

11-8-2015

Student Ensemble: Women's Choir, Men's Glee Club, Belle Voix

Kristin Moroni, Director

Mark Grizzard, Director

Leslie Manfredo, Director

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**Illinois State University
College of Fine Arts
School of Music**

**Women's Choir
Men's Glee Club
Belle Voix**

**Center for the Performing Arts
November 8, 2015
Sunday Afternoon
3:00 p.m.**

This is the sixty-eighth program of the 2015-2016 season.

Program

Please turn off all electronic devices for the duration of the concert. Thank you.

Women's Choir

Kristin Moroni, director

Anh Nguyen, pianist

Echo Song

Orlando di Lasso
(1530-1594)

Translation:

My word! What a lovely echo! Let's try it out!

Pleased to meet you! Ha ha ha ha ha, let's all laugh!

Oh my fine companion, what do you want? I'd like you to sing a song.

Why? Why should I? Why not? Because I don't want to. Why don't you want to?

Because I don't feel like it! Shut up I say!

You shut up, you big fool! Yes Sir!

Come now, no more! Let's go! Goodbye good echo!

Peace be with you. That's enough. Enough! ENOUGH!!!

Be Like the Bird

Abbie Betinis
(born 1980)

Lillian Purich, soprano

Coo-Coo Bird

Traditional American
arranged by Alice Parker
(born 1925)

Performed in honor of this legendary composer, conductor, and teacher's 90th birthday.

Esto les digo

Kinley Lange
(born 1950)

Maggie Oberst, soprano

Translation:

This I say

If two of you get in agreement here on earth

To ask for something in prayer

My father who is in heaven

He will give it

For where two or three are gathered together in my name

I am there among them

This I say

Songbird

Sarah Quartel
(born 1982)

Men's Glee Club

Mark Grizzard, director

Catherine Jun, pianist

I Am a Man of Constant Sorrow

Carter Stanley

(1925-1966)

arranged by Kirby Shaw

Jacob Artner, Pat Regan, vocal soloists

Jack Baudoïn, snare drum

Jonny Childs, bass guitar

Jack Wenstrup, guitar

Scott Dixler, Joe Vargas, mandolin

The Vagabond

Ralph Vaughn Williams

(1872-1958)

arranged by Clarence Robinson

Pseudo-Yoik

Jaako Mäntyjärvi

(born 1963)

The text of this piece is meaningless, and crafted as a caricature of Finnish folk music. However, as the composer states in the sheet music, "the laws of probability dictate that there must exist an obscure South American Indian language in which it makes perfectly good sense."

Helplessly Hoping

Stephen Stills

(born 1945)

arranged by Mark Grizzard

Riders in the Sky

Stan Jones

(1914-1963)

arranged by Norman Luboff

Noah Mendenhall, tenor solo

Jack Baudoïn, snare drum

Jonny Childs, bass guitar

from *Words from Paradise*

Amen

Dan Forrest

(born 1978)

Belle Voix

Leslie Manfredo, director

Anh Nguyen, pianist

Laudate Pueri Motet II, Op. 39, No. 2

(Praise Ye the Lord)

Felix Mendelssohn-Bartholdy

(1809-1847)

edited by Harold Aks

Movement 1 - Poetic translation of the Latin:

O praise the Lord, ye children, praise the name of the Lord.

Blessed be the name of the Lord from henceforth now and forever.

Movement 2 - Poetic translation of the Latin:

Blessed are all who fear the Lord

Those who walk in his ways.

Katie Badger, Laura Hollingsworth, soprano 1

Kelly McCabe, Rebecca Rexroat, soprano 2

Allysann Mohr, Hannah Schueler, alto

from *Les Chansons des Roses*
Dirait-on

text by Rainer Maria Rilke
(1875-1926)
music by Morten Lauridsen
(born 1943)

Poetic translation of the French:
Abandon surrounding abandon, Tenderness touching tenderness
Your oneness endlessly caresses itself, so they say;
Self-caressing through its own clear reflection.
Thus you invent the theme of Narcissus fulfilled.

Ride the Chariot

Traditional spiritual
arranged by Beatrice and Max Krone

Erin Viar, Emily Weber, and Alizé Graves, soloists

Sista

English and Ewe from Ghana
Rory Magill

Program notes from the score of *Sista*:

Sista visits the grief of an African family losing a beloved child, as well as the deep connection to the spirit world of the ancestors, which makes it possible for family and friends to carry on after her death. Finally, it is about faith and renewed courage, and ends with a stirring finale expressing love and gratitude for the gift of life. It is set in 4 parts for women's voices, to express loss through the voice of the mother, and reassurance through the voice of the departed daughter. The melodies were composed on an African xylophone in a simple major pentatonic scale. The phrasing throughout is quite natural, making the uneven 7/4 meter quite accessible. Polyphonic layers of song in the finale reflect the polyrhythmic nature of the traditional Ghanaian music, which helped inspire this piece.

Translation of Ewe:

All: Where is Aku, Kwaku, where is Aku? Is she sleeping?

Come here, Kwaku, here, Come, go wake her.

Aku's mother: Where is Aku? Aku? Where is Aku? Where is Aku?

Aku: I go, I'll see you again, I go, I'll return. I am not afraid, do not cry. I go, I'll see you again,
I go, I'll return.

Groups, then all: Girl, do not go yet, Wait a little, Aku, wait. Please, Aku, do not forget us.
Goodbye, it's okay, let it go.

Katherine Cosenza, *Aku's mother*

Annie Furtner, *Aku (daughter)*

Alex Martinez, *drum*

Shannon Castle Reel

Theron Kirk
(1919-1999)

Daniel Gallagher, flute

from *Ragtime*

Make Them Hear You

Lynn Ahrens/Stephen Flaherty
arranged by Mark Hayes

Rachel Miller, soprano