

CHORAL CONCERT
PROGRAMTEXTS & TRANSLATIONS
Thursday, Nov. 21 • 8 p.m., Beall Hall

Dadme albricias, hijos d'Eva

Anonymous (16th century)

Sons of Eve, bring me your tidings.
Tell me what has been given to you?
Born is he, the new Adam.
Oh Son of God, what news!

Give me the news of joy,
For tonight has been born
The promised Messiah,
Man and God, born of woman.

By his birth, he redeems us of sin.
Born is he, the new Adam.
Oh Son of God, what news!

Innsbruck, ich muss dich lassen

Heinrich Isaac

Innsbruck, I must leave you;
I must travel my roads
To distant foreign lands.
My joy has been taken from me;
I don't know how to regain it
Since I am in such misery.

Great sorrow I now must bear,
So great that I will only complain
To my dearest sweetheart.
Ah love, let my destitution
Find pity in your heart
Because I must leave!

My solace above all women,
Yours I shall forever remain,
Constant, faithful, committed to honor.
Now may God protect you
And preserve all your virtue
Until I come again!

Chantez à Dieu

Jan Pieters Sweelinck

Sing to the Lord a new song
Sing all the earth, and bless his name
And from day to day announce his salvation.

Eli, Eli

Gyorgy Deak-Bárdos

And at the ninth hour
Jesus cried out with a loud voice saying:
My God, my God,
Why hast Thou forsaken me?

In Paradisum

Edwin Fissinger

May the angels lead you into paradise;
May the Martyrs welcome you upon your arrival,
And lead you into the holy city of Jurusalem.

May a choir of angels welcome you,
And, with poor Lazarus of old,
May you have eternal rest.

Hine Ma Tov

arr. Neil Ginsberg

How good it is for brethren to dwell together

Vamudara

arr. Dumisani Marraire

Vamudara is a dance song which takes the form of a sort of drama. The scene involves an old man who likes to drink so much, he does not even care about dressing well or buying new clothes. He wears marengena and manyatera, ragged clothes in tatters and cheap sandals made of cut-up car tires. The other men in the beer hall or beer park who have gathered after work to sing, dance, and drink fresh local beer are concerned about his welfare, but do not attempt to confront him directly about his habits. Instead, Shona people will discipline each other indirectly through song. A song of this type is not meant to shame an individual but rather to give him something to think about. The tone of the song is somewhat sarcastic, but does not mean to be cutting.

The community sings:

Oh, father, oh. Mr. Old Man, you are wearing tatters!

Where did you hear people are drinking, as if you had any money?

The old man sings about beer, implying that he wants to be left alone to drink his beer.

I will follow you, chief. I will follow you, Mr. Turesi. I will follow you, chief.

The community sings:

If drinking means that much to you, we will give you what you need to get your drink. You can stagger and be happy!

Serenissima Una Noche

Geronimo Gonzalez

With the conquest of the New World by the Spanish and Portuguese, primarily during the 16th century, came the importation of many of the hallmarks of European culture. The Baroque era was no exception.

In Mexico, where the first musical chapels are in place by 1528, Spanish musicians such as Juan de Xuares, later transplant Baroque counterpoint and musical style and fuse them with the musical practices of the pre-existing Mayan culture. In Geronimo Gonzalez' *Serenissima una noche*, a Christmas Villancico, this co-mingling of cultures can be seen with the employment of a dance movement acclaiming the birth of Christ. This dance, the Sarabande, though later to become a staple of the dance repertoire of European courts is actually native to Latin America. This marriage of native Mexican musical and cultural practices with those of Europe produced a highly rich and, to date, lesser-known treasury of Baroque music. This text setting begins with a musical explanation of the serenity and peacefulness of the night when Christ was born. The dance movement is celebratory and in full chorus asks us to hear the truth so that we may acclaim God.

**Dau-ching
Huang, Yo-Dih**

An old fisherman holding a fishing pole
perches on a cliff overlooking the sea.
Boats come and go freely across the water.
Flying birds dot the horizon, and the waves play
lightly far below.
The whistling wind brings a lonely mood to the sea
cliff; the daytime is cold
The fisherman sings; Already it is sunset...
Suddenly the waves are golden,
The fisherman turns—
He sees the moon risen above the eastern mountain.

**It was but yesterday
Matthew Svoboda**

It was but yesterday (2002) was written for the "Waging Peace Through Singing" program hosted by the University of Oregon and directed by Robert Kyr (www.iwagepeace.com). As one of 700 scores submitted from 30 countries, this work was inspired by a desire to "wage peace" through creating and singing music on peace-related texts. The piece was conceived as a narrative/emotive setting of text from Kahlil Gibran's "The Prophet," and draws on the imagery of dreams, towers, and the emerging day. It structurally alternates between sections of chant, homophonic writing, and five part counterpoint while exploring universal themes of union, separation, and the hope of reunion.

It was but yesterday
we met in a dream.

You have sung to me
in my aloneness,
and I of your longings
have built a tower in the sky.

But now our sleep has fled
and our dream is over
and it is no longer dawn.

The noontide is upon us
and our half waking has turned
to fuller day and we must part.

If in the twilight of memory
we should meet once more,
we shall speak again together
and you shall sing to me
a deeper song.

And if our hands should meet in another dream,
we shall build another tower in the sky.

**Canta y Sé Feliz
Matthew Svoboda**

Canta y Sé Feliz (2000) translates from Spanish into English as "Sing and be happy." The piece was conceived as a jubilant expression suitable for a celebration and gives thanks to God for life's joyous occasions. After repeating this sentiment in various ways, a closing section allows the chorus to sing "Alleluia" with exuberant joy.

Demos Gracias a Dios	<i>Let us give thanks to God</i>
a Dios demos Gracias	<i>To God let us give thanks</i>

Adoremos a Dios	<i>Let us adore God</i>
Gracias a Dios	<i>Thanks be to God</i>

En dulce jubilo	<i>In sweet joy</i>
Canta y Sé Feliz	<i>Sing and be happy</i>

Alleluia! Alleluia!	<i>Alleluia! Alleluia!</i>
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**Rorando Coeli
Jan Campanus Vodnansky**

Drop down dew from heaven above
Let the clouds rain down righteousness,
Let the earth be opened wide
And bud forth a Savior.

**El Vito
arr. Mack Wilberg**

Do not look at me, little sweetheart,
Or I will fall in love,
Do not look at me, little sweetheart
Or I will faint.

Leave me, for I do not want
To pass through more pain.
If I tell you to go
What more do you want me to say!