

Lewis & Clark Department of Music presents

WINTER CHORAL CONCERT

DECEMBER 1, 2023 | 7:30PM
AGNES FLANAGAN CHAPEL

Featuring Lewis & Clark Choirs

CAPPELLA NOVA
COMMUNITY CHORALE
Katherine FitzGibbon, conductor

VOCES AUREAM
Aubrey Patterson, conductor

PROGRAM

Cappella Nova

Vision Chant

Andrew Balfour
b. 1967

Ambe

Andrew Balfour

Katherine FitzGibbon, conductor

Voces Auream

Lumen

Abbie Betinis
b. 1980

Yuki

Ko Matsushita
b. 1962

Audrey Martin, conductor

Lauliku Lapsepoli

Veljo Tormis
1930-2017

Annabelle Samson, Elisabeth Ducusin, Sophia Korsmo, and Alana O'Grady, soloists

*Aubrey Patterson, conductor
Stephanie Thompson, piano*

Cappella Nova

Harlem: A Dream Deferred

Bryn Bollimpalli '25

"She Tells Her Love While Half Asleep"
from *Midwinter Songs*

Morten Lauridsen
b. 1943

*Katherine FitzGibbon, conductor
Stephanie Thompson, piano*

Community Chorale

Mo Ghile Mear

Traditional Irish
arr. Desmond Earley
b. 1974

*Audrey Martin, Anna Ryan, Ali Kerschner, Garek Chwojko-Frank, Emma Highland, and Ben Stormer, soloists
Ken Larson, bodhrán*

The Parting Glass

Traditional Irish
arr. Eoin Conway

Katherine FitzGibbon, conductor

Texts and Translations

Vision Chant

Cree composer Andrew Balfour's "Vision Chant" incorporates the Ojibway word "babamadizwin," which means "journey." Based on an Indigenous chant style, this work begins and ends with a soprano melody, at first divided and then, symbolically, unified. What takes place in between these musical bookends is the vision itself.

Ambe

Ambe	<i>Come in</i>
Ambe Anishinaabeg	<i>Come in, two-legged beings</i>
biindigeg Anishinaabeg	<i>Come in all people</i>
Mino-bimaadiziwin omaa	<i>There is good life here</i>
Ambe	<i>Come in!</i>

- Ojibway text, based on a song by Cory Campbell

Lumen

Receive the light and pass it on - I give that you may give

Yuki

The chill and air, which is freezingly cold
Takes up high, our memories and
Turns it in snow, just alike flower petals
Turns it in snow, just alike flower petals
Our memories, float down from the heavens
Our memories, float down from the heavens
To warm up, our frozen bodies
Memories, just alike flower petals
Comes floating down, in the shape of snow

The chill and air, which is freezingly cold
Takes up high, our singing voices and
Turns it in snow, just alike flower petals
Turns it in snow, just alike flower petals
Our feelings of joy, float down from the heavens
Our feelings of sorrow, float down from the heavens
To warm up, our frozen hearts
Singing voices, just alike flower petals
Comes floating down, in the shape of snow

- Minori Minazuki

Lauliku Lapsepoli

Once I was just a little one, then I grew very nicely and I was one night old.
After two days my mother took my cradle to a fallow field.
She put the cradle on the field and set a duck in it to comfort me,
and a summer bird to rock it.
The duck had a lot of words, and the summer bird had much to say.
The duck and the bird both sang to me a lot.
There, as a child, I learned songs and many words.
All of this I put on paper, all of it I etched into a book.
From this book I have many words, from this book I have many songs.

Harlem: A Dream Deferred

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore--
And then run?
Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.
Or does it explode?

- Langston Hughes

She Tells Her Love While Half Asleep

She tells her love while half asleep,
In the dark hours,
With half-words whispered low:

As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

- Robert Graves

Mo Ghile Mear

Curfá

'Sé mo laoch mo ghille mear
'Sé mo Shaesar, ghille mear,
Ní fhuaras féin aon tsuan ná séan,
Ó chuaigh i gcéin mo ghille mear.
x2

Bímse buan ar buairt gach ló,
Ag caoi go crua is ag tuar na ndeor
Mar scaoileadh uaim an buachaill beo
Is ná ríomhtar tuairisc uaidh, mo bhrón.

Curfá

Ní haoibhinn cuach ba suairc ar neoin,
Táid fíorchoin uaisle ar uatha spóirt,
Táid saoithe 's suadha i mbuairt 's i mbrón
Ó scaoileadh uainn an buachaill beo

Chorus

My dashing darling is my hero
My dashing darling is my Caesar
I have had neither sleep nor good fortune
Since my dashing darling went far away
x2

I am perpetually worried every day
Wailing heavily and shedding tears
Since my lively boy was released from me
And there is no word of him, alas

Chorus

The pleasure of the cheerful cuckoo at noon is gone
The affable nobility are not bothered with sport
The learned and the cultured are worried and sad
Since the lively lad was taken from me

Curfá

Is cosúil é le hAonghus Óg,
Le Lughaidh Mac Chéin na mbéimeann mór,
Le Cú Raoi, ardmhac Dáire an óir,
Taoiseach Éireann tréan ar tóir.

Curfá

Le Conall Cearnach bhearnadh poirt,
Le Fearghas fiúntach fionn Mac Róigh
Le Conchubhar cáidhmhac Náis na nós,
Taoiseach aoibhinn Chraoibhe an cheoil.

Curfá x2

Chorus

He is like Young Aonghus
Like Lughaidh Mac Chéin of the great blows
Like Cú Raoi, great son of Dáire of the gold
Leader of Éire strong in pursuit

Chorus

Like Conall Cearnach who breached defences
Like worthy fair haired Feargas Mac Róigh
Like Conchubhar venerable son of Náis of the
tradition
The pleasant chieftain of the musical [Fenian]
Branch

Chorus x2

The Parting Glass

Of all the money that e'er I had
I spent it in good company
And all the harm I've ever done
Alas, it was to none but me

And all I've done for want of wit
To memory now I can't recall
So fill to me the parting glass
Good night, and joy be with you all

If I had money enough to spend,
and leisure for to sit awhile,
there is a fair maid in this town
who sorely has my heart beguiled.

Her rosy cheeks and ruby lips,
I own she has my heart enthralled.
But fill to me the parting glass.
Goodnight, and joy be with you all.

Of all the comrades that e'er I had
They're sorry for my going away
And all the sweethearts that e'er I had
They'd wish me one more day to stay.

But since it falls into my lot
That I should rise and you should not
I'll gently rise and softly call:
Good night, and joy be to you all.

Biographies

Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she conducts two of the three choirs, teaches courses in conducting and music history, and oversees the vibrant voice and choral areas. Her work blends a focus on challenging repertoire performed in historically, politically, and culturally informed ways with a deep sense of connection with performers and audience.

At Lewis & Clark, she has conducted music ranging from medieval chant to the American premiere of a work for symphonic chorus and Javanese gamelan. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring “inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments.” In December of 2019, she won the David Savage Award, given to a faculty member whose “vision and sustained service to the College have advanced the general academic and intellectual welfare of our community of teacher-scholars.” Currently, Dr. FitzGibbon serves as Co-Chair of the Arts@LC Initiative, amplifying the extraordinary arts programming, innovative spaces, and creative collaborations happening at Lewis & Clark.

Dr. FitzGibbon founded Resonance Ensemble in 2009, a professional choral ensemble presenting powerful programs that promote meaningful social change. Resonance amplifies voices that have long been silenced, and they do so through moving, thematic concerts that highlight solo and choral voices, new and underrepresented composers, visual and other performing artists, and community partners. With Resonance, she has collaborated with the Portland Art Museum, Oregon Symphony, Kingdom Sound Gospel Ensemble, Third Angle New Music, Portland Chamber Orchestra, Thomas Lauderdale and Hunter Noack, poet/performer Renee Mitchell, the Chuck Israels Jazz Orchestra, and local actors, composers, visual artists, and dancers. Resonance has been described as “one of Oregon’s most valuable musical resources” (Oregon Arts Watch) and “one of the Northwest’s finest choirs” (Willamette Week). In June of 2019, Chorus America honored Dr. FitzGibbon with the prestigious Louis Botto Award for Innovative Action and Entrepreneurial Zeal in recognition of her work with Resonance Ensemble. Chorus America’s press release noted, “As founder and artistic director of Resonance Ensemble, FitzGibbon has captained a bold organizational shift—from its original mission exploring links between music, art, poetry, and theatre, to a new focus exclusively on presenting concerts that promote meaningful social change.” With Resonance, she has commissioned significant new works by composers Renee Favand-See, Melissa Dunphy, Joe Kye, and Damien Geter. She will conduct the choir for the world premiere of Resonance’s commission, *An African American Requiem*, Damien Geter’s bold musical vision remembering racial violence in the United States and envisioning a more just and hopeful future. Following the world premiere with Resonance and the Oregon Symphony at Arlene Schnitzer Concert Hall, FitzGibbon and members of the choir will travel to Washington D.C. to be part of the East Coast premiere at the Kennedy Center and the world premiere recording.

Dr. FitzGibbon has also served on the faculty of the summertime Berkshire Choral International festival and conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan. She has directed secondary school choral programs, guest conducted honor choirs, and adjudicated solo and choral competitions, and she serves on the board of the National Collegiate Choral Organization, to which she has been elected President-Elect with a four-year term to begin February 1, 2022.

A lyric soprano, Dr. FitzGibbon is a frequent recitalist and performer of early through new music, having performed with Friends of Rain, Third Angle New Music Ensemble, Cappella Romana, the Portland Baroque Orchestra, Clark University’s Faculty Recital Series, the Boston Secession Artist Series, Cornell University Mid-Day Music, and recitals at the Berkshire Choral Festival. On the concert stage, she has sung solos with ensembles including the Windsor Symphony, Berkshire Choral Festival, Boston Secession, Kings Chapel Concert Series, Ocean City Pops Orchestra, Boston University Chamber Chorus, and University of Michigan Early Music Ensemble, in works from Schütz to world premieres.

Aubrey Patterson (she/her) has taught for twelve years as a director of choirs in Oregon high schools and is the Artistic Director for the Oregon Repertory Singers Youth Choir. She holds a Bachelor of Arts with honors in music education and vocal performance, as well as a Master of Arts in Teaching with an emphasis in secondary choral music education from Oregon State University. Patterson is currently the Northwest American Choral Directors Association (ACDA) Regional Resource and Repertoire Coordinator for kindergarten through twelfth grade, and the Oregon ACDA Resource and Repertoire Area Chair.

Patterson is in her sixth year as director of choirs at West Linn High School, growing the program to create a full-time, comprehensive choral curriculum at a 6A high school. Her program earned its first state title in 2019 (pre-Covid) and its second “consecutive” state title in 2022. Internationally, Ms. Patterson has served as director of choirs at the Sichuan, China Conservatory of Music summer camp, and as the assistant director of the Oregon Ambassadors of Music Europe tour.

Patterson spent seven years at Corvallis High School, restructuring and cultivating a choral program that won the choir state championship in 2015, 2016, and 2017, and was invited to perform at the American Choral Directors Association Northwest Conference.

Patterson is the youngest ever Oregon-certified choral adjudicator and enjoys adjudicating, clinician work, and premiering new and commissioned works with her ensembles. She was the associate director of Corvallis Repertory Singers with Dr. Steven Zielke during her time in Corvallis and is the inaugural recipient of the Young Conductor Award from Oregon ACDA. Her passions include developing strong music literacy skills, working with singers of all ages, selecting innovative repertoire that builds empathy and understanding, establishing a choir culture that fosters leadership and collaboration, and using music to build strong communities. She enjoys the outdoors, being in water in any capacity, and adventures with her partner Nathan and dog Zoey Jane.

Stephanie Thompson, pianist, takes delight in exploring textures and tone colors in solo and collaborative repertoire. A passionate advocate of art song, she is committed to text analysis and expressing poetic nuance in music. Recent performance highlights include a Pacific Northwest concert tour of Her Songs with mezzo-soprano Lisa Neher and the premiere of Damien Geter’s 1619, a song cycle for choir and piano on the legacy of slavery, with Cappella Nova under the direction of Dr. Katherine FitzGibbon. Thompson is staff accompanist and teaches classical piano and piano accompaniment at Lewis & Clark College in Portland, Oregon, where she performs with all three choral ensembles.

She is an alumna of the Aspen Music festival and is a founding member of the Lewis & Clark Faculty New Music Ensemble, The Friends of Rain.

Ken Larson (bodhrán), originally from Minneapolis, MN, has developed an inventive and unique style in his three decades of playing bodhrán. He pulls an amazing range of sounds from the simple Irish drum. He has toured the US with Peter Yeates, in the two decades of collaboration, and has also performed and recorded with some of the premier Celtic groups in the Portland area.

Cappella Nova **Katherine FitzGibbon, conductor**

Soprano	Alto	Tenor	Bass
Frankie Cloete	Juliana Geppert	Bryn Bollimpalli	Séamus Brindley
Lucca Cleason-Geise	Emma Greene	Mateo Coleman	Lewis Eibner
Stella Davis	Sophia Korsmo	Eli Dell’osso	Brodie Joseph
Kyra Jorgensen	Charlie Murray	Zachary Martin	Josh Nguyen
Hannah Korn	Callow Soto	Willow	Nicolas Vilches
Anna Kulbashny	Lauren Springett	Rueckert-Gardner	Zane Whitney
Stella Mercer			
Lily Schiller-Stacey			

Community Chorale
Katherine FitzGibbon, conductor

Soprano

Kimber Anderson
Xian Benning
Emma Breitbard
Madeline Brisben
Sasha Code
Elizabeth Cook
Kim Dealy
Morgan Deters
Patti Dewitz
Kate Frothingham
Karen Graves
Emily Hancock
Caitlin Hansen
Piper Harmon
Emma Highland
Ali Kerschner
Sandra Krussel
Kat Lansing
Carolyn Lindberg
Audrey Martin
Aria Mason
Mary Paganelli
Deb Postlewait
Rachel Saltzman
Makila Spencer
Norma Velazquez Ulloa
Sarah Walker
Aubrey Weinstein
Tammy Weissman-Unni
Atlas Willow
Betty Woerner
Kathleen Worley

Alto

Mary Baker
Anne Bentley
Paulette Bierzychudek
Jocelyn Brandon
Zoe Buck-Pierce
Julia Condon
Marilyn Cover
Devan Freeman
Katie Gaetjens
Patti Harekin
Julie Hastings
Anne Herman
Ali Kerchner
Jessica Kleiss
Nadyah Kornfehl
Simone Lichty
Sarah Marin
Tanya McCoy
Megan McDonald
Pier Merone
Annabel Paris
Rayna Pearlring
Abigail Peters
Pam Plimpton
Sandy Rasay
Anna Ryan
Anna Sadukova
Margaret Salstrom
Christi San Diego
Colleen Scovill
Zoe Smith
Sharyl Swope
Sally Visser
Sarah Walker
Rishona Zimring

Tenor

Evan Eldridge
Katie Gaetjens
Silas Hassrick
Elizabeth Huntley
Whistle Leach
Will Pritchard
Daniel Rodriguez
Connor Scritsmier
Frankie Spurbeck
Ben Stormer
Ezequiel Walker
Nathan Williams

Bass

Bob Bain
Roman Cushman
Ian Cebula
Michael Di Cesare
James Doolittle
Elias Han
Matthew Johnston
Yonas Khalil
Braydon King
Lance Lannigan
Eli Mohr
Paul Moyer
Landen Olsen
Scott Serpas

Voces Auream
Aubrey Patterson, conductor

Elise Barton
Anais Batiz-Fischetti
Kayla Beaird
Summer Camper
Katie Coiteux
Jazmin Contreras
Elisabeth Ducusin
Melanie Gitiha
Jayden Haight
Genavieve Harrison
Emma Highland
Nea Hochman
Ambrose Holland

Sammy Joyce
Nadia Khazei
Sophia Korsmo
Alana O'Grady
Marion Richardson-Beatty
Jada Rouse
Annabelle Samson
Jessie Shaw
Audrey Sinsky
Zoë Steele
Katherine Wade
Audrey Martin, assistant conductor