



Chamber Choir

TUESDAY • APRIL 23 • 2024

7:30 P.M. • LEY THEATRE

DR. MATTHEW ARMSTRONG, CONDUCTOR

SHELLY ARMSTRONG, PIANIST

W **WAYNE**
STATE COLLEGE
DEPARTMENT OF MUSIC

CHANGING TIMES

Thank you for joining us this evening. The Chamber Choir has worked hard to prepare the music for this concert and we're appreciative of your time and support.

Our theme this evening, "Changing Times," is woven throughout the selections in the program. In music, changing times can be metrical. We refer to pieces that change meter frequently as "mixed meter." For example, "I Am Glad" changes time signatures often including 4/4, 2/4, 3/4, 6/8 and 7/8 time. 7/8 meter is lopsided and can be felt as 3+2+2, 2+3+2 or 2+2+3 depending upon the needed syllabic stress of text. The time is constantly changing throughout the piece. While routine is good and sometimes easy, changes in rhythm can add variety in music and in life!

The texts of our pieces this evening add introspective insights on the journey through time from composers and poets. In our personal and collective journey, the times are always changing. Bob Dylan's "The Times They Are A-Changin'" is the centerpiece of the program tonight. Ultimately, Dylan points out the need to adjust and adapt with changing times.

We feel the change in time tonight as much as ever as it is the last Chamber Choir performance for our graduating seniors and those departing for student teaching and internships. We're grateful to these members for sharing their many gifts with us. Because of you, we have been changed for better. Best of luck to you all in your future endeavors as you move forward making positive changes in the world. More information about each selection can be found in the program notes. Again, thank you for coming tonight!

I Am Glad	Daniel Schreiner Text by William Stanley Braithwaite
Ubi Caritas	Maurice Duruflé
Esto Les Digo	Kinley Lange
Ain'-a That Good News	African American spiritual Arr. William L. Dawson
Come Away Death	Gerald Finzi
Christopher Woerdemann, baritone	
A Trip to the Library from <i>She Loves Me</i>	Jerry Bock
Eve Gilmore, soprano	
What Was I Made For?	Billie Eilish Arr. Emily Drum and Mary Anne Muglia
The Times They Are A-Changin'	Bob Dylan Arr. Adam Podd
Bad Idea from <i>Waitress</i>	Sara Bareilles
Tyler Baue, tenor and Elizabeth Aschoff, soprano	
Before It's Over from <i>Dog Fight</i>	Beni Pasek and Justin Paul
Martina Braunsroth, soprano	
Brand New You	Jason Robert Brown Arr. Roger Emerson
Every Single Day	Barry Manilow Arr. Steve Shanley Lyrics by Bruce Sussman
Don't Rain on My Parade	Jule Styne Arr. Lisa DeSpain Lyrics by Rob Merrile

Chamber Choir

Elizabeth Aschoff
Tyler Baue
Martina Braunsroth
Josephine Brezenski
Hannah Essink

Eve Gilmore
Logan Hellerich
Haley Johnson
Kora Lea Keslin
Katrina Lombard

Bre Matzen
Nathania Mercelina
Noah Miller
Erick Owen
Chaley Parks

Collin Price
Emmett White
Ethan Wibben
Christopher Woerdemann

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William Stanley Braithwaite (1878-1962) was originally from Boston, Massachusetts. His father was from the West Indies, his maternal grandmother was a slave in North Carolina, and his mother may have been the daughter of the property owner. He published his first poetry collection, *Lyrics of Life and Love* (Herbert B. Turner & Co.), in Boston in 1904. As a literary critic, he brought attention to numerous Black poets including Paul Laurence Dunbar and James Weldon Johnson. In 1918, Braithwaite was awarded the NAACP's Arthur B. Spingarn Medal for his achievements in literature. Daniel Schreiner earned bachelor's and master's degrees in choral music education and conducting from Central Washington University. A lover of musical theatre, he serves as Resident Musical Director for MainStage Theatre Company in Washington. He also maintains a private studio of piano, voice, and composition students and teaches music in the Tahoma School District. Schreiner was the recipient of the 2020 Robert Scandrett Memorial Graduate Composition Award for his piece, **"I Am Glad."** "I am glad daylong for the gift of song, for time and change and sorrow."

"Ubi caritas" is one of four motets composed by Maurice Duruflé (1902-1986) in 1960. Based on a fragment of the ancient chant of the same name, the chant style permeates Duruflé's own melodic creation. "Ubi caritas" is often excerpted and performed on its own and has become the best-known of the four motets. The chant-based construction of "Ubi Caritas" makes it very akin to the music of Duruflé's well-known Requiem. "Ubi Caritas" conveys the timeless message that when charity and love dwell within us, we sincerely love all people.

"Esto Les Digo" is the text of Matthew 18:19-20 "Where two or three are gathered in My name, there will I be also." Kinley Lange (b. 1950) composed this setting for a cappella choir in Spanish in 2001. Lange states, "I have always been drawn to the mutually enriching power of word and music and to the uniquely communal aspect of choral singing." It is fitting that this text from the book of Matthew is about the tradition gathering as unified people as has been done for centuries.

William L. Dawson (1899-1990) heard African American folk music at a young age in church, local concerts, and at home. He spent hours playing with folk melodies, creating idiomatic settings that make full use of the human voice and adding new rhythmic elements to them. Dawson's arrangements of traditional African American spirituals are classified as "concert" spirituals. The concert spiritual began with the 1871 tour of the Fisk Jubilee Singers of Fisk University, who gave performances across the country to raise funds for the school. The primary material this group used for their concerts was formal settings of traditional slave melodies but sung in a style associated with European art music. Unlike anonymous and

improvisatory folk song spirituals, concert spirituals are crafted, written-down pieces intended to be performed by classically-trained voices. Dawson's Tuskegee Choir, which he led from 1931-55, brought about a resurgence in popularity of spirituals. The rhythmic vitality and counterpoint employed in **"Ain'-a That Good News"** gives it the energy of a ring shout. The ring shout, often performed by slaves after the conclusion of a regular worship service, was an expression of their African roots. Men and women arranged themselves in a ring, dancing in a circle at a faster and faster pace until individuals reached an ecstatic state and dropped out in exhaustion. Dawson once told an interviewer, "I have never once doubted the possibilities of our music." The text of "Ain'-a That Good News" is forward looking in time as "I got a crown up in-a that kingdom" has a double meaning. It can be about the heavenly afterlife but could also refer to freedom from slavery.

Billie Eilish wrote **"What Was I Made For?"** for the 2023 film "Barbie." The song reached number one in several countries, but peaked at 14 on the American Billboard charts. The melancholic mood of the song makes it stand out in the otherwise up-beat movie soundtrack. Eilish said about the songwriting process: "I did not think about myself once...I was purely inspired by this movie and this character and the way I thought she would feel and wrote about that. And then, over the next couple days, I was listening and I was like, girl, how did this... like I'm writing for myself and I don't even know it." The song takes an in-depth inspiration from Billie's struggles of continuing her purpose in life as she opened about her struggles to find her passion for writing and creating music. In relation to the film, the meaning of the song can also be interpreted as Barbie's own spiritual journey to discover herself in the real world as she experiences it through the movie.

Bob Dylan's **"The Times They Are A-Changin'"** is about ever-changing social and political shifts in society. It became an anthem for frustrated youth and summed up the anti-establishment feelings of people during the 1960s, particularly related to the Civil Right Movement. The song urges change without specifying what those changes should be, emphasizing the need for adaptation and adjustment. Adam Podd's 2021 arrangement for choir has garnered many performances and reminds us that Dylan's message may always be relevant. Issues evolve, but the need to keep changing and think of others is constant. As the song says, "As the present now will later be past, the order is rapidly fading. And the first one now will later be last. For the times, they are a-changin'!"

"Brand New You" is from the 2008 musical *13* with music by Jason Robert Brown. The musical featured a cast and band of all teenagers. Following a move from New York City to small-town Indiana, young Evan Goldman grapples

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with his parents' divorce, prepares for his impending bar mitzvah, and navigates the complicated social circles of a new school. Evan has his Bar Mitzvah party after all, begins to understand what growing up means, and the characters tell of what surprises turning thirteen brought for each of them. Evan tells the audience that he is "thirteen years old and just getting started." "Brand New You" is an encore performed to end the show.

"Every Single Day" is from *Harmony* with music by Barry Manilow. After a decades-long journey to Broadway beginning in 1997, it opened on November 13, 2023 in the Ethel Barrymore Theatre. The production played its final Broadway performance on February 4, 2024. The musical tells the true story of the Comedian Harmonists, an ensemble of six young men in 1920s Germany who took the world by storm with their blend of sophisticated close harmonies and uproarious stage antics, until their

inclusion of Jewish singers put them on a collision course with history.

"Don't Rain On My Parade" is from the 1964 musical *Funny Girl* with music by Jule Styne. Barbara Streisand starred in the original Broadway musical and subsequent film adaptation. Hugely successful, the production received eight nominations at the 18th Tony Awards. A Broadway revival opened April 24, 2022, with Lea Michele of "Glee" acclaim stepping into the lead role that September to rave reviews. The semi-biographical plot is based on the life and career of comedian and Broadway star Fanny Brice, featuring her stormy relationship with entrepreneur and gambler Nicky Arnstein. The musical is set in New York City just before and following World War I. It brought Jewish themes and narratives to the forefront and launched Streisand to stardom.

DEPARTMENT OF MUSIC FACULTY

FULL-TIME

Angela Miller-Niles, DMA: Department Chair,
Piano Instructor, Music Technology

Matthew Armstrong, DMA: Director of Choral Activities,
Music Education, Conducting

Shelly Armstrong, MME: Staff Accompanist

Josh Calkin, DMA: Director of Bands,
Low Brass Instructor, Conducting

Matthew Clegg, DMA: Vocal Instructor

Melissa Derechailo, DMA: Music Industry,
Horn Instructor, Theatre Coordinator

Sarah Farr, DMA: Vocal Instructor

Michael Genslinger, MME, MM: Assistant Director
of Bands, Trumpet Instructor, Jazz Band Director,
Music Education

Matthew Haakenson, PhD: Music Theory, Aural Skills

Karl Kolbeck, DMA: Woodwind Instructor

PART-TIME

Jordyn Irlmeier: Strings Instructor, Music in Film

Curt Jeffries, BFA: Guitar Instructor,
History of Rock 'n' Roll

Suzie Pepin, MSE: Music Education

Aaron Stroessner, DMA: Guitar Instructor

Brad Weber, MM: Percussion Instructor

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ABOUT WAYNE STATE COLLEGE DEPARTMENT OF MUSIC

The WSC Department of Music boasts more than 90 students majoring or minoring in music. The students come from across the state of Nebraska and throughout the greater Siouland region, and programs are open to participants from across campus and the surrounding communities. The Music Department features a variety of performing ensembles including four bands and four choirs, as well as numerous chamber ensembles. Including faculty and guest artist concerts, the WSC Music Department presents an average of 75 performances annually, most of which are free to the public, making Wayne the Cultural Center of Northeast Nebraska.

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