

THE GRINNELL COLLEGE DEPARTMENT OF MUSIC PRESENTS:

Grinnell Singers

Present

Song Travel

**A Musical Journey from 17th-Century Krakow to
21st-Century Grinnell**

**With stops in Padua, Seoul, Stockholm, and Ann
Arbor**

Including premieres by Ben Kim '07 and Brian Cavanagh-Strong '09, Anders Hillborg's choral soundscape "Muo . . um", Magnificat a 12 by Mikolaj Zielenki, and Monteverdi's "Sfogava con le stelle."

Sunday, May 6, 2007

7:30 PM

Sebring-Lewis Hall

Bucksbaum Center for the Arts

GRINNELL COLLEGE



Program

Magnificat (1611)# Mikolaj Zielenski
(c. 1560-c. 1620)

Sfogava con le stelle Claudio Monteverdi
(1567-1643)

just like [you] are the full moon (2007)* Brian Cavanagh-Strong '09

When I Have Fears (2007)* Brian Cavanagh-Strong '09

Michael Oxley, tenor
Timothy Newton, baritone
John Rommereim, tenor
Brian Cavanagh-Strong, bass

Muoaeiywoum (1983)# Anders Hillborg
(b. 1954)

From *Three Korean Folk Songs* (2006)
2. Shingosan Taryeong*
3. Gyeongbokkung Taryeong* Ben Kim '07

*world premiere
#Iowa Premiere

Text

Magnificat

Magnificat anima mea Dominum

Et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillæ suæ:

For he hath regarded: the lowliness of his handmaiden.

ecce enim ex hoc beatam me dicent omnes generationes.

For behold, from henceforth: all generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

For he that is mighty hath magnified me: and holy is his Name.

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is on them that fear him: throughout all generations.

Fecit potentiam in bracchio suo,

He hath showed strength with his arm:

dispersit superbos mente cordis sui.

he hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

Esurientes implevit bonis et divites dimisit inanes,

He hath filled the hungry with good things: and the rich he hath sent empty away.

Suscepit Israel puerum suum recordatus misericordiæ suæ,

He remembering his mercy hath holpen his servant Israel:

Sicut locutus est ad patres nostros,

Abraham et semini eius in sæcula.

as he promised to our forefathers,

Text

Abraham and his seed, for ever.

Gloria Patri, et Filio, et Spiritui Sancto:

Glory be to the Father, and to the Son, and to the Holy Ghost;

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end.

Amen.

Sfogava con le stelle

Sfogava con le stelle un inferno d'amore

At the stars he was giving vent to an inferno of love,

Sotto notturno ciel il suo dolore

to his ache under the night sky,

e dice a fisso in loro

and staring at them he says:

O imagini belle de l'idol mio ch'adoro

"O beautiful images of my idol whom I adore,

Si com'a me mostrate

just as you are showing me

Mentre cose splendete la sua rara beltate

her rare beauty while you sparkle so well,

Cosi mostrast'a lei

so also must you demonstrate to her

I vivi ardori miei

my living ardour

La fareste col vostr'aureo semblante

by your golden appearance

Pietosa si come me fate amante.

make her compassionate just as you make me loving."

Notes

just like [you] are the full moon

You are the full moon,
burning bright over the pond garden,
our friend,
and we know where to look for you in the sky.

Notes from the composer on “**just like [you] are the full moon**”

This text is an excerpt from the writings of Julie Caldwell, teacher, poet, role-model, and friend of thousands, who passed away in October, 2007. The title, “**just like [you] are the full moon**” is a combination of several different messages. The letters of Julie’s name can be constructed from the words “**just like,**” which, if read in this way, morphs the title into “Julie, you are the full moon.” This wordplay is borrowed from the cover of Joan Didion’s melancholy book, *The Year of Magical Thinking*. Most importantly, this piece memorializes a woman who changed lives; children and adults alike were comforted by the knowledge that she was looking over their shoulder. And now, as the full moon, we know where to look for her in the sky.

Mouyiyaoum

In Mouyiyaoum, contemporary Swedish composer Anders Hillborg (b. 1954) presents an eerie, other-worldly soundscape. Composed in 1983 for thirty-two part mixed choir, this remarkable work eschews common Western choral composition and performance techniques by abandoning melody, vibrato, text, and formal structure in favor of a constantly shifting, seamless sonic fabric—a free exploration of the choral soundworld. The result is a piece of cosmic proportions, filled with dense harmonies and the repeated phonetic mantra “mm oo aw oh ah eh ee ay yu ay yu yui ah aw oo mm.” These harmonies and mantras invoke timbres that are simultaneously too unreal to be human and too human to be unreal, sounds that seem natural, synthetic, and heavenly all at the same time. Indeed Mouyiyaoum lies somewhere between earth, the cosmos, and the heavens. Listen with care and an open mind to this rare vocal experiment, and the supernatural quality of Mouyiyaoum just might penetrate your conscious and unconscious.

Jacob Sagrans '09 (singing the baritone 1 part in Mouyiyaoum)

Notes

Notes on *Three Korean Folk Songs* from Ben Kim, the composer:

Taryeongs are a type of Korean folksong. They are passed down from generation to generation, and no one knows for sure when they were created. They are strophic in structure, organized into verses and refrains. Like most Korean folksongs, they sing about anything from lost love to the toils of everyday work to the beauty of nature. The basic pulse is grouped into units of three, with a healthy peppering of hemiolas (two against three) that gives Korean traditional music its distinctive rhythmic character.

Shingosan Taryeong comes from Mangyeong Province. Songs from this region are often simple and tasteful. The falling melody complements the lyrics that sing of nostalgia, sorrow, and the longing to reunite with one's lover. The narrator is reminded of her far-away hometown by the sound of falling leaves and crickets, and she longs to entangle herself in the arms of her long-lost lover like the entangled tree roots in the mountains.

Gyeongbokkung Taryeong can be traced back to the rebuilding of the Gyeongbok Palace (kung) in 1865 after it had been destroyed by fire. The royal government levied the commoners to reconstruct the palace and it was, surely an enormous task. The tune must have lightened the burden of heavy labor for the workers. With a faster tempo and colorful melody, this song sings of the sunrise, flowers, and mountains.

Special Thanks to:

David Churchman for the prodigious effort he put into creating a new edition of the Zielenski Magnificat for this concert.

Grinnell Singers

Sopranos

Kelly Bosworth '10	Portland, OR
Sarah Cowan '08	Omaha, NE
Emily Jobe '10	Boulder, CO
Mairead O'Grady '10	Milton, MA
Emily Roberts '10	Delta, CO
*Natti Tipayamongkol '08	Indianola, IA
Caitlin Monaghan '09	Omaha, NE
Gloria Makino '09	Glenelg, MD
Leila Lindeman '08	Tucson, AZ
*Sarah Burghardt '07	Evanston, IL
Allison Voelker '09	Englewood, CO

Altos

Jaimie Adelson '07	Worthington, OH
Laurie Glapa '07	Menomonie, WI
Kate Howard '10	Elgin, IA
Katherine Jarvis '09	Edmond, OK
Deborah Kaiser '08	Montezuma, IA
Erin McBurney '09	Kingston, PA
Rebecca Mwase '07	Montgomery, AL
Mary Powell '07	Grinnell, IA
*Molly Dahlberg '07	Morehead, KY
Stevie Schein '08	Urbana, IL
Sumana Shankar '10	Dixon, IL
Rose Kory '10	Champaign, IL
Jackie Ernst '10	Cresco, IA

Tenors

Michael Blankenship '10	Anamosa, IA
Mason France '10	Colorado Springs, CO
Jon Richardson '10	St. Louis Park, MN
Ari Anisfeld '09	Skokie, IL
*Christian Conkle '07	Santa Monica, CA
Chris Hade '10	Indianola, IA
*Ben Kim '07	Geoje, South Korea
Ben King '07	St. Paul, MN
Colin Reynolds '07	Huntington, WV

Grinnell Singers

Basses

Noah Bindman '07	Hastings, MN
Ian Bishop '10	Seattle, WA
*Brian Cavanagh-Strong '09	Ann Arbor, MI
*David Churchman '07	Arlington, VA
Ted Cooper '09	Louisville, KY
Nathan Greenfield '08	Northfield, MN
Vince Mertes '08	LeMars, IA
Ilan Moscovitz '07	Whitefish Bay, WI
Erik Bartholomew '07	Cheyenne, WY
Andrew Polta '08	Golden Valley, MN
Jacob Reisberg '10	Portland, OR
Jared Rubinstein '10	Seattle, WA
Jacob Sagrans '09	Weston, MA
*denotes section leader	

Natti Tipayamongkol '08, president
Brian Cavanagh-Strong '09, vice-president
Ben Kim '07 and Ben King '07 , secretaries
Sarah Burkhardt '07, representative
Mary Powell '07, representative
Chris Hade '10, representative
Jon Richardson '10, representative

Biography

John Rommereim is Professor of Music at Grinnell College, where he has taught since 1988. During his first decade at Grinnell, his scholarly work was centered in the areas of Russian choral music and early music performance. In the last few years, he has established a reputation as a composer as well. The New York Times recently praised the “richly expressive” character of his vocal writing. Recent performances include premieres by the Twin Cities ensembles Magnum Chorum and VocalEssence, a performance of his choral cycle for choir and string quartet, *Convivencia*, by Voces Novae of Bloomington, Indiana, concerts by the Baltimore Masterworks Chorale and the C4 Choral Ensemble of New York, and a Symphony Space performance by Thomas MeglIORanza and Reiko Uchida of his song cycle, *Into the Still Hollow*. Guitarist Petar Jankovic’s recent European concert tour included Rommereim’s work “Upon the Blue Guitar,” and Mr. Jankovic performed it in Grinnell on February 23. Rommereim’s translation of the Russian choral conductor Pavel Chesnokov’s book, *The Choir and How to Direct It* (Khor i upravlenie im) will be published soon by Musica Russica. Mr. Rommereim is also active as a vocal soloist, appearing in recitals and as a baritone soloist for choral/orchestral works such as Beethoven’s Ninth Symphony, Brahms’s German Requiem, Verdi’s Requiem, and Orff’s *Carmina Burana*. He is the founder and director of The Baroque Orchestra of Iowa, a professional period-instrument ensemble. His recording of Boismortier’s complete Op. 91 Sonatas for Flute and Harpsichord, with Rebecca Stuhr, Flute, is available on the Centaur label. He holds a Bachelor’s degree from St. Olaf College, a Master’s degree in Composition from the San Francisco Conservatory of Music, and a Doctor of Musical Arts in choral conducting from The University of Kansas.

The Grinnell Singers

Over the last decade, the Grinnell Singers have distinguished themselves as an ensemble that performs innovative and adventurous repertoire from a wide variety of choral traditions. Their concerts have included monumental works such as Tallis's *Gaude Gloriosa*, and his 40-part motet, *Spem in alium*, Martin's *Mass for Double Chorus*, Barber's *Agnus Dei*, Britten's *War Requiem*, and both Rachmaninov's *Divine Liturgy* and his *All-Night Vigil*. In the last three years, they have premiered eleven choral works. In 2006, they premiered an extended unaccompanied work by the 2005 Pulitzer Award winner, Steven Stucky. The Grinnell Singers received a grant from the Meet the Composers foundation for this commission, in a consortium that included the Kansas City Chorale, the Phoenix Bach Choir, and the Seattle Pro Musica.

The Singers completed a concert tour of Romania, Bulgaria, and Istanbul in March of 2006. The tour included performances of Robert Levin's new completion of Mozart's *Grand Mass in C Minor* with the Giurgiu Chamber Orchestra at the Conservatory in Bucharest, and at the Brasov Opera House. In 1994 and 2002, the Singers were honored to receive invitations to the regional ACDA convention. In 1996, they performed with the Des Moines Symphony in the premiere of *Broken Ground*, by Grinnell Professor Jonathan Chenette. During that same year, they also performed their Carnegie Hall debut. In the spring of 2000, they completed a concert tour of the Baltic region, with concerts in Finland, Estonia, Russia, and the Czech Republic, culminating in a concert with the Prague Radio Orchestra. Kurt Snook, host of the Choral Tradition show on WOI radio wrote of the Singers' 2003 recording of Rachmaninov's *All-Night Vigil*:

Russian liturgical music is, like Russian iconography, at once accessible and remote; an almost mystical union. It requires a choir of consummate artistry to achieve the requisite spiritual simplicity and depth of expression in performance. The Grinnell Singers display just such artistry and maturity of interpretation in their recording of the *All-Night Vigil* by Rachmaninov. It is an altogether remarkable cd.

Department of Music Upcoming Events

Applied Studios Student Recital
Thursday, May 10, 2007
12:00 PM
Herrick Chapel

Music 219- Electronic Music
Friday, May 11, 2007
7:30 PM
Sebring-Lewis Hall

Commencement Vocal Concert
Saturday, May 19, 2007
7:00 PM
Sebring-Lewis Hall



Please recycle

For more information call 641-269-3064