*. She also wrote pulp mysteries, which were published in *The Popular Magazine* under the pseudonym of Roman Doubleday. Ms. Long, a Unitarian, was the daughter of Rev. Peter Long. She died in St. Paul on Sept. 8, 1927.

Lily Long’s poem describes that place that some call “between worlds”—between conscious and subconscious awareness. Long calls it “The Singing Place.” My setting aims to capture the rapture the poet feels as she is carried away on “lifting waves of sound.” I wanted to create a feeling of being both “in time” and “out of time”—both “rhythmic” and “floating.” “The Singing Place” originally appeared in the 1912 issue of *Poetry* magazine.

*The Singing Place*

Cold may lie the day, And bare of grace;  
At night I slip away To the Singing Place.

A border of mist and doubt Before the gate,  
And the Dancing Stars grow still As hushed I wait.  
Then faint and far away I catch the beat  
In broken rhythm and thyme Of joyous feet,—  
Lifting waves of sound That will rise and swell  
(The Singing Place cont.)

(If the prying eyes of thought Break not the spell,)  
Rise and swell and retreat And fall and flee,  
As over the edge of sleep They beckon me.  
And I wait as the seaweed waits For the lifting tide.  
To ask would be to awake,—  
To be denied.

I cloud my eyes in the mist That veils the hem,—  
And then with a rush I am past,—I am Theirs, and of Them!  
And the pulsing chant swells up To touch the sky,  
And the song is joy, is life,—And the song am I!  
The thunderous music peals Around, o'erhead,—  
The dead would awake to hear If there were dead,  
But the life of the throbbing Sun Is in the song,  
And we weave the world anew, And the Singing Throng  
Fill every corner of space—

Over the edge of sleep I bring but a trace  
Of the chants that pulse and sweep  
In the Singing Place.

—Lilly A. Long



## UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

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Wednesday, March 12, 7 p.m. Guest artist Howard Levy with Jazz Band, Schneebeck Concert Hall. Tickets: \$9 general; \$4 Puget Sound students/faculty/staff with ID. Tickets available at Wheelock Student Center, 253.879.6013, and online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu).

Tuesday, March 25, 8 p.m. Guest Lecture "Our Divided Political Heart: The Battle for the American Idea in an Age of Discontent," by E.J. Dionne, *Washington Post*, Schneebeck Concert Hall. Tickets: Tickets required: \$20 general; complimentary tickets required for Puget Sound students/faculty/staff. Tickets available at Wheelock Student Center, 253.879.6013, and online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu). Advance purchase advised. Sponsored by Susan Resneck Pierce Lectures in Public Affairs and the Arts.

Friday, March 28, 12:05 p.m. Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel. Free

Friday, March 28, 8 p.m. (note time) Adelphian Concert Choir, *Home Concert*, Steven Zopfi, conductor, Kilworth Memorial Chapel. Free

### APRIL

Thursday, April 3–Saturday, May 31 Collins Memorial Library Exhibit: *Stan! The Life and Times of Dr. Lyle Stanton "Stan"* Shelmidine Room. Free

Friday, April 4–Saturday, April 5, 7:30 p.m. An Evening of Opera Scenes, Dawn Padula, director, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), military, students, and Puget Sound faculty/staff; \$5 Puget Sound student with ID (one ticket only). Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](https://tickets.pugetsound.edu). Remaining tickets available at the door.

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.

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