

Hamilton College Choir



S P R I N G 2 0 2 3 T O U R

K e n t u c k y

T e n n e s s e e

N o r t h C a r o l i n a

W e s t V i r g i n i a

Hamilton College Choir

Spring Tour 2023

Farewell Concert

Sunday, March 5, 4 pm

Wellin Hall, Schambach Center, Hamilton College
Clinton, NY

In Concert with Centre College Choir

Sunday, March 12, 12:30 pm

Meeting House, Shaker Village of Pleasant Hill
Harrodsburg, KY

In Concert with Warren Wilson College Choir

Thursday, March 16, 7:30 pm

Kittredge Theater, Warren Wilson College
Swannanoa, NC

Final Concert

Saturday, March 18, 7 pm

Berkeley Springs Presbyterian Church
Berkeley Springs, WV

The choir will perform a selection from the following works

***Muié Rendêra* (1991)**

arr. Carlos Alberto Pinto Fonseca (1933–2006)

Olé, muié rendêra,
Olé, muié renda,
tu me ensina a fazê rendá,
que eu te ensino a namorá.

Hey, lacemaker woman,
hey, lacemaker woman,
if you teach me how to weave
I'll teach you how to court.

Virgulino é Lampeão.
É Lampa, é Lampa, é Lampa
é Lampeão.
O seu nome é Virgulino,
o apelido é Lampeão.

Virgulino is Lampeão.
He is Lampa, Lampa, Lampa
He is Lampeão.
His name is Virgulino,
His nickname is Lampeão.

– Trans. Daniel Rufino Afonso, Jr.

Muié Rendêra is an arrangement of two North Brazilian folk tunes in *baião* dance style. Our special thanks to Prof. Alex Bádue for his assistance on our pronunciation of Brazilian Portuguese.

***Halcyon Days* (2020)**

Melissa Dunphy (b. 1980)

Sacred days draw near, traditions hallowed and wan,
Well-worn prayers embrace their heirs when love returns as embers.
Dreams delayed, hopes frayed in the blue nights of winter,
Daybreak dreams of reunions lost.
Rise up, tattered and torn! Rise up, barren and reborn!
Go forth in peace, bring joy to the dawn,
and grace, turn your face upon us.

– Jacqueline Goldfinger

Halcyon Days was commissioned by Voces8 for their LIVE from London — Christmas 2020 festival. As Dunphy explains: “... my hope for this December is that we each can create our own Halcyon Days — a period of calm during winter storms — where we can reflect on what we have lost but rise up to face the new year with joy and grace.

Umoja

Zanaida Robles (b. 1979)

Kwanzaa is celebrated by lighting seven candles, each depicting a principle of this African American and Pan-African holiday. Zanaida Robles uses the pentatonic mode to pay homage to the West African roots of Black music in America in her meditative setting of the first principle, Umoja or “unity”.

Poems of Sara Teasdale

Christopher H. Harris

Epilogue: “Why I Do Not Weep”

Pity

They never saw my lover's face,
They only know our love was brief,
Wearing awhile a windy grace
And passing like an autumn leaf.
They wonder why I do not weep,
They think it strange that I can sing,
They say, "Her love was scarcely deep
Since it has left so slight a sting."

They never saw my love, nor knew
That in my heart's most secret place
I pity them as angels do
Men who have never seen God's face.

– Sara Teasdale (1884–1933)

Harris’s compositional language takes a creative approach to the “consonant dissonance” of the 21st-century choral harmonic idiom, with particularly sensitive focus on conveying natural speech rhythm. Harris’s musical expression finds an ideal companion in the melodious, lyric lines of Teasdale’s poetry. Both artists are masters of creating beauty through subtlety.

Alleluia

Elaine Hagenberg (b. 1979)

All shall be Amen and Alleluia.
We shall rest and we shall see.
We shall see and we shall know.
We shall know and we shall love.
Behold our end which is no end.

- St. Augustine (354-430)

Trois Chansons de Charles d'Orléans, L 99, no. 1
"Dieu! Qu'il la fait bon regarder!" (1898)

Claude Debussy (1862-1918)

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer,
Ne scay dame, ne damoiselle
Qui soit en tous biens parfaits telle!
C'est un songe d'y penser.
Dieu! qu'il la fait bon regarder!

Lord! how good to look on her,
The good and fair and gracious lady;
For the high qualities within her,
All are eager to praise her.
Who could ever tire of her?
Her beauty always increases.
Lord! how good to look on her,
The good and fair and gracious lady!
The ocean knows of no woman in any quarter,
Married or single, who is as perfect
As she in every way.
You would never dream of such a thing;
Lord! how good it is to look on her!

- Charles of Orléans (1394- 1465), trans. Richard Stokes

Although Debussy rejected the term "impressionist", the inherent translucence, movement, and tonal ambiguity does link works such as his *Trois Chansons* to the movement. The compositional approach is neo-classical in the sense that Renaissance modality and equal-part polyphony to set the medieval poetry, but cloaks the harmony in a 20th-century idiom.

Amor de mi alma (2001)

Z. Randall Stroope (b. 1953)

Amor de mi alma
Yo no nací sino para quereros;
mi alma os ha cortado a su medida;
por hábito del alma mismo os quiero.
Escrito está en mi alma vuestro gesto,
Yo lo leo tan solo
que aun de vos me guardo en esto.
Cuanto tengo confieso yo deveros;
por vos nací, por vos tengo la vida,
Y por vos é de morir y por vos muero.

You are the love of my soul
I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.
Your very image is written on my soul;
Such indescribable intimacy,
I hide even from you.
All that I have, I owe to you;
for you I was born, and for you I live, and for
you I must die, and for you I give my last breath.

– Garcilaso de la Vega (1503–1536), composer’s translation

Despite his relatively small poetic output (38 sonnets and a few songs and odes), the quality of Garcilaso de la Vega’s work situates him among the finest poets of the Spanish Renaissance. He was skilled in music, arms, writing, and so-called “battles of love”. He died of military combat wounds at the age of 33.

Akekho Ofana noJesu

arr. Charlotte Botha (b. 1986)

Akekho ofana noJesu.
Akekho ofana naye.
S’yahamba akekho.
S’yajika akekho.
S’yafuna akekho.

There’s no one like Jesus.
There’s no one like Him.
I have traveled everywhere.
I have looked everywhere, no one.
I have searched everywhere, no one.

“There’s No One Like Jesus” is a popular church hymn sung throughout Southern Africa and beyond in multiple languages. The text for this version—Akekho ofana noJesu—is in isiZulu, one of South Africa’s eleven official languages, with about twelve million native speakers. Akekho ofana noJesu is sung in diverse contexts, including traditional a cappella hymn singing, worship services with full gospel bands, and in flashy arrangements for choral competitions.

Ndandihleli (2021)

arr. Charlotte Botha (b. 1986)

Ndandihleli emnyameni
Ndandicinga ulavi wam
Ndazula iyo ulavi wam

I was sitting in the dark
Missing my beloved
Searching (my thoughts) for my beloved

- trans. Lubabalo Dyasi

A polyrhythmic isiXhosa love song from South Africa. The speaker is lost in their thoughts, daydreaming of their beloved.

Here

Joshua Rist (b. 1991)

Here is where my grieving wanes
As I lay down the corpse of my old name
A new song is rising
Deep in the breath of a waking mind
An ever expanding horizon line
Where loss and birth are intertwined

Here on the ground where I'm standing in
bare feet
A bush in a desert lies burning before me
Pulsing questions, coursing through me
Here on the shore of a heavenly ocean
My mind is illumined and my spirit reopened
Here the Cosmos asks me
Who are you
Who will you be

Here, around my dreams and doubts
These questions I must live in and live out

The veil of distraction
Covering over my inner eye
The cataract of our design
Is lifted by the morning light

Here on the ground where I'm standing in
bare feet
A bush in a desert lies burning before me
Pulsing questions, coursing through me
Here on the shore of a heavenly ocean
My mind is illumined and my spirit reopened

All I am and all I'll be
My thread inside this tapestry
Who are you
Who will you be
As I open the door
I feel the wild wood beckon once more
Who are you
Who will you be

- Joshua Rist

Six Choral Folksongs, no. 5
"I Love my Love" (1917)

arr. Gustav Holst (1874–1934)

Abroad as I was walking
One evening in the spring
I heard a maid in Bedlam
So sweetly for to sing;
Her chain she rattled with her hands
And thus replied she:
I love my love because I know
My love loves me

Oh cruel were his parents
Who sent my love to sea
And cruel was the ship
That bore my love from me:
Yet I love his parents since they're his
Although they've ruined me:
I love my love because I know
My love loves me

"With straw I'll weave a garland,
I'll weave it very fine;
With roses, lilies, daisies,
I'll mix the eglantine;
And I'll present it to my love when he
returns from sea.
For...I love my love because I know
My love loves me

Just as she there sat weeping
Her love he came on land
Then, hearing she was in Bedlam
He ran straight out of hand;
He flew into her snow-white arms
And thus replied he:
I love my love because I know
My love loves me

She said: "My love don't frighten me,
are you my love or no?"
"O yes, my dearest Nancy,
I am your love, also
I am returned to make amends
for all your injury."
I love my love because I know
My love loves me

So now these two are married,
And happy may they be
Like turtle doves together,
In love and unity.
All pretty maids with patience wait
That have got loves at sea;
I love my love because I know
My love loves me

This Cornish folk song was collected by George B. Gardiner. In this traumatic story, a woman's lover is sent to sea by his parents to break up their relationship. She becomes so distraught that she is eventually chained up in the notorious "Bedlam" — St. Mary Bethlehem psychiatric hospital in London, founded in 1247. Her deteriorating mental state is depicted by the "I love my Love" refrain. When her lover returns from sea and rushes to rescue her, she weeps, unsure if she is imagining his return. The lover attempts to right the wrongs of his parents by marrying her. A happy ending is implied, but the refrain of her trauma continues softly.

Quatre Motets sur des thèmes grégoriens, op. 10, no. 1.
“Ubi caritas” (1960)

Maurice Duruflé (1902–1986)
adapted by J. Mark Baker

Ubi caritas et amor, Deus ibi est.
Congregávit nos in unum Christi amor.
Exsultémus et in ipso iucundémur.
Timeámus et amémus Deum vivum.
Et ex corde diligámus nos sincéro.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere
heart.

The *Four Motets* place Gregorian chants within a modernist harmonic context. Drawing on the tradition of cathedral choirs of men and boys in Europe, two groups of singers are placed facing one another. The majority of the chant material is assigned to these two groups. Baker’s adaptation accommodates the current prevalence of women — and larger soprano and alto sections — in choirs.

***Fair Phyllis I Saw Sitting All Alone* (1599)**

John Farmer (c. 1570–c. 1601)

Fair Phyllis I saw sitting all alone
Feeding her flock near to the mountain side.
The shepherds knew not,
they knew not whither she was gone,
But after her lover Amyntas hied,
Up and down he wandered
whilst she was missing;
When he found her,
O then they fell a-kissing.

Farmer was an important composer of the English Madrigal School. He worked under the patronage of the Earl of Oxford during the Elizabethan era. *Fair Phyllis* exemplifies the text painting of the madrigals of this era. When the shepherdess is sitting alone, only the sopranos sing. All voices join when her flock is mentioned. The playful polyphony and unbalanced use of duple and triple meter help to illustrate the two lovers fumbling down a hill while kissing.

Mitä Kaikatat Kivonen (2005)

Mia Makaroff (b. 1970)

Mitä kaikatat kivonen,
laklatat kiven lapatta?
Sitäkö kaikatat kivi,
laklatat kiven lapatta

What are you complaining about, little stone
Sloshing to the side of the stone?
Is this what you are complaining about, stone,
sloshing to the side of the stone

Ettei naia neitojamme,
korjaella kukkiamme
Ettei naitu naintavuonna,
kihlattu kilokesänä?

That we are not marrying off our maidens
Picking our flowers
That we did not marry them off in the marriage year
Get them engaged in the engagement summer?

Elä kaikata kivonen,
laklata kiven lapatta

Don't complain, little stone
Slosh to the side of the stone

Vielä näille neitosille,
näille kaunoille kanoille
Kihlat kiljuen tulevat,
rahat suuret raskutellen

To these maidens,
these fair hens,
will come shrieking engagements,
big, clinking money

Elä kaikata kivonen,
laklata kiven lapatta

Don't complain, little stone
Slosh to the side of the stone

Vielä näille neitosille,
näille kaunoille kanoille
Reki rensuen ajavi,
kirjakorja kiiättävi

These maidens,
these fair hens,
will be driven on a rustling sleigh,
be whisked off by a sleigh

Juoksevi ori punainen,
tiellä teutoellen
Liinaharja liitelevi

The red stallion will run,
racing on the road
The horse will be soaring

Mitä kaikatat kivonen,
laklatat kiven lapatta, hä?

What are you complaining about, little stone
Sloshing to the side of the stone?

The Kanteletar is a sister collection to the more prominently used Finnish national epic Kalevala. Both collections feature poems composed in trochaic tetrameter, also known as Kalevala meter. This is a result of the emphasis on first syllables in all words native to the Finnish language. The metric aspect of the poetry lends itself to asymmetrical musical meters in settings of the text. In *Mitä kaikatat kivonen*, Makaroff connects the ancient scene of these women complaining about weddings around the grindstone to the present day by combining contemporary a cappella looping techniques with the convention of telling Finnish epic tales in irregular meters like 5/4 time.

***Carissima* (1901)**

Fabio Campana (1815–1882), revised by president Melancthon Woolsey Stryker
Conductor: Kate Burnham '23, Hamilton College Choir president

Dear is thy homestead, glade and glen,
Fair is the light that crowns thy brow;
Gather we close to thee again,
Mother, all loving thou hast been,
Our own sweet Lady thou! Our own sweet Lady thou!
Haunting our hearts in absent days,
Calling us back from stress and storm,
Tenderly all thy good old ways
Shine in thy smiles; be love thy praise!
Thine arms are ever warm. Thine arms are ever warm.

Memory still shall close enfold,
Bringing us joys of days of yore;
Faith shall thy constant fame uphold,
While years, Carissima, grow cold.
We love thee evermore. We love thee evermore.

Collaborative pianist

Tina Togli, DMA, is a native of Philadelphia, PA. and holds degrees from SUNY Stony Brook, Curtis Institute of Music, and Temple University. An avid collaborative pianist, she has recorded art songs with Hamilton soprano, Lauralyn Kolb, for New World Records, and performed extensively throughout the US. She is a Lecturer in Piano at Hamilton.

Conductor

Charlotte Botha, DMA, is a conductor, composer, and ensemble singer from South Africa, who regularly appears as a guest conductor domestically and internationally. Since her tenure as conductor of the Drakensberg Boys Choir, Charlotte has nurtured her passion for working with children's and equal-voice choirs. Current engagements include the United Children's Choir of Lithuania and the Southwest ACDA tenor-bass choir. Her conducting degrees are from the University of Pretoria, Nelson Mandela University, and the University of North Texas, where she also completed a related concentration in Music Theory. Since her appointment as Director of Choral Activities at Hamilton College in fall, 2020, Charlotte has led the College Choir and established Hamilton Voices, a flexible ensemble that uses interdisciplinary approaches to highlight often neglected social and environmental justice issues.

Hamilton College Choir — Spring Tour '23

Ileana Anghel	John Hern III	Emma Ruccio
Julian Arky	Alex Herr	Alex Ruffer
Sofi Block	Patricia Higgins	Alyssa Samuels
Kate Burnham	Divyam Karuri	Anna Skrobala
Brendan Byrne	Jaiden Knowles	Aubrey Wallen
Aubrey Campbell	Sampson Lamberth	Michaela Williams
Shelly Cao	Alexis Limon-Aceves	Max Wohfeld
Maia Chakin	Oliver Nathanielsz	Cynthia Yang
Shraddha Datta	Grace Park	
Ryan Hayes	Julia Ramsay	

Hamilton College

Founded in 1793 as the Hamilton-Oneida Academy, Hamilton College was chartered in 1812 becoming the third oldest college in New York State. The student population of approximately 2000 live in 29 residence halls on campus. The open curriculum offers Liberal Arts students the opportunities to attain a Bachelor or Arts degree in across 58 areas of study, including 48 majors and interdisciplinary concentrations. Hamilton's 1,350-acre campus is situated on a hilltop overlooking the picturesque village of Clinton, N.Y. The College is eight miles southwest of Utica, 45 minutes east of Syracuse.