

FALL CHORAL CONCERT 2
“BE SWIFT TO LOVE”
AND
“FATE”

Saturday, November 12, 2022
Concert Hall
7:30 p.m.

TREBLE CHORUS

DR. MORGAN LUTTIG, CONDUCTOR
CHARLES GETER, IV, PIANO

PROGRAM

The Storm	Lotus Dickey (1911-1989) Arr. Evie Ladin
1. Duett from <i>Stabat Mater</i>	Giovanni Battista Pergolesi (1710-1736)
	<i>Luke Mondia, Violin I</i> <i>Julia Strassner, Violin II</i> <i>Melissa Bonilla-Parra, Viola</i> <i>Noah Nguyen, Cello</i> <i>Lauren Erwin, Bass</i>
Birdsong	Paul Read (b. 1948)
Truth	Andrea Ramsey (b. 1977)
	<i>Jordan Waddell, Djembe</i>
Reel a' Bouche	Arr. Malcolm Dalglish (b. 1952)
Oh Be Swift to Love	Nancy Grundahl (b. 1946)

UNIVERSITY CHORUS

DR. MORGAN LUTTIG, CONDUCTOR
SKIP STRADTMAN, ASSISTANT CONDUCTOR
ASLAN CHIKOVANI, PIANO

PROGRAM

Schicksalslied, Op.54	Johannes Brahms (1833-1897)
Refuge	Elaine Hagenberg (b. 1979)
<i>Noah Nguyen, Cello</i>	
The Rose	Ola Gjeilo (b. 1978)
<i>Skip Stradtman, conductor</i> <i>Luke Mondia, Violin I</i> <i>Julia Strassner, Violin II</i> <i>Melissa Bonilla-Parra, Viola</i> <i>Noah Nguyen, Cello</i>	
In Meeting We Are Blessed	Troy Robertson (b. 1978)
<i>Jordan Waddell, djembe</i>	

77th Program of the 2022 - 2023 Season

NOTES ON THE PROGRAM

Be Swift to Love (Treble Chorus)

The “Triangular Theory of Love” divides the concept into eight types: nonlove, liking, infatuation, empty, romantic, companionate, fatuous and consummate (Robert Sternberg, 1986). Much of treble chorus literature centers around romantic love. However, for tonight’s program we will dive into a few of the non-romantic types of love. In today’s fast-paced world, we may find ourselves quick to judge those around us without knowing their full story. What we see on the outside may not accurately reflect what a person is experiencing internally. Tonight, we challenge ourselves and the audience to lead with compassion in every interaction.

The choir begins by standing in a circular formation around the piano, facing inward. As the storm grows, the ensemble works together through life’s trials, building the strength to stand as individuals and engage the audience (*The Storm*). We continue with love found in grief. In the powerful words of writer Jamie Anderson, “Grief, I’ve learned, is really just love. It’s all the love you want to give, but cannot...Grief is just love with no place to go” (*Stabat Mater*). The painful dissonances and unrelenting tension of this piece speak to the inner turmoil one experiences in the face of grief. The final measures end seemingly without consequence as the singers acknowledge the continuous nature of the grieving process.

The text of the third piece was found inscribed on the wall of a Czechoslovakian concentration camp, describing the unknown beauty of the world from the perspective of a bird who never leaves its nest (*Birdsong*). This piece embodies the hope that love provides when all else is lost. We then transition from the external to internal self-love (*Truth*). The ensemble then transitions from finding love and self-worth from external sources to loving oneself, realizing “you are beautiful, you are enough” (Gardenia Bruce).

In Brené Brown’s *The Power of Vulnerability*, she speaks to the importance of dance as a characteristic of wholehearted living. We explore the notion of love through dance and song in *Reel a bouche*. This joyful piece without words uses the choir as instruments, making music together as passed down through generations. Finally, we leave our audience with the words of our final piece “Be swift to love, and make haste to be kind” (*Be Swift to Love*).

Fate (University Chorus)

Tonight the University Chorus embarks on a journey through the darkest depths to find the blessed communion among friends. Beginning with Brahms’ *Schicksalslied*, we explore a dramatic journey of spirits, heaven, hell, and sacrifice. One may listen for the powerful shift from the heavenly hosts in major, duple, lyrical lines to the fate of humanity below in minor, triple, and marcato. The piece ending is left to audience interpretation through an extended instrumental conclusion.

Following this song of fate, we turn inward (*Refuge*) to explore the internal journey we experience in pursuit of our hopes and dreams. The ensemble wrestles with “my spirit’s gray defeat,” a concept that many of our students admitted to feeling in the face of the challenges of recent years. The power of life’s journey is not in the simple successes, but in the challenge and overcoming of obstacles. We explore this concept through the metaphor of a rose, a flower most beautiful for both its bud and thorns (*The Rose*). We conclude tonight’s performance by rejoicing in the journey made and the joy of human connection through song (*In Meeting We Are Blessed*).

TEXTS AND TRANSLATIONS

The Storm

The clouds are gath'ring fast
A storm is growing nigh
How fierce the blast
To come from up on high

Oh how the storm may roar
And fearful sights I see
Oh love will bear me o'er
Throughout eternity

Oh God thy will be done
On Earth as up above
Oh precious holy one
Send thy redeeming love

Oh how the storm may roar
And fearful sights I see
Oh love will bear me o'er
Throughout eternity

The clouds are gath'ring fast
A storm is growing nigh
How fierce the blast
To come from up on high

How, oh how the storm may roar
And fearful sights I see
Oh love will bear me o'er
Throughout eternity

-Lotus Dickey

Stabat Mater

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

The Sorrowful Mother

The sorrowful mother was standing
beside the cross weeping,
while the son was hanging.

Birdsong

He doesn't know the world at all.
Who stays in his nest and doesn't go out
He doesn't know what birds know best
Nor what I sing about:
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth is aflood with morning light.
A blackbird sings upon a bush.
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open your heart to beauty;
Go to the woods someday
And weave a wreath of memory there.
Then if tears obscure your way
You'll know how wonderful it is
Oh how wonderful to be alive.

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I sing about:
That the world is full of love, and how fine it is to live.
Oh how wonderful to be alive.

-Text by An unknown child in the Terezin Concentration Camp, Czechoslovakia

Truth

My roots are earth,
Muddy river and honeysuckle
Sturdy and rigid, like farmhouse planks.

I shared a sisterhood with the amber grasses
My dreams climbed endlessly like the kudzu in July.
I shared a sisterhood with the amber grasses
My dreams climbed endlessly, no fear in sight.

In nature, in naïve youth
All the forest was possible
All the pasture was my own,
My mother told me I was beautiful,
And I believed her then.
Why shouldn't I?

There is no doubt in a pond,
Insecurity does not grow in a meadow,
It will not sprout beneath the Southern pines.
It is planted by the boys on the school bus
Tended by the words of small minds,
And words may wound you,
But are they true?

You are beautiful,
You are enough,
You must believe in that, believe the truth.
My roots are earth,
Muddy river and honeysuckle
My roots are beautiful,
My roots are strong.

-Gardenia Bruce

Oh Be Swift to Love

Oh be swift to love
And make haste to be kind.

TREBLE CHORUS PERSONNEL

Morgan Luttig, Director
Emma Mehigan, Graduate Assistant

Soprano 1

Ada Borer
Sophia Ellis
Rainey Hill
Jenna Johnson
Toni Shea Nelson
Alanna Patch
Aubrey Stuart

Soprano 2

Hailey Beard
Lizzy Erbach
Jessie McCraw
Emma Mehigan
Jordan Steele

Alto

Taylor Allen
Madison Gore
Caroline Lee
Catherine Mercatante
Isabella Parker
EL Ray

UNIVERSITY CHORUS TEXTS AND TRANSLATIONS

Schicksalslied

Ihr wandelt droben im Licht,
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

Song of Destiny

Ye move up yonder in light,
On airy ground, o blessed spirits!
Radiant winds ethereal
O'er you play light,
As the fingers inspired that wake
Heavenly lyre-chords.

Free from Fate, like the slumbering
Suckling, breathe the immortals.
Pure, unsullied,
In bud that enfolds
It blooms for aye,
The flower of their spirit.
And the eyes of the blessed
Gaze in tranquil
Brightness eternal.

But to us is it given
In no abiding place to dwell;
We vanish, we stumble,
We suffering, sorrowing mortals
Blindly from one
Brief hour to another,
Like water from boulder
To boulder flung downward,
Year by year to the dark Unknown below.

Refuge

From my spirit gray defeat,
From my pulses flagging beat,
From my hopes that turned to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

-Sara Teasdale (1884-1933)

The Rose

The lily has a smooth stalk,
Will never hurt your hand;
But the rose upon her briar
Is lady of the land.

There's sweetness in an apple tree,
And profit in the corn;
But lady of all beauty
Is a rose upon a thorn.

When with moss and honey
She tips her bending briar,
And half unfolds her glowing heart,
She sets the world on fire.

-Christina Georgina Rossetti

In Meeting We Are Blessed

We are met together,
And in meeting we are blessed.
Peace in coming and in going,
peace in labor and in rest.

Hold on, dear brother!
Hold on, dear sister!
Hold on to me.

You're not alone and you never more will be.
I will be with you and I will carry you with me.
Friendship endures, and surely we will prove it's not ourselves,
But our bodies that move.

-R. Gatsnahos after Donne

UNIVERSITY CHORUS PERSONNEL

Morgan Luttig, Director
Skip Stradman, Assistant Conductor
Angus Durham, Graduate Assistant

Soprano

Victoria Aguilar
Missy Campbell
Chloe Cater
Grace Dell
Pradnya Desurkar
Kylie Grossie
Amy Hopkins
Reese Hunter
Teandra Jackson
Zumanah Kamal
Denise Kan
Samantha Lynch
Olivia Moore
Kaylie Moschetto
Bethany Peppers
Rachel Plowman
Jessica Santoro
Emily Steinbach
Railey Sullivan
Meredith Taylor
Emily Welker

Alto

Hiraku Abe
Paige Beville
Rosemary Caldwell
Lauren Chumbley
Ella Fauson
Cameron Frazier
Haley Gall
Miranda Gonzales
Madison Gore
Hayley Green
Annika Karkkainen
Faith Kirkland
Castiel Lisko
Samantha Lynch
Isabella Olguin Summers
Sarah Martin
Gwen Merrill
Rylee Nicely
Anna Parul
Jordan Rambo
Jenna Richardson
Emily Trotter
Ruthie Sommer
Donna Smith
Kila Stephens
Caroline Wright

Tenor

Alex Allison
Andrew Caster
Kearis Cook
Alvin Finch
Macy MClurg
Darian Polke
Liam Ravita
Michael Stokes
Skip Stradman
Kenville Taylor

Bass

Cody Brooks
Evan Darden
Angus Durham
Spencer Kongchan
Aidan Magouyrk
Christian Martin
James Mcgalliard
Heath Mcwaters
Jordan Waddell-Smith
Sam Powell
Alex Wilson