Lafayette College Music Department presents:

Concert Choir
Chamber Singers

Acoustic Voice / Digital Blend

featuring
Professor Jeff Pfaffmann and Chris Jones ’13, Computer Science

and a new commissioned work by
Svjetlana Bukvich-Nichols, Alan and Wendy Pesky Artist-in-Residence

Jennifer Kelly, conductor

Saturday, April 28, 8pm
Mainstage
Williams Center for the Arts
....program....

Paftyme wt Good Companye ........................................... King Henry VIII
(1491-1547)

Bonjour Mon Coeur ..................................................... Orlando di Lasso
(1532-1594)

Lasciatemi morire ........................................................... Claudio Monteverdi
(1567-1643)

Au Joli Jeu ................................................................. Clément Janequin
(c.1485-1558)

Il est bel et bon ............................................................. Pierre Passereau
(fl.1509-1547)

Lafayette Chamber Singers
Elizabeth Manus, piano
Christopher Jones, live computer

Amazing Grace ................................................................. John Newton/arr. Joan Szymko
(b.1957)

Promised Land ................................................................. Samuel Stennet/Miss. M. Durham
(fl. ca.1850)

The Waking ................................................................. Theodore Roethke/Giselle Wyers
(b.1969)

Die Rose stand im Tau ..................... F. Rückert/Robert Schumann/arr. Andreas Herrmann
(b.1963)

Johnny, I Hardly Knew Ye ................................. Irish folk song/arr. Alice Parker
(b.1925)

My Gentle Harp ................................................................. Irish folk song/arr. Alice Parker
(b.1925)

J’ai vû le loup ........................................................ Medieval French/arr. Stephen Hatfield
(b. 1956)

Back to the Heart-Planet ............................................. Svjetlana Bukvich-Nichols
(b.1967)

Lafayette Concert Choir
Patricia O’Connell, piano
Jeff Pfaffmann, live computer
**Program Notes**

Tonight’s concert is an exploration of sound, intention and collaboration. As we move further into the 21st century, we move further into the technological age. Must all music today use technology in performance? Certainly not. And yet perhaps to truly honor many past composers’ intentions, we should at least entertain technological collaborations. Does the addition of technology add or detract from the music itself? That depends upon how it is used. The challenge is to join the sound without overwhelming it, just as all voices sing in harmony.

The first part of our concert program is the performance of early and late Renaissance works. These compositions, now in public domain, represented the character of the 16th century and were often cutting edge for their time. Our treatment of these works this evening reflects similar treatment used in the 16th century. Popular songs would be constantly rearranged for varied ensembles and instrumental resources. In his book *Choral Repertoire*, Dennis Shrock writes that the performances of such works during the Renaissance were “determined by the expressive characteristics of the music or by the instrumental resources available.” In the 21st century, the art is still in the expression. Thanks to technology, the resources just became infinite.

King Henry VIII was a composer as well as king, and *Paftyme wt Good Companye* is a reflection of the merriment and ease within the royal court while he was a young king. Clément Jannequin’s *Au Joli Jeu* and Pierre Passereau’s *Il est bel et bon* combined light musical humor with counterpoint, becoming quite popular throughout Europe and lasting for centuries. The simplicity of Orlando di Lasso’s *Bonjour Mon Coeur* is deceptively difficult as he explored early syncopation within vocal parts. Claudio Monteverdi’s exploration of dissonance and harmony in works like *Lasciatemi morire* pushed audience’s ears out of the Renaissance and into the early Baroque.

Our goal this evening is not to overshadow compositions with fancy tricks for the eye and ear, but to add a voice, complement the music, honor the score. While we discover the original intentions of each composer through text, harmony, rhythm, and form, we present those intentions with the resources available to us in the 21st century.

A second goal this evening is to explore point of view. Truth be told, most ensembles are dictatorships. The interpretive point of view is decided upon and taught by the conductor and the ensemble musically realizes this decided upon point of view. In keeping with the times of the Renaissance, there was no conductor for madrigals and chansons and interpretive points of view were usually collaborative efforts of the ensemble. Thus, the Chamber Singers performances this evening involve collaborative points of view between vocal ensemble, conductor, and Chris Jones on live computer. The second half of our concert this evening involves additional technological collaboration with Professor Jeff Pfaffmann of Computer Science, and a new commissioned work for acoustic voice, electric bass, drum set, and live electronics by Svjetlana Bukvich-Nichols, 2011-2012 Alan and Wendy Pesky Artist-in-Residence.

We are dipping our toe into the river of possible technological collaborations with art music. Some of it will be very successful, and some of it may not. A place like Lafayette College and the fabulous students who attend here, make it possible to even try.

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~ Jennifer Kelly
Lafayette Chamber Singers
Heather Bauerle ’14
*Elizabeth Blake ’12
*Daniel Faulkenberry ’12
*Lauren Firth ’12
Nikelia Haines ’15
Jacob Hartwig ’13
*Nathaniel Kelley ’12
*Maryann Kokus ’12
Sang Woo Lee ’13
*Peter Moody ’12
Luise Riggert ’15
Lara Mary Ruggerio ’15
Alyson Shumeyko ’14
*Carolyn Spalding ’12
Erin Townley ’14
Kok Thong Wong ’14

Lafayette Concert Choir
Jaimie Bandur ’15
Angela Bittone HS
Faith Brown HS
Rebekah Brown HS
Carolyn Byington ’15
Tracy Cui ’15
*Ruth Dennehy ’12
Karalyn Enz ’13
Anni Gao ’15
*Heather Godshall ’12
Ashley Gordon ’15
Katie Graziano ’15
Nikelia Haines ’15
Rachel Hamilton ’14
Jacob Hartwig ’13
Julia Hobart ’15
*Carolyn Isaac ’12
Alexander Jarin ’15
Linyi Jia ’14
Christopher Jones ’13
Olivia Jurewicz ’15
*Nathaniel Kelley ’12
Susanna Kim ’15
Adam Kline-Schoder ’15
Hannah Komar ’13
Sang Woo Lee ’13
Hansen Liang ’15
Emily McGonigle ’15
Alison Melis ’15
Hollis Miller ’15
*Peter Moody ’12
Lyn Nguyen ’15
Jiselle Peralta ’13
Tricia Purnell HS
Ryan Raesly ’15
Sydney Reilly ’15
Rachael Richtberg ’13
Alicia Terhune ’14
Anda Totoreanu ’15
Chris Viñales ’13
Zili Wang ’15

*Congratulations To Our Lafayette Seniors - Class of 2012!

Live Electronics
Svjetlana Bukvich-Nichols

Electric Bass
Greg Eicher

Drum Set
Gary Rissmiller

Piano
Patricia O’Connell

Live Computer
Jeff Pfaffmann
Chris Jones

Software Inspiration and/or Implementation
Quartz Composer, developer tool to create visualizations
Processing, a programming tool for artists to produce visual and audio content
Music Animation Machine MIDI Player, created by Stephen Malinowski
Choral Public Domain Library #24775 MIDI file
Audacity, music editing software
Apps: Talking Tom by Outfit7, Epic Banjo by Chime Superior, BeatWave by collect3
Bios

Jeff Pfaffmann

Jeff Pfaffmann is an Associate Professor at Lafayette College in the Department of Computer Science. As a graduate from Wayne State University, he earned both a Masters of Science and Doctorate of Philosophy with a major in Computer Science. While at Wayne, he was a student of Dr. Michael Conrad and a member of Conrad’s BioComputing Group. The group examined information processing in both biological and biomolecular systems with the tools of computer science. This earlier work has led Dr. Pfaffmann to a broad range of topics from how individual cells organize themselves in the developing brain to the role of self-employed workers in the recycling of shipping pallets. Dr. Pfaffmann’s interests have also led him to think how computers can be naturally integrated with people, allowing the machine to become an extension of the person and not just a tool that can limit human expression.

Christopher Jones ‘13

Christopher Jones is a Lafayette junior from Macungie, Pennsylvania, studying Computer Science with a minor in Film. Outside of class, he enjoys being in Concert Choir, working as chief engineer at WJRH radio station, taking lots of pictures, being involved in the Music Appreciation Floor, and spending time with friends. After college, he is interested in possibly working in software development or network administration.

Svjetlana Bukvich-Nichols

Svjetlana Bukvich-Nichols is one of Sarajevo’s premier music figures. A "force in new music" (American Festival of Microtonal Music), and an innovator in hybrid electronic sound, Svjetlana has collaborated with a number of New York’s cutting-edge instrumentalists including Martha Mooke, Tony Levin, Cornelius Dufallo, Leonardo Suarez-Paz, Johnny Reinhard, Ha-Yang Kim, and Mordy Ferber. "An ecstatic musical experience" (New Music Connoisseur), her genre-bending performances often feature video, voice, and tuning of her design. Billed by ASCAP as a "concert composer and performer whose music defies boundaries", she has appeared in venues as varied as The Kennedy Center, the Tribeca Film Festival, The Knitting Factory, Music with a View New Music Festival, Serial Underground at the Cornelia Street Café, The Kitchen, Rose Studio at Lincoln Center, (le) Poisson Rouge, ASCAP's Thru The Walls Series, Composers Concordance Festival, the New York Times Center, and internationally including Beijing, London, South Africa and Copenhagen.

Svjetlana's music has been broadcast on Voice of America, American Music Center’s Counterstream Radio, WQXR’s Q2Music, John Schaefer's New Sounds on WNYC, New York's MNN Public TV, Australian SBS Radio, and Marvin Rosen's Classical Discoveries. She has received grants from the Soros Foundation, the American Composers Forum, ASCAP's Buddy Baker Film Scoring Scholarship, New England Foundation for the Arts, and the Institute on the Arts and Civic Dialogue at Harvard University.

Svjetlana is featured in the forthcoming book among twenty-five leading contemporary women composers in American music Conversations with American Women Composers written by Dr. Jennifer Kelly, and is appearing at the Music with a View Festival and Bargemusic Here and Now Series in NYC next month. Among her mentors were Philip Glass, Robert Ashley, Carl Stone, Neil Rolnick, Kurt Munkacsi, Mirosław Rogala, Goran Bregovic and Martin Bresnick. The upcoming season features a new commission from the Carolyn Dorfman Dance Company and the release of her highly anticipated new album Evolution. For more information, visit svjetlanamusic.com

Alan and Wendy Pesky Artist-in-Residence Program

The Williams Center for the Arts established the Alan and Wendy Pesky Artist-in-Residence program in 1986. The program brings to campus renowned musicians who share their performance and teaching skills with students in the classroom and on the concert stage. The impressive list of performers has included inaugural resident artist Mark Kroll (harpsichord),
William Sharp (baritone), Robert Routch (horn), Joanna Jenner (violin), composer Philip Glass, Senba Kokun (shamisen and tsuzumi), Dave Leonhardt (jazz piano), contemporary trio Aequalis, noted guitar duo Michael Newman and Laura Oltman, violin virtuoso Diane Monroe, African music specialist and performer Valerie Naranjo, percussionist Yousif Sheronick, jazz great Mulgrew Miller. Svjetlana Bukvich-Nichols is the 2011-2012 Alan and Wendy Pesky Artist-in-Residence.

“The generous endowment program established by Alan and Wendy Pesky has given so many Lafayette students the opportunity to learn first-hand from some of this country’s finest touring musicians,” says Ellis Finger, director of the Williams Center for the Arts. “Our music department and the programs of the Williams Center are forever in their debt.”

Text and Translation

**Bonjour Mon Coeur**
Good day my heart
My sweet life
Good day my eye
My dear friend.
Good day my beauty
My sweet heart
My sweet one
My love
My sweet spring
My delicate new flower
My sweet pleasure
My gentle little dove
My sparrow, my turtledove!
Good day, my sweet rebel.

**Au Joli Jeu**
In this game of flirtation, you’ve got to be a good player!
The other day when I was out walking
I met a beautiful girl
Smiling sweetly, I wanted to kiss her
But she had her doubts about this, and I first pushed her away
And then I encouraged her
In light of her refusal, should I let the matter drop?
So then I spoke lovingly to her
Smiling sweetly, I wanted to kiss her
She laughed gently and her body danced
Even though there was no music.

**Lasciatemi morire**
Let me die,
Let me die.
And who would you have comfort me
In such a harsh/cruel fate,
In such a great martyrdom/suffering?
Let me die.

**J’ai vù le loup**
I saw the wolf, the fox, the hare.
I saw the wolf, the fox getting drunk.
It’s myself who bellowed back at them.
I heard the wolf, the fox, the hare.
I heard the wolf, the fox singing away.
It’s myself who scowled back at them.
I saw the wolf, the fox, the hare
I saw the wolf, the fox dancing away.
It’s myself who whirled them around.
Hey, let’s go!

**Il est bel et bon**
He is handsome and fine, my husband.
There were two gossiping women in the village,
Saying one to the other, do you have a good husband?
He doesn’t scold me, or beat me either.
He does the chores,
He feeds the chickens
And I take my pleasure.
Really you have to laugh
To hear the cries of chicks and hens:
Co, co, co, co, dae, little flirt, what’s this?

**Die Rose stand im Tau**
The rose was full of dew
There were gray pearls
As the sun shone upon them
They were to rubies
**Back to the Heart-Planet by Svjetlana Bukvich-Nichols**

From the composer: Twenty years ago in Sarajevo, I had directed a youth choir. Director and chorus fell in love, but the war took the project away. *Back to the Heart-Planet* heals this part of my history by referencing the thematic material from that time, bringing it full circle, and exploding into a happy rising, coming-of-age anthem. Elements of sympho-rock, American minimalism, and Balkan lullabies weave a journey of a loss of innocence and a fuller heart regained. If you travel to Bosnia you won’t find this music. It is dreamed up from sounds that I have once known but since forgotten. Of note: The members of the Lafayette Concert Choir provided ideas for the lyrics in the middle section of the piece. I thank them for entrusting me with their stories!

I wish to thank Alan and Wendy Pesky for the opportunity to be part of the Lafayette community for the 2011-2012 academic year. The residency enabled me to share my experiences and passions and get valuable feedback on my work. But most importantly I was able to write a new piece of work for a very special group of singers and performers, and in the process, significantly deepen the genre I am forging. My deepest thanks go to Dr. Jennifer Kelly, whose vision, artistic excellence, and undying support have inspired me in so many ways.

**Lyrics**

In the deepest of the night
mother kissed us gently, gently
Like flowers of youth and yearning
we are dreaming sweetly

In the breezes of the flight
we are playing freely, freely
Like ta-ni-na-ni-na-ni
bigger worlds for us are opening

Here we come
here we come
Here we come where the horses run
Here we come

Ta-ni-na-ni
ta-ni-na-na-ni-na-ni
Ah, ta-ni-na
ta-ni-na-na-ni-na-ni
Ah, ni-na-na-na-ni
Ah

We left behind, far behind, sheltered lives
Ah
We wish to know empathy, mystery
Ah
We’re listening, balancing, dreaming
Ah, Life
Unfair life
We search for light we search for love
We search for love, deepest love in our hearts
Ah

We’re listening, balancing, dreaming
Give, give me love
Love and peace
Ah
Give us love, give us love and peace
And I can’t stop lest I lose the sounds of my loved ones to eternal silence

We search for love, deepest love in our hearts
Ah
Love, love, love in our hearts
Ah
Love, love, love in our hearts
Ah
We search for love, we search for the way
Search for love, search for the way

Silver birds will sing a lullaby
dreams of purple mountains soaring in the sky
You will take my hand and take me home
’Cause we have traveled far, so far, and now we know

In our hearts there is ev’ry
there is ev’rything we shall ever need

Love is the way, love travels far
Love is the way, love in our hearts
Ah
Acknowledgements
It takes a great many people to put on a concert. Thank you.

Patricia O’Connell & Elizabeth Manus, piano accompanists
Prof Jeff Pfaffmann & Chris Jones ’13 of Computer Science for their fruitful collaboration
Ellis Finger, Tim Frey, Allison Quensen Blatt, Dick Kendrick, Lafayette Williams Center
E.J. Hudock, Instruction Tech Systems Engineer
Gloria Takacs, Administrative Assistant, Lafayette Art & Music
Student ushers from the Lafayette Arts Society for this evening's performance
Blue Chip Sound, projector and screen

Thanks to the Graduates Alumni Choir for providing funds enabling Chamber Singers to participate in a collaborative concert with the Allentown Symphony Orchestra, Apr13-15.

Huge congratulations to our fabulous choir members! Your hard work, dedication to team ensemble, and willingness to take risks for the music made this collaborative concert possible. Thanks to our choir members who have gone above and beyond to help make our choirs great: Heather for organizational assistance; Lafayette section leaders – Kara, Carolyn I, Jacob, Daniel R, and Daniel F; and our homemade cookies in the lobby were baked by members of Concert Choir headed by Emily and Gabbi.

Enjoy the cookies!

Thank YOU, the audience, for your support of our students, the Lafayette College Music Department, and your support of live music in the arts.

Upcoming Music Department Concerts

April 29, Sunday 3:00pm Chamber Orchestra
April 30, Monday 8:00pm Percussion Ensemble
May 1, Tuesday 8:00pm Jazz Ensemble
May 2, Wednesday 12:15pm First Wednesday Recital
May 4, Friday 12:15pm Music Honors Recital
May 5, Saturday 8:00pm Concert Band
May 6, Sunday 3:00pm Marquis Consort

Eating, drinking, or any photography, audio or video recording is not permitted in the theatre. Thank you.