Winter 12-4-2010

Marshall University Music Department Presents the Marshall University Choral Union, performing, Antonio Vivaldi's Gloria, Alan Hovhaness' Glory to God, Mark Smith, director, Alanna Cushing, piano

Mark Smith
Marshall University

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DEPARTMENT of MUSIC presents the
Marshall University Choral Union
performing
Antonio Vivaldi’s Gloria
Alan Hovhaness’ Glory to God
Mark Smith, director
Alanna Cushing, piano

Saturday, December 4, 2010 - 8:00 p.m.
Sunday, December 5, 2010 - 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

Gloria
Et in terra pax

Laudamus te
Lakedria Johnson
Mary Beth Withers

Gratias agimus tibi

Propter magnam gloriam

Domine duex, rex coelestis
Amber Martin

Domine filii unigenite

Domine duex, augs dei
Kelly Borycki

Qui tollis peeta mundi

Qui sedes ad dextera Patris
M. C. Duke

Quoniam tu solus sanctus

Cum Sancto Spiritu

Marshall University Chamber Choir:

Lightly stepped a yello star
from Three Nocturnes

Dan Forrest (b. 1978)
Marshall University Choral Union
David Castleberry, conductor

Marshall University Chamber Choir
Mark Smith, piano

Soprano
Sue Parker
Mary Beth Withers
Jeanne D. Hubbard
Diana Shepard
Margaret A. Lewis
Sue D. Woods
Frances Plemich
Melanie Griffis
Elin Fields
Lakedria Johnson
Cristina Burgueno
M. C. Duke

Alto
Sue Parker
Sarah Hall
Patricia Pierce
Lou Spears
Joyce Wilcox
Maria-Tulia Gomez
Kelly Borycki
Gertrude Spurlock
Danielle Ocheltree
Becky Wyant
Rachel Wyant
Mary Beth Brown
Suzanna Crews
Courtney Cremeans
Hillary Herold
Marjorie M. McKee
Heather Wood
Caroline Thomas
Carla Rae Terry
Marie Manilla
Joan Molnar
Beth Rankin

Tenor
Sean Price
Joseph E. Smith
Sam Mitts
Michael Sidoti
David Maynard
Jerrod Labor
Edward Brown
Zachary Chancey
Casey Edwards
Charles C. Lewis
Bill Rath
Paul Winters
Bill Jennings Jacob
Smith

Bass
Jonathan Thorne
John L. Hubbard
Jared Layman
Bill Smith
Charles C. Lewis
Graham Rankin
Jack Stonesifer

Orchestra
Oboe
Cassandra Chapman
Laura Mullens
Viola
Tim Feverston
Violin
Reed Smith
Lindsay DiPatta
Cello
Dean Pauley
Alanna Cushing

Percussionists
Keith Bailey
Justin Bowe

Tenor
Edward Brown
R.B.A Music
Zachary Chancey
Music Education
Casey Edwards
Music Education

Bass
Daniel Gray
Music Education
John Hurley
Biomedical Sciences
Chase Likens
Music Education

Timothy Link
Music Performance

Derek Ellis
Music Education
T.K. Lombardo
Music Education
Andrew Lowers
Business Management

Sean Link
Music Performance
John McAlister
Music Performance

Jay Link
Music Education

Sean Price
Music Education
Michael Rose
Music Edu/ Perform
Michael Sidoti
Music Performance

Derek Ellis
Music Education
T.K. Lombardo
Music Education

David Patrick (MA)
Music Education

John Stonesifer
Music Performance

Derek Ellis
Music Education
T.K. Lombardo
Music Performance

David Patrick (MA)
Music Education

Biomedical Sciences

Music Performance

Music Education

Music Education

Music Education
Program Notes

Antonio Vivaldi (1768-1741): Gloria in D Major, RV 589

Even though he was one of the baroque era's most famous composers, Antonio Vivaldi's first career was the priesthood. Ordained in 1703 in Venice, his profession, coupled with his prominent red hair, earned him the nickname "il prete rosso," or the "Red Priest." Music ultimately proved the greater draw, and Vivaldi's colorful nickname was soon the only remnant left of his priestly duties.

Sometime around 1704, Vivaldi began working with the Ospedale della Pietà, a Venetian school for orphaned, abandoned, and illegitimate girls that specialized in musical training. In addition to room, board, and an excellent education in music, the Pietà offered a creative outlet for women at a time when professional opportunities for female musicians were rare. The students were well-respected and were practically virtuosic in their performances. They also played many different instruments. New music was constantly needed for the young women of the Pietà, and many of Vivaldi's works were intended for these talented performers.

Although instrumental music was Vivaldi's primary responsibility, in 1713 he took over the composition of choral music for six years after the school's choirmaster, Francesco Gasparini, went on a vacation from which he never returned. Written around 1715 and possibly the most famous of his settings, "Gloria" was possibly one of his earliest works written for the school. As was not uncommon in the baroque period, Vivaldi basically based the work on a setting by one of his contemporaries, Giovanni Maria Ruggieri. In Vivaldi's setting, the brief Gloria text, from the Ordinary of the Roman Catholic Mass, is divided into twelve parts and in the traditional baroque style, each displays contrasts in mood, texture, and vocal color.

Alan Hovhaness (1911-2000): Glory to God, Op. 124

Alan Hovhaness was an important 20th Century American composer whose music anticipated many future musical trends and aesthetic values. Rejecting the styles of serialism and atonality, he began the development of archaic models and was amongst the earliest to combine Western musical ideas with Eastern ones, making him a pioneer of mixing the styles of East and West decades before the term World Music had been thought of. His visionary and mystical nature of his work, often intoxicating in its directness and simplicity, rank him as the musical originator of simple, so-called New Age-ists and Spiritual Minimalists.

His parents did not particularly encourage his preoccupation with music but were educated and cultured. Hovhaness began composing during childhood and continued prolifically until old age, despite destroying whole periods of work with which he became dissatisfied. In the 1930s, he studied composition at Boston's New England Conservatory of Music. At this time, he also became fascinated by Eastern music after attending a performance of visiting Indian dancer Uday Shankar. In the 1940s he took serious interest in his paternal Armenian heritage as a means for a dramatic renewal of purpose, and studied the works of Armenian composer Gomitas Vartabed and Armenian liturgical music. In the 1950s this influence receded somewhat, and in the early 1960s his trips to India, Japan and Korea added different but equally strong exotic nuances to his music. From the mid-1970s onward his style became less Eastern.

One of the 20th century's most productive composers, Hovhaness wrote for an unusually wide variety of musical ensembles, from small chamber music to large orchestral works. Even allowing for all his destructive tendencies, he left over 500 published works including 30-odd concertos and around 70 designated symphonies, several with very accomplished but highly individual scoring for large wind ensembles.

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

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