The St. Olaf Music Department presents:

The St. Olaf Chamber Singers

Therees Tkach Hibbard, *conductor*

"SUITE SOUNDS"
A DANCE SUITE FOR VOICES

"SUITE SOUNDS"
A DANCE SUITE FOR VOICES

Welcome to our concert of dancing song and sounding dance! You will notice this program is organized by headings of dance forms, arranged loosely in a "suite" or collection of songs. These individual dances may represent the traditional dance forms [such as Pavan, Galliarda, Estampie] in their early music forms; or may be more modern interpretations that have been directly influenced by these forms in their structure, characteristic rhythms, or simply in their changing meters and dance-like qualities. In every instance, the music has been shaped with dance in mind, whether it is in the text itself, or with the tempo marking [as in "jazz waltz"] indicated by the composer in the score. The original steps of these dances have often been an indication of the speed of the music, and can also show us the stress of the words through weight of the steps of the dance; either in a walking, marching rhythm in two, or in skipping and hopping [and later waltzing, and swinging] in threes.

From the earliest of times when singing and dancing were joined together as the ineffable expression of the human spirit — in joy, in laughter, in ceremony, or in honor and strength; the music captures more than only words can express — and is shown in more than sound — it moves and sways, it leaps and skips its way into our ears, our hearts, our bodies and our souls — so let's dance!

Pavan: A slow and stately dance — moves in beats of twos and fours.

Estampie: A lively rhythmic form, with recurring refrain and repeated sections. Energetic, often with alternating groupings of beats of threes and twos.

"Sarabande": A stately dance form, with origins from Spain, derived from a much older Arabic form. Our version only lightly references any ties to this dance form, but is based on the *Muwashshah*, a strophic song [poem] form originating from Muslim rule in Spain until 1492, and then spreading throughout the Arab world. The source of *Lammaa badaa yatathannaa* is uncertain, but may have come from late 19th century Egypt. The melodic rhythms are shaped in beats of threes and twos to create a pattern of a 10/8-meter.

Gagliarda: This dance often follows the Pavan, and contrasts its solemn character by creating a sprightly quick-moving dance in threes and sixes with a hop or leap on the fifth step. Madrigals and carols frequently make use of this form.

Tanz: A dance of German origin, often included as part of later instrumental suites.

"Passepied": A dance of light steps and rapid rhythms — the earliest forms were binary [in beats of twos] while later versions were ternary [in threes]. Our modern songs are influenced by these overlapping "steps," and make use of both these meters, and combine in a light and "running" fashion.

"Jazz Waltz": Modern dance "suites," and collections of short pieces derived from dance forms, continue to emerge in our modern repertoire. The swing of this well-known Billie Holliday song has been arranged to include a "jazz waltz" section that takes the jazz swing and expands it's momentum into this feeling of a driving energized waltz.

March: Processions and marches continue to be used as forms in our songs and dances, and are the most common reminder of the influence of song on dance and dance on song.

The St. Olaf Chamber Singers

THEREES TKACH HIBBARD, *CONDUCTOR*

"SUITE SOUNDS"
A DANCE SUITE FOR VOICES

PRELUDE

Jubilate Deo   Giovanni Gabrieli (1557-1612)

O be joyful in the Lord, all ye lands,
For thus shall the man be blessed that feareth the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel unite you and himself be with you.
May he send thee help from the sanctuary,
And strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth
give thee blessing out of Sion.
O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.

~ from Psalms 100, 128, 20, 134

PAVAN

Belle qui tiens ma vie   Thoinot Arbeau (1519-95)

Beauty, you who hold my life captive in your eyes,
Who make my soul glad with a gracious smile,
Come soon rescue me, or I shall die.

Why are you fleeing, sweetheart, when I am close to you?
When your eyes I look, I get lost in myself,
For you perfections change my behaviour.

Come my beauty, come my well-being,
Don't reject me, for my heart is yours,
To appease my pain, give me a kiss.

I am dying, my Little Angel, I am dying while kissing you,
Your mouth so soft makes me feel better
Then my soul is fulfilled with love.

Sooner the waves against mountains shall recede,
And sooner the world's eye shall cease to burn
Before the love exciting me shall decrease of one dot.

ESTAMPIE

Dindirin   Anonymous (c. 1500)

I arose one fine day and spent the morning in the meadow;
I heard the nightingale singing on the bough,"Dindirin."
I heard the nightingale singing on the bough,
Nightingale, oh nightingale, do this errand for me,
Din-di-rin-din.

Nightingale, oh nightingale, do this errand for me,
tell my lover that I am already married!
Din-di-rin-din.

~ 16th century, Spain

Estampie Natalis   Vaclav Nelhybel (1919-96)

Felisa Armitage '20, Anika Hodel '18, Brian Klein '20, Laura Langan '18,
Trevor Todd '18, and Claire Mumford '18, *soloists*

The boy born in Bethlehem, alleluia, Rejoice Jerusalem, alleluia.
In joy of heart
Let us adore the newborn Christ with a new song.
The Son has assumed flesh, alleluia. The Father most high, alleluia.
In joy of heart
Let us adore the newborn Christ with a new song.
Per Gabriel's greeting, alleluia.
The virgin conceived a Son, alleluia.
In joy of heart
Let us adore the newborn Christ with a new song.
He lies in the manger, alleluia.
He who rules without end, alleluia.
In joy of heart
Let us adore the newborn Christ with a new song.
In joy of this birth, alleluia.
Let us bless the Lord, alleluia.
The Holy Spirit be praised, alleluia. Give thanks unto God, alleluia!

"SARABANDE"

Lammaa Badaa Yatathannaa   Traditional Muwashshah
                                                  arr. Shireen Abu-Khader

     When whom I love started to sway
     (Oh night . . .of my eye!)
     The beauty of my lover attracted me
     Through a wink which captivated me
     When he (she) swayed his (her) body looked like a bent branch
     (Oh my awful luck, of my confusion!)
     who will have mercy on my yearnings, but the sovereign of beauty.

GAGLIARDA

Tanzen und Springen   Hans Leo Hassler (1564-1612)

     Dancing and jumping, singing and sounding,
     Lutes and fiddles should also not stay silent,
     To make music and rejoice is all my sense.

     (There are) beautiful young women in the green meadows,
     With them to walk and talk,
     To have a friendly joke, makes me happy in the heart
     More than silver and gold.

TANZ

Der Tanz   Franz Schubert (1797-1828)
                    Kaitlyn Clawson '20, *piano*

     Youth talks and dreams so much
     Of dances, gallops, and parties;
     Suddenly it reaches a false goal,
     Then we hear it sigh and complain.

     Soon the throat hurts, and soon the chest hurts,
     Lost is the heavenly delight.
     "Just this time, health, come back to me!"
     Thus pleads from heaven the hopeful glance.

"PASSEPIED"

Cantate Domino   Vytautas Miskinis (b. 1954)

The Rose In The Middle of Winter   Bob Chilcott (b. 1955

"JAZZ WALTZ"

God Bless' The Child   Arthur Herzog, Jr. and Billie Holiday
Arr. Anita Kerr

Kaitlyn Clawson '20, *piano*

RECESSIONAL MARCH

Scribere proposui (no. 52)   Anonymous

O, if you would know the glory in the kingdom of the blessed,
you would never give thought to worldly vanities,
but you would serve together the ruler of angels.
Arise, arise vigilant, always be shepherds.

~ Piae Cantiones 1582

St. Olaf Chamber Singers

Therees Tkach Hibbard, *conductor*
Kaitlyn Clawson, *collaborative pianist*
Ben Parsell, *student assistant*

Soprano

Hope Carey, *Annandale, Va.*
Annika Hodel, *Northfield, Minn.*
Laura Langan, *Benson, Minn.*
Alexandra Mascolo, *Winter Park, Fla.*
Abby Schneekloth, *Rochester, Minn.*
Emily Simmons, *Beaverton, Ore.*

Alto

Felisa Armitage, *Portland, Ore.*
Natalie Boehnlein, *Atlanta, Ga.*
Emily Chmielewski, *Hales Corners, Wis.*
Kaitlyn Clawson, *Salem, Ore.*
Anna Koopman, *Motley, Minn.*
Claire Mumford, *Griffin, Ind.*
Alma Neuhaus, *Minneapolis, Minn.*

Tenor

Josiah Beretta, *Melrose, Minn.*
David Gindra, *Charlotte, N.C.*
Brian Klein, *East Windsor, N.J.*
Jacob Packard, *Portland, Ore.*
Sedrik Spradling, *Issaquah, Wash.*
Trevor Todd, *Lees Summit, Mo.*

Bass/Baritone

Miles Christian, *Portland, Ore.*
Nick Love, *Maple Grove, Minn.*
Jon Madden, *Fairport, N.Y.*
Ben Parsell, *Charlottesville, Va.*
Gabe Salmon, *Palo Alto, Calif.*
Ian Schipper, *Portland, Ore.*

Chamber Ensemble

Noah Livingston, piccolo, *St. Paul, Minn.*
Madeline Miller, violin, *Winter Springs, Fla.*
Zach Granowski, viola, *Owatonna, Minn.*
Siri Mellem, viola, *Woodinville, Wash.*
Cameron Gray, cello, *Northfield, Minn.*
Sophie Koehler, percussion, *Eden Prairie, Minn.*
Anders Olson, percussion, *St. Paul, Minn.*
Andrew Barhite, drum set, *Suamico, Wis.*

Recorder Consort

Maggie Cunniff, soprano, *St. Paul, Minn.*
Iain Irwin, soprano, *Chicago, Ill.*
Kayla Gephart, alto, *St. Charles, Ill.*
Liana Cole, alto, *Northfield, Minn.*
Xavier Buhman, tenor, *Long Lake, Minn.*
Sedrik Spradling, bass, *Issaquah, Wash.*