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## Ensemble Concerts: The University Treble Choir, May 2, 1976

Donald Armstrong Conductor

Jamie Hinkel Piano

Sandra Greenfield Piano

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A line drawing of a woman's face in profile, looking upwards and to the right. She has long, wavy hair and is holding a flower with several buds near her forehead. The drawing is composed of simple black outlines on a light yellow background.

Illinois  
State  
University

The  
University  
Treble Choir  
Spring  
Concert

Donald Armstrong, Conductor

Jamie Hinkel, Sandra Greenfield—Pianists

Sunday, 2 May 1976 8:00 p.m. Hayden Auditorium

## PROGRAM

### *LAUDA JERUSALEM (1745)*

Nicola Porpora  
1686-1767

This setting of Psalm 147, by the important eighteenth-century opera composer Porpora (forty-four operas, eleven oratorios) was composed for the orphan girls of the Conservatorio dell' Ospedaletto in Venice. Porpora was director of this and another large orphanage in Venice, and composed several works for these young singers.

### *THE HILLS*

Harold Noble

This work, set to Psalms 121 and 123, won the Ernest Bloch Award for choral composition in 1955.

Tenor soloist—Gregory Kunde

### *SPRING CANTATA, Opus 94 (1963)*

Vincent Persichetti  
b. 1915

1. trees
2. if the green
3. spring is like a perhaps hand
4. in Just-spring

Persichetti has frequently used the poetry of e. e. cummings in his choral and solo vocal music. Furthermore, he has contributed several excellent works to the literature for treble voices in this century.

### *SPRING AT SUMMER'S END (1951)*

Henry Cowell  
1897-1965

Cowell is certainly not known as a choral composer, and contributed very few compositions to this repertoire. He was one of the giants of early twentieth-century American music. This simple piece, to a poem by Dora Hagemeyer, is charming and well written.

### **THREE MADRIGALS**

Emma Lou Diemer

Spring, the Sweet Spring—Thomas Nashe  
Love Me Not For Comely Grace—Anon., c. 1600  
Come Hither, You That Love—John Fletcher

These pieces were composed in 1974 and 1975, and exhibit the traits of intimacy and charm most easily associated with the term "madrigal." Diemer is directly involved in the choral music life of American music education.

Jody Keen—Flutist

### **MY TRUE-LOVE HATH MY HEART (1975)**

John Carter

John Carter is a midwest composer. The poem is by Sir Philip Sidney (1554-1586), and is set in an interesting mixed meter style, with a jaunty piano accompaniment.

### **SONGS OF INNOCENCE (1965)**

Karl Korte  
b. 1928

1. Piping Down the Valleys
2. Infant Joy
3. A Cradle Song
4. Spring

Korte is presently at the University of Texas, Austin, and has a fairly large body of choral music in his oeuvre. These poems of William Blake (1757-1827) are among the most famous of that poet, but are really representative of only one facet of his literary skill.

### **ALL THE THINGS YOU ARE (1939)**

Jerome Kern

### **SPRING IS HERE (1938)**

Richard Rodgers

Two of the accepted standards of popular music in America are both from musical comedies of the late thirties—Kern's play "Very Warm For May" to a book and lyrics by Oscar Hammerstein II, and Richard Rodgers' show "I Married An Angel," with book and lyrics by his early partner, Lorenz Hart. The arrangements are by Ralph Hunter and William Simon.

## TREBLE CHOIR PERSONNEL

Berg, Joyce  
Berry, Laura  
Buonauro, Mary Beth  
Butcher, Karla  
Douglas, Suzzanne  
Fiore, Angie  
Freehill, Katherine  
Funke, Carol  
Glockhoff, Joanna  
Greenfield, Sandra  
Hansen, Kathleen  
Hass, Pam  
Hemlock, Marilaurice  
Hextell, Jane  
Hinkel, Jamie  
Hopkins, Linda  
Jenkins, Sara  
Keen, Jody  
Kohel, Jeanine  
Komnick, Barbara  
Larson, Sharon

Levitt, Maxine  
Main, Kristy  
Mandoline, Terry  
Mattingly, Cathy  
Meester, Linda  
Menza, Cyndi  
Mesle, Jeanne  
Miller, Stacy  
Miraglia, Debra  
Moreland, Patricia  
Nelmes, Mary  
Pierson, Teresa  
Riddell, Karen  
Ryg, Pam  
Seisser, Mary Jayne  
Senneke, Cindy  
Stone, Cheryl  
Stuber, Barbara  
Tatar, Rebecca  
Vogel, Becky  
Witvoet, Mary Ann