

Ensemble Concert:

2009-10-23 – Women's Chorale



Audio Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at mus-lib@uiowa.edu.

▼ **Scroll to see Program PDF** ▼

Ensemble *Concert*

7:30 p.m. Friday, October 23, 2009

Riverside Recital Hall

WOMEN'S CHORALE

Dr. Timothy Stalter, *director of choral activities*

Noah DeLong, *conductor*

Michael Schnack, *accompanist*

Ensemble *Concert*

Dr. Timothy Stalter, *director*
Noah DeLong, *conductor*
Michael Schnack, *accompanist*

Oct. 23, 2009, 7:30 p.m. RIVERSIDE RECITAL HALL

PROGRAM

I.
How Merrily We Live Michael EAST (c.1580–1648)
Weep, O Mine Eyes John WILBYE (1574–1638)
Love Learns by Laughing Thomas MORLEY (c.1557–1602)

II.
Maria, Mater Gratiae Gabriel FAURÉ (1845–1924)
Jin Ah Yoo Knapp, *organ*

Tantum Ergo Gabriel FAURÉ
Lucy Edelman, *soprano*
Helen Griswold, *soprano*
Meghan Flannery, *alto*
Jin Ah Yoo Knapp, *organ*

III.
Weary Wind of the West Edward ELGAR (1857–1934)
Fly, Singing Bird Edward ELGAR
Kira Horel & Scott Allison, *violin*

IV.
Four Russian Peasant Songs (1954 version) Igor STRAVINSKY (1882–1971)
1. On Saints' Days in Chigisakh
2. Ovsen
3. The Pike
4. Master Portly
Dan Spencer, Kelly Heidel, Evan Grulke, and Michael Schnack, *horns*
Cecilia Walsh, *soprano*

V.
Gate Gate Brian TATE
Wayfarin' Stranger arr. Lee R. Kesselman
JeeHyung Moon, *cello*

Ching-a-Ring Chaw Aaron COPLAND (1900–1990)
arr. Irving Fine (1914–1962)

PROGRAM NOTES

MICHAEL EAST was a prolific if relatively obscure English composer who published more music than any of his contemporaries aside from Morley and Byrd. East contributed one madrigal to Morley's *The Triumphes of Orianna*, a collection printed in 1601 by his uncle and prominent music printer, Thomas East. Michael East subsequently published seven books of his own music between 1604 and 1638. The second publication from 1606 consisted entirely of madrigals for 3, 4, and 5 voices, including the light-hearted three-voice madrigal *How Merrily We Live*.

JOHN WILBYE, by contrast, published only two collections of madrigals, though they are widely regarded as among the finest in the genre. The first set dates from 1598 and contains 30 pieces, including *Weep, O Mine Eyes*. This three-voice madrigal is emblematic of Wilbye's style, with its somber text, chromatic inflections, and sensitive use of sequential writing.

THOMAS MORLEY, who published five collections of secular vocal music and edited three additional collections of madrigals, was considered by scholar Edmund Fellowes to be the "father of the English Madrigal School." His earliest collection, *Canzonets or Little Short Songs to Three Voyces*, was published in 1593, reprinted in 1606, and again in 1631. The light-hearted character and 'fa-la-la' refrains found in *Love Learns by Laughing* from this collection typify much of Morley's madrigal output.

Though **GABRIEL FAURÉ** is not widely known today for his sacred music, he began his musical studies at the Ecole Niedermeyer, a Parisian school for training church musicians, at the age of eleven. He subsequently spent much of his early career as a church musician at various posts, most notably at La Madeleine in Paris. Most of his motets, including *Maria Mater gratiae* and *Tantum ergo*, were written prior to 1896 when he took a teaching post at the Conservatoire, and display regular phrasing and conventional, unadventurous harmonies.

Sir **EDWARD ELGAR** gained great notoriety from his oratorios and cantatas, but he also composed in other choral genres, including around thirty-five part-songs. *Fly, Singing Bird* was composed in 1894 on lyrics taken from a lengthy poem written by his wife Alice. It features frequent sequential passages of various lengths that both rise and fall to convey the contrasting moods of the text. *Weary Wind of the West*, originally composed for unaccompanied mixed voices in 1902, was intended as a test piece for a competitive festival at Morecambe. The piece is based on a poem by the Manx poet Thomas Edward Brown, and features numerous examples of text painting and sequential writing. Elgar later arranged the work for three-part treble chorus and piano.

The choral music of **IGOR STRAVINSKY** displays wide stylistic diversity, from Russian folk influences to Neo-Classicism to serial works. The *Four Russian Peasant Songs* were originally composed for unaccompanied four-part treble chorus from 1914–1917, and stand firmly within the early style of his folk-influenced works. He composed a new version in 1954 with four added horn parts but left the choral parts mostly unchanged. Stravinsky translated the Russian subtitle *Podblyudnye* as 'Saucers,' referring to an old Russian way of fortune-telling. In this custom, trinkets representing each person at the table would be blindly drawn from a dish while the group sang numerous short songs that described various fortunes.

TRANSLATIONS

Maria, Mater Gratiae

Mary, Mother of grace,
Gentle Mother of mercy,
Protect us from evil,
And receive us at the hour of death.

Glory be unto Thee, Jesus,
Who was born of the Virgin,
With the Father and the Holy Spirit,
Forever and ever. Amen.

Tantum Ergo

Let us therefore, bowing low,
Venerate so great a Sacrament;
And let the old Law
Give way to the new rite.

To the Begetter and the Begotten
Let there be praise and jubilation,
Salvation and honor,
And power and blessing;
And to the One proceeding from both
Let there be equal praise. Amen.

Gate gate

Gone, gone,
Gone all the way over,
Everyone gone to the other shore,
Enlightenment, *svaha!* [a cry of excitement].

The final three pieces each portray a different description of the longing for a better future. *Gate gate*, by contemporary Canadian composer **BRIAN TATE**, is an original setting of a Buddhist mantra. The brief text, given in both Sanskrit and English, is taken from the end of the *Prajñāparamita Heart Sutra* and generally regarded as the essence of Buddhist teaching, according to Tate. Following a brief, chant-like opening, the piece features driving rhythms and frequently shifting meters. *Wayfarin' Stranger* is a traditional folk ballad arranged by **LEE R. KESSELMAN**, a composer and choral conductor from Glen Ellyn, Illinois. This arrangement preserves the traditional pentatonic melody and plaintive harmonies, while providing interest with a haunting solo string accompaniment and diverse compositional techniques like canon and melodic inversion. Finally comes *Ching-a-ring Chaw*, a minstrel song adapted for solo voice by **AARON COPLAND** in 1952 and later arranged for chorus by Irving Fine. Copland rewrote almost the entire text, which originally described the immigration of African-Americans to Haiti, to give it a more general context. However, Copland preserved the lively rhythmic and melodic character of the original and matched it with a banjo-like accompaniment.

WOMEN'S CHORALE

Noah DeLong, *conductor*

Michael Schnack, *accompanist*

Soprano I

Shelby Brose
 Jacqueline Correa
 Lucy Edelman
 Helen Griswold
 Caitlin Krater
 Samantha Marinaro
 Alyssa Moreno
 Meghan Schwab
 Rachel Wood

Soprano II

Katelyn Alden
 Rachel Amhof
 Kylie Hess
 Katie Jensen
 Rebecca Karas
 Blanca Martinez
 Carlie Naughton
 Samantha Schloss
 Cecilia Walsh

Alto

Maggie Beer
 Katrina Englerth
 Teresa Fender
 Meghan Flannery
 Andrea Ford
 Sooyeon Kang
 Yihui Peng
 Kelly Robertson
 Jacquelyn Zwiefel

This recital is presented in partial fulfillment of the requirements for the Doctorate of Musical Arts degree in Choral Conducting and Pedagogy.

UPCOMING EVENTS

- CAMERATASaturday, Oct. 24, 7:30 p.m.
Riverside Recital Hall
- FACULTY/GUEST RECITAL..... Sunday, Oct. 25, 2:00 p.m.
Wolfgang David, *violin* Old Capitol Senate Chamber
David Gompper, *piano*
- PHILHARMONIA Sunday, Oct. 25, 3:00 p.m.
Dr. William LaRue Jones, *director* Macbride Auditorium
- UIISO.....Tuesday, Oct. 27, 7:30 p.m.
Dr. William LaRue Jones, *director* IMU Main Lounge
- UNIVERSITY CHOIR.....Friday, Oct. 30, 7:30 p.m.
Dr. Timothy Stalter, *director* First United Methodist Church
- FACULTY RECITAL.....Friday, Oct. 30, 7:30 p.m.
Bach Project II (Baroque viola) Riverside Recital Hall
- FACULTY RECITAL.....Saturday, Oct. 31, 3:00 p.m.
Nicole Esposito, *flute* Old Capitol Senate Chamber
- FACULTY RECITAL.....Saturday, Oct. 31, 7:30 p.m.
Anthony Arnone, *cello* Congregational Church
- PIANO SUNDAYS.....Sunday, Nov. 1, 1:30 p.m.
Showcase I Old Capitol Senate Chamber
- PERCUSSION FALL CONCERT.....Sunday, Nov. 1, 3:00 p.m.
Dan Moore, *director* IMU Ballroom



THE UNIVERSITY
OF IOWA

For the latest calendar updates visit our online calendar at: www.uiowa.edu/artsiowa.