

SACRED POWERS OF WATER

A CHORAL CONCERT WITH WINDS AND PERCUSSION

ROCKEFELLER CHAPEL | SATURDAY FEBRUARY 28 | 7:30 PM



SACRED POWERS OF WATER

Tonight's concert is part of the fourth season of Rockefeller Chapel's signature **Quire & Place** series, directed by **James Kallembach**—the Chapel choirs and professional semi-chorus **The Decani** presenting classic masterworks alongside contemporary music of great beauty, including new commissions.

MBL | Biological Discovery in Woods Hole

We will be taking a version of tonight's concert to the Marine Biological Laboratory in Woods Hole, MA, for a concert in September. Come with us!

If you are interested in opportunities for supporting choral music at Rockefeller Chapel, or commissioning of new music for the Chapel's choirs and instruments, please be in touch with Matthew Dean, director of chapel operations, at mcdean@uchicago.edu or 773.834.8428.



This concert and the September visit to the Marine Biological Laboratory have been made possible by a generous grant from the University of Chicago Arts Council.

Oka' Aya'sha' was commissioned in association with the Canterbury Choral Society of Oklahoma, directed by Randi Von Ellefson, former choral director at Rockefeller Chapel.

Special thanks to Mary Jean Kraybill, Randi Von Ellefson and the staff of the Canterbury Choral Society, Barbara Schubert, and Marta Ptaczyńska.

Poster design by Gearóid Burke; program design by Eden Sabala.

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A CHORAL CONCERT WITH WINDS AND PERCUSSION

ROCKEFELLER CHAPEL
SATURDAY FEBRUARY 28, 2015
7:30 PM

*The first half of the program is approximately 50 minutes.
The entire program including intermission will last approximately one hour and 45 minutes.*

—*Water creates. Water destroys. Water sustains. Water moves. Water is life. Water is home.*—

DEEP RIVER FROM FIVE NEGRO SPIRITUALS

Michael Tippett (1905–98)

Kaitlin Foley *soprano*
Lon Ellenberger *alto*
Matthew Dean *tenor*
Andrew Schultze *bass*

WATER ON THE THIRSTY LAND: THREE SONGS FROM THE BOOK OF ISAIAH

Katherine Pukinskis (b. 1986)

World première

- I. Do not fear . . .
- II. Thus saith the Lord . . .
- III. The Lord will guide you . . .

SZEROKA WODA (BROAD WATERS), OP. 39

Henryk Górecki (1933–2010)

1. A ta nasza Narew (Our river Narew)
2. Oj, kiedy na Powiślu (Oh, when in Powiśle)
3. Oj, Janie, Janie (Oh, Johnny, Johnny)
4. Polne róże rwała (She picked wild roses)
5. Szeroka woda (Broad waters)

IN THE BEGINNING

Aaron Copland (1900–90)

Lindsey Adams *mezzo soprano*

INTERMISSION

(15 minutes)

SACRED POWERS OF WATER

CONTINUED

SHENANDOAH

arr. James Erb (1926–2014)

AQUARELLE

Frederick Delius (1862–1934)

Thomas Weisflog *organ*

COMMENTARY

Christopher Neill *director of the Ecosystems Center at the Marine Biological Laboratory*

OKA' AYA'SHA' (THE WATER PLACE)

Jerod Impichchachaaha' Tate (b. 1968)

World première

Shanna Gutierrez *flute, piccolo 1*

Deidre Huckaby *flute, piccolo 2*

Andrew Nogal *oboe 1*

Joseph Claude *oboe 2 and English horn*

Daniel Won *clarinet 1*

Anna Najoom *clarinet 2 and E-flat clarinet*

Alejandro Acierro *bass clarinet*

Karl Rzasa *bassoon 1*

Joshua Fleming *bassoon 2*

Jon Schuler *contrabassoon*

John Corkill *percussion*

Alex Monroe *percussion*

Rockefeller Chapel Choir / The Decani

James Kallembach *conductor*

TONIGHT'S CONCERT BRINGS TOGETHER A SERIES OF A CAPPELLA PIECES, culminating in *Oka' Aya'sha'* (with winds and percussion), that speak to the great power of water to create, to sustain, to destroy, to move mountains and people, and to provide a home and a deeper sense of place.

DEEP RIVER FROM FIVE NEGRO SPIRITUALS

MICHAEL TIPPETT

(4 MINUTES)

The program begins and ends with works that use the image of a river as the metaphorical center of life's journey. *Deep River* is sung in an arrangement by British composer Michael Tippett for his oratorio *A Child of Our Time*, in which he used spirituals to illustrate the communal response to each section of drama in the same manner that J.S. Bach used chorales in his Passions.

The text refers to the crossing of a river as the passage to the world beyond death and a desired release from life's suffering.

WATER ON THE THIRSTY LAND: THREE SONGS FROM THE BOOK OF ISAIAH

KATHERINE PUKINSKIS

(12 MINUTES)

World première

Water on the Thirsty Land was written for James Kallembach and the Rockefeller Chapel Choir. It sets three excerpts from the book of Isaiah, with water as a central element in each text.

Katherine Pukinskis sets texts that use water's sustenance, water's destructive properties, and thirst as spiritual metaphors, with lyrical music contrasted with fanfare-like motifs and tight dissonances. Her music frequently employs chains of suspensions that lead to surprising new harmonic colors and writing in imitation and near-imitation. In some cases these techniques affirm text and syntax, and in others they create rich ambiguities.

Each song takes on a different character in music just as the text describes different powers of the divine via water. In this interpretation, the first explores water as protection; the second, as a life giver or an invigorator of the spirit; the third finds its roots in the strengthening and fortifying properties of water. The composition of each piece aims to reflect these metaphorical elements in musical affect. Performers and listeners are encouraged to let their own personal experience drive their connection to the sound. The pieces are intended to be taken in at the intersection of points of magnificence: faith, architecture, nature, music.

Katherine Pukinskis writes:

Nature as a sacred space has always been a very important element in my life; growing up in New England, many of my afternoons and weekend days were spent exploring in the woods, sledding in winter, or swimming in the local pond. I often say that these days, going for a long morning run along the Chicago lakefront is my version of church. Music has also, for a long time, been a deeply personal and affecting experience, as it is for so many. Setting these texts from Isaiah allowed me to approach the intersection of faith and nature in a way that felt very organic within my identity as a composer.

Pukinskis' *Marta Sneigs* (March Snow) was premiered at Rockefeller Chapel's **Sacred Powers of the Night** concert in 2013.

PROGRAM NOTES CONTINUED

SZEROKA WODA (BROAD WATERS), OP. 39

HENRYK GÓRECKI
(16 MINUTES)

In *Szeroka Woda*, Polish composer Henryk Górecki adapts folk melodies and poetry to his own music. The affectionate and simple music is, at times, hypnotic in its nostalgic evocation of folk life as centered around water or rivers.

The first two poems are half-humorous, half tragic in their evocation of life near the floodplains of rivers.

In the third poem, Johnny is a spring-like character or a character that represents the spring. The sexual innuendo in the poem likely also refers to the June custom of weaving garlands of flowers with one's lover and letting them float down the river, a custom also referenced in the fourth poem. Here, the very folksy words used for "plucking" roses and "picking" or "selecting" them add a whimsical quality to the text.

The sad, somber tone of each gives way to the triumphant sounds of the last chorus *Szeroka Woda*, which refers to the waters of the Vistula river, the greatest of Polish rivers, flowing through the heart of the country. This triumphant music then fades away, as a dreamt hope.

Górecki composed several sets of Polish folk choruses in the years 1976–79. One must speculate that Górecki, a strong supporter of the Solidarity labor movement in Poland, must have anticipated the political turmoil of 1980, which eventually led to martial law in 1981 and three years of staunch government oppression and national hardship. The phrase about the river valley, or floodplain, of the Vistula is especially telling, to paraphrase: "We don't even have a little hay bale to stop the flood; if it didn't flood here, all the girls would wear gold." Whether this work, in particular, is serendipitous or intentional political commentary, one cannot hear these poems and music without relating them almost directly to these events in Polish history, and perhaps even to the greater political history of the Polish people.

IN THE BEGINNING

AARON COPLAND
(16 MINUTES)

The Genesis story contains powerful images of water and of the creatures that live therein. Aaron Copland's massive *a cappella* masterwork takes the form of a theme and variations on recurring motifs for animals and plants, narrative, and the creation and influence of human beings, made in God's image.

Musical canon, reminiscent of many great moments in settings of the Catholic Mass, is starkly present at "Let us make man in our image." At this moment, musical pitches not associated with major and minor scales are used more freely, creating an almost "bluesy" effect. In contrast, the modal mixing that happens at the opening of the work is more processed and abstract, untainted, as it were, by human will. Each "day" of creation can be seen as a theme and variation, with "and the evening and morning were the first [second, third] day" closing each section.

Appropriate to our theme tonight, Copland concludes his work with a portion of Genesis after the mythical "seven days" are over, in which God must make it rain before man and woman can emerge out of the earth.

SHENANDOAH
ARR. JAMES ERB
(4 MINUTES)

This famous arrangement pays homage to rivers in American culture before the modern era. The Missouri River represents the classic themes of river lore in America in its native state, early settlement, trade and commerce, gradual resignation to twentieth century transportation and themes, and the return to significance as a vital ecosystem.

AQUARELLE
FREDERICK DELIUS
(3 MINUTES)

“Music is an outburst of the soul; it is addressed and should appeal instantly to the soul of the listener.” This characteristic remark of Delius may be said to be representative of the attitude of the impressionistic school as to the importance of communicating feeling in art. The word aquarelle refers to a watercolor painting in transparent washes popular with landscape painters in France and England in Delius’ day. The “tone painting” heard today is an organ transcription by Dom Gregory Murray of the original song for unaccompanied choir from *Two Songs to be Sung of a Summer Night on the Water* (1917).

OKA’ AYA’S_HA’ (THE WATER PLACE)
JEROD IMPICHCH_AACHAAHA’ TATE
(18 MINUTES)

World première

Oka’ Aya’sha’ uses wind instruments, the primary instruments used by the Chickasaw, with percussion that includes a traditional bear scraper, made from the thigh bone of a bear (note: the one used tonight is made of wood).

The Mississippi River is central to Chickasaw mythology and history. It is a physical and spiritual home for the Chickasaw, as well as a symbol of spiritual passage, a theme clearly evoked in this work. One could also interpret the piece personally: a romantic union of mist and rain and the river through which the rain flows, renewed by the sound of thunder (Heloha, thunder, is the name of the composer’s son).

Jerod Impichchaachaaha’ Tate writes:

Oka’ Aya’sha’ (The Water Place) is a work inspired by my family and our original homelands, alongside the Mississippi River. This great river was a central part of our identity and is one of many very large rivers throughout the old lands of all Southeast Indians. This rhapsodic work is meant to reflect the mystery, beauty, grandeur and strength of our ancient home, the Aboriginal South. The compositional material is based upon our traditional Gar Fish Dance song and our ancient Raccoon Dance song.

Oka’ Aya’sha’ is dedicated to my wife, Emily, and my son, Heloha (Thunder).

Tate’s work combines folk motifs with the modern technique of using abstract intervallic content, as opposed to melodic scales, in various combinations and sequences.

In preparing this single-movement work, conductor James Kallembach developed his own mental map of the work, dividing it into three thematic sections: mist/earth, river/home, and thunder/conflict/renewal. In the first part of the work, ambiguous sounds in the choir are answered by lush stacks of fifths and fourths, the “river/home” motif. Immediately following, the protagonist in the poem chants his experience of the sun, mist, earth, and sky in complex repeating rhythmic patterns, with the sun and sky bursting into stark harmonies, until the line “My home is a great river.” Here the lush sounds of the opening return, as if answering the chanting of the opening, and a melodic love-motif of river is spun out, and then rests in a brief pause. Then the sun summons the protagonist again, and now a driving rhythmic force propels the text forward, using more dissonant, less spacious variations of the opening material to represent the riding forth of thunder. The closing slowly establishes the key of B on an open fifth, the victory of thunder, whom the people are “happy to hear.”

— JAMES KALLEMBACH AND THOMAS WEISFLOG, WITH KATHERINE PUKINSKIS AND JEROD IMPICHCH_AACHAAHA’ TATE

TEXTS AND TRANSLATIONS

DEEP RIVER, FROM *FIVE NEGRO SPIRITUALS*

MICHAEL TIPPETT

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.
O children, O don't you want to go to that gospel feast,
that promised land where all is peace.
Walk into heaven and take my seat,
and cast my crown at Jesus' feet.
Lord, I want to cross over into campground.
Deep river, my home is over Jordan.
Deep river, Lord,
I want to cross over into campground, Lord!

—Traditional

WATER ON THE THIRSTY LAND: THREE SONGS FROM THE BOOK OF ISAIAH

KATHERINE PUKINSKIS

I. Do not fear. . .

Do not fear, for I have redeemed you;
I have called you by name, you are mine.
When you pass through the waters, I will be with you;
and through the rivers, they shall not overwhelm you;
when you walk through fire you shall not be burned,
and the flame shall not consume you.
For I am the Lord your God. . .

—Isaiah 43:1–3

II. Thus saith the Lord. . .

Thus says the Lord who made you. . .
Do not fear, O Jacob my servant. . .
For I will pour water on the thirsty land,
and streams on the dry ground;
I will pour my spirit upon your descendants,
and my blessing on your offspring.
They shall spring up like a green tamarisk,
like willows by flowing streams.

—Isaiah 44:2–4

III. The Lord will guide you. . .

The Lord will guide you continually,
and satisfy your needs in parched places,
and make your bones strong;
and you shall be like a watered garden,
like a spring water,
whose waters never fail.
Your ancient ruins shall be rebuilt;
you shall raise up the foundation of many generations;
the restorer of streets to live in.

—Isaiah 58:11–12

SZEROKA WODA

HENRYK GÓRECKI

1. A ta nasza Narew

A ta nasza Narew
gdy rozleje wody,
oj, na łąkach, oj, na polach
narobi nam szkody.

Popłynę, popłynę
czółkiem przez wodę,
oj, Narew nie gniewna,
naprawi nam szkodę.

Latają jaskółki
nad tą wodą nisko,
oj, gdzie komu, gdzie daleko,
nam do domu blisko.

2. Oj, kiedy na Powiślu

Oj, kiedy na Powiślu
da, woda nam zatopi,
oj, nie ma w chałupinie
da, i snopka konopi

Oj, żeby na Powiślu
da, woda nie topiła,
oj, to by Powiślanka
da, we złocie chodziła.

3. Oj, Janie, Janie

Oj, Janie, Janie zielony!
Cóżeś nam przyniósł nowego?
Cóżeś nam przyniósł dobrego?
Janie zielony?

Our river Narew,
when its water floods,
oh! our fields and oh! our meadows
will be damaged.

I will sail, I will sail
in my little boat across the water,
oh! when the Narew is not angry
it will repair the damage.

The swallows fly
right near the water
oh! others have farther to go
but we are close to home.

Oh! when, in Powiśle [the river valley],
the water floods,
we have nothing in our hut,
not even a little bale of hemp [to save us].

Oh, if only the river valley
did not flood us with water,
then the girls of Powiśle
would wear gold.

Oh Johnny! Oh green Johnny!
What have you brought us that's new?
What have you brought us that's good?
Green Johnny?

TEXT AND TRANSLATIONS CONTINUED

Przyniósłem rosy chłopcom na kosy.
Oj, i dałem macierzanki,
pannom na wianki.
Oj, Janie, Janie zielony!
Oj, padają drobne liście,
na wszystkie strony!

I brought the boys dew for their scythes.
Oh, and wild thyme
for the maids in their garlands.
Oh Johnny! O green Johnny!
Oh, the little leaves are falling,
on every side, on every side!

4. Polne róże rwała

Polne róże rwała,
na wodę rzucała.
Popłyn popłyn polna róžo,
skielam cię narwała.

She plucked wild roses
and tossed them into the river.
Sail, sail, wild rose,
I picked you myself for this.

Róża popłynęła
do miejsca swojego.
Oj, nie widać,
wianuszka mojego.

The rose sailed
to a village far away.
Oh, I can't see
my garland anymore.

5. Szeroka Woda

Szeroka woda na Wiśle,
a powiem wam teraz swe myśle.
Jak było wczoraj, tak i dziś,
muszę ja na wieki z tobą być.

Broad waters of the Vistula,
now I shall tell you my thoughts.
As it was yesterday, so it is today:
I must be with you forever.

—Traditional

IN THE BEGINNING

AARON COPLAND

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in itself, after its kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: and let there be lights in the firmament of the heavens to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the day from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and God said, Let the earth bring forth grass, and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the hosts of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

—Genesis 1:1–2:7

SHENANDOAH

ARR. JAMES ERB

Oh, Shenandoah, I long to see you
and hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
across the wide Missouri.

I long to see your smiling valley
and hear your rolling river
I long to see your smiling valley
way, we're bound away
across the wide Missouri.

'Tis seven long years since last I've seen you
and hear your rolling river
'Tis seven long years since last I've seen you
way, we're bound away
across the wide Missouri.

Oh, Shenandoah, I long to see you
and hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
across the wide Missouri.

—Traditional

OKA' AYA'SHA'

Itti' aba' tikbokhlili' bíyyi'kacha itti' anonka' aakochcha.
Hashshok lashpa' ontí'walikat foni' sipokni' lhopolli shotik
pihíslí bíyyi'ka.
Sachonkashat yaakni' lhopolli aamallikat ola, sahasibishat
chokka' hopaaki' imachaamapaka halit hángloli.

Hashi'at saonto'micha shotika aasahonkopa ishtaya.
Shotikat kapassacha kallo.
Shotikat hashaháa bíyyi'ka.
Bo'chikat holboona, safaapi'chicha asayoowa.
Sahimittaat falamat alali. Móma. Chokma.

Amamboowaat bokoshi' ishto'.
Posho'cha poapiisahánci bíyyi'ka.
Poittibaapishi' micha ponkano'mi' móma poittalakchi.
Lokfi' micha lokfi' chakissa' ishtalhlhi, naksika' ishtalhlhi.
Imaanokfila ilánchi.

Aboowaat ilánchi, nittak mómake.
Sassishat hina' aayanalli.
Sashkin okchi'at pitlhatapa.
Sashilombishat kilimpi.

Amamboowaat bokoshi' ishto'.
Alhchímba ántala'ni sabanna, hashi'at anowa' saholhchifoa
awaakma.

Haaatoko, anompoli.
Sahasibishat faya'kachikya sachonkashat ikkana'lo.

Issoba palhki' ímmyaya ombínni'cha naki' apissa' ímmyaya hosa.
Hoshonti tiwa'shcha ashiila' himitta' hopoonikat chokka-chaffa'
ipita.
I-sipoknikat chipota imittiba'chika iwaa.
Imambimak illa.
Inonkaat shotika toklo' kobaffi: imishtisso' itti' pitbo'li.
Ponchokka' falammisht minti aachikat powaa.

Iihánglokat ishtapoyoppa!

JEROD IMPICHCHACHAAHA' TATE

Swirling above is the mist of forest breath evaporating through
the trees.
Lying here in a warm bed of grass, gazing skyward through
towering ancient bones.
My heart tolls through the ground, my ears touch the rippling
echoes of a home far away.

Sun smiles down on me and steals me into the sky.
Sky is cool and rigid.
Sky is fervid and raging.
Churning and coiling, it scatters me, then gathers me.
I return anew. Complete. Pure.

My home is a great river.
She envelops us and cares for us.
She binds us all with our brothers, sisters and cousins.
She carves walls out of dirt and clay.
And changes her reason.

Every day is a different home.
Blood in my veins.
Tears in my eyes.
Strength in my soul.

My home is a great river.
I want to be a part of it and stay for a while, before the sun calls
my name again.

And then, he speaks.
My ears tremble but my heart is still.

He rides the swiftest horse, and shoots the straightest arrows.
He stirs the clouds into a new stew that feeds family and home.
He calls the ancestors to arms to fight for our children.
The only choice is to win.
His voice snaps the sky in two: striking the trees with his war
club.
Calling us to come home.

We are happy to hear him!

—Jerod Impichchachaaha' Tate; Chickasaw interpretation by
Lokosh (Joshua D. Hinson) with JoAnn Ellis

COMPOSERS AND PARTICIPANTS



JEROD IMPICHCHACHAACHAHA' TATE is a citizen of the Chickasaw Nation and a 2011 Emmy Award winner. He is dedicated to the development of American Indian classical composition, and a reviewer in *The Washington Post* noted that “Tate’s connection to nature and the human experience was quite apparent in this piece. . . rarer still is his ability to effectively infuse classical music with American Indian nationalism.” This review was a response to a performance of *Iholba (The Vision)*, for solo flute, orchestra and chorus, which was commissioned by the National Symphony Orchestra and premiered at the Kennedy Center for the Performing Arts. Among his many commissioned works are ballet scores *Woodland Tales* and *Winter Moons*; concertos for flute, bassoon, and guitar; an opera *Shell Shaker* (to be premiered this year); and several choral works, including *Visions of a Child (A Pueblo Lullaby)*, *Lowak Shoppala’ (Fire and Light)*, and *Taloowa’ Chipota (Children’s Songs)*.

Tate is artistic director for the Chickasaw Chamber Music Festival, composer in residence for the Chickasaw Summer Arts Academy, and former composer in residence for the Grand Canyon Music Festival’s Native American Composer Apprentice Project (2004–05). In 2007, he was composer in residence for the Joyce Foundation/American Composers Forum, teaching composition to American Indian high school students in Minneapolis. In 2009, he conceived and implemented the CD project *Oshtali: Music for String Quartet*, consisting of original compositions by his students from the Chickasaw Summer Arts Academy: the first professional recording in history of works by young American Indian composers.

Tate holds a bachelor’s degree in piano performance from Northwestern University, and a master’s in piano performance and composition from the Cleveland Institute of Music, where he studied with Elizabeth Pastor and Donald Erb. His works have been performed by the National Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Colorado Ballet, the New Mexico Symphony, Santa Fe Chamber Music Festival, Dale Warland Singers, the New Jersey Chamber Music Society, and the Philadelphia Classical Symphony, to name a few.

His middle name *Impichchaachaaha’* means “high corncrib” and is his inherited traditional Chickasaw house name.



KATHERINE PUKINSKIS is currently pursuing her Ph.D in music composition at the University of Chicago. Her dissertation work, a *stabat mater* for choir and chamber orchestra (to be premiered at Rockefeller Chapel in 2016) is being composed under the guidance of Augusta Read Thomas, and her minor fieldwork on Latvian choral music and nationalism is advised by Philip V. Bohlman. Pukinskis holds bachelor’s and master’s degrees in composition from Carnegie Mellon University, and her works have been featured throughout the United States and across the United Kingdom.

Regarding her philosophies on music and her goals in composition, she finds great inspiration from natural spaces as well as memory and heritage, and aims to write music that allows performers and listeners to connect with the sound resonating and the space (both personal and architectural) in which it is being brought to life. An avid believer that “you write what you know,” Pukinskis continues to gain insight into performer experience by singing in choirs, most recently with the Rockefeller Chapel Choir and with the Pittsburgh Symphony Orchestra as a member of the Mendelssohn Choir of Pittsburgh.



CHRISTOPHER NEILL, director of the Ecosystems Center at the Marine Biological Laboratory at Woods Hole, MA, studies how human activities alter the structure of ecosystems. Several of his research projects investigate the ecological consequences of deforestation of the world’s largest tropical rainforest in the Amazon, including the changes made by deforestation to the ways that water and dissolved and particulate materials move from land to water and within channels of streams and rivers.

He also works on the ecology and restoration of terrestrial and aquatic ecosystems in coastal Massachusetts, where rapid increases in residential development threaten ecosystems that contain high and unique biological diversity.

COMPOSERS AND PARTICIPANTS CONTINUED

With colleagues at the Nature Conservancy and elsewhere, he conducts large-scale management experiments that examine the effects of treatments, such as clearing or burning on these disturbance-dependent coastal sandplain grasslands and shrublands. He also studies the ecology of coastal plain ponds, which harbor particularly high plant diversity along their shorelines.

Neill holds a bachelor's degree from Cornell University, and M.S. and Ph.D. from the University of Massachusetts Amherst. He directs the Brown-MBL graduate program in biology and environmental science.



LINDSEY ADAMS, mezzo-soprano, has been praised for her “bell-like purity” and her stylish and expressive interpretation of both early and contemporary repertoire. She is the principal vocalist for Musik Ekklesia and can be heard on the ensemble’s Grammy-nominated recording *The Vanishing Nordic Chorale*. She has been featured as a soloist with the Elgin Symphony, Bach Collegium Fort Wayne, Bella Voce, Callipygian Players and Generation Harmonique, and she performs with the Grant Park Music Festival, the Chicago Bach Project, Bach Collegium Fort Wayne, Ars Antigua, the William Ferris Chorale, Bella Voce, the Callipygian Players, Aestas Consort, the Oriana Singers and Schola Antiqua of Chicago. She is also on the recording roster for both GIA Publications and World Library Publications. Adams is a founding member of the early ensemble *Such Sweete Melodie*, and travels extensively presenting on historical performance practice.

Upcoming engagements include the role of the sorceress in Purcell’s *Dido and Aeneas* with Bourbon Baroque, Bach’s *Mass in B minor* here at Rockefeller Chapel, and a performance at Locust Grove in Louisville with *Such Sweete Melodie*. Adams holds a degree in vocal performance from DePauw University, and serves as the musical director for the Chicago Montessori School and as a piano instructor.



JAMES KALLEMBACH, director of choral activities and senior lecturer in the Department of Music at the University of Chicago, conducts the canonic literature of all periods and is a passionate advocate of new choral works. He has conducted the premières of works by William Bolcom, Marta Ptaszyńska, Sven-David Sandström, Robert Moran, Shulamit Ran, Robert Kyr, and James MacMillan, among others. He is also a noted composer, and has written extensively for voice, including a catalogue of dozens of individual choral works, several song cycles, and his *St. John Passion* (2014) for strings, soloists, and choir. His *Anne Bradstreet Songs* for soprano and cello have been widely performed since their première in 2011, and his *Songs on Letters of John and Abigail Adams* received their première in October 2014. Kallembach has received honors from ASCAP, ACDA, American Composers’ Forum, Pacific Chorale, ALEA III in Boston, and VocalEssence, whose Welcome Christmas concert featured his carol *That Yöngre Child* in a nationally syndicated radio broadcast. While permeated by a deeper layer of symbolic meaning and musical structure; his music is immediately accessible to audiences and performers alike, often being described as lyrical, beautiful, and moving; challenging, yet well suited to the voice or instrument.

Highlights in addition to his conducting and composing activities include serving as artistic director for the *Sounds of Faith* documentary concert aired on Chicago PBS, lecturing at the Oregon Bach Festival and conducting new works at the Oregon Bach Festival Composers’ Symposium, and writing articles for *Opera News* and *Choral Journal*.



Appointed as University organist at the University of Chicago in 2000, **THOMAS WEISFLOG** directed the historic restoration (2006–08) of Rockefeller Chapel’s massive E.M. Skinner organ. He was instrumental too in the recent installation of the Reneker organ in Bond Chapel. He also serves as organist and artist in residence with Chicago’s William Ferris Chorale and as organist at Temple KAM Isaiah Israel in Hyde Park.

Weisflog studied piano with Gavin Williamson, and organ with Edward Mondello and then with Norman Peterson at the Eastman School of Music. He has appeared with the Chicago Symphony Orchestra, Grant Park Symphony Chorus, and the Chicago Chorale, and has performed numerous recitals throughout North America and Europe. His recordings appear on the Meridian, New World, and Vox labels.

ROCKEFELLER CHAPEL CHOIR / THE DECANI

SOPRANO

Chloe Blackshear
Corinna Christman
Ikumi Crocoll
Kaitlin Foley*
Shira Jacobson
Hannah Landes
Ka Ying Becky Lau
Alexandra Olsavsky*
Katharine Turner

ALTO

Lindsey Adams*
Kate Carter
Lon Ellenberger*
Tamara Ghattas*
Maira Harden
Ji Su Kang
Kathleen Mills
Sarah Prescott
Monika Scholz

TENOR

Matthew Dean*
William Hohnke
Andrew Kunze
Michael McGovern
Keith Murphy*
Robert Sheehan

BASS

Gyuri Barabás
Carl Frank*
Woo Chan “Chaz” Lee
Daniel Muratore
Will Myers
Andrew Schultze*

*The Decani

ARTISTS IN RESIDENCE

Matthew Dean, Lon Ellenberger, Kaitlin Foley, Andrew Schultze

CHARLES MONTGOMERY GRAY MEMORIAL CHORAL SCHOLARSHIPS

Ikumi Crocoll, Daniel Muratore

BERNARD O. AND CAROL JEAN BROWN CHORAL SCHOLARSHIPS

Woo Chan “Chaz” Lee, Will Myers

ELSBETH THILENIUS CHORAL SCHOLARSHIP

Hannah Landes

ROCKEFELLER CHAPEL ORCHESTRA

FLUTE/PICCOLO

Shanna Gutierrez
Deidre Huckaby

OBOE

Andrew Nogal
Joseph Claude

ENGLISH HORN

Joseph Claude

CLARINET

Daniel Won
Anna Najoom

E-FLAT CLARINET

Anna Najoom

BASS CLARINET

Alejandro Acierto

BASSOON

Karl Rzasa
Joshua Fleming

CONTRABASSOON

Jon Schuler

PERCUSSION

John Corkill
Alex Monroe

ORGAN

Thomas Weisflog

James Kallembach *conductor*

NEW MUSIC AT ROCKEFELLER

Following the restoration and rededication of Rockefeller Chapel's E.M. Skinner organ in 2008, a new endowment was established for the commissioning of contemporary works for choir and organ—giving today's students the opportunity to take part in musical history in a way that both shapes their lives and also marks the University's international prominence as a center for the study and practice of the arts. New musical compositions written for the Chapel choir under James Kallembach's direction, as well as works for organ and carillon, are being commissioned annually with the purpose of expanding the repertoire for academic, ceremonial, and interreligious events. Their publication, bearing a dedication to the Chapel, brings this wonderful music and the University of Chicago's artistic signature to ensembles around the world.

The following works have received their world premières here over the past seven years:

- *Song for St. Cecilia's Day* by William Bolcom, written for the Gala Concert 2008, celebrating the rededication of the organ and carillon.
- *Hymn of the Universe* by Marta Ptaszyńska, written for the Gala Concert 2008, celebrating the rededication of the organ and carillon.
- *Wisdom Canticles* by James Kallembach, written for the installation of Elizabeth Davenport as the sixth dean of Rockefeller Chapel in November 2008.
- *Albert Schweitzer Portrait* by Gene Scheer, performed in 2009 on the 60th anniversary of Albert Schweitzer's visit to Rockefeller Chapel.
- *Fanfare for Brass Sextet* by Marta Ptaszynska, Helen B. & Frank L. Sulzberger professor of music and the humanities, for the University's 500th Convocation in 2009.
- *Ad Sciendam . . .* by Shulamit Ran, Andrew MacLeish distinguished service professor of music, for the University's 500th Convocation in 2009.
- *Resonans Campanis* by Kotoka Suzuki, assistant professor of music, for the University's 500th Convocation in 2009.
- *Wachet Auf* by Sven-David Sandström, a new setting of the familiar words of J.S. Bach's cantata, premiered by the Rockefeller Chapel Choir in February 2010.
- *Lux* by Cary Boyce, the 2010 winner of the Rockefeller Memorial Chapel Organ and Choir Composition Competition. *Lux* was performed at the December 2010 midwinter concert celebrating the 100th anniversary of John D. Rockefeller's final gift to the University of Chicago, which established the Chapel.
- *Alpha and Omega* by James MacMillan, a choral setting of Revelation 21:1–6a, commissioned in collaboration with Soli Deo Gloria, and performed at the 2011 Gala concert for Alumni Weekend.
- *Journey of Journeys* by Robert Kyr, the first part of a two-part commission of a seasonal choral work mirroring the themes of Bach's *Christmas Oratorio*, performed in Advent 2011 in the opening concert of the Quire & Place series.
- *Sing, Aeolus* by graduate student composer Andres Carrizo, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.

- *Where are You ... ?* for solo oboe, by graduate student composer Jae-Goo Lee, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.
- *Watercolors* for woodwind quintet, by graduate student composer Phil Taylor, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.
- *O Eros* by Kala Pierson, performed in Quire & Place: Sacred Powers of the Night, February 2013.
- *Marta Sniegs* by Katherine Pukinskis, performed in Quire & Place: Sacred Powers of the Night, February 2013.
- *Sonnet 73 (SATB)* by Shulamit Ran, presented for the first time in an arrangement for full choir, performed in Quire & Place: Sacred Powers of the Night, February 2013.
- *O Word of Light and Thunder* (Cantata No. 3 from Christmas Oratorio) by Robert Kyr, commissioned by the University of Chicago's Rockefeller Chapel and performed in the third season of Quire & Place.
- *From Glory to Glory: The Life, Death, and Legacy of Dr. Martin Luther King, Jr.* by Marie N. Hunt, performed for Dr. King's birthday, January 2014.
- *Listen to the Apples* by Timothy Takach, premiered by Minnesota-based choral ensemble VocalEssence on their spring tour, February 2014.
- *The Passion According to St. John* by James Kallembach, with textual interpolations from the works of Goethe (from *Faust*), Shakespeare (from *Macbeth*), Blake, and Dante, commissioned for and performed on Passion Sunday, 2014.
- *Spring* by James Kallembach, performed at the 2014 Gala concert for Alumni Weekend.
- *Oka' Aya'sha'* by Jerod Impichchaachaaha' Tate, commissioned by the University of Chicago's Rockefeller Chapel in association with the Canterbury Choral Society, and performed in Quire & Place: Sacred Powers of Water, February 2015.
- *Water on the Thirsty Land: Three Songs from the Book of Isaiah* by Katherine Pukinskis, written for James Kallembach and the Rockefeller Chapel Choir, and performed in Quire & Place: Sacred Powers of Water, February 2015.

In addition, the Chapel has been the setting for the national premières of Robert Moran's *Stimmen des letzten Siegels* (2009) and Sven-David Sandström's *Magnificat* (2010).

Please contact Matthew Dean, director of chapel operations, if you are interested in learning more about the endowment for the commissioning of new music, or about supporting the choral arts or the studios where students learn to play the organ and carillon at Rockefeller Chapel.

SEASONS

The art installation in the east transept is by Cleveland-based fiber artist Libby Chaney, and represents the seasons in large scale fabric pieces, showcasing complex textures and colors. The viewer can trace the turning of great lakes to ice, and of their returning to flowing water as spring emerges, bringing green to all around them with the warming temperatures, and bubbling with joy in summer. Libby Chaney, who is present for tonight's concert, spent two years devising and creating these pieces for the Chapel's great walls. They have been on display since January 18, and remain until March 3.

In a sermon addressing the theme of Seasons (February 1), Chaney spoke to the experience of looking over Lake Erie from her home:

There is something about the motion, the constant motion of the water that reminds me of breathing, which reminds me of life itself. There is something about the water changing colors from gray to blue to green that reminds me of aging, just as my hair has gone from blond to brown to gray. There is something about knowing my father's ashes are in the lake, whose water I drink. There is something about the water turning to ice that reminds me of how nothing is lost, that even in the mystery of death, nothing is lost. There is only change. Transition and transformation. . . .

But the boundaries of the seasons are not distinct. Spring represents birth and new growth. In making my images of spring for Rockefeller Chapel, I got to thinking of the force of the water collected, ice melting, rain pouring—all of which would be rushing through the valleys and sometimes the streets, down the sidewalks, I was thinking of the great force of it. . . .





Rockefeller Chapel is the spiritual and ceremonial center of the University of Chicago, and is also a major performing arts and choral music center for the region and the world. Please let the front desk know if you would like to be on our quarterly mailing list for our seasonal brochure *Arts Rock*, or sign up on our website for our weekly email list for information about events.

Rockefeller Chapel is part of Campus and Student Life
at the University of Chicago

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rockefeller.uchicago.edu
Elizabeth J.L. Davenport, Dean

BACH B MINOR MASS



**FEATURING ACCLAIMED
COUNTERTENOR
REGINALD MOBLEY**

**With soloists Kaitlin Foley, Lindsey Adams Frank,
Matthew Dean, and Andrew Schultze**

The Decani and Chapel Choir directed by James Kallembach

SATURDAY MAY 2 | 7:30 PM | ROCKEFELLER CHAPEL

SUNDAY MAY 3 | 3 PM | ST JOSAPHAT, LINCOLN PARK



A concert in Rockefeller Chapel's signature **Quire & Place** series—
the Chapel choirs and professional semichorus The Decani presenting
classic masterworks alongside contemporary music of great beauty



**Rockefeller
Memorial
Chapel**