Spring 2014

Marshall University Music Department Presents
The Marshall University Chamber Choir, In Concert, David Castleberry, Conductor

David Castleberry
Marshall University, castlebe@marshall.edu

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The Marshall University Chamber Choir In Concert

David Castleberry, Conductor
Mark Smith, Pianist

This concert is made possible through generous support from the Marshall University College of Arts and Media.

This program is presented by the College of Arts & Media 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/somt.
Program

Verbum Caro Factum Est
Hans Leo Hassler
1564-1612

Psalm 42: Wie der Hirsch schreit nach frischem Wasser
Felix Mendelssohn Bartholdy
1809-1847

Cantique de Jean Racine, Opus 11
Gabriel Faure
1845-1924

David's Lamentations: When David Heard
Sean Price
b.1992

In Remembrance
Jeffery L. Ames
b.1969

Hymn to Saint Cecilia
Benjamin Britten
1913-1976

Draw On, Sweet Night
John Wilbye
1574-1638

Sfogava Con Le Stelle
Claudio Monteverdi
1567-1643

The Silver Swan
Orlando Gibbons
1583-1625

Es Ist Verrathen
Ich bin geliebt
Robert Schumann
1810-1856

Nitaimba Sifa
Seth Ole Sululu

Sure On This Shining Night
Samuel Barber
1910-1981

The Road Home
Stephen Paulus
b.1949

Zion's Walls
Aaron Copland
1900-1990

Laura Campbell, Christa Navy, Mychel Pemberton, sopranos
KeAnna George, Arika Michaels, altos
Gabriel Gray, Michael Rose, tenors
Robert Nunes, Jacob Smith, basses

Draw On, Sweet Night
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Aaron Copland
1900-1990
Soprano
Laura Campbell, Music Performance
Amber King, Music Education/Special Education
Alaina Krantz, Undecided
Rebekah May, English Education
Christa Navy, Music Education
Mycah Pemberton, Music Performance
Ali Perdue, Nursing
Sarah Riddle, Music Education
Jessica Starkkey, Broadcast Journalism

Alto
Caitlin Freeland, Medical Imaging
KeAnna Georges, Music Performance
Emily Goudy, Social Work
Corynn Hawkins, Music Education
Hillary Herold, Music Education
Madelyn Mazzeo, Music Education
Arika Michaelis, Music Education
Halle Putorek, Psychology
Olivia Watson, Music Education

Tenor
Michael Bare, Graduate Music
Asmar Brevard, Music Performance
Jarohn Grandstaff, Jazz Studies
Gabriel Gray, Music Education
Sean Price, Music Theory and Composition
Michael Rose, Music Performance
Jacob Smith, Music Education/Religious Studies

Bass
Jeffrey Dickerson, Microbiology
Carver Eller, Music Education
Daniel Gray, Music Education
Robert Nunez, Music Performance
Josh Steinle, Music Theory and Composition
Josh Stewart, Music Education

Spring Performances

February 28: Mass for Heavy Rail, Dan Senn composer
Marshall University New Music Festival
Birke Fine Arts Symposium, Marshall University

March 12: South Charleston High School, Charleston, WV
Stout Memorial United Methodist, Parkersburg, WV

March 13: Parkersburg South High School, Parkersburg, WV

March 14: Workshop with students from Lacky, La Plata, McDonough, and North Point High Schools
New Life, White Plains, MD

March 16: Lexington Presbyterian Church, Lexington, VA

March 30: Spring Home Concert
St. John's Episcopal Church, Huntington, WV

April 5: Chamber Choir Festival, Marshall University

April 26: Concert with the Marshall University Chorus and Choral Union

May 2,3: Carl Orff's Carmina Burana
with the West Virginia Symphony Orchestra and Chorus
Biographies

The Marshall University Chamber Choir is a select choral ensemble whose repertoire spans music of the past five centuries, from renaissance madrigals to newly composed works. Although many of the choir's participants are preparing for careers in music, membership is open by audition to students from the entire campus. The ensemble has made frequent spring concert tours, including a ten-day performance tour to France in 2012 that featured performance or Sunday High Mass at Paris's famed Cathedral de Notre Dame. The group has made frequent appearances at the Piccolo Spoleto Festival in Charleston, South Carolina, and has performed with the West Virginia and Huntington Symphony Orchestras. The Chamber Choir is featured in an award-winning broadcast with West Virginia Public Television entitled 

Dr. David Castleberry is Associate Dean of the College of Arts and Media and Director of Choral Activities. Under his leadership, the Chamber Choir has been recognized as one of the region's premier choral ensembles through recordings, concert tours, and premières of new works. In addition to his leadership at Marshall University, Dr. Castleberry serves as Director of the West Virginia Symphony Orchestra Chorus and as Director of Music at St. John's Episcopal Church in Huntington. He is a past President of the Southern Division of ACDA and has served twice as state President in West Virginia. He served for eight years as a member of the Editorial Board for Choral Journal, where he was Editor of the Sound Recordings review column and regularly contributed articles and reviews to the publication.

Music compositions, like other works of art, provide lenses through which we view composers, cultures, social-political movements, or historical eras. When a single concert spans four centuries, six languages, and a dozen composers, as this one does, the performers face the considerable challenge of just how to inhabit each of these worlds, the diverse demands they make, and the transitions that follow swiftly, one after another.

We might assume that subjective nineteenth-century works such as Felix Mendelssohn's Psalm 42 or Robert Schumann's colorful part songs present the greatest hurdles. Yet, to identify and express the central themes of these pieces is actually a rather clear and straightforward task, if not an easy one. Far greater are the demands of Claudio Monteverdi's "Sfogava con le stelle," in which a disconsolate poet rails at the night sky and the stars that look down on his pitiable state. And, if the explosive energy of this madrigal poses challenges, greater demands still await singers who navigate Benjamin Britten's "Hymn to Saint Cecilia," with its perfectly structured verses by W.H. Auden, paying homage to music's patron saint. Such are the tests that delight and torment choirs who dare to explore more than the familiar or comfortable.

It is noteworthy, perhaps, that many of the singers in this choir are discovering these languages, these styles, and even these themes, with little previous experience to go on. The building blocks are laid out in rehearsal, worked and reworked, set aside; then, brought back for further examination, over a period of months. Along the way, this assembly of aspiring performers, future educators, and fun-loving students who have signed on purely for the love of making music, are challenged, changed, and made larger by the experience. That larger experience is what we hope to share through performance.

Naturally, not every piece carries the same degree of transformative power, nor should it. But, each does provide an affirmation important to listeners young or old; that in whatever thoughts or feelings we may have experienced, we find abundant evidence through music that traverses centuries, languages, and cultures, that our humanity is shared, and that we are not alone.

David Castleberry