



Afternoon Concert Series

2012-2013 Season

Helen M. Hosmer Hall

Sunday, April 21, 3:00 PM

**Crane Men's Ensemble
Potsdam Community Chorus
Jeffrey Francom, Conductor
Nancy Hull, Piano**

Crane Men's Ensemble

Gitanjali Chants (2011)

Craig Hella Johnson

Matthew Abernathy, Student Conductor

Ever in my life have I sought thee with my songs. It was they who led me from door to door, and with them have I felt about me, searching and touching my world. It was my songs that taught me all the lessons I ever learnt; they showed me secret paths, they brought before my sight many a star on the horizon of my heart. They guided me all the day long to the mysteries of the country of pleasure and pain, and, at last, to what palace gate have they brought me in the evening at the end of my journey?

You came down from your throne and stood at my cottage door. I was singing all alone in a corner, and the melody caught your ear. You came down and stood at my cottage door. Masters are many in our hall, and songs are sung there at all hours. But the simple carol of this novice struck at your love. One plaintive little strain mingled with the great music of the world, and with a flower for a prize you came down and stopped at my cottage door.

--Words by Bengali poet Rabindranath Tagor (1861-1941)

April Beard and Tim MacDuff, Viola
Emmett Collins and Hannah Gebhard, Cello
Jarod Grieco, Bass

The soul of man is like the water: it comes from heaven, it returns to heaven, and down again to earth must go, ever changing. When from the high, sheer wall of rock the pure stream gushes, it sprays its lovely vapor in billowing clouds towards the smooth rock, and lightly received, it goes enshrouded, softly hissing down to the deep. Cliffs tower, opposing its fall. Annoyed, it foams step by step into the abyss. In a flat bed it slinks down the grassy vale, and in the waveless lake all the stars feast on their likeness. Wind is the wave's handsome suitor; wind stirs up from the depths foaming billows. Soul of man, how like to the water! Fate of man, how like to the wind!

--Words by Johann Wolfgang von Goethe (1749-1832)

Yhinx: An Ancient Greek Love Charm (2003)

Abbie Betinis
(b. 1980)

Austin Matson, Joshua Dykes, Daniel Els,
Peter Guidash, Daniel Kringer and Alex Newby, Soloists

Ιυνξ: αβεραμενθουλερθεξαναξεθρελυοωθνεμαρεβα

Where are my bay leaves? Come, Thestylis; Where are my love charms?
Come, crown me the bowl with the crimson flower o' wool...
First Barley meal to the burning, Come, Thestylis! Throw it on!
On with the meal! So I burn the bay, as it crackles and then – Lo!

Ιυνξ: αβεραμενθουλερθεξαναξεθρελυοωθνεμαρεβα

Now for the bran... O Artemis! Artemis! Whelmed in the flames!
Hark Thestylis! Quick – beat the pan!

And as this puppet melts for me
So melt my Love so speedily –
And as this wheel of brass
Turns by grace of Aphrodite,
So (my Love shall) turn and turn again...

Lo there! Now wave is still and wind is still, though never still the pain burning in my breast. For I am all afire, afire alas! So take thou these ashes, come Thestylis, while tis yet dark, and smear them privily, and spit for what thou doest and... Thrice this libation I pour – Thrice this prayer... O Artemis, Artemis! Thrice I say to Thee:

--Words taken from Theocritus' *Idyll*

II

and from a *Yhinx* spell dating from the 3rd century AD

My Soul's Been Anchored in the Lord

Traditional Spiritual
Arr. by Moses Hogan
(1957-2003)

Sarah Germain, Student Conductor

Potsdam Community Chorus

Misa Criolla (1965)

Ariel Ramírez
(1921-2010)

Dr. Oscar Sarmiento, Charanga
Samuel Costanzo, David Elliott and Zachary Hamilton, Guitar
Nancy Hull, Accordion; Danielle Packard, Bass
Elise Gage, Anthony Pike and Jason Schirripa, Percussion

I. Kyrie (vidala-baguala)

Victoria Congleton and Maria Stromberg, Soloists

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. Gloria (carnavalito-yaravi)

Cameron Frederickson and Brandon Griffin, Soloists

Glory to God in the highest, and on earth peace to those who love the Lord.

We praise thee, we bless thee, we worship thee, and we glorify.

We give thee thanks for thy immense glory.

Lord God, Heavenly King. God, Almighty Father.

Lord Jesus Christ, the only begotten son. Lamb of God.

Thou who takes away the sins of the world, have mercy on us, hear our prayers.

Thou who reigns with the Father, have mercy on us.

For thou alone art Holy, thou alone art the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father. Amen.

III. Credo (chacarera trunca)

Laura Gilbert and Cecilia Snow, Soloists

I believe in one god, the Father Almighty, maker of heaven and earth.
And I believe in Jesus Christ, his only son, our Lord,
conceived by the power and grace of the Holy Spirit,
born of the Holy Virgin Mary, suffered under Pontius Pilate,
was crucified, died and was buried. He descended into Hell.
On the third day, He arose from the dead, and ascended into heaven.
He is seated at the right hand of God, the Father Almighty.
From there he will come to judge the living and the dead.
I believe in the Holy Spirit, the Holy Catholic Church,
the communion of saints, and the forgiveness of sins,
the resurrection of the body, and life everlasting. Amen.

IV. Sanctus (carnival cochabambino)

Yvonne Trobe, Soloist

Holy, holy, holy, Lord God of the universe!
Heaven and earth are full of thy glory. Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

V. Agnus Dei (estilo pampeano)

Amanda Lauricella and Sarah Visnov, Soloists

Lamb of God who takes away the sins of the world,
have mercy on us. Grant us peace.

Veniki

Arr. by Feodosy Rubtsov
(1904-1986)

Amanda Lauricella, Conductor

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

--Text is a Russian tongue-twister

All Too Soon (2003)

Traditional Celtic Tune
Arr. by Stephen Hatfield

Michael Fulton and Erin Wagner, Soloists
Kerry Clancy, Flute; Garrett Rode, Violin
Christopher Brown, Guitar
Danielle Packard, Bass; Elise Gage, Bodhrán
Amanda Lauricella, Student Conductor

Desh: An Indian Raga (2006)

Arr. by Ethan Sperry

Across The Vast, Eternal Sky (2013)

Ola Gjeilo
(b. 1978, Norway)

Moto String Quartet
Sara Chudow and Nadine Cunningham, Violin
Bridgid Bergin, Viola
Kaylie Streit, Cello

Nancy Hull, Accordion
Amy Krempf, Piano

Ain't No Grave Can Hold My Body Down (2005)

Traditional Spiritual

Arr by. Paul Caldwell and Sean Ivory

Crane Men's Ensemble

Matthew Abernathy
John Alecci
Ivan Baird
James Barton
Tanner Beaudin
Nicholas Boudreaux
Kevin Brady
Wesly Clerge
Samuel Costanzo
Christopher Davis
Joshua Dykes
David Elliott
Daniel Els
Kevin Gorman
Paul Greene-Dennis
Peter Guidash
Zachary Hamilton
Christopher Hotaling
Michael Janover
Zachary Kessler
Adam Kindon
Liam Kingsley
Zachary Kreis
Daniel Kringer
Brandon Lane
Kevin Larsen
Thomas Lawton
Justin Lippmann
Andrew Maroni
Austin Matson
Colin McNamara
Cory Moon
Daniel Narvaez
Alex Newby
Jarod Parker
William Smith
Nicholas Sundberg
Justin Toombs
Jameson Wells

Potsdam Community Chorus

Soprano

Dilara Altuner
Betsy Baker
Donna Lee Behnke
Bridgid Bergin
Roseanna Boswell
Elisabeth Brandt
Kerry Clancy
Victoria Congleton
Cynthia Coleman
Diana Cotrone
Catie Dominy
Desiree Farrell
Jennifer Freegoe
Becky Fulton
Elise Gage
Laura Gilbert
Emily Hamilton-Honey
Alexandra Jacobs
Jin Heui Kim
Marion Hotopp
Amy Krempf
Amanda Lauricella
Lora Lunt
Janet McFarland
Cynde Morin
Danielle Packard
Christina Smith
Cecilia Snow
Caitlyn Sparkes
Joanne Swift
Yvonne Trobe
Sarah Viznov
Julia Wade
Erin Wagner
Chelsea Zalikowski

Tenors

Christopher Brown
Cameron Fredericksen
Brandon Griffin
Matthew Halloran
Richard Lunt
Garth Olsen
Garrett Rode
Kevin Toomey
Michael Zupan

Alto

Sue Bonnell
Keri-Lyn Cipriani
Nadine Cunningham
Lois Cutter
Leia Depeche
Cora DeSantis
Carrin Dresser
Danielle Edwards
Amanda Fortgang
Nicole Frederick
Ann Fullerton
Kiersten Hauprich-Lestrangle
Sharon Jones
Melanie Kenyon
Taylor Kircher
Kaitlyn Leahy
Polly Lewis
Heather Lonardo
Alexia Mahr
Joyce Monroe
Felicity Palmer
Julia Pomainville
Jaelyn Ryan
Maria Stromberg
Laura Toland
Sandy Tomalty
Carolyn Watters

Bass

Erik Bjorkman
Ogden Brandt
Nathaniel Brown
David Bulloch
Emmett Collins
Michael Fulton
Tony Geno
Alex Neubert
Thomas Ortmeier
Anthony Pike
Corey Reichhart
Jason Schirripa
Jonathan Somer
Ray Toland
Corey Trombley
Mitchell Vanier

Program Notes
Potsdam Community Chorus

Misa Criolla. Composed by Ariel Ramirez in 1963, it is a synthesis of popular and liturgical styles. It is based on South American folk music, particularly the rhythms and melodies of Argentina. The opening Kyrie is in the rhythm of the *vidala-baguala*. This music, characteristic of northern Argentina, depicts the feelings of loneliness one has living on a deserted high plateau. The Gloria rhythm, the *carnavalito*, is also from the same area but evokes the sense of rejoicing implicit in this part of the mass. The two sections of the Gloria are separated by a recitative (*Yaravi*), which makes the cadence of the *carnavalito* more brilliant when it returns with a full rhythmic accompaniment. The *chacrerera trunca*, a folk theme of central Argentina, is the basis of the Credo. Its obsessive rhythm accentuates the profession of faith, and the section ends with the final words of prayer, which reaffirms the triumph of everlasting life. One of the most beautiful and unusual Bolivian folk rhythms, the *carnival cochabambino*, is used for the Sanctus. It has a subdued but marked beat. The Agnus Dei is written in a typical style of the pampas (*estilo pampeano*). As in the Kyrie, a feeling of solitude and distance is created. A simple recitative expresses the universal longing for peace.

--(Note written by Lawson-Gould Music Publishers)

All too Soon. Written by Canadian composer Stephen Hatfield, this piece is set in Nova Scotia, a province in the Canadian Maritimes whose name correctly implies many families of Scottish descent. What is not as well-known is the fact that much of the province is Acadian French also, and with that many Irish, lending a truly Canadian mix to the music and life of the people. Sadly, many families there today suffer the migratory loss of their children to urban centers of Canada to the west and to the U.S to the south, particularly to Massachusetts which has maritime ties to Nova Scotia since colonial times. The piece is a lament for these departing youth, but is also a tribute to the land of their forebears, and the surrounding sea, which gives Nova Scotia both its isolation and its unique character.

The text is the composer's, but his music builds on the folk music and dances of the root cultures of these peoples, from Ireland, and from Brittany (Bretagne) in western France, which gives its name to Nova Scotia's Cape Breton Island in the north. Though a lament, the piece is nevertheless dance-like and catchingly melodic. Varying from mazurkas to polkas, these dances have been embraced by the Celts since ancient times. The composer encourages the use of musical accompaniments, which evoke these cultural backgrounds as we hear tonight.

The composer, Hatfield, has written, "the constant pulse is not only a tribute to celtic music, but a suggestion of the relentless movement between the old and the new, the local village and the global village....instead of the highways we have the ocean a continual presence in Maritime life: a source of both anxiety and comfort, which in my text becomes a magician whose shipping lanes make strangers appear and old friends disappear."

The Bay of Fundy, mentioned in the song, lies between Eastern Maine to Boston and Nova Scotia's west shore, as storm-prone a place as you can find, fog bound, and fraught with thirty foot tides which sweep like an ocean river, surging up the bay, then down, four times a day. And then there is "Long Ledge" smack in mid passage, carefully marked by a lightship. Crossing there is not for the weak of heart, yet that is the road to "away," and also the road back home.

--(Note written by Richard

Lunt)

Desh. India has a rich and deep musical tradition dating back thousands of years. Unlike Western schooling which is based on learning to read and interpret written sheet music, Indian musical instruction is based almost exclusively on aural tradition and improvisation. Most Indian ensembles consist of one or two percussionists to provide the rhythm and one or two melodic instrumentalists or vocalists to provide the melody which is superimposed over a *shruti* box which drones the root and fifth of the scale for the duration of the piece. This arrangement attempts to reproduce these traditional sounds using only the human voice. The drone is replicated through a combination of lower voices singing held syllables while upper voices use harmonic overtone singing. A variety of nonsense syllables are used to effectively mimic the sound of Indian percussion instruments.

The term "raga" generally refers to the specific scale upon which a piece of Indian music is based. There are well over 400 specific ragas which have been defined and named in the classical Indian tradition. Some are seven notes ascending and the same seven notes descending like Western scales, but others contain more or fewer notes with a variety of chromaticisms, and others have different patterns when the melody ascends or descends. Desh is one of the simplest and most beautiful ragas, identical to the major scale when ascending, and lowering the seventh scale degree when descending.

The arrangement asks the choir to speak what might be "percussion solos" during the raga using sollakattu or rhythmic solfege. Western music uses nonsense syllables to teach pitch and intervals; Indian music uses syllables to teach rhythmic patterns. This tradition dates back for centuries, but recently performers have been using these syllables in performance instead of just as a pedagogical tool.

Across the Vast, Eternal Sky. This unpublished work by Ola Gjeilo (pronounced Yay-lo), for the Salt Lake Vocal Artists and Choral Artists. Lyrics are based on the poem by Charles A. Silvestri, a specialist in choral lyrics.

Ola Gjeilo is a Norwegian composer, born in 1978, who studied composition at the Juilliard School in 2001, and who resides in the U.S. He primarily writes music for choir, orchestra, symphonic winds, and the piano, while as a pianist, his main passion is improvisation, either solo or from his own ensemble works.

"Sunlight shines on my face, across the vast eternal sky; This is my grace to be restored, born again in flame. When I was young I flew in the velvet night; shining by day, a firebird bathed in light. Grey now my feathers, which once were red and gold, my destiny to soar up to the Sunlight. Do not despair that I am gone way; I will appear again when the sunset paints flames across the vast eternal sky."

The Potsdam Community Chorus understands these lyrics in different ways. Youth recall the phoenix in Harry Potter. Christians interpret the metaphor of the phoenix as a symbol of Christ's resurrection or as a vision of the eternal Light that denies death, or the belief that beyond death is hope and that our loved ones are always with us.

--(Note written by Lora

Lunt)

As a choral arrangement of a southern Black spiritual, **Ain't No Grave Can Hold My Body Down** has few peers. Scored for two soprano lines as well as alto, tenor and bass, considerable emphasis is given to high style singing with a strong rhythmical component, both securely within the tradition of the southern spiritual. The parting out of the melodies and rhythms is particularly well done, considering the challenges for the arrangers in dealing with traditional musics.

SATB arrangements of folksongs, which are, in fact oral traditional, requires difficult decisions which inevitably force accommodations either of classical singing styles and textual presentations to the folk idiom, or the folk idiom to the classical. Neither is easy to achieve. Folk songs by their nature exist in many versions and variations. Often an arranger is obliged to create a "composite" text, which never really was sung in tradition by any particular singer or group. In spirituals the temptation to approximate a dialect in the text is strong, but probably needs to be resisted if it is not to become ersatz.

Then parsing the melody into parts has its perils as well as its opportunities. In tradition, both past and present, spirituals were/are sung usually in groups in "unison," (which in fact incorporated/s considerable virtuosic variation by individual singers, both men and women).

Structured, pre-planned harmonies were and are not part of the tradition, really, though some more professional renditions by groups like "Honey and the Rock" harmonize. So SATB arrangements have to parse pieces of melody carefully, imposing harmonies with judicious care.

In this arrangement much success derives from creating harmonies between especially the women's parts. And the assignment of highly rhythmic elements to lower voices is common. Because of these two factors repetition is richly used. Rhythmic elements are strong, with syncopation both in the accompaniment and sung parts, often with vocal rhythms played against each other.

This spiritual in particular appears to have come up through the forms of the southern Black church and has elements of the more recent gospel sound, a form which has evolved in the urban context of both southern and northern Black churches, rising to popular cultural heights even to be found in the recording industry. In a way this song has migrated from Spiritual into Gospel, a process which gave the arranger's more tools to work with in preparing this text. Certainly we all are the richer for it.

Thus we can say that Ivory and Caldwell's arrangement of "Ain't No Grave Can Hold Me Down" is exemplary in its choices in these regards, and represents altogether a tour de force of intelligent and tasteful choices and combinations of these elements discussed above. The energy and spiritual power of the original tradition is preserved and even augmented. As is often true in traditional singing of spirituals, virtuosity in both singing and accompaniment have free reign here, and we hope you approve our efforts in that regard.

--(Note written by Richard Lunt)

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please completely turn off any devices that make sounds or have glowing screens).

Children who are able to sit quietly during the performance are welcome to our concerts.

Audio/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

Leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.

Please bear with us during the construction phase of the new Performing Arts Building. Parking is limited in front of Snell Theater. Additional parking may be found in Lot 2 or Lot 1, near the front entrance of Raymond Hall.