Chamber Music @ AEIVA

Thursday November 5, 2015

5:00 Refreshments and gallery viewing

5:30 Concert

PROGRAM

Frostiana: Seven Country SongsRandall Thompson

The Road Not Taken (1899 - 1984)  
The Pasture   
A Girl's Garden

**UAB Chamber Singers**

**Brian Kittredge, Director**

**Chris Steele, piano**

Old American Songs Aaron Copland

At the River (1900 - 1990)

Simple Gifts

Zion's Walls

The Little Horses

Ching-a-ring Chaw

**Paul Mosteller, baritone**

**Chris Steele, piano**

Old American Songs Aaron Copland

Long Time Ago

Shadow of the Blues John Musto

Litany (b. 1954)

Shenandoah Folk Song

Paper Wings Jake Heggie

A Route to the Sky (b. 1961)

**Kristine Hurst-Wajszczuk, soprano**

**Chris Steele, piano**

*Mark your calendar for these upcoming Chamber Music @ AEIVA events!*

Thursday March 10, 2016, 5pm - Collaboration with the Birmingham Art Music Alliance

Thursday April 7, 2016, 5pm - Music and the art of Paul Rusconi

Many thanks to AEIVA, UAB Department of Music, and the Dean of the College of Arts and Sciences for making this event possible.

TEXT

*The Pasture*

Randall Thompson

Text by Robert Frost

I'm going out to clean the pasture spring;

I'll only stop to rake the leaves away

(And wait to watch the water clear, I may):

I sha'n't be gone long.—You come too.

I'm going out to fetch the little calf

That's standing by the mother. It's so young,

It totters when she licks it with her tongue.

I sha'n't be gone long.—You come too.

*The Road Not Taken*

Randall Thompson

Text by Robert Frost

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted wear;

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I—

I took the one less traveled by,

And that has made all the difference.

*A Girl’s Garden*

Randall Thompson

Text by Robert Frost

And yes, she has long mistrusted  
    That a cider apple tree  
In bearing there to-day is hers,  
    Or at least may be.  
  
Her crop was a miscellany  
    When all was said and done,  
A little bit of everything,  
    A great deal of none.  
  
Now when she sees in the village  
    How village things go,  
Just when it seems to come in right,  
    She says, “I know!  
  
It’s as when I was a farmer——”  
    Oh, never by way of advice!  
And she never sins by telling the tale  
    To the same person twice.

A neighbor of mine in the village  
    Likes to tell how one spring  
When she was a girl on the farm, she did  
    A childlike thing.  
  
One day she asked her father  
    To give her a garden plot  
To plant and tend and reap herself,  
    And he said, “Why not?”  
  
In casting about for a corner  
    He thought of an idle bit  
Of walled-off ground where a shop had stood,  
    And he said, “Just it.”  
  
And he said, “That ought to make you  
    An ideal one-girl farm,  
And give you a chance to put some strength  
    On your slim-jim arm.”  
  
It was not enough of a garden,  
    Her father said, to plough;  
So she had to work it all by hand,  
    But she don’t mind now.  
  
She wheeled the dung in the wheelbarrow  
    Along a stretch of road;  
But she always ran away and left  
    Her not-nice load.  
  
And hid from anyone passing.  
    And then she begged the seed.  
She says she thinks she planted one  
    Of all things but weed.  
  
A hill each of potatoes,  
    Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn,  
    And even fruit trees

*At The River*

*Zion’s Walls*

Aaron Copland

Anonymous

Come fathers and mothers,

Come sisters and brothers,

Come join us in singing the praises of Zion.

O fathers, don't you feel determined

To meet within the walls of Zion?

We'll shout and go round

The walls of Zion.

*The Little Horses*

Aaron Copland

Traditional

Hush you bye,

Don't you cry,

Go to sleepy little baby.

When you wake,

You shall have,

All the pretty little horses.

Blacks and bays,

Dapples and grays,

Coach and six-a little horses.

Blacks and bays,

Dapples and grays,

Coach and six-a little horses.

Hush you bye,

Don't you cry,

Go to sleepy little baby.

When you wake,

You'll have sweet cake and

All the pretty little horses.

A brown and gray and a black and a bay and a

Coach and six-a little horses.

A black and a bay ad a brown and a gray and a

Coach and six-a little horses.

Hush you bye,

Don't you cry,

Oh you pretty little baby.

Go to sleepy little baby.

Oh you pretty little baby.

Aaron Copland

Text by Robert Lowry

Shall we gather by the river,

Where bright angel's feet have trod,

With its crystal tide forever

Flowing by the throne of God?

Yes, we'll gather by the river,

The beautiful, the beautiful river,

Gather with the saints by the river

That flows by the throne of God.

Soon we'll reach the shining river,

Soon our pilgrimage will cease,

Soon our happy hearts will quiver

With the melody of peace.

Yes, we'll gather by the river,

The beautiful, the beautiful river,

Gather with the saints by the river

That flows by the throne of God.

*Simple Gifts*

Aaron Copland

Traditional Shaker hymn

'Tis the gift to be simple, 'tis the gift to be free

'Tis the gift to come down where you ought to be

And when we find ourselves in the place just right

Twill be in the valley of love and delight.

When true simplicity is gained

To bow and to bend we shan't be ashamed

To turn, turn will be our delight

'Till by turning, turning we come round right.

'Tis the gift to be simple, 'tis the gift to be free

'Tis the gift to come down where you ought to be

And when we find ourselves in the place just right

'Twill be in the valley of love and delight.

*Long Time Ago*

Aaron Copland

Anonymous

On the lake where droop'd the willow

Long time ago,

Where the rock threw back the billow

Brighter than snow.

Dwelt a maid beloved and cherish'd

By high and low,

But with autumn leaf she perished

Long time ago.

Rock and tree and flowing water

Long time ago,

Bird and bee and blossom taught her

Love's spell to know.

While to my fond words she listen'd

Murmuring low,

Tenderly her blue eyes glisten'd

Long time ago.

*Litany*

John Musto

Text by Langston Hughes

Gather up  
In the arms of your pity  
The sick, the depraved,  
The desperate, the tired,  
All the scum  
Of our weary city

Gather up  
In the arms of your pity.  
Gather up  
In the arms of your love--  
Those who expect  
No love from above.

*Ching-a-ring Chaw*

Aaron Copland

Traditional

Ching-a-ring-a ring ching ching,

Ho a ding a ding kum larkee,

Ching-a-ring-a ring ching ching,

Ho a ding kum larkee.

Brothers gather round,

Listen to this story,

'Bout the promised land,

An' the promised glory.

You don' need to fear,

If you have no money,

You don' need none there,

To buy you milk and honey.

There you'll ride in style,

Coach with four white horses,

There the evenin' meal,

Has one two three four courses.

Nights we all will dance

To the harp and fiiddle,

Waltz and jig and prance,

"Cast off down the middle!"

When the mornin' come,

All in grand and spendour,

Stand out in the sun,

And hear the holy thunder.

Brothers hear me out,

The promised land's a-comin'

Dance and sing and shout,

I hear them harps a strummin'.

*Shenandoah*

*A Route to the Sky*

Jake Heggie,

Text by Sister Helen Prejean

My mother taught me to fly

Not even knowing that she had done so.

I climbed on the roof

A complicated route to the sky

But the firemen got me down!

Lisa was eight

When she climbed through a window out onto the roof.

When I saw how she’d done it,

I nearly fainted,

So I went out after her.

Then we were both stuck.

Two trucks, an ambulance,

Two station wagons of rescue teams came to the house

and the firemen got us down!

Traditional

Oh, Shenandoah,  
I long to see you,  
Away you rolling river.  
Oh Shenandoah,  
I long to see you,  
Away, I'm bound away,  
'cross the wide Missouri.  
Oh Shenandoah,  
I love your daughter,  
Away, you rolling river.  
For her I'd cross,  
Your roaming waters,  
Away, I'm bound away,  
'Cross the wide Missouri.  
'Tis seven years,  
since last I've seen you,  
And hear your rolling river.  
'Tis seven years,  
since last I've seen you,  
Away, 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,  
Away, we're bound away,  
Across the wide Missouri.

BIOGRAPHIES

The **UAB Chamber Singers** is a non-auditioned ensemble comprised of students of all majors. The choir performs regularly at the Alys Stephens Center, and many concert venues in the Birmingham area. The choir focuses on works of all styles and genres, including early renaissance to vocal jazz selections. The Chamber Singers frequently collaborates with other ensembles, and has participated in performances and master-classes with notable groups such as the Dutch a cappella Quink Ensemble. Enrollment is open to all students on campus and is for one credit of study per semester.

**Chris Steele** held previous positions at the University of North Carolina School of the Arts as Staff Pianist, at the University of North Carolina at Greensboro (UNCG) as both Lecturer of Music Theory and Ear Training, and as Faculty Fellow for the UNCG Grogan College Music Learning Community. At UNCG he studied with Andrew Harley and James Douglass and held assistantships in both accompanying and music theory/ear training. At The Florida State University, he studied with Carolyn Bridger.   
  
An active performer, Steele is a member of the UAB Chamber Trio and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra. As a proponent of new music, he is a member of the Birmingham Art Music Alliance, and has performed at the Society of Composers Region IV Conference and the Mid-South Chapter of the National Association of Composers Concert. He has also presented lecture-recitals on the late compositional style of Gabriel Fauré, including at UNCG’s biennial Focus on Piano Literature Symposium.

**Paul Mosteller** is Associate Professor of Voice at UAB, where he regularly collaborates with pianist Yakov Kasman in recitals of Russian romances and other vocal literature. A native of Philadelphia, PA, he was a scholarship student of Beverley Johnson at The Juilliard School in New York, and continued his vocal studies with a number of distinguished voice teachers and coaches, including John Wustman, Paul Sommers, John Van Cura, and Josephine Lott.  
  
Dr. Mosteller made his western European debut singing Mahler's "Des Knaben Wunderhorn," conducted by Thomas Fulton of the Metropolitan Opera. Additional concert performances include "Carmina Burana," "Elijah," "Messiah," "The Creation," the Bach Passions, the Milhaud Sacred Service, and Requiems of Mozart, Brahms, Donizetti, Duruflé and Fauré. He has appeared as baritone soloist with such diverse organizations in the US and Canada.   
  
Mosteller's performances of newer music include a Roger Sessions 80th-birthday gala at Lincoln Center (New York), collaboration on a grant-winning Continental Harmony project in 2000, and opera performances (including a world premiere by Larry Alan Smith) with New York's American Chamber Opera Company. He has also performed works by Birmingham-area composers Michael Angell, Monroe Golden, and Dorothy Hindman. He is a recipient of several vocal honors.  
  
In addition to his UAB faculty activities, Mosteller is Organist/Choirmaster at Temple Emanu-El, Alabama's largest Reform Jewish congregation.

A specialist in the lute songs of John Dowland, soprano **Kristine Hurst-Wajszczuk’s** solo CD of Dowland lute songs was released in 2008 by Centaur. She debuted with the Boulder Bach Festival in 2004 and with the Alabama Symphony in 2011. Her solo oratorio repertoire ranges from Bach to Samuel Barber and operatic roles from Mozart to Stravinsky. Recent tours have taken her to Italy, the Carolinas, Pennsylvania, Ohio, and Kentucky. She was invited by composer Bill Mayer to perform in his 70th birthday celebration concert in Carnegie Hall’s Weill Recital Hall, in the role of Madeline in his piece "The Eve of St. Agnes." In 2002, she was a regional finalist in the NATSAA competition; in 2006, she appeared on a Wisconsin Public’s Radio broadcast of Live from the Chazen Museum.   
  
Dr. Hurst-Wajszczuk is committed to helping teachers be more effective in the classroom and studio, and to aiding singers reach their full potential to perform without impediments. UAB Opera has achieved national prominence since she joined UAB in 2007, winning three awards in the National Opera Association opera production competition in the past four years. Her vocal students regularly win awards at state and regional competitions such as NATS and Birmingham Music Clubs competitions. They have been accepted into summer apprenticeships both here and abroad, as well as major graduate programs around the country. Others have gone on to Equity contracts, cruise ship tours, and have appeared on television shows such as *Law & Order: SVU*.   
  
In demand as a clinician throughout the United States, she has been featured at several national conferences and presents regularly at many universities and colleges. Her research on applying the Kolb LSI and Meyer-Briggs personality assessments was featured at the NATS 2013 Winter Workshop.