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Ensemble Concerts: Concert Choir, Madrigal Singers, and Recorder Ensemble; November 4, 2001

Bret Peppo Director
Illinois State University

James Major Director

Paul Borg Director

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*Illinois State University
School of Music*

Concert Choir

Bret Peppo, Director

Madrigal Singers

James Major, Director

Recorder Ensemble

Paul Borg, Director

*Kemp Recital Hall
Sunday Afternoon
November 4, 2001
3:00 p.m.*



The Twenty-eighth Program of the 2001-2002 Season.

I

Jubilate Deo

*Sing joyfully to God, all the earth;
Serve the Lord with gladness.
Enter into his presence with great joy.
Know that the Lord alone is God;
He has made us, and not we ourselves;
We are his people,
And the sheep of his pasture.
Enter into his gates with thanksgiving,
And into his courts with praise;
Give thanks to him. Praise his name:
For the Lord is gracious;
His mercy is everlasting,
And his truth endures for all generations.*

Orlando di Lasso
(1532-1594)

Lirum Lirum

Thomas Morley
(1558-1602)

A Virgin Unspotted

William Billings
(1746-1800)

II

Selections from *Snow* (A Winter Suite)

The Winter Queen
Come Winter
Life is Reborn

Tom Fetteke

from *Uncertainty of a Poet*

The Merry-go-Round at Night

Cary John Franklin

*The roof turns, the brassy merry-go-round
Crashes out music. Gaudy horses gallop tail to snout,
Inhabit the phantasmagoria of light
Substantial as smoke Then each one vanishes.
Some pull carriages. Some children, frightened, hold tight
The reins as they arrive and disappear
Chased by a scarlet lion that seems to sneer not snarl.
And here's a unicorn painted white.
And here comes the unicorn painted white,
Look! From another world this strange litretinue.
A boy on a steer, whooping, loud as dynamite
A sheriff, no doubt, though dressed in sailor blue.
And here comes the unicorn painted white.
Faster! Faster! Faster!
The children spellbound, the animals prance
And this is happiness, this no man's land Where nothing's forbidden.
And hardly a glance at parents who smile,
Who think they understand as the scarlet lion leaps into the night
And here comes the unicorn painted white.
The roof turns, the brassy merry-go-round Crashes out music.*

The Uncertainty of the Poet

*I am a poet. I am very fond of bananas.
I am bananas. I am very fond of a poet.
I am a poet of bananas. I am a poet.
I am very fond, A fond poet of 'I am, I am'
'Very bananas, Am I banana's?
I am of very,
A very poet. Bananas of a poet!
Am I fond? Am I very?
Poet bananas! I am.
I am fond of a 'very.'
I am a very fond bananas.
I am a poet. I am bananas.
I am of very fond bananas.
Am I a poet?*

III

Blessed Be That Maid Marie

arranged by Joy Sherman

A Babe is Born

Daniel Moe
(born 1926)

from *Five Childhood Lyrics*

Monday's Child
Sing a Song of Sixpence

John Rutter
(born 1945)

Illinois State University Madrigal Singers
James Major, conductor

IV

Four Chansons

Adieu mes amours
Bergerette savoyenne
Mille regretz
Basies-moy

Josquin Desprez
(1440-1521)

from *Four Carmina*

Heth sold ein meisken

Anonymous

Sauff aus und machs nit lang

Heinrich Finck
(1444-1527)

Multito fait

Claudin de Sermisy
(1490-1562)

Gallicum quoddam

Clément Janequin
(1485-1558)

Illinois State University Recorder Ensemble
Paul Borg, director

V
Rytmus (Ave Eva)

*Be greeted 'Eve,
You source of love,
You are the queen of nobleness.*

Ave Regina Coelorum

*Hail, Queen of Heaven
Hail, Mistress of Angels!
Hail, root, hail, portal,
From which the light for the world has risen
Rejoice, glorious Virgin,
Beautiful above all others
Farewell, most gracious
And pray for us to Christ.*

Ave Verum Corpus

*Hail, true Body, born of the Virgin Mary,
Who has truly suffered was sacrificed on the cross for mortals,
Whose side was pierced whence flowed water and blood:
Be for us a foretaste during our final examining.
O Jesu sweet, O Jesu pure, O Jesu, Son of Mary,
Have mercy upon me. Amen.*

VI
Adoro Te Devote (Thomas Aquinas)

*Hidden God, devoutly I adore Thee,
Truly present underneath these veils:
All my heart subdues itself before Thee,
Since it all before Thee faints and fails.*

*Not to sight, to taste, or touch be credit,
Hearing only do we trust secure;
I believe, for God the Son has said it-
Word of truth that ever shall endure.*

*O memorial of my Savior dying,
Living Bread, that gives life to man;
Make my soul, its life from Thee supplying,
Taste Thy sweetness, as on earth it can.*

*Contemplating, Lord, Thy hidden presence,
Grant me what I thirst for and implore,
In the revelation of Thy essence
To behold Thy glory evermore. Amen.*

He's Got the Whole World

arranged by Ray Liebau

Ivan Hrušovky
(born 1927)

Orlando di Lasso
(1530-1594)

William Byrd
(1543-1623)

Stephen Caracciolo

VII

Past Life Melodies

Sarah Hopkins
(born 1934)

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc "Until I Saw: Contemporary Australian Choral Music." Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for her unique music on the world stage.

The materials for *Past Life Melodies* evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece.

The melodic ideas of the work, like those in all of Sarah Hopkins' music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years - a melody which came to her at moments of deep emotion.

The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music.

The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthly drone sustained by the main body of the choir.

The richness and subtlety of colours and the earthly hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

Program notes by Stephen Leek

VIII

From *The Hour Has Come*
The Hour Has Come

Srul Irving Glick
(born 1934)

*The hour has come for mankind to embrace,
For the sun blazes upon the conscience of the earth
And time is growing short
And what is visible must be seen,
For the fire is intense in the consciousness of the planet
And healing is the yearning of her heart.*

*Our cells are life's tissue,
Our bones and marrow her rivers and narrows,
Our heart pumps the cry of her heart
And our soul breathes the spirit of her song.*

*Where art thou, o family of man, brothers and sisters?
The time is growing short
And what is visible must be seen
For the hour has come to love*

*Illinois State University Concert Choir
Bret Peppo, conductor
Balaza Rozsa, piano*

CONCERT CHOIR

Soprano

Jenny Beraman
Brooke Blozis
Tricia Cole
Alecia McClain
Rachel Moeller
Elizabeth Nystedt
Stephanie Sals
Ashley Smith
Lindsey Suedkamp
Deanne Perozzi

Alto

Lauren Brandon
Kelly Brown
Lane Cannon
Jennifer Christiansen
Bethany Freitag
Gina Gilliland
Rebecca Johnson
Renee Kenny
Marjorie Klespitz
Karoline Laird
Lametra Murdock
Lucy Sinaga
Liz Stimac

Tenor

Shannon Carey
Nick DePauw
Caleb Dubson
Ryan Hoffmann
Connor McGowan
Patrick McGuire
Kyle Miller
Josh Palmer
Chris Siegel
Dennis Tobenski

Bass

Nick Adomaitis
Brandon Albee
Matt Lorz
Kyle Merkle
Tom Pleviak
John Shaffer
Mike Shure
Tobin Sparfeld
Paul Sprecher
Chris Thompson

MADRIGAL SINGERS

Soprano

Cathy Bailey
Lauren Brandon
Laura Doherty
Ginger Thomas

Alto

Katie Bay
Kirsten Mateer
Kathryn Milner
Stephanie Voirin

Tenor

Niall Casserly
Jason Waddell
Andy Steadman
Dennis Tobenski

Bass

Brandon Albee
Scott Grobstein
Kevin Prina
Tobin Sparfeld

RECORDER ENSEMBLE

Katie Bartel
Amanda Elston
Jessica Maple
Jonathan Simkus
Chris Upjohn
Bill Warren