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EASTERN WASHINGTON UNIVERSITY
start something **big**

FROM CHENNEY TO LIMERICK
(and back again)

featuring
Concert Choir
Symphonic Choir

SSAA Choir/TTBB Choir
Collegians

June 4, 2015 7:30pm
EWU Music Building Recital Hall



Developing Respect and Commitment Through Musical Artistry Since 1987

• **2014-2015** •
The 28th Season of the Spokane Area Youth Choirs

Join SAYC and EWU for our Limerick Tour send-off concert
Monday, June 22 7:00 PM
Westminster Congregational UCC, 411 S. Washington St. Spokane
Admission is free.

New students ages 7-18 are invited to join, with placement interviews in
May and June to begin rehearsals in September.

624-7992 SAYChoirs.org



EASTERN WASHINGTON UNIVERSITY

start something **big**

EWU Symphonic is headed to Limerick, Ireland!

Eastern Washington University Symphonic Choir is pleased to be joining the Spirare Choir of the Spokane Area Youth Choirs as part of the Limerick Sing International Choir Festival in June 2015. Also the 25th Anniversary of Spokane's Sister City connection to Limerick. Sister Cities are formed to create cooperation, foster partnerships for economic and community development, promote cultural understanding, and most importantly, to build the bonds of friendship on a local level. We are pleased that the Office of Global Initiatives, the Dean's office, and the Department are supporting our choir as we embark on this cultural adventure.

Sarts and Program Notes

We begin our program with an optimistic Zimbabwean proverb: **If you can walk you can dance. If you can talk, you can sing.**

The next two pieces are examples of American Folksongs presented by the combined SSAA singers from Concert and Symphonic Choirs: **Sail Away** and **Bring Me Little Water, Sylvie.**

The following two pieces are examples of important American poets set by contemporary American composers and presented by the combined TTBB singers from Concert and Symphonic Choirs.

I carry your heart with me(i carry it in)
by e.e. cummings

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear,and whatever is done
by only me is your doing,my darling)

i fear

no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life;which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

This poem first appeared in *Poetry* (June 1952).

That Which Remains

This text is from page 131 of "The Open Door" by Helen Keller.

What we have once enjoyed we can never lose. A sunset, a mountain bathed in moonlight, the ocean in calm and in storm—we see these, love their beauty, hold the vision to our hearts. All that we love deeply becomes a part of us. Our beloved ones are no more lost to us when they die than if they were still laughing and loving and working and playing by our side. Truly, life is over-lord of Death and Love can never lose its own.

Reincarnations

I. Mary Hynes *Composition completed August 8, 1937*

The second poem in Stephens' set is named for the "handsomest maiden born for a hundred years in the West of Ireland." According to the original Gaelic poem on which Stephens' poem is based, the poet Raftery encounters Mary on the way to the church and instantly falls in love with her fair hair, pleasant mouth, shining brows, and shining eyes. She invites him back to her home in Ballylee and they become lovers.

Barber sets the text as if the poet's infatuated sentiments tumble out, interrupted with dramatic pauses on the word "she", to draw in a breath before more praises come blurring out. The repetition of the phrase "she is a rune" meaning a mystery, is the poet's inability to understand such a woman and her arresting beauty. The second section of the poem begins less agitated in Barber's setting as the poet watches his love approach. The piece is in the style of a Renaissance madrigal, even employing the archaic soprano, alto, tenor, and bass clefs in Barber's original manuscript, possibly indicating studied imitation of music in the past.

"Mary Hynes" was first performed by the Curtis Madrigal Chorus under the direction of Samuel Barber on April 17, 1939, and broadcast live on CBS radio. Perhaps Barber was not pleased with the first performance: the program was repeated a few weeks later with "Mary Hynes" omitted.

She is the sky of the sun, / She is the dart / Of Love,

She is the love of my heart,

She is a rune, / She is above

The women of the race of Eve

As the sun is above the moon.

Lovely and airy the view from the hill

That looks down on Ballylea;

But no good sight is good until

By great good luck you see

The Blossom of Branches walking toward you

Airily.

II. Anthony O'Daly *Composition completed December 17, 1940*

Considered a hero by many Irish people, the carpenter Anthony Daly was hanged in 1820 for attempted murder. He was the leader of a local chapter of the Whiteboys, a vigilante organization that enacted terror on oppressive and unjust landowners, the majority of whom were British. The group was named for the white robes worn during raids. Anthony, though innocent, was arrested and hanged without revealing the names of the real murderers. His character is not only one of innocent sacrifice to protect the guilty, but also symbolic of the tragic consequences of oppressed peasants seeking social justice. Barber captures this in his droning, dirge-like setting.

The piece was begun in the mid-1930s but not completed until 1940. Though probably performed at the Curtis Institute of Music in the early 1940s, the first record of public performance was on July 26, 1949, as part of the complete *Reincarnations*, at the Julliard School's Summer Concert Series under the direction of William Strickland.

In all of Barber's manuscripts and even the final proof that he approved for publication, he spelled the title of the piece "Anthony O'Daly." It appears this way in the original 1918 edition of Stephens' poem, but was changed for later editions to "Anthony O'Daly," which Schirmer used in the 1942 edition of the chorus (undoubtedly at the insistence of MacMillan, Stephens' publisher). Though it is linguistically accurate to treat "O" as a separate word, meaning grandson, it is more common to include it with an apostrophe in modern English. Barber scholar Barbara Heyman and the *New Grove Dictionary of Music and Musicians* identify the piece as "Anthony O'Daly."

Barber sets the words of the poem out of sequence: first lines 1-10, followed by a section where he repeats the words of lines 5-7 of the poem. Then the setting repeats lines 1-7. Finally, Barber takes up lines 11-13.

Since your limbs were laid out / The stars do not shine,

The fish leap not out / In the waves.

On our meadows the dew / Does not fall in the morn,

For O'Daly is dead:

Not a flow'r can be born, / Not a word can be said,

Not a tree have a leaf;

Anthony, after you / There is nothing to do,

There is nothing, but grief.

III. The Coolin *Composition completed November 10, 1940*

The poem was originally published as "The Coolun" and called so by Barber, since he used the 1918 edition of Stephens' poem as a source. On the final proof, the editor changed the title to "The Coolin" to match the newer edition of Stephens' poem. Both are considered correct spellings, along with several other variations. The coolen or coolun in Gaelic is Cùl Fhionn, meaning one with long, flowing hair. The coolin is "the curl at the name of a young woman's neck, which came to be the term for one's sweetheart." The parenthetical subtitle "The Fair Haired One" was apparently added by either the

Schirmer editor or Barber on proofs for the 1942 edition.

"The Coolin" was likely performed at the Curtis Institute of Music in the early 1940s, though there is no official record of it. The piece was published in 1942, and undoubtedly was performed, though its first documented performance occurred on July 26, 1949, as part of the complete *Reincarnations*, at the Julliard School's Summer Concert Series under the direction of William Strickland.

Come with me, under my coat,

And we will drink our fill

Of the milk of the white goat,

Or wine if it be thy will;

And we will talk until

Talk is a trouble, too,

Out on the side of a hill,

And nothing is left to do,

But an eye to look into an eye

And a hand in a hand to slip,

And a sigh to answer a sigh;

And a lip to find out a lip:

What if the night be black

And the air on the mountain chill,

Where the goat lies down in her track

And all but the fern is still!

Stay with me, under my coat,

And we will drink our fill

Of the milk of the white goat,

Out on the side of the hill!

Next two pieces were written by EWU composers with texts from well-known Irish authors specifically for our tour. The first of these was written by graduating composition major, Tyler Dines. The text he chose, **Sing -- sing -- Music was given**, is by Sir Thomas Moore.

Sing -- sing -- Music was given

To brighten the gay, and kindle the loving;

Souls here, like planets in heaven,

By harmony's laws alone are kept moving.

Beauty may boast of her eyes and her cheeks,

But Love from the lips his true archery wings;

And she, who but feathers the dart when she speaks,

At once sends it home to the heart when she sings.

Then sing -- sing -- Music was given,

To brighten the gay, and kindle the loving;

Souls here, like planets in heaven,

EWU Chorus

Friday, March 13, 2015 7:30 PM
EWU Music Building Recital Hall

If You Can Walk You Can Dance Elizabeth Alexander
Concert and Symphonic Chorus

Sail Away Judith Herrington
Bring Me Little Water, Sylvie Moira Smiley
SSAA of Concert and Symphonic Chorus

i carry your heart with me Text by e.e. cummings (1894-1962)
Music by David Dickau (b. 1953)
That Which Remains Text by Helen Keller (1880-1968)
Music by Andrea Ramsey
TTBB of Concert and Symphonic Chorus

Directed by Dr. Keith Whitlock
Reincarnations, Op. 16 Music by Samuel Barber (1910-1981)
edited by Joshua Parmar
Poetry by James Stephens (1882-1950)

- I. Mary Hynes
- II. Anthony O'Daly
- III. The Coolin

Sing, Sing Music Was Given Text Thomas Moore (1779-1852)
Music by Tyler Dines (EWU Composition Student)

Heaven's Cloths Text by William Butler Yeats (1865-1939)
Music by Jacob Beal (EWU Composition Student)
Larry Jess, trumpet
Symphonic Chorus

Give Me the Simple Life Words by Harry Ruby (1895-1974)
Music by Rube Bloom (1902-1976)
Arr. by Kerry Marsh
Collegians

Hard Times Come Again No More Stephen Foster (1826-1864)
Arranged by Craig Hella Johnson

~ *Recognition of Graduating Seniors* ~

How Can I Keep From Singing Robert W. Lowry (1826-1899)
arr. Gwyneth Walker
Concert and Symphonic Chorus

Wentao Xing, Audio Technician and Stage Manager
Nathan Westlund, Backstage Manager

We would like to thank Dr. Mary Cullinan, Dr. Rex Fuller, Dr. Linda Kieffer, Dr. Roy Sonnema, Felicia Jensen, Dr. Sheila Woodward and Colleen Hegney for all of their work for and support of the Music Department.

Thank you as well to EWU's incredible voice professors: Steve Mortier, Dr. Randel Wagner and Susan Windham for working with all of the applied voice students who are valued members in these ensembles.

Thank you to the entire EWU Choral Leadership Team.
Thank you to the entire EWU Music Department faculty and staff for all of their hard work with the numerous musicians performing tonight.

Thank you as well to many teachers, family members, and friends that have made these performers' musical lives possible.

By harmony's laws alone are kept moving.

When Love, rock'd by his mother,

Lay sleeping as calm as slumber could make him,

"Hush, hush," said Venus, "no other

Sweet voice but his own is worthy to wake him."

Dreaming of music he slumber'd the while,

Till faint from his lip a soft melody broke,

And Venus, enchanted, look'd on with a smile,

While Love to his own sweet singing awoke.

Then sing -- sing -- Music was given,

To brighten the gay, and kindle the loving;

Souls here, like planets in heaven,

By harmony's laws alone are kept moving.

We are lucky this evening to have the principal trumpet player from the Spokane Symphony, Larry Jess, performing graduating graduate student in composition, Jacob Beal's, piece, **Heaven's Cloths**. Jacob chose a poem by Irish Poet, William Butler Yeats.

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths

Of night and light and the half-light,

I would spread the cloths under your feet:

But I, being poor, have only my dreams;

I have spread my dreams under your feet;

Tread softly because you tread on my dreams.

The jazz standard, **Give Me the Simple Life**, was chosen as an example of American popular literature for Collegians to share on our Ireland excursion.

I don't believe in frettin' and grievin' / Why mess around with strife'

I never was cut out to step and strut out / Give me the simple life

Some find it pleasant dining on pheasant / Those things roll off my knife

Just serve me tomatoes and mashed potatoes / Give me the simple life

A cottage small if all I'm after / Not one that's spacious and wide

A house that rings with joy and laughter / And the ones you love inside

Some like the high road, I like the low road / Free from the care and strife

Sounds corny and seedy, but yes, indeedy / Give me the simple life

Hard Times Come Again No More is an example of early American Art Song by Stephen Foster.

Let us pause in life's pleasures and count its many tears,
While we all sup sorrow with the poor;

There's a song that will linger forever in our ears;

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

While we seek mirth and beauty and music light and gay,

There are frail forms fainting at the door;

Though their voices are silent, their pleading looks will say

Oh! Hard times come again no more.

There's a pale drooping maiden who toils her life away,

With a worn heart whose better days are o'er;

Though her voice would be merry, 'tis sighing all the day,

Oh! Hard times come again no more.

'Tis a sigh that is wafted across the troubled wave,

'Tis a wail that is heard upon the shore

'Tis a dirge that is murmured around the lowly grave

Oh! Hard times come again no more.

How Can I Keep From Singing is a powerful hymn that has touched many lives since it was written in 1860 by a Baptist minister, Robert Wadsworth Lowry.

My life flows on in endless song above earth's lamentation.

I hear the real though far off hymn that hails a new creation.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

Oh! Hard times come again no more.

EASTERN WASHINGTON UNIVERSITY CHOIRS

Kristina Ploeger, DCA; Dr. Keith Whitlock, Choral Director;
 Carolyn Jess, Accompanist; Kate Sloan, Choral GSA; Alexan-
 dra Rannow, Vocal GSA; Jacob Beal, GSA

EWU Concert Choir

SSAA Choir

Katie Andrews
 Tonya Ballman
 Aimee Dursma
 Emi Fanelli
 Rachel Ferry
 Kendall Filloyd
 Margaret Francik
 Jordan Gunn
 Britney Murray
 Hannah Nicholson
 Shoshana Rosen
 Jessica Stradling
 Jessica Van Dyken
 Tracey Vang
 Kaitlyn Wegner
 Hannah Wright

TTBB Choir

William Boulé
 Jake Cunningham
 Douglas Gade
 Taylor Giese
 Scot Hebert
 Luke Huffin
 William Nover
 Tommy Patton
 Joseph Phipps
 Thomas Sanborn
 Matthew Tucknies
 William Wepler
 Patrick Deron Woodson
 Samuel Wrenn

Collegians

Soprano I

Renée Honn
 Brooke Rapp

Tenor

Mark Branscom
 Nathan Hoyt

Soprano II

Kate Sloan
 Caroline Cunningham
 Jessica Stradling

Baritone

Jacob Beal
 Zacariah Cartwright

Alto

Alexa Amarok
 Karoline Braten

Bass

Ryan Gunn
 Matt Michelotti
Sound Engineer
 Victoria Dreher

EWU Symphonic Choir

Alexa Amarok	Katie Munro
Jacob Beal*	Monica Netzel
Mark Branscom	Mary Ormsby
Karoline Braten***	Alexandra Rannow*
Zachariah Cartwright	Brooke Rapp
Morgan Cockrill	Jacob Segalla
Keio Cunningham	Elizabeth Shimamoto
Tyler Dines	Adam Seiler
Victoria Dreher	Michael Sinita
Mackenzie Gilmore	Kate Sloan* **
Ryan Gunn	Evo Sokoloff-Toney
Maddie Gwinn	Jessica Stradling
Carolyn Hall	Tristan Thompson
Renée Honn	Emily Williams
Nathan Hoyt	Jared Young
Sara Magleby	
Michelle McNaughton	* Graduate Assistants
Mike Michelotti	** Choral TA
Mathew Miles-Scott	*** Choir President

Please join us in celebrating our Music Department tomorrow. We will begin with an awards convocation at noon. This will be followed by a parody convocation. (I would try to explain this, but the students don't tell the faculty how they will have their fun. We just sit back and enjoy it). After the parody convocation, we all go across the street to Sutton Park for Jazz Bash (approximately 2:30pm). There we hear the wonderful five jazz groups perform while we enjoy a barbeque and games. This year it will be particularly poignant as it will be the final teaching day for our beloved Director of Bands, Patrick Winters. Feel free to stop by, celebrate the year with us, and congratulate Patrick on the time he and Joyce will now spend with their grandchild!