



For a Breath of Ecstasy

CHORAL CONDUCTING RECITAL
SHERI-ANN NISHIYAMA '18, M.A.T.'19
TAYLOR GONZALES '17, M.A.T.'20, PIANO

SUNDAY, APRIL 28, 2019
SCHNEEBECK CONCERT HALL
7:30 P.M.

Program

For a Breath of Ecstasy.....arr. Michael John Trotta
I. Wealth Enough for Me b. 1978
II. Peace Flows Into Me
III. Who Gave My Soul to Me
IV. For You I Am Still
V. Spend All You Have On Loveliness
VI. And I For You
VII. Let Me Love

Katie Grainger '20, oboe
Sage Genna '19, violin I
Kaitlyn Seitz '21 violin II
Kayce Guthmiller '20, viola
Annamarie Wright '21, cello

INTERMISSION

Yonder Come Day.....arr. Paul John Rudoj

Sam Crosby-Schmidt '22, tenor
Simone Moore '20, soprano
Drew Shipman '21, percussion

Summer Silence.....Timothy E. Cooper
b. 1986

Taylor Gonzales '17, M.A.T.'20, piano

Hallelujah, Amen.....G.F. Handel
from *Judas Maccabeus* (1685–1759)

Taylor Gonzales '17, M.A.T.'20, piano

Cantique de Jean Racine.....Gabriel Fauré
(1845–1924)

Taylor Gonzales '17, M.A.T.'20, piano

Ťěňiki.....Feodosiy Rubtsov
(1904–1986)

Why We Sing.....Greg Gilpin
b. 1964

Sofia Gotch '19, soprano
Taylor Gonzales '17, M.A.T.'20, piano

Reception following the recital in School of Music, Room 106.

CONDUCTOR

Sheri-Ann Nishiyama '18, M.A.T. '19, was born and raised in Tacoma, Wash. She has earned her bachelor's degree in music education and is pursuing a master's degree in teaching at the University of Puget Sound. Most recently, Sheri-Ann has performed as a soloist with Tacoma Concert Band under the direction of Gerard Morris. She has played various roles in the University of Puget Sound's Opera Scenes Program and was Jack's Mother in Into the Woods, spring 2018. Currently, Sheri-Ann serves as the assistant conductor for the Adelpian Concert Choir and was the chancel choir director at Peninsula Lutheran Church in Gig Harbor, Wash. (2016–2019).

GUEST PERFORMERS

Sage Genna '19, student of Maria Sampen, is double-majoring in business administration and violin performance.

Katie Grainger '20, student of Dan Williams, is majoring in biochemistry with minors in math and music.

Kayce Guthmiller '20, student of Joyce Ramee, is majoring in music.

Kaitlyn Seitz '21, student of Maria Sampen, is double-majoring in psychology and violin performance.

Annamarie Wright '21, student of Alistair MacRae, is majoring in music education with a minor in education studies.

ACCOMPANIST

Taylor Gonzales '17, M.A.T.'20, graduated from the University of Puget Sound with a master's degree in music education. During his undergraduate career he participated in numerous ensembles and chamber groups playing both piano and clarinet and was a winner of the Concerto/Aria Competition in 2016. Since graduation he has built a large studio of piano students in the Puget Sound area and maintains an active accompanying schedule. Taylor is also co-founder and music director of the Puget Sound Concerto Orchestra, and began the Master of Arts in Teaching degree in the fall of 2018.

CHOIR MEMBERS

SOPRANO

Sofia Gotch '19
Riley Granger '21
Simone Moore '20
Jillian Shelver '22

ALTO

Hannah Cochran '19
Emma Georgiou '21
Sophia McGough '21
Kristina Sinks '19

TENOR

Sam Crosby-Schmidt '22
Colin Glaze '22
Eli Kitchens '22
Alex Rogers '22
Drew Shipman '21

BASS

Jeff Caldwell
Wyatt Jackson '19
Neil Little '20
Alex Luque '19
Kevin Seymour '20

PROGRAM NOTES

Compiled and Written by Sheri-Ann Nishiyama

Michael John Trotta's *For a Breath of Ecstasy*, features poems from Sara Teasdale's anthology, *Love Songs* (1917). Commissioned in 2017 in honor of Teasdale's centennial of her winning the first Pulitzer Prize in poetry in 1918, this collection illustrates Teasdale's journey through the struggles of love and life and her ability to find beauty and comfort enroute. One can imagine images of nature and love throughout the movements in the lyrics of Teasdale's poems and the string quartet/oboe accompaniment that emulates a sense of longing in this seven-movement set.

For a Breath of Ecstasy **Poetry by Sara Teasdale (1884–1933)**

1. Wealth Enough For Me

I have no riches but thoughts,
Yet these are wealth enough for me;
My thoughts of you are golden coins
Stamped in the mint of memory;

And I must spend them all in song,
For thoughts, as well as gold, must be
Let on the hither side of death
To gain their immortality.

2. Peace Flows into Me

Peace flows in to me
As the tide to the pool by the shore;
It is mine forevermore,
It will not ebb like the sea.

I am the pool of blue
That worships the vivid sky;
My hopes were heaven-high,
They are all fulfilled in you.

I am the pool of gold
When sunset burns and dies—
You are my deepening skies;
Give me your stars to hold.

3. Who Gave My Soul to Me

I gave my first love laughter,
I gave my second tears,
I gave my third love silence
Thru all the years.

My first love gave me singing,
My second eyes to see,
But oh, it was my third love
Who gave my soul to me.

4. For You I Am Still

I sang my songs for the rest,
For you I am still;
The tree of my song is bare
On its shining hill.

For you came like a lordly wind,
And the leaves were whirled
Far as forgotten things
Past the rim of the world.

The tree of my songs stands bare
Against the blue –
I gave my songs to the rest,
Myself to you.

5. Spend All You Have On Loveliness

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold.
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

6. And I For You

The moon is a curving flower of gold,
The sky is still and blue;
The moon was made for the sky to hold,
And I for you;

The moon is a flower without a stem,
The sky is luminous;
Eternity was made for them,
Tonight for us.

7. Let Me Love

Until I lose my soul and lie
Blind to the beauty of the earth,
Deaf though shouting wind goes by,
Dumb in a storm of mirth;

Until my heart is quenched at length
And I have left the land of men,
Oh, let me love with all my strength
Careless if I am loved again.

Paul John Rudoj is a professional vocalist, composer, conductor and member of the group, Cantus. As a composer, he has debuted many of his compositions while singing with the group, Cantus, for 8 consecutive years. Paul John Rudoj's arrangement of **Yonder Come Day** was made to celebrate the lives of those affected by the Georgia Sea Island slave trade, one of the most prominent slave trade routes from Africa. Paul John's arrangement of Yonder Come Day is comprised of 3 African American spirituals that contained hidden messages as a sign of escape, call-to-action, and/or warning. All three spirituals held a coded message or double meaning. To slave masters, they interpreted these songs as a way for slaves to practice religion but for slaves, it was used to signal escape or to find a way to the Underground Railroad. The first spiritual, "Hush, Somebody's Calling My Name" gave warning to hide and pay attention because they were slave masters were nearby. The lyrics, "oh, my Lord what shall I do" then acts as a direct response asking for help. The second spiritual, "Steal Away" outlines the pursuit to escape to the Underground Railroad. And finally, the third spiritual, "Swing Low, Sweet Chariot" was a plea to take slaves into the North, away from slavery using the Underground Railroad as their chariot.

Summer Silence is poetry from e.e. cummings (1894–1962), a revolutionary in the poetry world. e.e. cummings experimented heavily with form, punctuation, spelling, and syntax. The composer, **Timothy E. Cooper**, brings the emphasis of e.e. cummings' experiments through his arrangement of this poem. Movement between varying meters, intentional accents, dynamic markings and the expressive piano accompaniment act as Cooper's way to experiment with form, punctuation, spelling and syntax.

Summer Silence

Poetry by e.e. cummings (1894–1962)

Eruptive lightnings flutter to and fro
Above the heights of immemorial hills;
Thirst-stricken air, dumb-throated, in its woe
Limply down-sagging, its limp body spills
Upon the earth. A panting silence fills
The empty vault of Night with shimmering bars
Of sullen silver, where the lake distils
Its miser'd bounty—Hark! No whisper mars
The utter silence of the untranslated stars.

George Frideric Handel is one of the most iconic composers to come out of the Baroque era. Born in Halle, Germany, Handel later made his way to London where he composed the oratorio, **Judas Maccabeus** (1746). **“Hallelujah, Amen”** comes from the oratorio *Judas Maccabeus* composed as a gift for Prince William Augustus, Duke of Cumberland on his return from the Battle of Culloden. The oratorio in three acts was based on the libretto by Thomas Morell and depicts the events of when Judea was ruled by the Seleucid Empire. “Hallelujah, Amen” is the final piece in of the third act. This song is used to celebrate victory over the Seleucid Empire by the Jewish people and their alliance with Rome. Peace has finally come to their country.

“Hallelujah, Amen”

From *Judas Maccabeus*

Libretto by Thomas Morell (1703 – 1784)

Hallelujah, Amen!

O Judah, rejoice, rejoice, O Judah, in songs divine,
With cherubim and seraphim harmonious join,
Hallelujah, Amen!

Cantique de Jean Racine, Op. 11 was a choral composition accompanied by piano or organ based on a poetic translation of a hymn from the Roman Breviary by Jean Racine. **Gabriel Faure** took the paraphrase of this text and set it to music around 1864-1865 for a composition competition in Paris and won first place. Later, in the following year, it was premiered with strings and organ accompaniment.

Cantique de Jean Racine

Text by Jean Racine

Translation by Harold Heiberg

Verbe égal au Très-Haut,
notre unique espérance,
Jour éternel de la terre et des cieux,
nous rompons le silence:
Divin sauveur, jette
sur nous les yeux.
Répands sur nous
le feu de ta grâce puissante;
Que tout l'enfer
fuie au son de ta voix;
Dissipe le sommeil
d'une âme languissante
Qui la conduit à
l'oubli de tes lois!
O Christ! sois favorable à
ce peuple fidèle,
Pour te bénir
maintenant rassemblé;
Reçois les chants qu'il offre à
ta gloire immortelle,
Et de tes dons
qu'il retourne comblé.

O Redeemer divine,
Our sole hope of salvation,
Eternal Light of the earth and sky,
we kneel in adoration
O Savior, turn on us
Thy loving eye,
Send down on us
the fire of Thy grace all consuming
Whose wondrous might,
dispersed the pow'rs of hell,
And rouse our slumb'ring souls
with radiance all illumining,
That they may waken
Thy mercy to tell,
O Christ, bestow Thy blessing
on us, we implore Thee,
Who here are gathered
on penitent knee.
Accept the hymns we chant to
Thine eternal glory
And these Thy gifts
We return unto Thee.

Feodosiy Rubtsov is a Russian composer and musicologist from the 1900s who is known for his folk song arrangements. There is not much known about the composer, but his arrangement of **Veniki** (Brooms) is a Russian tongue twister with nonsensical meaning.

Ťěňiki (Brooms)

Translation by Musica Russica

Ťěňiki, ťěňiki,
da ťěňiki pŏmėlíki,
da pŏpechí valiáľisia,
sa spėchi ōbŏrváľisia.
Kum Gavříľa,
Ya Gavříľa gŏvŏříľa.

Brooms, brooms,
yes brooms - sweepers
yes on the hearth laid about,
Yes from the hearth were torn off.
Godfather Gabriel
I to Gabriel was saying.

Greg Gilpin is a well-known composer of choral music and is consistently in demand throughout the year working on commissioned projects. His song **Why We Sing** describes the many reasons why we continue to learn, make, and share music together.

Why We Sing

Words by Greg Gilpin

A sound of hope, a sound of peace,
A sound that celebrates and speaks what we believe.
A sound of love, a sound so strong.
It's amazing what is given when we share a song.

Soothe a soul, mend a heart,
Bring together lives that have been torn apart.
Share the joy, find a friend.
It's a never ending gift that circles back again.

Music builds a bridge, it can tear down a wall.
Music is a language that can speak to one and all!

This is why we sing, why we lift our voice.
Why we stand as one in harmony.
This is why we sing, why we lift our voice.
Take my hand and sing with me.
We sing!

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Monday and Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 7:30 p.m.
Tickets: \$20, \$15 *tickets.pugetsound.edu*
Free for Puget Sound students

Monday, May 6

Clarinet Ensemble

Jennifer Nelson, ensemble director
Wheelock Student Center, Rasmussen Rotunda, 6:30 p.m.

Monday, May 6

Percussion Ensemble

Jeff Lund, ensemble director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 7

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, conductors
Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 8

Pops on the Lawn

Karlen Quad, 4 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit *pugetsound.edu/arts*.

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