

SOUTHERN OREGON  
**Repertory Singers**  
*Dr. Paul French, Music Director*



# Water Night

Saturday, October 28 & Sunday, October 29, 2023  
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# NOTES FROM THE MUSIC DIRECTOR

Great poetry has inspired composers since the dawn of time. Composer Eric Whitacre, speaking of the incredible ease with which he set Octavio Paz's poetry in his piece, "Water Night," writes: "The music seemed to set itself... more like cleaning the oils from an ancient canvas to reveal the hidden music than composing."



I believe all the composers in this concert found that perfect fit, the "hidden music" within the ancient canvases of their respective poems.

Whitacre's "Water Night" and Jodi French's "A Long Time I have Loved" beautifully capture the passionate poetry of their Nobel Prize-winning poets in lush chords full of color and passion.

Similarly, the deep longing of unfulfilled love is perfectly reflected in several pieces, most notably in Brahms' "Die Mainacht," in which a resolving tonic chord is withheld until the final moment. And in the plaintive minor mode harmonies of "The Maid of Culmore." Plus in the plaintive, drooping melodies of "When the Earth Stands Still" and "Carrickfergus."

The spiritual journey musically expressed in Ērik Ešenvalds' "A Drop in the Ocean" and the untroubled faith in Jake Runestad's "Nada Te Turbe" (Let nothing trouble you) are perfect reflections of the lofty poetry of Saint Francis of Assisi, Mother Teresa, and Saint Teresa of Avila.

Finally, the pieces based on light-hearted texts - "Mouth Music," "TaReKiTa," and "Swept Away" - are captured in dance-like music that often sounds to be right on the edge of chaotic improvisation.

I think the poets represented in this concert would feel, as I do, that this music was inevitably drawn from the poetry itself, the hidden music within.

Paul T. French

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# NOTES FROM THE PRESIDENT

It is with great pleasure that I welcome you to the first concert of our 2023-24 season. The title for the concert, “Water Night,” comes from the exquisite poetry of Nobel Prize-winning poet Octavio Paz, set to music by Eric Whitacre. The final lines of the poem establish the tone of the entire concert for me: beautiful, lush and passionate.

If you open your eyes, night opens  
doors of musk,

The secret kingdom of the water opens  
Flowing from the center of the night.

And if you close your eyes,

A river, a silent and beautiful current, fills you from within  
Flows forward, darkens you.

Night brings its wetness to beaches in your soul.



That is perhaps a good description of the music for the whole season mixed together with a good dose of fun.

None of this could be possible without the continued and loyal support of you, our patrons, and for that we are deeply grateful.

It is with sadness that we perform our first concert in many years without Jim Collier who gave so much to us and to our valley. Thank you to Jim and thank you to our audience, donors and supporters for all you do to give us the privilege of creating inspiring music for you.



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# OUR SINGERS

## SOPRANO

Gayle Bate  
Katie Boehnlein  
Alex Carwithen  
Natalie DiNenno  
Alexa Ehrlich  
Amanda Gerig

Sarah Gore  
Muriel Garcia-Hart  
Kelly Jean Hammond  
Emily Jeffs  
Lindsay Kuzmitz  
Tatjana Luce

Jennifer Matsuura  
Bre Molina  
Sarah Norris  
Rebecca Pinnock  
Cynthia Scherr  
Ally Watt

## ALTO

Luna Bitzer  
Kyla Cassaza  
Shelly Cox-Thornhill  
Julia Curiel  
Holly Foster  
Paula Fowler

Susan Franks  
Caitlyn Gillespie  
Susan Hocevar  
Laurie Anne Hunter  
Katie Joos  
Tami Marston

Amy Merwin  
Linda Morris  
Pam Nordquist  
Julia Sommer  
Miriam Weissberg  
Donna Woolsey

## TENOR

Nicholas Bate  
Aaron Bettencourt  
Ralph Dady  
Andrew Davis  
Tom Hearon

Henrik Hunt  
Tony Hutchinson  
Karl Iverson  
Adam Kukuk

Zachery Marshall  
Brandt Nakamura  
Eric Sohnrey  
John Stadelman  
Hal Wing

## BASS

Geo Betus  
Andrew Chvatal  
Holden Cook  
Ken Depp  
Dale Engle

Dan Fowler  
Lou Franks  
David Hilton  
Don Matthews  
Michael Morris

Andrew Nordquist  
Bill Powell  
Nick Tennant  
Brian Tingle  
Randall Walker

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## REMEMBERING JIM COLLIER

1938–2023

It would be difficult to overstate the tremendous impact of Jim Collier's life on the entire Rogue Valley. He was a friend and patron to so many Rogue Valley organizations, it seemed that he was everywhere. Wherever there was a need, Jim was there to help.

Investing in and supporting southern Oregon's community-based organizations was for him, a pleasure. He was not a slick, calculated giver. His was an openhanded generosity that seemed to be more birthday present than tax-deduction. He loved the arts, and he knew he could help to make them flourish. And, with Jim's help, flourish they have.

As a Rogue Valley resident, I am grateful for the many organizations Jim supported. On a personal note, I am so thankful for Jim's long-term support of Repertory Singers. He loved music and was an enthusiastic listener. He was a Repertory Singers season sponsor for many years, and in endowing the James M. Collier New Works Festival, he has made a lasting contribution to the commissioning and performing of new music for choir and orchestra for future generations.

Thank you, Jim Collier, for your generous giving, your zest for life, and your tremendous support of the Rogue Valley's many cultural organizations. You have made the Rogue Valley a better place. We will miss your physical presence, but your big personality and your innumerable contributions to our region's cultural scene will never be forgotten.

Repertory Singers will dedicate our entire season to his memory.

—*Paul T. French*



## PAUL FRENCH

### MUSIC DIRECTOR

Dr. Paul French is Artistic Director/Conductor of Southern Oregon Repertory Singers and Director of Music at Trinity Episcopal Church, Ashland. Under his direction, Repertory Singers has established itself as one of the premier choral ensembles in the Pacific Northwest and are noted for their performances of Baroque major works with period orchestra, as well as the performance of commissioned choral/orchestral major works for the James M. Collier New Works Festival.

A passionate advocate for choral music and choral singers, French spent 32 years as Director of Choral/Vocal Studies at Southern Oregon University, and has conducted for many Rogue Valley music establishments (including Rogue Opera, Rogue Valley Symphony, Northwest Bach Ensemble), as well as internationally, in Mexico, Germany and the Czech Republic.

#### INDIGENOUS LAND STATEMENT

Southern Oregon Repertory Singers performs on the ancestral homelands of the Shasta, Takelma, and Latgawa peoples. In the 1850s, at the end of the Rogue River Wars, these tribes along with many others in Western Oregon were violently moved to reservations.

Today, the Confederated Tribes of Grand Ronde Community of Oregon and the Confederated Tribes of Siletz Indians are living descendants of the original peoples of this area.

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# CORE SINGERS

## SOPRANOS

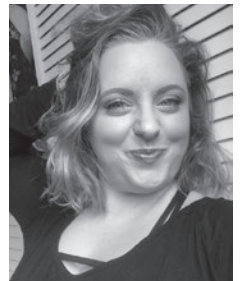
**Katie Boehnlein** has been studying music since the age of five. Katie has sung in many renowned choral groups on the West Coast including the Oregon Repertory Singers in Portland, San Francisco Bach Choir, and Seattle University Choirs. Katie is currently a teacher at Logos Public Charter School in Medford and also works with Southern Oregon University to coordinate youth programs and summer camps.



**Alexandra Carwithen** has been passionate about music for almost all of her life. Originally from Sutherlin, she enjoyed playing in many different ensembles throughout high school, as well as taking dance lessons starting at the age of seven. She moved to the Rogue Valley in 2020 to pursue a degree in music education at Southern Oregon University. In addition to being a voice major, Alexandra also plays flute in the SOU Wind Ensemble. She is so excited to sing with Repertory Singers!



**Muriel Garcia-Hart** teaches private voice and piano with Rogue Music Lessons while also building a holistic health and wellness business. She has extensive experience as a vocal soloist, cantor, and professional choral singer in opera, oratorio, concert, and sacred music, as well as performing with the Rogue Valley Symphony and Southern Oregon Repertory Singers. Her solo recitals push the boundaries of classical music by intertwining important messages that speak to unearthing our whole selves and expanding our mind, body, and soul. She earned a Master of Music in Vocal Performance at the Oregon Center for the Arts at SOU and a BA in Music and International Studies from SOU.



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**Lindsay Kuzmitz** moved to Southern Oregon in 2006 from the Bay Area to attend SOU. She studied vocal performance under Dr. Fredna Grimland and Laurie Anne Hunter. Following a term studying abroad in Vienna, Austria, she graduated in 2011 with a degree in Music Performance and Music Education.



**Jennifer Matsuura** is a graduate of SOU with degrees in Psychology, Music, and Mental Health Counseling. She received the AAUW's Outstanding Woman Graduate in Music Performance award. She has sung with Brava! Opera and has performed in two seasons of Rogue Opera's Opera in the Schools program, and also with the Repertory Singers' Outreach Program. Jennifer can also be seen performing with her contemporary Hawaiian band, Ha'ena, and as soprano cantor for Trinity Episcopal Church.



## ALTOS

**Luna Bitzer** can't imagine life without music. From early studies on piano and flute on three continents, to later lessons in voice; from rock bands to symphonic bands, chamber music to symphonic chorales, music has always figured prominently in her life. Yet for 26 years, Repertory Singers has given her the greatest joy of all. When Luna is not making music, she can be found happily digging in her garden.



**Shelly Cox-Thornhill**, a native of the Rogue Valley, has studied voice for more than 25 years. She sings with many ensembles in the Valley. Shelly lives in Medford with her husband and two daughters. You can find her singing most Sundays at Trinity Episcopal Church in Ashland as their Alto Cantor.



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**Laurie Anne Hunter** The fourth woman ever to conduct the New York City Opera, Laurie Anne Hunter has worked with many regional opera companies in the U.S. and Canada. Former Artistic Director of the Rogue Valley Chorale, she is also recently retired from the adjunct voice faculty at Southern Oregon University. She has also conducted for the Oregon Shakespeare Festival, Oregon Cabaret Theater, SOU Theater Arts, Rogue Opera, Brava! Opera and Medford's Collaborative Theater Project. She holds a Master's degree from the Juilliard School in New York.



**Tatjana Luce**, soprano, has been passionate about music since the age of four. She's a multi-instrumentalist, performing on clarinet, saxophone, flute, guitar, and voice. Holding a degree in music from SOU, she performs with several local bands including Jackie Tomato, Smiley T and the Tall Trees, Collin and Company, and The Seth Charles Band. She also works as an orchestral pit musician, recently performing in the Camelot Theatre's productions of *Something Rotten* and *Cabaret*. Tatjana has a passion for writing music as well, and performs her original folk songs across the Rogue Valley under the alias Tatjana Juliette.



**Tamara Marston** is a career performer with a widely-varied vocal background, from barbershop to Beatles, Gilbert & Sullivan to 80's rock, show tunes to singing telegrams, but one of her chiefest joys has been singing in fabulous choirs since the age of 10. She considers herself one of the luckiest people in the world to have been making gorgeous music with Rep Singers since the late 1900's — well, a very long time, anyway — and to have had the privilege to work and raise a glass with the phenomenal Paul and Jodi French.





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## TENORS

**Aaron Bettencourt** is excited to be singing for a second year such high quality and truly spectacular music with Southern Oregon Repertory Singers. Aaron holds a B.A. in Music Education from Pacific University and a Master's degree in Choral Music Education from the University of Oregon. Originally from Washington, Aaron moved to Southern Oregon to pursue a career in teaching choral music. He is currently the choir and drama teacher at McLoughlin Middle School in Medford.



**Adam Kukuk**, musician and educator, is an instigator of community singing in many genres. From Sacred Harp to Renaissance Motets to South African Freedom songs, Adam seeks to connect people through music. Adam is a Music Specialist at Hoover Elementary in Medford. Every day he teaches general music to kindergarten through sixth grade, inspiring the next generation of Rogue Valley vocalists.



**Zachery Marshall** has been a musician since a young age, and now sings with Southern Oregon Repertory Singers and SOU Chamber Choir. To him, music communicates, pushes boundaries, and is a window into the mind and heart. In 2017 he graduated with his Bachelor of Arts in Music and Media, and is now putting it to use in making the community thrive with music.



For **Brandt Nakamura**, performance has always been, and remains central in his life. Since obtaining his B.A. in Music from Southern Oregon University in 2010 under the tutelage of Dr. Paul French, he has performed extensively with multiple musical groups and theatres in the Rogue Valley. Repertory Singers remains a constant source of musical inspiration to Brandt, and he is honored to continue his work with the talent and grace of both Dr. Paul and Jodi French.



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**Eric Sohnrey** is glad to be singing this wonderful music with his fellow musicians and colleagues. Eric majored in Vocal Performance at Southern Oregon University. He plans on staying in Repertory Singers and making music until he heads off to achieve his Masters.



## BASSES

**Dale Engle** has performed as a soloist and chorister in several Bay Area groups, including the San Francisco Symphony Chorus, San Francisco Chamber Singers (now Volti), Festival Opera and Pacific Edge Voices, in genres ranging from classical to a cappella jazz and pop. He is delighted to have found a new home in the Rogue Valley and the Repertory Singers.



**Dan Fowler** is pastor at the 1st Presbyterian Church of Ashland. Dan was a music major (vocal performance emphasis) at San Francisco State University and has sung bass/baritone solos for many choral works and performed in several operas and musicals throughout Northern California and Southern Oregon. He has also served as a choral conductor with several choirs. In addition to singing, Dan also plays piano and guitar.



**Don Matthews** has a Bachelor of Music degree from Eastern Michigan University, a Master's in Vocal Performance from USC, and was a member of the San Francisco Opera chorus. In 1998, he became the morning classical music host for Jefferson Public Radio and was a voice teacher at SOU from 2002 to 2021. Don has appeared in numerous productions with Rogue Music Theatre and Camelot Theatre. He has also appeared as a soloist with Rogue Valley Chorale, Siskiyou Singers, and Rogue Opera.



**Michael Morris**, baritone, has been performing, conducting, and teaching voice for nearly 50 years. A highly sought-after soloist, he has performed leading roles in some 70 operas, operettas, and musicals in addition to performing as baritone soloist in dozens of concert works and oratorios. He recently retired as Artistic Director for the Rogue Valley Chorale and continues to teach voice lessons at his own studio.



**Nick Tennant** has been singing in public from an early age. He has performed in concert with Igor Stravinsky, Joseph Kripps, Darius Milhaud, and Ella Fitzgerald; and with Oregon Shakespeare Festival, the San Francisco Symphony, Berkeley Consortium Antiquum, Rogue Opera, Rogue Valley Symphony, Britt Festival, Actors Workshop, and French and Irish national radio.



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## YOUNG ARTISTS

**Alexa Ehrlich**, soprano, has always been passionate about music and singing. She started private voice lessons at the age of ten, and is still taking lessons to this day. Alexa is a scholarship-awarded vocal performance major at SOU and is so honored to be part of Repertory Singers. Although Alexa loves singing, she also enjoys playing the clarinet, violin, piano, and acting. Alexa is a vocalist at the Center for Spiritual Living Rogue Valley.



**Holden Cook**, bass, is a sophomore at SOU, double majoring in music and theatre. This is his first season singing with Rep Singers, and he couldn't be more excited! Holden also sings with the SOU Chamber Choir and loves playing guitar in his spare time.



**Henrik Hunt**, tenor, is a senior at SOU, pursuing his Bachelor's in Music Education with a certificate in Vocal Performance. He has been graciously awarded the Chamber Music Concerts Scholarship during his time at SOU. He has been singing in choir for the better part of his life and is Musical Director of SOU's A Capella group, Dulcet. To him, music gives a way to express emotion that mere words could not give justice. Henrik vocally studied under Paul French for two years and currently sings in SOU's Chamber and Concert Choirs under Dr. Jerron Jorgensen.



**Bre Molina**, alto, is a California native who graduated from Southern Oregon University in the spring of 2023 with a Bachelor's Degree in Music. They have worked closely with Paul French for several years as part of SOU's Chamber Choir Ensemble and have served as the music director for SOU's A Capella group, Dulcet. They have a strong love for the arts, and write poetry that has been featured in collaborative choral works written by Jodi French. When Bre is not singing and making art, they can be found enjoying the sunshine with their two precious cats.





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2023–24

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Russ Otte Young Artist Endowment to sponsor a young  
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others to endow other sections for Young Artists.





Ne irascaris Domine                      William Byrd (1543-1623)

Die Mainacht                                  Johannes Brahms (1833-1897)  
    Jodi French, piano

Water Night                                      Eric Whitacre (b. 1970)

A long time I have loved\*                      Jodi French (b. 1967)  
    Jennifer Matsuura, soprano  
    Shelly Cox Thornhill, mezzo soprano  
    Brandt Nakamura, tenor  
    Michal Palzewicz, cello  
    Jodi French, piano                                  \*World premiere

A Drop in the Ocean                              Ēriks Ešēvalds (b. 1977)  
    Jennifer Matsuura, soprano

TaReKiTa    Reena Esmail (b. 1983)

In Paradisum, from Requiem\*                      Gabriel Fauré (1845-1924)  
    Laurie Anne Hunter, harp  
    Jodi French, organ                                  \* In honor of Jim Collier

Nada Te Turbe                                      Jake Runestad (b. 1986)  
    Andrew Davis, tenor  
    Nick Tennant, bass

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INTERMISSION

Swept Away Sarah Quartel (b. 1982)  
Muriel Garcia-Hart, soprano

When the Earth Stands Still Don Macdonald (b. 1966)  
Jodi French, piano

God will give orders/Sweet child Sarah Quartel  
Michal Palzewicz, cello  
Reed Bentley, percussion  
Jodi French, piano

Carrickfergus arr. Joshua Pacey  
Shelly Cox-Thornhill, mezzo soprano

The Maid of Culmore arr. Kevin Whyms  
Brandt Nakamura, tenor  
Shelly Cox Thornhill, mezzo soprano  
Adam Kukuk, tenor  
Laurie Anne Hunter, harp  
Jodi French, piano

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Laurie Anne Hunter, harp  
Reed Bentley, bodhrán  
Jodi French, piano



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Yekwon Sunwoo, piano  
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# PROGRAM NOTES

BY ED WIGHT

## Ne Irascaris Domine

Of all the internationally outstanding late Renaissance composers—Palestrina, Monteverdi, Lassus, Victoria, Byrd—the latter stands out for an unfortunate reason. Only William Byrd endangered his life by his compositions. He was an ardent Catholic in a country that Henry VIII had just established as Anglican in religion. However, Henry's daughter, Queen Elizabeth, though Anglican, protected Byrd, even issuing him a publishing patent to continue spreading his music. As a result, most of Byrd's music was published during his lifetime—a rare feat for that era.

Byrd's "expressive range was unusually wide for his day" (Norton/ Grove Encyclopedia). It included important instrumental music, as well as plentiful sacred works for both Catholic and Anglican religions. Byrd issued "Ne irascaris Domine" ("Be not angry, O Lord") as part of his 1589 collection of motets, *Cantiones sacrae*, Volume 1. He wrote all of them in in the 1580s,



William Byrd

and this one features his rich, masterful counterpoint throughout, never pausing for even a moment of homophonic contrast, so typical of the other celebrated masters of Renaissance style.

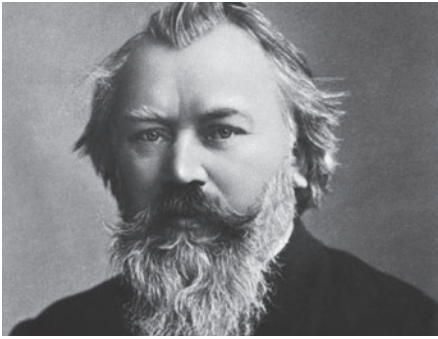
## Die Mainacht

Brahms is justifiably celebrated as an instrumental composer. By 1950, his symphonies and concertos ranked second in popularity in American orchestral concerts only to Beethoven. And with 26 accomplished chamber works (duos, trios, quartets, quintets, and sextets of myriad variety), he also wrote the greatest body of chamber music since (again) Beethoven.

Yet these often overshadow an extraordinary achievement in vocal music as well. Musicologist (and president of Bard College) Leon Botstein writes that "Of all the major composers...Brahms was perhaps the only one to distinguish himself as a choral conductor." He won the appointment as conductor to four remarkable choirs during his career, including his first posting in Vienna, the *Singakademie* in 1863. "Throughout his life he repeatedly turned to choral [composition] as a source of inspiration, and...the result is a unique and distinguished body of work" [Botstein].

However, Brahms wrote "Die Mainacht" ('May night') as a vocal solo with piano. (James McCullough wrote this choral arrangement.) His 200 Lieder composed over a 40-year period include "heights of nostalgia and





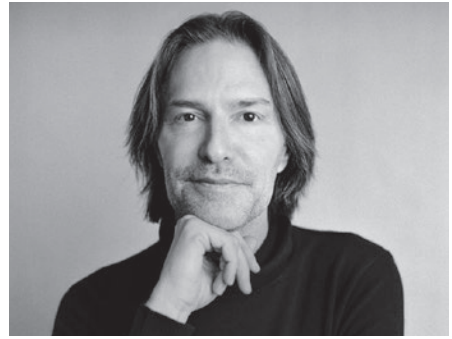
Johannes Brahms

longing scaled by no other songwriter” [New Grove Dictionary]. “Die Mainacht” is the second of four songs he published as Op. 43, and Brahms himself performed the piano part on its premier in 1868, with baritone Julius Stockhausen.

“Brahms’s output of lieder stands out from Schubert and Schumann in the [greater] number of songs utilizing folk poetry and texts” (Botstein). So it’s not surprising that the poet of this song, Ludwig Holty, drew on “nature, folklore and ballads.” In this A B A setting, with the Brahmsian emphasis on clarity of form, the first two sections deal with nature—especially the cooing of turtledoves in the “B” section—before leaving nature behind for tears stemming from absence and grief in the final “A” section. As in so much German art song, poets and composers save the unexpected punches for the final bars.

## Water Night

We turn from a text of solitude and regret to its very welcome opposite in the poetry of Octavio Paz. “His most prominent theme was human ability to overcome existential solitude through



Eric Whitacre

erotic love and artistic creativity” (1995 Webster Encyclopedia of Literature). The striking depictions of two people in joyous union—“If you open your eyes...the secret kingdom of water opens”—is also marvelously captured by composer Eric Whitacre.

“His acclaim and attention...across continents and oceans...is well deserved.” Whitacre is “fiercely, organically original [in] his use of harmony and unusually knowing way with choral effects” [critic David Vernier]. His rich and almost continual tone clusters (close and colorful neighbor tones added to the main chord) wonderfully paint in music the human closeness Paz writes of. Such passions by both artists inspired the title of today’s concert, and led to the frequent appearance of other choral works in this spirit.

## A Long Time I Have Loved

In 1924, the young Chilean poet and diplomat Pablo Neruda published “his most widely read work” [Webster Literature], *Twenty Love Poems and a Song of Despair*. It created his international reputation, and poetry critic Robert Clemens of Saturday

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CARI BAKER PHOTOGRAPHY

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Review wrote “it established him at the outset as a frank, sensuous spokesman for love.” One of several memorable lines in this love poem is, “I want to do with you what Spring does with the cherry trees.” And composer-in-residence Jodi French singles that line out in a special way.

A sophisticated composition technique involves opening a piece with an accompaniment figure. This highlights the later appearance of a primary theme (against that continuing accompaniment), making the theme even more prominent. French begins the piece with the text “cherry trees,” a puzzling suggestion which only becomes clear later in the piece. This quietly understated work reserves a memorable musical effect—the depiction of perhaps the symbolically most important word, “kisses”—with the only pronounced tone clusters in the piece, immediately repeated for emphasis.

## A Drop in the Ocean

Ēriks Ešņvalds, from Latvia, has become one of the most internationally celebrated of all contemporary choral composers, and one of the most performed. In addition to many *a cappella* works, Ešņvalds also provides both standard instrumental accompaniments (piano, guitar, violin) and turns to some special effects, such as tuned water glasses, percussion, chimes etc., for his vocal works.

Ešņvalds’s penchant for special effects extends far beyond that for *A Drop in the Ocean*. It opens with wind effects—women’s whistling and men’s exaggerated breathing, which



Ēriks Ešņvalds

also return at the very end. Ešņvalds dedicates this wonderfully experimental sacred work to Mother Teresa, and includes freely spoken sacred chants as accompaniment as well, opening with The Lord’s Prayer and including other Latin chants such as the Prayer of St. Francis, a song of the Sisters of Teresa’s Calcutta Mission, and ending with a quote from Teresa herself, which provides the work’s title.

Ešņvalds renders all of these aspects of the piece in aleatory fashion, a free, improvisatory (chance) performance of the pitches or text he provides. Combined with standard written notation for soprano solo and *ten* vocal parts for choir, Ešņvalds produces a stunning sacred homage to Mother Teresa, and one of the most challenging works Repertory Singers has ever performed.

## TaRaKiTa

Born in Los Angeles, Indian-American composer Reena Esmail searches for common ground between the music of India and Western classical music. She attended Juilliard for her Bachelor’s degree, and received



Reena Esmail

her Doctorate from Yale University, writing a thesis on *Finding Common Ground* between Hindustani and Western classical musicians. She also focuses on three genres, writing orchestral music (with commissions from the Baltimore and Seattle Symphonies) chamber music (Kronos Quartet) and choral music (winning the 2020–25 Artist-in-Residence competition for the prestigious Los Angeles Master Chorale).

*TaReKiTa* reflects her background, as she writes that the “text” consists “onomatopoeic vocalizations of sounds produced by Indian instruments. She also sets it as a “Jog,” an Indian raga incorporating both major and minor sounds in a single scale. Like Jodi French, she opens with four statements of accompaniment, before the major and minor-pitched melody appears in this delightful piece.

## In Paradisum

As with Beethoven’s opera *Fidelio*, which he wrote and revised continually in three versions from 1805–14, Faure wrote his *Requiem* in 1877 and then revised aspects of it until the final version in 1900 that we now know. Such extensive

work paid off in spades, producing “probably the most loved of all *Requiem* settings” (musicologist John Bawden). The prevailing gentleness suggests one source for its continued popularity, as Faure omitted a favorite passage for 18<sup>th</sup> and 19<sup>th</sup> century composers—the dramatic and terrifying Judgment Day effects of the “Dies Irae”.

That gentleness plays an especially prominent role in “In Paradisum”, a passage of almost heartbreaking tenderness (usually sung in a funeral procession). Its sentiment is particularly appropriate as we honor a remarkably generous man, Jim Collier, whose presence and support in the Rogue Valley the past 20 years meant so much for the local arts.

## Nada Te Turbe

American composer Jake Runestad sets a text by Saint Teresa of Avila. She was a 16th-century Spanish nun, and one of the great mystics of the Catholic church. Teresa joined the Carmelite Convent in 1535, and after a great religious awakening in 1555 became the “originator of Carmelite Reform, which restored and emphasized the austerity and contemplative character of primitive Carmelite life” [Encyclopedia Britannica]. She insisted on a life of poverty; her reforms “required utter withdrawal so that nuns could meditate on divine law” [Britannica] and she went on to establish sixteen more convents throughout Spain. “Her ascetic doctrine has been accepted as the classical exposition of contemplative life” and like Hildegard von Bingen—another great church mystic—she was also a poet.



Jake Runestad

Perhaps the most dramatic of all Bernini's statues throughout Rome is the one depicting her 1555 conversion: the "Ecstasy of St. Teresa" in the church of Santa Maria Della Vittoria. The text of "Nada Te Turbe", "Let nothing disturb you...Whoever has God lacks nothing," reflects her contemplative spirit, and with contemporary harmony, Runestad adopts the contrapuntal texture of the Renaissance sacred music she would have known. Listen closely as the bass section opens the piece. All subsequent voices imitate the opening bass triplet, forming 16th-century points of imitation in Runestad's appropriately understated, meditative setting, though in a very un-Renaissance key of F# Major!

## INTERMISSION

### Swept Away

Sarah Quartel remains a rising international star. Focusing primarily on choral music, "her works are performed by choirs around the world...and she receives international commissions" (Oxford University Press). As in *TaReKiTa* earlier, Quartel opens with an accompaniment of nonsense syllables, in a lively,

rhythmically complex style of pop syncopation. This throws the main text into high relief, which, like the earlier Jodi French and Eric Whitacre pieces, focuses on being "swept away" by romantic love.

### When the Earth Stands Still

Don MacDonald holds a rare distinction. A composer of opera, over fifty film scores, and much vocal music, he is also a professional performer three times over: saxophone, violin, and voice. A singer for over fifty years, most of his compositions feature the voice in some fashion. Like so much German lieder whose opening verses disguise the unexpected and different conclusion, "When the Earth Stood Still" opens with nature imagery. Yet as this tender piece progresses, the underlying message hinted at early finally surfaces. As with the romantic passion in other works on this program, "Feel the tremor of your heart beat" (from the second verse) becomes "Stay with me, held in your arms."

### God Will Give Orders

In addition to her prominence as a vocal composer, Sarah Quartel also promotes choral music "as a clinician and conductor in music education classes and choral events" (Oxford University Press). But her focus is not strictly *a cappella*, as this piece also includes parts for piano, cello, and African djembe drumming. The title sounds draconian, until Quartel reveals that God gives those orders "to his angels about *you*, and all his angels, his armies, sing." The complex rhythms for both choir and djembe recall her lively pop style in "Swept Away", with





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a focus ultimately on children and faith: “Sweet child, hear my song...I’ll show you how to love.”

## Carrickfergus

On a concert that often celebrates romantic passion, not every dream bears fruit. By age seven, English composer Joshua Pacey joined the chorus at Winchester Cathedral, and went to study music at Clare College of Cambridge—joining its celebrated choir as well. This gentle setting of a traditional Irish text begins in hope for the beloved in “Carrickfergus”, but ends as a lament: “Boyhood friends and relations have passed...my bed is free.”

## The Maid of Culmore

What is it about Irish folklore? Another traditional Irish text takes unrequited love a decisive step further than in “*Carrickfergus*”! Our rejected suitor wishes destruction at sea for “*The Maid of Culmore*” who has sailed away. Several ironies abound, however. Irish composer Kevin Whymys is a professional guitarist in demand across many musical genres. While it’s not surprising that he originally wrote this choral work with guitar accompaniment, this prolific composer prefers to write orchestral music for X-box and Playstation computer games, film (“Knockser”, “The Return of the Father”) and television (“The Unteachables, Big Week on the Farm”). And the other irony involves the fact that despite the more graphic negativity of our hero, the music setting might be even lighter and gentler than “Carrickfergus”. Whymys also writes a more harmonically rich

score, perhaps stemming from lifelong performance on guitar.

## Mo Ghile Mear (“My Gallant Lad”)

And a trifecta—yet another traditional Irish lament. The 18th-century Irish poet Sean Mac Domhnaill mastered Latin, English, and Ancient Greek literature as well as his native Irish language. “Mo Ghile Mear” became his most famous work, a lament for the defeat of Bonnie Prince Charlie at the Battle of Culloden in 1746. The text doesn’t mention him by name, but “My gallant lad—a noble, proud young cavalryman—went far away...and no news is told of him.”

The piece opens as a gentle lament, but becomes more rowdy as the dynamic bodhran drumming begins. Though written in Irish Gaelic, it deals with Scotland’s tragedy. The defeat at Culloden ended the dreams of Scottish independence, crushed by British forces under the Duke of Cumberland. This is still the last pitched military battle on British soil, as the “Battle of Britain” in World War II was fought and won in the skies over England.

## Soay

Our last two songs have little or no text—but the contrast couldn’t be greater. *Soay* features no words, just vocalise (vowels) in support of a cello solo. It is from the ‘Lost songs of St. Kilda.’ St. Kilda is an archipelago, the westernmost islands of the Outer Hebrides, off the coast of Scotland. It had to be abandoned in 1930 after repeated crop failures. But some of



Rebecca Dale

their songs existed in oral tradition, and were finally transcribed in 2016 by Trevor Morrison. Rebecca Dale arranged *Soay* as a gentle ballad for cello with choral accompaniment, beginning quietly and gradually soaring towards a late peak. But be ready for the quiet, understated coda at the end with its unexpectedly rich harmony, perhaps the single most beautiful passage on today's concert.

## Mouth Music

With several traditional Irish pieces in the books, we close the concert by dipping into Celtic (and Scottish) folk heritage. "Mouth music" forms a separate Celtic genre itself—lively vocal music without instrumental accompaniment, but with the singers' nonsense lyrics "imitating the music of "fiddles, bagpipes and jew's harps" (earthsongs) before the main and often bawdy lyrics take over.

Such pieces featuring "astonishing verbal acrobatics...appeared frequently at dances, but also at weddings, chore times, or just for sport" (earthsongs). Both the nonsense syllables as well as the actual text, "Dance to your shadow when there's nothin' better near ye," occur with new syllables on each 16<sup>th</sup> note. Challenging verbal acrobatics indeed, and a festive non-stop conclusion to today's concert.

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# TEXTS & TRANSLATIONS

## NE IRASCARIS DOMINE

William Byrd

*Ne irascaris, Domine, satis,  
et ne ultra memineris iniquitatis nostrae.  
Ecce, respice, populus tuus omnes nos.*

Be not angry, O Lord,  
and remember our iniquity no more.  
Behold, we are all your people.

## DIE MAINACHT (THE MAY NIGHT)

Johannes Brahms

*Wann der silberne Mond durch die Gesträuche blinkt,  
Und sein schlummerndes Licht über den Rasen streut,  
Und die Nachtigall flötet,  
Wand' ich traurig von Busch zu Busch.*

*Überhüllet vom Laub, girret ein Taubenpaar  
Sein Entzücken mir vor; aber ich wende mich,  
Suche dunklere Schatten,  
Und die einsame Träne rinnt.*

*Wann, o lächelndes Bild, welches wie Morgenrot  
Durch die Seele mir strahlt, find' ich auf Erden dich?  
Und die einsame Träne  
Bebt mir heißer die Wang' herab.*

Ludwig Heinrich Christoph Holty (1748-1776)

When the silvery moon shines through the tall, dark trees,  
And sheds shimmering light over the glowing grass,  
And the nightingale singing:  
There I wonder from bush to bush.

Hiding there in the leaves, I hear two turtledoves  
Cooing softly of love. Yet, do I turn away,  
Seeking dark, lonely shadows:  
And a burning hot tear now flows.

When, O friend, smiling bright, here in the morning light,  
My soul shines in your face. Shall I find you on earth?  
And a burning, hot tear still flows,  
While burning my cheek with grief.

Translation by James McCullough

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## WATER NIGHT

Eric Whitacre

Night with the eyes  
Of a horse that trembles in the night  
Night with eyes of water  
In the field asleep is in your eyes  
A horse that trembles is in  
Your eyes of secret water.  
Eyes of shadow-water,  
Eyes of well-water,  
Eyes of dream-water.  
Silence and solitude,  
Two little animals moon-led,  
Drink in your eyes,  
Drink in those waters.  
If you open your eyes, night opens doors of musk,  
The secret kingdom of the water opens  
Flowing from the center of the night.  
And if you close your eyes,  
A river, a silent and beautiful current, fills you from within  
Flows forward, darkens you  
Night brings its wetness to beaches in your soul

Original Spanish text by Octavio Paz

## A LONG TIME I HAVE LOVED

Jodi French

A long time I have loved  
the sunned mother-of-pearl  
of your body.

I go so far as to think  
that you own the universe.

I will bring you happy flowers  
from the mountains:  
blue-bells, dark hazels,  
and rustic baskets of kisses.

I want to do with you  
what spring does  
with the cherry trees.

Original Spanish text by Pablo Neruda

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## A DROP IN THE OCEAN

Eriks Esenvalds

*Pater noster, qui es in caelis, sanctificetur nomen tuum  
Adveniat regnum tuum  
Fiat voluntas tua sicut in caelo et in terra  
Panem nostrum quotidianum da nobis hodie  
Et dimitte nobis debita nostra  
Sicut et nos dimittimus debitoribus nostris  
Et ne nos inducas in tentationem: sed libera nos a malo  
Amen*

Lord, make me a channel of your peace  
Where there is hatred, let me sow love  
Where there is injury, let me sow pardon  
Where there is discord, let me sow harmony  
Where there is error, I may bring truth  
Where there is doubt, let me sow faith  
Where there's despair, let me sow hope  
Where there is darkness, I may bring light  
Where there is sadness, I may bring joy

Oh, that I had the wings of a dove! Oh, the wings of a dove!  
I would fly away, I would flee far away and be at rest  
I would find my place of shelter far from the tempest and storm

Ah, Jesus, you are my God  
Jesus, you are my spouse  
Jesus, my life, my love, my all in all  
My work is nothing but a drop in the ocean,  
but if I did not put that drop, the ocean would be one drop the less

## IN PARADISUM

Gabriel Faure

*In paradisum deducant angeli:  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere,  
aeternam habeas requiem.*

May the angels lead you into paradise:  
may the martyrs receive you as you arrive,  
and bring you into the holy city of Jerusalem.  
May the choir of angels receive you,  
and with Lazarus, once a beggar,  
may you have eternal rest.

---

## NADA TE TURBE

Jake Runestad

*Nada te turbe;  
nada te espante;  
todo se pasa;  
Dios no se muda.  
La paciencia  
todo lo alcanza.  
Quien a Dios tiene,  
nada le falta.  
Solo Dios basta.*

Santa Teresa de Avila

Let nothing disturb you;  
let nothing frighten you;  
everything passes;  
God never changes,  
patience  
obtains all things.  
Whoever has God,  
lacks nothing.

## SWEPT AWAY

Sarah Quartel

Blow wind, carry me on my way.  
Push me over this hill, I pray.  
Always moving and always strong,  
Take me where I must belong.

Grounded after the stormy wind.  
Planted here at my journey's end.  
Twisted roots, now deep and strong  
Hold me here where I must belong.

But in you I am swept away,  
breathless and swept away,  
leaving me happy and helpless.  
Here I am swept away,  
caught in a current so strong.



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## WHEN THE EARTH STANDS STILL

Don Macdonald

Come listen

In the silence of the moment before rain comes down

There's a deep sigh

In the quiet of the forest and the tall tree's crown

Now hold me

Will you take the time to hold me and embrace the chill?

Or miss me

Will you take the time to miss me when the Earth stands still?

'Cause there's no use running

'Cause the storm's still coming

And you've been running for so many years

For so many years

Come listen

In the silence of the moment before shadows fall

Feel the tremor

Of your heartbeat matching heartbeat as we both dissolve

Now hold me

Will you take the time to hold me and embrace the chill?

Or miss me

Will you take the time to miss me when the Earth stands still?

'Cause there's no use running

'Cause the storm's still coming

And you've been running for so many years

So stay with me

Held in my arms, like branches of a tree

They'll shelter you for many years

So many years

For so many years (stay with me)

Stay with me

---

# GOD WILL GIVE ORDERS/SWEET CHILD

Sarah Quartel

## I. God Will Give Orders

God will give orders to His angels about you and all His angels,  
All His armies sing: AH! Do not think poorly of these little children.  
All of them have an angel in heaven and all their angels can see the face of the  
Father.  
All your angels see the face of your Father.

## II. Sweet Child

Sweet child, hear my song.  
Sweet child, I will guard you.  
Sweet child, you're the future.  
Love and mercy show to others.

Faith like a child can hear the song,  
A song that falls on ears of those who wait, like a child, for peace to come and  
trust that we will learn to show them love like a child  
Who knows no wrong from being loved  
By those who've taught them.

Faith like a child, forever strong,  
The circle goes on...  
Sweet child, hear my song.  
Sweet child, I will show you how to love.

---

## CARRICKFERGUS

arr: Joshua Pacey

I wish I was in Carrickfergus  
Only for nights in Ballygrand.  
I would swim over the deepest ocean  
Only for nights in Ballygrand.  
But the sea is wide and I can't swim over  
Nor have I the wings to fly.  
If I could find me a handsome boatman  
To ferry me over to my love and I.

My childhood days bring back sad reflections  
Of happy times there spent long ago.  
My boyhood friends and my own relations  
Have all passed on now with the melting snow.  
So I'll spend my days in this endless roving;  
Soft is the grass, my bed is free.  
Oh to be home now in Carrickfergus  
On the long road down to the salty sea.

## THE MAID OF CULMORE

arr. Kevin Whyns

Leaving sweet lovely Derry to fair London town,  
There is no finer harbour all around can be found,  
Where the children do wander as they play along the shore,  
And the joybells are ringing for the maid of Culmore.

The first time I saw her, she passed me by,  
And the next time that I saw her she bid me goodbye,  
But the last time I saw her, she broke my heart,  
For she sailed out of Ireland and away from Culmore.

If I had the power, the storm-force to rise,  
I would blow the wind high, I would darken the skies,  
I would blow the wind higher, the seas to roar;  
On the day that my darlin' sailed away from Culmore.

For the shores of America, my love I'll go seek,  
For it's there I know no-one and no-one knows me;  
But if I do not find her, I'll return home no more,  
Like a pilgrim I'll wander for the maid of Culmore.

---

## MO GHILE MEAR

arr: Desmond Earley

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

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

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 Nás of the tradition  
The pleasant chieftain of the musical [Fenian] Branch  
Since my dashing darling went far away

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## MOUTH MUSIC

Dolores Keane/John Faulkner

*Ho Ro Haradala*

*Ho Ro Haradala*

*Ho Ro Haradala*

*Hindy Handan*

dance to your shadow

when it's good to be livin' lad

dance to your shadow

when there's nothin better near ye

dance to your shadow

when it's good to be livin' lad

dance to your shadow

when theres nothin better near ye

there are tunes in the river

otter pools in the river

water pools in the river

and the river calls him

there are tunes in the river

otter pools in the river

water pools in the river

and the river calls him

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## CINDY TRIPLETT

Cindy Triplett creates watercolor paintings that exemplify the rich qualities of color, light and texture obtainable with the medium. Cindy received both her degrees from Southern Oregon University, Ashland, Oregon: a Bachelor's degree with a Painting emphasis, and a Master's degree in Education. She taught Art as a certified teacher in Oregon and California schools, community colleges and in her home studio. She is a contributing member of professional art organizations, including the Watercolor Society of Oregon, the International Society of Experimental Artists, and the American Watercolor Society. Her paintings can be seen locally at the Rogue Gallery & Art Center, Medford and at Gallerie Karon in downtown Ashland. More of her work in water media and oils, which were created over the past forty years, are available for viewing by appointment in her studio.

SOUTHERN OREGON  
REPERTORY  
SINGERS

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The Legacy Society is a distinguished group of patrons who, through their generous and visionary philanthropy, are ensuring the future of Southern Oregon Repertory Singers and leaving the gift of moving and inspiring vocal concerts for future generations.

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2023-24 SEASON

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Dr. Paul French,  
Music Director



## In Times of Softest Snow

December 16, 2023 · 7:30 pm | December 17 · 3:00 pm

Join us for a celebration of holiday music, sacred and secular, familiar and brand new, including traditional and newly-composed carols. Guest instrumentalists add to the festivity.



## There Is Another Sky

March 2, 2024, 7:30 pm | March 3, 3:00 pm

Enjoy works for chorus and instruments by Arvo Pärt, Alvin Trotman, and Ola Gjeilo. A celebratory piece by Reena Esmail, "Tutarana," and a collection of American folksongs and spirituals create a rousing conclusion.



5th Annual James M. Collier Festival of New Choral Music

## Faces of Love

May 11, 2024, 7:30 pm | May 12, 3:00 pm

This year's festival features two commissioned world premieres for choir and orchestra: "Tapestries" by talented young composer, Alvin Trotman, and "Faces of Love" by Repertory Singers' Composer-in-Residence, Jodi French.

*Each year, prominent local artists graciously allow us to use their works to promote our concerts. We are honored that the 2023-24 season's art is by Ashland's Cindy Triplett.*

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Artwork by Cindy Triplett