Passion and Resurrection

University Singers
I Cantori of Walla Walla University
and Walla Walla University Chamber Orchestra

Kraig Scott, director

Saturday, May 18, 2019, 5:30 p.m.
Walla Walla University Church
College Place, Washington

Saturday, June 1, 2019, 7:30 p.m.
Cathedral of St. John the Evangelist
Spokane, Washington

Walla Walla University

Joseph Haydn

Arwen Myers, soprano
Ann Benson, mezzo-soprano
Christopher Nakielski, tenor
Jeremy Irland, bass
University Singers
Walla Walla University Chamber Orchestra

Passion and Resurrection ...................................................... Ēriks Ešenvalds (b. 1977)

Arwen Myers, soprano
Rilla Taylor, Alexa Davidson, Jonathan Singer, Andre Gonzalez, quartet
Chloe Cook, Danielle Rivera, sopranos
I Cantori of Walla Walla University
Walla Walla University Chamber Orchestra

Pilgrims’ Hymn ................................................................. Stephen Paulus (1949–2014)

Text by Michael Dennis Browne

University Singers

Composed in 1798, Haydn’s “Nelson Mass” was probably performed when the English admiral visited Eisenstadt in September 1800. In his manuscript catalogue Haydn refers to this work as “Missa in Angustiis,” or “Mass in Times of Affliction.” This name reflects Haydn’s reality as he faced European wars and political strife in the decades following the French revolution. University Singers of Walla Walla University is excited to perform this work with professional soloists from Portland, Spokane, Pullman, and the voice faculty of our own department.

The Latvian composer Ēriks Ešenvalds composed “Passion and Resurrection” in 2005 for the Academic State Choir Latvija. The composer presents the death and resurrection of Christ in four movements, drawing primarily from the gospels of Matthew, Luke, and John. The work begins by quoting a 16th-century motet by the Spanish composer Cristóbal de Morales (1500–1553) on the despairing text of Job 7:16-21, “Let me alone, for my days are vanity ... thou shalt seek me in the morning, but I shall not be”. The Morales motet becomes a leitmotif that reappears several times. I Cantori of Walla Walla University is pleased to partner with Arwen Myers of Portland, Oregon, to bring this oratorio to eastern Washington.
Missa in Angustiis, Hob. XXII:11

Kyrie
1. Kyrie eleison (Solo SATB, Choir)
   Lord, have mercy
   Christ, have mercy
   Lord, have mercy

Gloria
2. Gloria in excelsis Deo (Solo SATB, Choir)
   Glory be to God on high, and on Earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father.

3. Qui tollis (Solo SB, Choir)
   Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

4. Quoniam tu solus Sanctus (Solo SATB, Choir)
   For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high, in the glory of God the Father. Amen.

Credo
5. Credo in unum Deum (Choir)
   I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in Jesus Christ, born of the Father before all ages; God of God, light of light, true God of true God; begotten not made; being of one substance with the Father by whom all things were made. Who for us men and for our salvation came down from heaven.

6. Et incarnates est/Crucifixus (Solo SATB, Choir)
   And was incarnate by the Holy Ghost, of the virgin Mary; and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried.

7. Et resurrexit (Solo S, Choir)
   And the third day he rose again according to the Scriptures; and ascended into heaven. He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his kingdom shall have no end. And [I believe] in the Holy Ghost, the lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets. And one holy universal and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus
8. Sanctus (Choir)
   Holy, holy, holy, Lord God of hosts.
   Heaven and earth are full of thy glory.
   Hosanna in the highest.
Benedictus

9. Benedictus (Solo SATB, Choir)
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei

10. Agnus Dei (Solo SATB)
Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, have mercy on us.

11. Dona nobis pacem (Choir)
Grant us peace, Lamb of God, who takest away the sins of the world, grant us peace.

Passion and Resurrection

Part I

Parce mihi, Domine, nihil enim sunt dies mei
Leave me alone, Lord. My life makes no sense.

Quid est homo, quia magnificas eum?
Why is man so important to you?

Aut quid apponis erga eum cor tuum?
Why pay attention to what he does?

Visitas eum diluculo, et subito
You inspect him every morning and test
probas illum.
him every minute.

Usque quo non parcis mihi, nec dimittis
Won’t you look away long enough for me
me, ut glutiam saliva meam?
to swallow my spittle?

Cur non tollis peccatum meum, et quare
Can’t you ever forgive my sin? Can’t you
non aufers iniquitatem meam?
pardon the wrong I do?

Ecce, nunc in pulvere dormiam, et si mane
Soon I will be in my grave, and I’ll be gone
me quaesieris, non subsistam.
when you look for me.

(Job 7:16-21)

Woe is me, for my foolish love of debauchery and my cleaving to iniquity have become a deep
night unto me in which no light shines.

Accept thou the wellsprings of my tears, thou who drawest the waters of the sea up into the
clouds.

Turn thy countenance upon the sobbing of my heart, thou who hast come from Heaven in thy
inexpressible sacrifice.

I shall kiss thy immaculate feet; I shall dry them with the tresses of my hair.

In Paradise, Eve, seeing them approaching, hid herself in fear.

Who will examine the multitude of my sins, and thy judgements?

O my Saviour, Redeemer of my soul, do not turn away from me: I am thy handmaiden, thou
who art infinitely merciful.

(from Byzantine liturgy)

Thy sins are forgiven; thy faith hath saved thee, go in peace.

(Luke 7:48, 50)
Part II

My soul is very sorrowful, even to death.
My Father, if this cup may not pass away from me, except I drink it, thy will be done.
(Matthew 26:38, 42)

And they stripped him, and put on him a scarlet robe.
When they had plaited a crown of thorns, they put it upon his head, and a reed in his right hand, they spit upon him: and they have bowed the knee before him. They mocked him saying, Hail, King of the Jews!
And after they had mocked him, they took the robe off from him, and they put his own raiment on him, and led him away to crucify him.
(after Matthew 27:28-31)

Father, forgive them, for they know not what they do.
(Luke 23:34)

My friend betrayed me by the token of a kiss:
Whom I shall kiss, that is he: hold him fast!
That was the wicked token which he gave,
Who by a kiss accomplished murder.
Unhappy man, he relinquished the price of blood,
And in the end hanged himself.
(Tenebrae Responsory for Maundy Thursday)

How great is thy love for mankind, O Lord!
Thou bent down and washed Judas' feet, although he denied and betrayed thee!
(from Byzantine Liturgy)

Part III

At thy mystic supper, admit me to thy communion, O Son of God.
For I shall not betray the secret to thy enemies, nor give thee the kiss of Judas.
But, like the thief, I beseech thee, Lord: remember me when thou comest into thy kingdom!
(from Byzantine Liturgy)

Verily I say unto thee today, thou shalt be with me in Paradise!
(Luke 23:43)

The grieving Mother stood
Beside the cross weeping
Where her Son was hanging,
Through her weeping soul,
Compassionate and grieving,
A sword passed.
Who is the man
Who would not weep if seeing
The mother of Christ in such agony?
(from Stabat Mater)
Woman, behold thy son!
Behold thy mother!
(John 19:26-27)

Eloi, Eloi, lama sabachtani?
My God, my God, why have you forsaken me?
(Matthew 27:46)

They have pierced my hands and my feet, they have counted all my bones.
They divided my garments among them, and upon my garments they have cast lots.
(Psalm 22:17-19)

The enemy hath persecuted my soul, they have smitten my life down to the ground, they have
made me to dwell in darkness, as those that have been long dead.
(Psalm 143:3)

By his stripes are we healed
(Isaiah 53:5)

I thirst!
(John 19:28)

It is finished!
(John 19:30)

Father, into thy hands I commend my spirit.
(Luke 23:46)

**Part IV**

O dulce lignum, dulces clavos, dulcia
Ferens pondera, quae sola fuisti digna
Sustinere Regem coelorum et Dominum.

O sweet wood (cross), whose dulcet nails held the sweet burden. You (the cross) alone were worthy to hold the Ruler of Heaven and Lord.

Why seek ye among the dead, as a mortal,
The One who abides in everlasting light?
Behold the linens of burial, the Lord is risen!
(Luke 24:5-6)

Woman, why weepest thou? Woman, whom seekest thou?
Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away.

Miriam.
Rabboni.
(John 20:15-16)
Pilgrims’ Hymn

Even before we call on Your name
   To ask You, O God,
When we seek for the words to glorify You,
   You hear our prayer;
Unceasing love, O unceasing love,
   Surpassing all we know.
Glory to the Father,
   And to the Son,
And to the Holy Spirit.

Even with darkness sealing us in,
   We breathe Your name,
And through all the days that follow so fast,
   We trust in You;
Endless Your grace, O endless Your grace,
   Beyond all mortal dream.
Both now and for ever,
   And unto ages and ages,
Amen.
BIOGRAPHIES

Praised for her “crystalline tone and delicate passagework” (San Francisco Chronicle), soprano Arwen Myers is quickly gaining a reputation as a captivating and sensitive interpreter of repertoire spanning early to new music. A versatile artist equally comfortable in oratorio, chamber music, and on stage, Myers has performed major works with Portland Baroque Orchestra, Early Music Vancouver, Pacific MusicWorks, and Indianapolis Symphony Orchestra, among others. Recent and upcoming highlights include Handel with Philharmonia Baroque Orchestra; Bach and Purcell with Portland Baroque Orchestra; Vivaldi, Monteverdi, and Gabrieli with Early Music Vancouver; Fauré with Indianapolis Symphony Orchestra; world premieres by Robert Kyr, Zachary Wadsworth, J.J. Wright, and Michel Petrossian; and Handel Semele (title role) with American Bach Soloists Academy. An enthusiastic collaborator, Myers regularly appears with some of the nation’s premiere chamber ensembles, including Seraphic Fire, Bach Akademie Charlotte, and Cappella Romana, among others. A native of Augusta, Georgia, Myers holds degrees from the Indiana University Jacobs School of Music, and she currently serves as director of Communications and Marketing at Trinity Episcopal Cathedral and executive and co-artistic director of Northwest Art Song in Portland, Oregon. She is an active freelance artist across the United States and beyond. Learn more at arwenmyerssoprano.com.

Mezzo-soprano Ann Benson is known around the Inland Northwest as an engaging performer. Recently, she sang a hilarious Marcellina in Le Nozze di Figaro with Inland Northwest Opera. She performs frequently with Inland Northwest Opera, having appeared as Hansel in Hansel and Gretel, Orlofsky in Die Fledermaus, Third Lady in The Magic Flute and Wowkle in La Fanciulla del West. Benson appeared as mezzo-soprano soloist with the Spokane Symphony in Vivaldi’s Gloria and in the New Year’s Eve Gala performance of Beethoven’s Symphony No. 9. She also sang the mezzo-soprano solo in Mozart’s Requiem with the Palouse Choral Society. An accomplished crossover artist, Benson can also be seen in musical theater performances, including shows at Spokane Civic Theatre, the Modern Theater, and CenterStage. She and her improviser husband, Kevin, frequently perform their show, Impropera!, a mashup of opera and improvised comedy to sell-out crowds. Benson lives in Spokane with Kevin and their two daughters where she serves as director of Children’s Arts at St. Mark’s Lutheran Church and maintains a private voice studio.
Christopher Nakielski is incredibly excited to be singing with the Walla Walla University choral program. Nakielski is currently an assistant professor at Washington State University where he conducts the Treble Choir, teaches choral music methods, runs a private voice studio and oversees student teachers. Nakielski recently earned his D.M.A. in choral conducting and pedagogy under the tutelage of Timothy Stalter and David Puderbaugh. Prior to enrolling at The University of Iowa, Nakielski received his B.A. from Ripon College in 2006, and his M.M.E. from the VanderCook College of Music in 2009. After completing his degree at VanderCook, he directed choirs at college-preparatory school Loyola Academy in Wilmette, Illinois, for six years. While at Loyola, Nakielski toured nationally and internationally, including Italy, Poland, and the Czech Republic. In 2013, his Honors Chamber Singers were invited to participate in Chicago radio station WFMT’s live broadcast of “Introductions,” a weekly program that features the Chicago area’s finest pre-college classical musicians. Later that academic year, Nakielski was awarded Teacher of the Year at Loyola Academy, the first performing-arts teacher to receive the award in the school’s 108-year history. As a tenor soloist, Nakielski has sung with several professional choral ensembles in Chicago, including The Chicago Choral Artists and the New Classic Singers, in addition to serving as a tenor section leader for Queen of All Saints Basilica and St. Peter’s in the Loop.

Jeremy Irland, whose voice has been praised as having “a beautifully rich consistency and clarity,” is an avid performer and recitalist. Irland has appeared with the Seattle Symphony as Bobby in Weill’s Mahagonny Songspiel, Wotan in ViVace’s production of Das Rheingold, Leporello in Washington Idaho Symphony’s production of Don Giovanni, the Dutchman with the Cleveland Wagner Institute’s Der Fliegende Holländer, Assan in Menotti’s The Consul at New England Conservatory, Morales and Zuniga in Bizet’s Carmen, Presto in Poulenc’s Les Mamelles de Tirésias with Vespertine Opera, Nardo in Mozart’s La Finta Giardiniera, the Mother in Weill’s Seven Deadly Sins, Doctor Bartolo in Mozart’s Le Nozze di Figaro with University of Washington Opera, and duel world premieres of Michael Valenti’s one-act operas Beau Nash and Story of an Hour with both the Portland Chamber Symphony and the Walla Walla Symphony. Irland has studied with Jane Eaglen, Carol Vaness, and Matthew James. Irland also holds degrees from Walla Walla University (B.M. in music education) and the University of Washington (M.M. in vocal performance). He is currently on the voice faculty at Walla Walla University and is also the director of music for the Prescott School District.
Kraig Scott has conducted the choirs of Walla Walla University since 2009 and currently serves as Washington state collegiate chair of the American Choral Directors Association. He has led I Cantori, the select choir of Walla Walla University, in performances throughout the Pacific Northwest, Hawaii, California, North Carolina, Georgia, and Florida. Scott has directed festival choirs throughout the Pacific Northwest and led the 400-voice choir of the Seventh-day Adventist International Choral Congress in Bucha, Ukraine. At Walla Walla University he also teaches organ and harpsichord and serves as minister of music at the University Church. His keyboard students have won many competitions, appeared on NPR’s “From the Top,” and been heard at regional and national American Guild of Organists and Music Teachers National Association conventions. As a recitalist, Scott has appeared throughout North America, Europe, Korea, and China. He has presented recitals and master classes at many institutions including the Eastman School, Rutgers University, Westminster Choir College, the Universities of Alberta, Washington, and Oregon, and for various chapters of the American Guild of Organists. As a collaborative artist he has worked in a wide range of styles including frequent performances with Janet See (baroque flute), Zuill Bailey (cello), Marc Vanscheeuwijck (baroque cello), and Joseph Brooks (clarinet). He has appeared with singers Elias Mokole, Charles Reid, James Brown, and Tom Netherton, baroque violinist Eduard Melkus, gambist Margriet Tindemans, harpsichordist Arthur Haas, violinist Kurt Nikkanen, and conductors Helmut Rilling, Robert Bode, Anton Armstrong, and Joe Miller.

Romanian-born violinist Cristian Neacsu is associate professor of music and chair of the Department of Music at Walla Walla University. He holds a doctor of musical arts degree from University of Illinois, a master of music degree from the University of Cincinnati College Conservatory of Music, and a bachelor of music from Andrews University. Previously Neacsu served as assistant professor and orchestra director at Burman University in Canada from 2013 to 2018 where he also established the Burman Virtuosi, a strings chamber orchestra comprised of selected players from the larger orchestra. In 2017 the Burman Virtuosi performed at the Music Conference Alberta along with other celebrated ensembles in the province. During his tenure at Burman University, Neacsu served as vice-president and subsequently as president of the Alberta String Association. As a violinist Neacsu has frequently collaborated with prominent artists such as Stefan Milenkovich, Piotr Milewsky, Herbert Blomstedt, Sherban Lupu, Yehonatan Berick, Carla Trynchuk, Kurt Sassmannshaus, Guillaume Tardif, and Claudio Gonzalez, as well
as renowned groups such as Jupiter Quartet and Pacifica Quartet. He frequently appears in solo recitals and concerts with orchestra as well as in chamber music performances. He has performed an extensive amount of music by contemporary composers such as Sofia Gubaidulina, Augusta Read Thomas, and Charles Wuorinen. Given his interest in performance practice for early music, he studied it as a minor in his doctoral program and performed on baroque violin for the Early Music Concerts. Also during the time of his doctoral studies at the University of Illinois, he served as choir director at First Presbyterian Church in Monticello, Illinois.
Founded in 1892, **Walla Walla University** proudly upholds the fine tradition of Seventh-day Adventist Christian education. Central to its mission, the university seeks to cultivate excellence in thought, generosity in service, beauty in expression, and faith in God. The Department of Music enjoys a deserved reputation for technical excellence and aesthetic accomplishment. Its performing ensembles include two choirs (I Cantori of Walla Walla University and University Singers), a symphony orchestra, wind symphony, steel band, and big band, as well as student string quartets and other chamber ensembles.

**I Cantori of Walla Walla University**
The select choir of Walla Walla University, an auditioned group chosen from the 1,900-member student body, enjoys a history of touring that began in 1929. Renamed I Cantori (Italian: “the singers”) in 1979, the ensemble has traveled extensively in the Pacific Northwest and western United States and appeared also in Canada, Russia, and Romania. Since 2011 it has performed at the Cathedral of Christ the Light (Oakland), St. Ignatius Church (San Francisco), Grace Cathedral (San Francisco), St. Mark’s Episcopal Cathedral (Seattle), St. James Cathedral (Seattle), Christ Church Episcopal (Tacoma), Trinity Episcopal Cathedral (Portland), the Co-Cathedral of Saint Theresa (Honolulu), the historic Kawaiaho’o Church (Honolulu), Peachtree Road United Methodist Church (Atlanta) and, in southern California, at St. Cyril of Jerusalem Church, Loma Linda University Church, and the Vallejo Drive Seventh-day Adventist Church. Its repertoire focuses on classical music but includes a wide variety of mostly sacred styles. The choir regularly performs for the 2,000-member Walla Walla University Church of Seventh-day Adventists and offers a major concert each quarter on campus. Every other year, in conjunction with the university drama program, members of the choir present a musical. Recent productions include *Little Women*, the Broadway Musical, and *You’re a Good Man Charlie Brown*.
Support the WWU choral program
Recordings from the repertoire of I Cantori make perfect gifts anyone can enjoy all year long. All proceeds go to the choir tour fund.

Two ways to purchase

1. Contact the Department of Music: (509) 527-2563 or email music@wallawalla.edu with “CD order” in the subject line.
2. Visit CDBaby.com and search “I Cantori of Walla Walla University.”
University Singers and I Cantori*

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Walla Walla University Chamber Orchestra

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VIOLIN 2
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MAYA TAKEMOTO
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Generosity in Service
Beauty in Expression
Faith in God