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Graduate Recital: Clinton Desmond, Conductor; April 19, 2006

Clinton Desmond Conductor
Illinois State University

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Illinois State University

College of Fine Arts

School of Music

Graduate Recitals

Clinton Desmond, *Conductor*

Niall Casserly, *Conductor*

“Songs for the Evening”

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

Kemp Recital Hall
April 19, 2006
Wednesday Evening
8:00 p.m.

This is the one hundred and thirty-second program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Clinton Desmond, *conductor*

Ecce nunc benedicite Dominum

Tomas Luis de Victoria
(1548-1611)

Concert Choir and Recorder Ensemble

La nuit froide et somber

Orlande de Lassus
(1532-1594)

Recorder Ensemble

Der Abend

Johannes Brahms
(1833-1897)

Concert Choir
Sung-Hee Lee, *piano*

Cantique de Jean Racine

Gabriel Fauré
(1845-1924)

Concert Choir
Carlyn Morenus, *organ*

Magnificat

Magnificat anima mea
Quia Respexit
Omnes Generationes
Sicut locutus est
Gloria Patri

Johann Sebastian Bach
(1685-1750)

Concert Choir and Chamber Orchestra
Karyl Carlson, *soprano*

~ Intermission ~

Texts and Translations

Ecce nunc benedicite Dominum

Ecce nunc benedicite Dominum,
omnes servi Domini:
Qui statis in domo Domini,
in atriis domus Dei nostri.
In noctibus extollite manus vestras in sancta,
et benedicite Dominum.
Benedicat te Dominus ex Sion,
qui fecit caelum et terram.
Gloria Patri, et Filio et Spiritui Sancto
Sicut erat in principio, et nunc et semper
et in saecula, saeculorum, Amen

*Behold now, praise the Lord,
all ye servants of the Lord;
Ye that by night stand in the house of the Lord,
even in the courts of the house of our God.
Lift up your hands in the sanctuary,
and praise the Lord.
The Lord that made heaven and earth
give thee blessing out of Sion.
Glory be to the Father and to the son
as it was in the beginning, is now and ever
shall be world without end.*

La nuit froide et sombre

La nuit froide et sombre,
Couvrant d'obscur ombre
La terre et les cieus,
Aussi doux que miel,
Fait couler du ciel
Le sommeil aux yeux.

*Night, cold and somber,
Wraps a dark shadow round
the earth and the skies,
As sweetly as honey
Night draws down from heaven
Sleep into our eyes.*

Puis le jour suivant,
Au labeur duisant,
Sa lueur expose,
Et d'un tein divers,
Ce grand univers
Tapisse et compose.

*Then shining Day,
To match our labors,
Reveals its brightness;
And with multicolored strands
This great universe
Designs its tapestry.*

Der Abend

Senke, strahlender Gott - die Fluren dürsten
Nach erquickendem Tau,
der Mensch verschmachtet,
Matter ziehen die Rosse -
Senke den Wagen hinab!

*Descend, radiant god;
The meadows thirst for
life-giving dew
Man languishes.
The horses pull slower,
Bringing down the chariot.*

Siehe, wer aus des Meers kristallner Woge
Lieblich lächelnd dir winkt!
Erkennt dein Herz sie?
Rascher fliegen die Rosse,
Tethys, die göttliche, winkt.

*See who beckons to you,
lovingly smiling,
From the sea's crystalline wave!
Does your heart recognize her?
The steeds fly faster;
For godlike Thetis beckons.*

Schnell vom Wagen herab in ihre Arme
Springt der Führer,
den Zaum ergreift Cupido,
Stille halten die Rosse,
Trinken die kühlende Flut.

*Quickly the driver leaps down
From his chariot into her arms.
Cupid seizes the bridle:
The horses stand quietly,
Drinking from the cooling stream.*

An den Himmel herauf mit leisen Schritten
Kommt die duftende Nacht;
ihr folgt die süße Liebe.
Ruhet und liebet!
Phöbus, der liebende, ruht.

*Rising to the heavens with soft steps,
The fragrant night comes,
And sweet love follows.
Rest and love!
The lover, Phoebus, rests.*

Texts and Translations (cont.)

Cantique de Jean Racine

Verbe égal au Très-Haut Notre unique espérance,
 Jour éternel de la terre et des cieux,
 De la paisible nuit nous rompons le silence,
 Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de la grâce puissante,
 que tous l'enfer fuie au son de ta voix,
 Dissipe le sommeil d'une âme languissante,
 qui la conduit à l'oubli de tes lois!

O Christ sois favorable à ce peuple fidèle
 pour te benir maintenant rassemblé,
 Reçoit les chants qu'il offre, à ta gloire immortelle,
 et de tes dons qu'il retourne comblé!

*Word of God the most high, our sole hope,
 eternal day of the earth and heavens
 as we break the silence of the peaceful
 night
 divine savior, look down upon us.*

*Imbue us with the fire of thy great mercy
 so that hell itself will flee at the sound of
 your voice
 disperse the sleep which leads our
 languishing souls
 to stray from the path of righteousness.*

*O Christ show your favor to your faithful
 people
 who have come together to worship you
 receive the praises that they offer up to
 your immortal glory
 and may they come back laden with the gift
 of your grace.*

Program Notes

Ecce nunc benedicite Dominum was composed for the Office of Compline when Victoria was chaplain to the Dowager Empress Maria and organist at the Monasterio de las Descalzas. Compline is a service in which worshipers prayed for God's blessing and the protection of angels from the darkness of night. The text comes from Psalm 134. This work is typical of Victoria's psalm settings in which all but one were composed as a double choir polyphonic setting.

La nuit froide et sombre - Lassus was one of the most prolific and versatile composer of the 16th century. His output includes masses, passions, motets, madrigals, and chansons. *La nuit froide et sombre* is a unique work which is set as a colorful and dramatic tone poem. Extremely onomatopoeic in style, Lassus depicts the cold through flattened tones, the heaven with a rising motive in the upper voices and sleep with a falling line in all voices.

Der Abend was originally a poem by the German poet Friedrich Schiller. This movement comes from *Three Quartets* Op. 64. This movement, number 2 in the set, is typical of Brahms' lyrical style. The work features with three different musical styles, long phrases, and duets for male and female voices respectively.

Cantique de Jean Racine was Fauré's first significant choral work. He wrote the work in 1865 while he was in his final year at the École Niedermeyer, a famous French school for religious and classical music study. He submitted the piece for the composition prize, and won. However it was published eleven years later and a full orchestral version followed. Fauré wrote a large amount of sacred music, most notably the *Requiem*, but his compositions failed to earn acclaim in his lifetime.

The **Magnificat in D** was written for the Christmas Night services at St. Thomas Church in Leipzig in 1723. The Magnificat is traditionally sung during the Saturday and Sunday Evensong services. Bach originally wrote the piece in E flat, but changed the key to accommodate the instrumentalists. The work consists of 12 movements that alternate between full chorus with orchestra and vocalists with continuo and solo instruments.

Program

Niall Casserly, conductor

from Missa Brevis, BUXWV 114
 Kyrie
 Gloria

Dieterich Buxtehude
 (1637-1707)

Carlyn Morenus, organ

Reincarnations, Op. 16
 I. Mary Hynes
 II. The Coolin

Samuel Barber
 (1910-1981)
 text by James Stephens

Madrigal Singers

Deep River

arranged by Henry T. Burleigh
 (1866-1949)

from *Faust*
 Soldier's Chorus

Charles Gounod
 (1818-1893)

Men's Choir
 Molly Nixon, piano

Program Notes

Missa Brevis-This is Buxtehude's only surviving work in the 'style antico', which is a term used to describe works that are written in the style associated with Renaissance. This work is also unique because Buxtehude worked for the Lutheran church and this is a Catholic mass.

Reincarnations-This set of pieces were written between 1937 and 1940. They were written for the Curtis Madrigal Chorus at the Curtis Institute in Philadelphia. Barber had been invited to form this group in 1938 for Randall Thompson. The text was taken from a book of poems by James Stephens. Stephens based these poems on verses of earlier Irish poets David O'Brudair, Egan O'Rahilly and Antoine O'Reachtaire.

Deep River-Henry Burleigh was an African American composer who is best known for his arrangements of old African American songs. *Deep River* was part of a collection of these arrangements, *Jubilee Songs of the USA, 1916*.

Soldier's Chorus-Gounod is known as the most prominent composer of French opera in the last third of the 19th century. *Faust* was written based on first act of Johann Wolfgang von Goethe's drama. It was one of many settings of Goethe's work by opera composers during that time.

Text and Translations

Missa Brevis

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord have mercy
Christ have mercy
Lord have mercy*

Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Patris. Amen.

*Glory to God in the highest.
And on earth peace to all those of good will.
We Praise thee. We Bless thee.
We worship thee. We glorify thee.
We give thanks to the according to thy great glory,
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the Glory of God the Father.
Amen.*

Soldier's Chorus

Gloire immortelle De nos aieux
Sois nous fidele, Mourons comme eux!
Et sous ton aile, Soldats vainqueurs,
Dirige non pas, Dirige non pas,
enflamme nos coeurs!
Pour toi mere patrie Affrontant le sort
Tes fils l'ame aguerie, Ont brave la mort.
Ta voix sainte nous crie: En avant soldats
Le fer a la main, la fer a la main,
Courez aux combats!
Vers nos foyers hatons le pas,
On nous attend la paix est faite!
Plus de soupirs! ne tardons pas,
Vers nos foyers hatons le pas.
Notre pays nous tend les bras,
L'amour nous rit, L'amour nous fete,
Et plus d'un couer fremit tout bas, fremit tout bas
Au souvenir, au souvenir de nos combats.
L'amour nous fete,
Et plus d'un coeur fremit tout bas,
fremit tout bas Au souvenir de nos combats.
Hatons le pas, ne tardons pas

*Glory and praise to the men of old;
We will remember their deeds so bold!
Soldiers, we're ready to play our part;
A spring in our step, a spring in our step,
and fire in our hearts.
For the land that we love we would risk our all:
Death and glory we face at the trumpet's call.
When the cry is Advance, and the foe's in sight,
Together we stand, a sword in our hand,
and ready to fight!
Now war is done,
We're on our way to see the loved ones left behind;
Soon we'll be home, so don't delay,
no time to wait, we're on our way.
Then with open arms there'll be a welcome
From the girls who come to find us;
We'll win their hearts as we recall,
The mighty battles that made heroes of us all;
We're on our way, so don't delay, we're on our way*

Concert Choir

Soprano

Cathy Bennett
Cristina Bueno *
Katie Floeter
Christin Keyes
Kassy Krause
Emily Marcantonio
Leah McCray
Kimberly Owens
Molly Scanlon
Shaina Sedder
Katie Strosahl-Johnson

Alto

Kristina Belgio
Jessica Griffin
Melissa Hueneburg
Morgan Joyce
Lauren Kramer
Aubrey Malito
Kathryn Martens
Molly Nixon
Nika Plattos *
Arlene Siagian +
Kelly Snyder
Rachel Ventress

* Denotes section leader + M.M. in conducting

Tenor

Mike Brown
Shannon Carey
Niall Casserly+
Terry Cole
Clinton Desmond *+
Andrew Fisher
Scott Guerrero
Andy Hillier
Jay Sanders

Bass

Adam Bellows
Ryan Bennett
Brian Birch
Tristan Hansen
Joel Huffman
Blake Long
Lucho Romero
Jonathan Saeger *+
Jeff Vukovich

Recorder Ensemble

Dr. Paul Borg, director

Clinton Desmond
Lupe Esqueivel
Anna Henry
Stephen Reed
Jonathan Saeger
Amy Zordan

Madrigal Singers

Dr. Karyl Carlson, director

Soprano

Jillian Ganshow
Ashli Keith
Katie Strosahl-Johnson
Ashley Smith

Alto

Jessica Griffin
Molly Martin
Jamie Szynal
Kelly Snyder

Tenor

Scott Ammann
Chris Faye
Denton Tobenski

Bass

Nick Adomaitis
Kyle Bush
Elliot Robinson
Peter Schwartz

Magnificat Orchestra

Violin I

Mark Ericksen
Victoria Kuchta
Antony Verner

Violin II

Jennifer Kluchenek
David Victor
Vonique Wilson

Viola

Colleen Doyle
Ashlei Isaiah

Cello

Aleisha Verner

Flute

Carmen Hawkins
Rachel Wiersbe

Oboe

Laura Israelsen
Anna Keehan

Bassoon

Amy Zordan

Trumpet

Kyle Berens
Timothy Dillow
Cary Ruklic

Timpani

Corey Krengiel

Organ

Carlyn Morenus

Men's Choir

Nick Adomaitis
Scott Ammann
Adam Bellows
Ryan Bennett
Brian Birch
Mike Brown
Kyle Bush
Shannon Carey
Terry Cole
Jeff Courtright
Clint Desmond
Chris Faye
Andrew Fisher

Scott Guerrero
Tristan Hansen
Andy Hillier
Joel Huffman
Blake Long
Jim Reid
Elliot Robinson
Lucho Romero
Jonathan Saeger
Jay Sanders
Peter Schwartz
Denton Tobenski
Jeff Vukovich
Bob Young