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Ensemble Concerts: Madrigal Singers and Concert Choir, April 25, 2002

Lauren Brandon Conductor
Illinois State University

Lucy Sinaga Conductor

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Brandon, Lauren Conductor and Sinaga, Lucy Conductor, "Ensemble Concerts: Madrigal Singers and Concert Choir, April 25, 2002" (2002). *School of Music Programs*. 2323.
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Illinois State University
School of Music

*Madrigal Singers
Concert Choir*

* *Lauren Brandon, Conductor*

* *Lucy Sinaga, Conductor*

* *This recital is in partial fulfillment of graduation requirements
for the degree of the Master of Music Performance.*



* *The One Hundred and Sixty-fifth Program of the 2001-2002 Season.*

*Kemp Recital Hall
Thursday Evening
April 25, 2002
8:00 p.m.*

Program

from *Response*

Round, Hodie Illuxit Nobis Dies

John Anthony Celona

(born 1942)

**Lauren Brandon, conductor*

The new redemption has shone on us today.

I

Ave Maria

Josquin DesPre

(c. 1450-1521)

Hail Mary, full of grace,
The Lord is with thee,
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death. Amen.

Regina Coeli K.V. 276

Wolfgang Amadeus Mozart

(1756-1791)

Concert Choir

**Lucy Sinaga, conductor*

Rachel Moeller, soprano

Kirstin Mateer, mezzo

Patrick McGuire, tenor

Jon Simkus, bass

Queen of heaven, rejoice, Alleluia!
For He whom you were worthy to bear, Alleluia!
Has risen, as He said, Alleluia!
Pray for us to God, Alleluia!

II

from *Credo*, RV 291

Crucifixus

Antonio Vivaldi

(1678-1741)

**Lauren Brandon, conductor*

Crucified also for us under Pontius Pilate,
He suffered, and was buried.

Crucifixus

Antonio Lotti

(1667-1740)

**Lucy Sinaga, conductor*

Crucified also for us under Pontius Pilate,
He suffered, and was buried.

Geistliches Lied, Op. 30

Sacred Song

Johannes Brahms

(1833-1897)

**Lauren Brandon, conductor*

Let nothing ever grieve you; be at peace.
Whatever God ordains, accept it gladly, my soul!

Why do you want to worry today about tomorrow?
The One is Lord of all;
He also gives to you that which is yours.

In all things be constant; stand firmly.
Whatever God ordains is and signifies the best.
Amen.

III

Hymn to St. Cecilia Op. 27

Benjamin Britten

(1913-1976)

Madrigal Singers

**Lucy Sinaga, conductor*

Jenny Bermán, soprano; Kirstin Mateer, mezzo soprano

Niall Casserly, tenor; Tobin Sparfeld, bass

i
In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.
Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

ii

I cannot grow;
I have no shadow
To run away from,
I only play.
I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a beast
 Into a world of truths that never change:
 Restore our fallen day; O rearrange.

O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,
 Weep for the lives your wishes never led.

O cry created as the bow of sin
 Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
 Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
 Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
 About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.

W.H. Auden

-pause-

Geistlich Chormusik Op. 12, No. 1
Psalm 98

Hugo Distler
 (1908-1942)

**Lauren Brandon, conductor*

Sing to the Lord a new-made song!
 For he doth wonders!
 And He conquereth with His right hand.
 Hail the Lord and shout joyfully unto him!
 Sing ye, and praise Him!
 Praise ye our maker, o praise
 Him with music and with song.
 With sound of the trumpet, and horn.
 O let the sea roar, and the fullness thereof,
 And all the earth and they that dwell therein,
 And let the floods be rejoiced,
 And all the hills and vales be joyful before God!
 Sing to the Lord a new-made song!

IV

Water Night (Octavio Paz)

Eric Whitacre
 (born 1970)

Concert Choir

**Lauren Brandon, conductor*

Night with the eyes of a horse that trembles in the night,
 Night with eyes of water in the field asleep
 Is in your eyes, a horse that trembles,
 Is in your eyes of secret water.

Eyes of shadow-water,
 Eyes of well-water,
 Eyes of dream-water.

Silence and solitude,
 Two little animals moon-led,
 Drink in your eyes,
 Drink in those waters.

If you open your eyes,
 Night opens doors of musk,
 The secret kingdom of the water opens
 Flowing from the center of night.

And if you close your eyes,
 A river fills you from within,
 Flows forward, darkens you:
 Night brings its wetness to beaches in you soul.

Program Notes

John Anthony Celona (b. 1947) is an American-born composer who since 1977 has been the head of the composition program at the University of Victoria in Canada. As an award-winning composer, Celona is most recognized for his music in the electroacoustic field. "Round" is no exception. Taken from a larger work, *Response*, this a cappella closing movement uses a simple invented chant melody combined with a canon to create a sonorous wall of sound. The text that Celona has chosen to set is from the Christmas liturgy from the Catholic Office of Matins to be read on Christmas Day. Although *Response* is orchestrated for two choirs, organ, percussion, and electronic tape; "Round" gives this work a large contrast in timbre and allows both the singers and conductor to have improvisatory freedom. Although this simplistic chant is repeated several times throughout the movement, the means by which the choir produces the melody gives this round variety. Dedicated to his father, this piece premiered in 1972 by the Heinz Chapel Choir in Pittsburgh, Pennsylvania. **LB**

The text of *Ave Maria* (Hail Mary) is found in the Liber Antiphonarius of St. Gregory the Great, as an antiphon for the Fourth Sunday in Advent. It has been sung since the 8th century as the offertory antiphon following the *Credo* and the Gospel account of the Annunciation from Luke 1:26-38. This text is also heard during the second Vespers of the feast of the Most Holy Rosary of the Blessed Virgin Mary on October 7, when they are sung as the third antiphon with *Psalms 121* (122). In addition to these occasions the *Ave Maria* is also sung in other Masses of the Blessed Virgin Mary throughout the year. The text of this antiphon is historically divided into three parts. The first part consists of the opening salutation of the Archangel Gabriel with which he greeted the Blessed Virgin on the day of the Annunciation. The second part is the words of Elizabeth and the final part, first appeared around 1440 with Bernadine of Sienna and was fixed in its present form by Pope Pius V. Josquin's setting, written in 1497, is a masterpiece of the middle Renaissance and is one of the most well known settings throughout musical history. **LS**

Regina Coeli is a Marian antiphon, a type of liturgical chant common in the Gregorian repertory. Marian antiphons were written specifically to honor the Virgin Mary, and have been sung at the end of Compline during Paschaltide, the final Office of the liturgical day, since the thirteenth century. *The Regina Coeli*, Latin for "Rejoice Queen of Heaven," is sung from Easter Sunday through the Friday after Pentecost. Mozart composed three different settings to this text, which were most likely written for use in the Salzburg cathedral. His first setting of the *Regina Coeli* in C major, K. 108 was written in 1771, and his second, in B-flat major, K. 127 was written one year later. The *Regina Coeli* in C major, K. 276 was written in 1779 for four soloists, four voice chorus, 2 oboes, 2 clarinos, timpani, strings, and organ. **LS**

Originally destined for the priesthood, Antonio Vivaldi took his vows in 1703. It was only a matter of months until he decided to take a position as maestro di violino at Venice's Ospedale della Pietà. Nevertheless, he was to say Mass, something that he attributed to poor health, but was undoubtedly because he had no time due to his extensive duties as a musician. As a composer, Vivaldi remained closely associated with sacred music, especially since he later took a job as the organizer of music at an orphanage for girls. It is here that this *Credo* was presumably first heard. The "*Crucifixus*" is the most commonly extracted portion of the *Credo* because it is the longest text making it substantial enough to stand alone. Vivaldi chooses to make it the only polyphonic section contrasting with all other homophonic sections of his *Credo RV 591*. Although the movement is written in A minor, the last chord is A major giving a sense of hope. This leads to the following movement that speaks of Christ's rising from death and ascension into heaven. **LB**

Antonio Lotti (1667-1740), is better known as an opera composer than as a polyphonist. As the composer who bridged the Baroque and Classical period, he was one of the last who still wrote unaccompanied polyphony. He was also one of a long line of famed musicians employed at Venice's Basilica of St. Marco, which included Andrea Gabrieli and Claudio Monteverdi. From 1687, his career as a musician rose slowly from working as an extra singer in the choir, to the second organist (1692), later to the first organist, and finally in 1736, he became the Maestro di Capella (master of the chapel), the most sought position in Italy. Including the *Crucifixus*, most of his choral compositions came from the period when he held the post as organist.

Program Notes (cont.)

The motet *Crucifixus* is a polyphonic eight-voice, a capella setting of the text from the *Credo* from the Roman Catholic Mass. This composition is often performed during the Holy Week (Lent) and it was performed unceasingly at St. Mark's in Venice throughout the eighteenth century. Lotti set this text to music several times. In this setting, he abandons the traditional basso continuo that is customary throughout church music of the Baroque era. In addition, the eight voices are never antiphonal - therefore, this selection could not be called a double chorus. The work is also theatrical and very expressive, reverberating with descending minor thirds that arouse anguished sadness. **LS**

Though the *Geistliches Lied* for four voices and organ (or piano) was published as Op. 30 in 1864, it was written in 1856 for a composition assignment studying early counterpoint. As his first choral composition, this double canon is based on a predetermined melody of a hymn "*Herr Jesus Christ, du höchstes Gut*" (anonymous). The three verses of the poem by Paul Flemming (1609-1640) masterfully constructed in canon, are supported by an independent accompaniment. This extraordinary poem gives a sense of spiritual freedom and hope through its emphasis on accepting what God ordains. Brahms counterpoint supports this idea by its definition and strength throughout each verse and the reflective final "Amen." Although the "Amen" is not a part of the original text, the addition gives a feeling of an established faith that the text is truth. **LB**

On March 6, 1942, Benjamin Britten left the United States on the MS Axel Johnson. During his long and dangerous trip back to England, he finished the *Hymn to St. Cecilia*, Op. 27 (1942), for unaccompanied five-part chorus. US customs officials confiscated his half-completed score of the work just before his departure from America, but he managed to re-write the first section entirely from memory. The text, a poem in three parts written by his friend and frequent collaborator W. H. Auden, was attributed to Saint Cecilia, the patron saint of music. It was intended as a celebration of the feast of St. Cecilia in November 22, which incidentally was also Britten's birthday. This piece, consisting of three poems by Auden, is written for five soloists: two sopranos, one mezzo-soprano, tenor, and bass and five-voice chorus. The BBC Singers, directed by Leslie Woodgate, first performed the *Hymn to St. Cecilia*, which was intended for a small choir of about fifty voices, on this date in 1942. **LS**

"*Psalm 98*" is a very popular biblical text that composers have set for many years. Distler has chosen to divide the chapter into three distinct sections unifying them with a melody presented by the men in octaves at the beginning of the piece. As the first of nine motets that comprise *Geistliche Chormusik, opus 12*, this motet is to be sung for Cantate, the fourth Sunday after Easter. According to Distler expert Larry Palmer, Distler's compositional style is very distinct causing him to be known as "the most strongly individual personality among the younger German composers". His artistry is combining the rules of polyphony from generations before him with the dissonant harmonic language of the 1930s. Being part of the "twentieth century" ideas, Distler's tonality is similar to his peers along with his rhythmic disjunction utilizing accents on unaccented beats and mixed meter. Distler sets himself apart from other composers of his time by incorporating "vocal hiccups" that give rhythmic and melodic drive. Originally planned to include an anthem for each Sunday of the liturgical year, Opus 12 was never completed. These nine motets are among the crowing achievements of Distler's sacred choral music part from other composers of his time by incorporating "vocal hiccups" that give rhythmic and melodic drive. Originally planned to include an anthem for each Sunday of the liturgical year, Opus 12 was never completed. These nine motets are among the crowing achievements of Distler's sacred choral music **LB**

This a cappella setting of Octavio Paz's (dates) poem "*Water Night*" ("*Agua nocturna*"), has been reviewed by the Los Angeles Times as "making use of electric, chilling harmonies that accentuate this beautiful poetry". Published in 1959, this early Paz poem, according to Whitacre, "is a composer's dream". Claiming it to be very easy to set, Whitacre wrote this chordal composition to allow the text to be in the foreground. Paz, born in Mexico City, began writing and publishing his poetry at a very early age. He did not achieve popularity however until his publication of *Early Poems: 1935-1955*. "*Water Night*" is part of this collection. Born in 1970, Eric Whitacre has made a name for himself both in the United States and internationally as a composer, conductor, and clinician. Commissioned by the Dale Warland Singers, this piece is also dedicated to his friend Dr. Bruce Mayhall from The University of Las Vegas. Although Whitacre is currently concentrating on composing for film, his first love continues to be for choral music.

LB

Illinois State University Concert Choir *Illinois State University Madrigal Singers*

Soprano

Jenny Berman
Brooke Blozis
Tricia Cole
Alecia McClain
Christa McElyea
Rachel Moeller
Elizabeth Nystedt
Stephanie Sahs
Randi Schockency
Ashley Smith
Lindsay Suedkamp
Deanne Perozzi

Alto

Lauren Brandon
Kelly Brown
Lane Cannon
Larissa Deshinsky
Bethany Freitag
Gina Gilliland
Krista Gradberg
Rebecca Johnson
Marjorie Klespitz
Kirsten Mateer
Lucy Sinaga

Tenor

Shannon Carey
Nick Depauw
Caleb Dubson
Connor McGowan
Patrick McGuire
Josh Palmer
Chris Siegel
Dennis Tobenski

Bass

Nick Adomaitis
Ryan Bennett
Chris Elven
Matt Lorz
Kyle Merkle
John Shaffer
Mike Shure
Jon Simkus
Tobin Sparfeld
Paul Sprecher
Chris Thompson

Soprano

Cathy Bailey
Jenny Berman
Lauren Brandon
Laura Doherty
Ginger Thomas

Alto

Katie Bay
Kirsten Mateer
Kathryn Milner
Stephanie Voirin

Tenor

Niall Casserly
Andy Steadman
Dennis Tobenski
Jason Waddell

Bass

Brandon Albee
Scott Grobstein
Kevin Prina
Tobin Sparfeld

Graduate Recital Chamber Orchestra

Violins

Michelle Warber
Xavier Kimble

Viola

Loretta Jane Kitko

Cello

Carolyn Rundell

Oboe

Cassandra Anderson
Vanessa Passini

Trumpet

Ryan Elliott
Michael Greenlief
Myles Singleton

Timpani

Chris Dolson

Piano/Organ

Balazs Rozsa
Paul Borg