

Spring 4-14-2012

Marshall University Music Department Presents a Choral Union Spring Concert

William Murphy
Marshall University

Follow this and additional works at: http://mds.marshall.edu/music_perf



Part of the [Fine Arts Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Murphy, William, "Marshall University Music Department Presents a Choral Union Spring Concert" (2012). *All Performances*. Book 279.

http://mds.marshall.edu/music_perf/279

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.



SCHOOL of MUSIC and
THEATRE

presents

Choral Union Spring Concert

William Murphy, conductor
Alanna Cushing, pianist

Sunday April 14, 2012
Smith Recital Hall
3:00 p.m.

This program is presented by the College of Fine Arts through the School of Music and Theatre, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program

Festival Te Deum

Benjamin Britten
(1913-1976)

Laura Campbell, soprano

*We praise thee, O God:
We acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all angels cry aloud:
the Heavens, and all the powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy.
Lord God of Sabaoth;
Heaven and earth are full of the Majesty
of thy glory.
The glorious company of the Apostles
praise thee.
The goodly fellowship of the Prophets
praise thee.
The noble army of Martyrs
praise thee.
The holy Church throughout all the world
doth acknowledge thee;
The Father of an infinite Majesty;
Thine honorable, true, and only Son;
Also the Holy Ghost: the Comforter

Thou art the King of Glory: O Christ.
Thou art the everlasting Son of the Father.*

*When thou hadst overcome the sharpness
of death: Thou didst open the Kingdom
of Heaven to all believers.
Thou sittest at the right hand of God: in the
Glory of the Father.
We believe that thou shalt come to be our
Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy
precious blood.
Make them to be numbered with thy Saints:
In glory everlasting.

O Lord, save Thy people: And bless thine
heritage.
Govern them: And lift them up forever. Day
by day we magnify thee;
And we worship thy Name, ever world
without end.
Vouchsafe, O Lord: to keep us this day
without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us: as
our trust is in thee.
O Lord, in thee have I trusted: let me
never be confounded.*

Sure On This Shining Night

Morten Lauridsen
(b. 1943)

*Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.*

*Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.*

Scenes from the Bavarian Highlands

Edward Elgar
(1857-1934)

I. The Dance (Sonnenbicht)

Come and hasten to the dancing,
Merry eyes will soon be glancing,
Ha! my heart upbounds!
Come and dance a merry measure,
Quaff the bright brown ale my
treasure,
Hark! what joyous sounds!
Sweet-heart come, on let us haste,
On, on, no time let us waste
With my heart I love thee

II. False Love (Wamberg)

Now we hear the Spring's sweet voice
Singing gladly through the world;
Bidding all the earth rejoice.
All is merry in the field,
Flowers grow amidst the grass,
Blossoms blue, red, white they
yield.
As I seek my maiden true,
Sings the little lark on high
Fain to send her praises due.

III. Lullaby (In Hammersbach)

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Nothing can affright or harm thee.
Oh! sleep, my son.
Far-away zithers play,
Dancing gay calls to-day.
Vainly play Zithers gay!

IV. Aspiration (Bei Sankt Anton)

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls to-day.
Shielding, like the silent snow,
Fall his mercies here below.

Dance, dance, for rest we disdain
Turn twirl and spin round again,
With my arm I hold thee!
Down the path the lights are gleaming,
friendly faces gladly beaming
Welcome us with song.
Dancing makes the heart grow lighter,
Makes the world and life grow
brighter
As we dance along!

As I climb and reach her door,
Ah! I see a rival there,
So farewell! for evermore.
Ever true was I to thee,
Never grieved or vexed thee, love,
False, oh! false, art thou of me.
Now amid the forest green,
Far from cruel eyes that mock
Will I dwell unloved, unseen.

Here I stay all the day.
Happily Guarding thee,
Peacefully Watching thee.
Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Oh! sleep, my son.

Calmly then, like the snow-bound
land,
Rest we in his protecting hand;
Bowing, we wait his mighty will:
Lead, Lord, and guide us still.

V. On the Alm (True Love, Hoch Alp)

A mellow bell peals near,
It has so sweet a sound;
I know a maiden dear
With voice as full and round.
A sunlight alm shines clear,
With clover blossoms sweet;
There dwells my maiden dear
And there my love I meet.
There flying with no fear
The swallows pass all day,
Rejoicing come I here
My flaxen-haired sweet-heart;

And fast, my maiden dear
Sees chamois haste away.
I cannot linger here,
I cannot wait below;
To seek my maiden dear,
I, to the alm must go.
The mountain's call I hear,
And up the height I bound;
I know my maiden dear
Will mark my Johé sound
I love thee maiden dear,
Nay! bid me not depart!

VI. The Marksmen (Bei Murnau)

Come from the mountain side,
Come from the valleys wide,
See, how we muster strong,
Tramping along!
Rifle on shoulder sling,
Powder and bullets bring,
Manly in mind and heart,
Play we our part.
Sure be each eye to-day,
Steady each hand must stay
If in the trial we,
Victors would be!
Sharp is the crack! 'tis done!
Lost is the chance, or won;

Right in the gold is it?
Huzza! the hit!
The sun will sink and light the west
And touch the peaks with crimson
glow;
Then shadows fill the vale with rest
While the stars look peace on all
below.
In triumph then we take away,
And with our prizes homeward wend;
Through meadows sweet with new-
mown hay,
A song exultant will we send!

Notes

This year marks the 100th Birthday of celebrated British composer Benjamin Britten. He was one of the most influential composers of the Twentieth-Century. With forty choral works ranging from large-scale orchestrations such as the *War Requiem*, to smaller accompanied and a cappella pieces, one of the most frequently performed is the *Festival Te Deum*. This piece was composed for the 100th anniversary of St. Mark's Church in Swindon, Wiltshire, England in 1945.

Originally scored for SATB Chorus and Organ accompaniment, it is divided into three continuous sections: a quiet beginning, an energetic middle, and a peaceful, but intense third section. It is interesting to note that the chorus parts and the accompaniment are in different time signatures, which proves a

challenge for the singers who don't have the supportive accompaniment that other composers would give. The ending is most ethereal with the use of the treble solo pleading "let me never be confounded."

Morten Lauridsen is an American-born composer from the Pacific Northwest. He is sought after as a clinician and guest artist among the world of choral music. *O Magnum Mysterium*, *Dirait-on* (from *Les Chansons des Roses*), *O Nata Lux* (from *Lux Aeterna*) and *Sure On This Shining Night* (from *Nocturnes*) have become best-sellers of his choral octavos, sung by choral ensembles all over the world. This year also marks the 70th birthday of Lauridsen.

Sure On This Shining Night is a piece from a collection of works entitled *Nocturnes*. These are four pieces that employ texts about night. This particular text is from the ever popular collection of poems *Permit Me Voyage* by prominent American Poet, James Agee. Another popular setting of this piece is from a collection of four songs by Samuel Barber. Lauridsen employs compositional techniques of unison, polyphonic harmony and tone clusters to achieve warm, heartfelt emotions not only in the accompaniment but also from the weaving of voices throughout the piece.

In English Romantic music, one of the most well-known composers of choral and orchestral literature is Sir Edward Elgar. His compositions number several genres of choral literature; oratorios, cantatas, anthems and choral/orchestral works to name a few. One of his early choral/orchestral pieces, *Scenes from the Bavarian Highlands*, comes early in his compositional career, written in 1895.

This piece is a set of six songs whose inspiration comes from the region of Garmisch in Germany. Edward and his wife Alice, had returned to England after a trip from Germany in 1894 exploring the new music of Wagner, of which he was drawn to the "leitmotif" and expanded harmonies. The six pieces contain texts by Alice Elgar and Edward paired the texts with music that have similarities to the folk music and dances of Bavaria. The titles of the songs have subtitles, each of which are places that Alice had favored. They are most enjoyable and have familiar melodies that will leave a whimsical impression on the departing audience.

Choral Union Personnel

William Murphy, conductor
Alanna Cushing, pianist

Soprano
Laura Campbell*
Toni S. Chirico
Ruth Crowe
Tabitha Jackson
Lakedria Lozano
Suc Parker
Frances Plemich

Alto
Faith Balshaw
Mary Beth Brown
Maria Tulia Gómez
Patricia Pierce
Beth Rankin
Lou Spears
Carla Rae Terry
Joyce Wilcox
Heather Wood

Tenor
Michael Board
Sean Price*
Michael Sidoti
Seth Skiles
Joseph E. Smith

Bass
Daniel Gray*
John L. Hubbard
Guy Parker
Phil Parlock
Graham Rankin
Bill Rath

*Choral Union Scholar

†††

The Marshall University School of Music and Theatre is grateful for the support of many families and individuals who help make our department strong and vibrant.

If you would like to support the School of Music and Theatre through a donation and assist with student scholarships, academic travel for students and ensembles, or general support of the department please contact:

Melanie Griffis, Director of Development
College of Fine Arts
SH 161/304-696-3686
griffism@marshall.edu