



CANTUS
YOUTH CHOIRS

SPRING CONCERT

FRIDAY, APRIL 12, 2013 AT 7:30 PM
NORTHWEST NAZARENE UNIVERSITY, BRANDT CENTER

Erika McCauley, Artistic Director
Keith McCauley, Associate Director
Melody Paskett, Associate Director
Anncheri Roberts, Associate Director

INSTRUMENTALISTS

Damon Callister; Holly Casos; Camille and Michelle Hutchings; Sally Larsen; Tawna Love;
Spencer Madsen; Keith McCauley; Gentry Myler; Randy, Heather and Nathan Pinder;
Anna Rouse; Debra Schrader; Madeline Wickard

FEATURING GUEST ARTIST

Luke Lords, Tenor

Boise Philharmonic Master Chorale
Dr. Jim Jirak, Director



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USE SOMEBODY

Words and music by Caleb, Nathan, Jared,
and Matthew Followill, Arr. Deke Sharon
VoiceOver

Soloists: Davis Hilton, Rebecca Gonzales, Tanner McNatt, Paige Simpson, Damon Callister, Erin Todd, Gabby Genta, Max Homer, Savannah Stephan, Matt Montierth, Kara Larsen

DARE YOU TO MOVE

Music by Switchfoot, Arr. Jonathan Rice
Men of VoiceOver
Soloist: Josh Starita

IT SHOULDN'T HURT TO BE A CHILD

Carissa Holdaway
Soloist: Calli Waite

It Shouldn't Hurt to be a Child is written by Carissa Holdaway and recorded by Calli Waite. This song is dedicated to Keke Love at 103.3 kiss fm for all he does for the fight against child abuse. You can hear it on 103.3 fm through this month. The music video can be found on YouTube.

FIX YOU

Words and music by Coldplay,
original GLEE arrangement by
Adam Anders and Peer Astrom
Bravado

Soloists: Kailey Eberhard, Rachel Hutchings, Landon Paskett, and Brady Stimpson

SOMETHING TO BELIEVE IN

William Anderson, Arr. Jesús Gomez
Bravado

Soloists: BJ Barrus and Hailee Myler

This arrangement was commissioned by Cantus Youth Choirs, and was originally performed by an American rock band from Charlottesville, Virginia: *Parachute*.

WE BOTH KNOW

As performed by Colbie Collait and Gavin DeGraw

Soloists: Rebecca Gonzales and Matt Montierth

KILLING ME SOFTLY

By Charles Fox, Arr. Deke Sharon
Women of VoiceOver
Soloist: Kimberly LaZelle

KYRIE

Originally performed by Mr. Mister, Arr. Tom Anderson, Random-Notes Music
VoiceOver

Soloist: Taylor Paskett

SUMER IS ICUMEN IN

Attributed to John of Fornsete, c 1226
Concert Choir and Chorale

Middle English translation:
*Summer has come in,
Loudly sing, Cuckoo!*

*The seed grows and the meadow blooms
And the wood springs anew,
Sing, Cuckoo!*

*The ewe bleats after the lamb
The cow lows after the calf.
The bullock stirs, the stag farts,
Merrily sing, Cuckoo!*

*Cuckoo, cuckoo, well you sing, cuckoo;
Don't ever you stop now,
Sing cuckoo now. Sing, Cuckoo.
Sing Cuckoo. Sing cuckoo now!*

Reading through the lyrics, you may find cause to chortle. There has been some debate on the translation of the laughable phrase, but the consensus is "the stag farts." This is supposedly symbolic of the stag's potential for creating new life, a metaphor of rebirth and the Spring season.

NO TIME

(Traditional Camp Meeting Song)
Susan Brumfield
Concert Choir

Soloists: Melissa McDonald, Savanna McKeeth, Collin McKinley, and Ashlynn Preece

Camp meetings were religious services in rural communities that did not have authorized houses of worship. Itinerant ministers would preach outdoors before crowds that had traveled to hear them. These meetings were very popular on the American frontier during the Great Awakening. The text of this song portrays death, not as the looming dark of the night, but as a transition from the night of this life to the great morning beyond, and our reunion with those that have gone on before us.

OYE!

Jim Papoulis, Edited by Francisco Nuñez
Concert Choir

Soloist: Abigail Atkinson and Hannah Starratt

Spanish translation:
*All alone, in the darkness
they are crying out for your help.
They are hoping, they are dreaming,
they are asking for a chance to be heard.*

*Are you listening, can you hear their cries?
They are watching, they are listening,
they are searching to find their way.
Can you see them, can you hear them calling
what their voices are trying to say.*

NELLA FANTASIA

Music by Ennio Morricone, Italian lyrics by Chiara Ferrau, Arr. Audrey Snyder

Soloists: Anna Black, Holly Lazelle, Natalie Palazzo, and Sarah Walker

Italian translation:
*In my fantasy I see a just world
Where everyone lives in peace and honesty
I dream of souls that are always free*





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*Like clouds that float
Full of humanity in the depths of the soul.*

*In my fantasy I see a bright world
Where each night there is less darkness
I dream of souls that are always free
Like clouds that float
Full of humanity.*

*In my fantasy exists a warm wind
That breathes into the city, like a friend
I dream of souls that are always free
Like clouds that float
Full of humanity in the depths of the soul.*

COME AWAY AND SING

Darla Eshelman
Chorale

Narrators: Jennifer Caulfield, Emeline Walker,
and Calvin Pineda. Descant: Emily Foutz,
Ethan Jensen, Tenney Kunka,
Brynlee Myler, Michael Porizek,
Aubrey Salyards, and Rebekah Walker

HE AIN'T HEAVY, HE'S MY BROTHER

Jay Althouse
Chorale

Narrators: Jennifer Caulfield, Emeline Walker,
and Calvin Pineda. Soloists: Adam Redd and
Loren Jensen

SHUMAYELA

(Traditional South African)
Collected by Mollie Stone
Virtuoso Singers

Dancers: Tanna Adcock, Alisa Atkinson, Bria
Barrus, Danielle Casos, Annabelle Larsen, Isaac
Limb, Hailee Myler, Alyssa Pinder,
Sydney Stephan, Charlee Wambolt,
Christiana Warner. Solo Ensemble:
Brittany Brown, Emmelyn Redd,
Emma Hullinger, Emma Rasmussen,
Tyler Mortensen, Tylor Clark,
Harrison Thorne, and Todd Bernhardt.

Xhosa translation:
Preach the gospel.

This was a church chorus sung during the
struggle against the South African system of
racial segregation. The “gospel” refers to both
spiritual and political freedom.

WE WILL FIND A WAY

Arr. Norm Wallen
Virtuoso Singers
Soloist: Kylie Linton

TWO SHAKESPEAREAN LYRICS

James Q. Mulholland
Concordia

Mulholland partners two Italian sonnets writ-
ten by William Shakespeare. The first half of the
piece—and first sonnet—features a young man
encouraging a young woman to cease delaying
in returning his affections.

*O Mistress mine, where are you roaming?
O stay and hear! your true-love's coming
That can sing both high and low;
Trip no further, pretty sweeting,
Journeys end in lovers' meeting—
Every wise man's son doth know.*

*What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,—
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.*

The young woman responds to his overtures
with caution. She sings of his lips; sweet, but
forsworn. His eyes; luminous, but misleading.
His kisses; rapturous, but vain expressions of
loyalty.

*Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,*

*Lights that do mislead the morn!
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain!*

At the climax of the piece, Mulholland writes
the men and women singing unison in the same
octave, indicating, perhaps, that our young hero
was successful in wooing our hesitant heroine.
Perhaps their love will endure? The last note
written provides a clear answer.

THE BATTLE OF JERICHO

(Traditional Spiritual)
Arr. Moses Hogan
Concordia

Descant: Kimberly LaZelle

This song retells the Old Testament story of the
epic defeat of the city of Jericho by Joshua and
the Israelites. Archaeologists believe Jericho
was built on a hill with a great earthen embank-
ment. At its base was a wall about six feet thick
and 32 to 41 feet tall! At the crest of the hill was
a second wall, the base of which loomed 46 feet
above where the Israelites would have stood.

For six days the priests blew their ram horns
while the army marched (silently) around the
city. On the seventh day, the army gave a great
shout and coupled with the blast of the trum-
pets, the walls fell. You will hear this shout at
the conclusion of the song and actually hear the
walls come tumbling down.

KIA HORA TE MARINO

(From *Calling All Dawns*, Part III: Day)
Christopher Tin

Concordia and Virtuoso Singers

Featured soloist: Damon Callister. Male shout-
ers and dancers: Hayden Atchley, Degen Cra-
ner, Warren Jackson, Tanner Maurer, Landon
Paskett, Nathan Pinder, and Nathan Yorgason.

Female dancers: Samantha Alvi, Gabrielle
Genta, Rebecca Gonzales, Kimberly Lazelle,
Sandra Loosle, Amber Preece, Lora Ririe, Jane
Stepherson, Lisa Stringham, and Erin Todd.

Choreography by Amber Preece.





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Maori Translation:

*May peace be widespread,
may the sea glisten like greenstone,
and may the shimmer of light guide you
May peace be widespread,
be widespread now and forever more.
Said of human life.
The sun rises to the zenith, then declines.
Pull out the centre,
Pull out the centre of the flax plant,
Where will the bellbird sing?
I ask myself
What is the greatest thing in the world?
My answer is,
(All) the people, the people, the people!
The first breath we take.
Bind the entire flesh of our group
and bring it into force like the axe.*

Gather, gather and go forward!

Kia Hora Te Marino is the finale of a 12-composition three-movement song-cycle called *Calling All Dawns*. The opening composition is *Baba Yetu*, a song that attendants of our first and second season concerts will recognize.

SELECTIONS FROM THE ALL-NIGHT VIGIL, OP. 37

Sergei Rachmaninoff
Boise Philharmonic Master Chorale

Come, Let Us Worship
Rejoice, O Virgin
The Six Psalms (Lesser Doxology)
The Great Doxology

The *All-Night Vigil* (often called the *Vespers*) has 15 movements that contain settings from the Russian Orthodox Vespers (evening), Matins (morning) and Prime (The First Hour) services.

BRING HIM HOME

(From *Les Miserables*)

Herbert Kretzmer, Claude-michel Schonberg
Tenor: Luke Lords

BRAVE

Josh Groban, Rob Cavallo, Chantal Kreviazuk, and Tawgs Salter; Arr. Jesús Gomez
**Combined Choirs of Cantus and
Boise Philharmonic Master Chorale**
Tenor: Luke Lords



Luke Lords

Luke Lords is honored to perform with Cantus Youth Choirs and the Boise Philharmonic Master Chorale. Mr. Lords has been seen as Dwight in the Off-Broadway musical *Elevator Music*. Other favorite New York theatre credits include: Jamie (*The Last Five Years*), Doc (*The Most Happy Fella*), and Billy Van Cleve (*Sweet Smell of Success*).

Mr. Lords received his master's degree from New York University in musical theatre performance. He also received a bachelor's degree from Brigham Young University – Idaho in choral conducting.

Mr. Lords has taught middle school and high school choir and orchestra and developed a musical theatre curriculum for the Meridian School District.

Currently, Mr. Lords works as a vocal coach/musical director in the Boise area, and has had students appear on Broadway, Off-Broadway, and *American Idol*. facebook.com/LukeLordsMusicStudio



James Jirak

James Jirak has been the Artistic Director/Conductor of the Boise Philharmonic Master Chorale since 1996. He is an Associate Professor of Music at Boise State University where he teaches courses in Choral Music Education and directs the award-winning BSU Vocal Jazz Ensemble. Jirak also co-directs the annual Hymns of Thanksgiving Chorus and Orchestra.

Dr. Jirak holds a Bachelor of Music Education degree from Colorado State University in Fort Collins, a Master of Music degree in Voice Performance from the University of Wyoming, and a Doctor of Arts degree in Choral Conducting and Jazz Studies from the University of Northern Colorado in Greeley.

In addition to conducting, Jirak has performing experience ranging from studio and jazz singing, to opera and musical theatre roles, as well as ballet and modern dance. He has performed as a vocal soloist on the BSU Faculty Artist Series and performed Mendelssohn's *Elijah* in Carnegie Hall under the direction of Mr. Robert Shaw.

