

Spring 4-15-2012

Marshall University Department of Music Presents the Choral Union Spring Concert

William Murphy
Marshall University

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DEPARTMENT of MUSIC

presents

**Choral Union
Spring Concert**

**William Murphy, conductor
Melody Cook, pianist
John Hurley, baritone**

**Sunday April 15, 2012
Smith Recital Hall
3:00 p.m.**

This program is presented by the College of Fine Arts through the Department of Music, 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

Five Mystical Songs

Ralph Vaughan Williams
(1872-1958)

I. *Easter*

*Rise heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.*

*Awake, my lute, and struggle for thy part with all thy art.
The cross taught all wood to resound his name, who bore the same. His
stretched sinews taught all strings, what key
Is the best to celebrate this most high day.*

*Consort both heart and lute, and twist a song pleasant and long; Or since
all music is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.*

II. *I got me flowers*

*I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.*

*The Sun arising in the East.
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.*

*Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.*

III. *Love bade me welcome*

*Love bade me welcome: yet my soul drew back.
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.*

Gloria

John Rutter
(b. 1945)

- I. *Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory. (Glory be to God on high.)*
- II. *O Lord God, heavenly King, God the Father Almighty, O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.*
- III. *For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art the most high in the glory of God the Father. Amen. (Glory be to God on High. Amen.)*

Translation from *The Book of Common Prayer, 1662*

Instrumental Ensemble

Briana Blankenship, Ben Stern, Daniel Ricks, Justin Bahawi; trumpets
John Bruce, Andrew O'Neal, Jared Layman; trombones
Guy Parker; tuba
Jenna Palmer-Kelly, Andrew Tilley; percussion
Melody Cook, organ

*"A guest," I answer'd, worthy to be here:
Love said, "You shall be he."
"I the unkind, ungrateful? Ah, my dear, I cannot look on thee."
Love took my hand, and smiling did reply, "Who made the eyes but I?"
"Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve."
"And know you not," says Love, "who bore the blame?"
"My dear, then I will serve."
"You must sit down," says Love, "and taste my meat:"
So I did sit and eat.*

IV. The Call

*Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.*

*Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest*

*Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.*

V. Antiphon

*Let all the world in every corner sing:
My God and King.
The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.*

*Let all the world in every corner sing:
My God and King.
The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.*

*Let all the world in every corner sing:
My God and King.*

*John Hurley, baritone
Melody Cook, pianist*

Program Notes

Ralph Vaughan Williams had a great interest in English folk music. Many of his compositions got their inspiration from folk songs. He not only was a composer, but also a professor of music and conductor. One of his major contributions was his collection *The English Hymnal*, and many of his hymns used today are found in *The Hymnal 1982*. Among his great compositions for voice is the cycle *Songs of Travel*.

Five Mystical Songs is a collection based on texts by Welsh metaphysical poet and priest George Herbert. It was originally composed for Baritone, SATB Chorus and Orchestra. Since its conception, there have been multiple arrangements for different size ensembles and even Baritone Solo and Piano. The first four movements are meditative. In the third movement, *Love bade me welcome*, Vaughan Williams writes into the chorus the plainsong *O Sacrum Convivium (O Sacred Banquet)*, while the soloist sings about the banquet. The final movement, *Antiphon*, is a burst of joy with the full chorus singing praises of "My God and King."

John Rutter is the founder and director of the Cambridge Singers. He has made many conducting appearances in England and the United States for clinics and choir festivals, and has edited Oxford publications including the *Carols for Choirs* compilations. His music is in a tonal style, that is accessible to a wider range of singers; from the small volunteer church choir to large symphonic choirs. This is possibly the reason why he is so well known and why his music is performed often.

Gloria was written as a concert work. It was commissioned by the Voices of Mel Olson, Omaha, Nebraska, and the composer directed the first performance on the occasion of his first visit to the United States in May 1974. The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional and jubilant by turns. Rutter's setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding to traditional symphonic structure. The accompaniment is for brass ensemble with timpani, percussion and organ – a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement. The composer later made a version with full orchestra.

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Choral Union Personnel

William Murphy, conductor

Melody Cook, pianist

Soprano

Ann-Mckenzie Baker
Laura Campbell*
Toni S. Chirico
Ruth Crowe
Candace Duty
Amber Edwards*
Elin Fields
Kimberly Frazier
Brooke Hutcheon
Lakedria Lozano
Sue Parker
Franci Plemich
Debby Willis

Alto

Faith Balshaw
Kelly Borycki
Mary Beth Brown
Maria Tulia Gómez
Jeanne Hubbard
Marjorie McCoy
Amy Moses*
Shelley Perry
Patricia Pierce
Lou Spears
Gertrude Spurlock
Carla Rae Terry
Joyce J. Wilcox
Heather Wood

Tenor

Jon Brannon
Sean Price*
Joseph E. Smith

Bass

Tyler Davis
Daniel Gray*
John Hubbard
Bill Rath
Philip Runyon

*Choral Union Scholar



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Melanie Griffis, Director of Development

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