

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.

#### Program

<i>Gloria</i>		Choir
<i>Et in terra pax</i>		Choir
<i>Laudamus te</i>	Lakedria Johnson Mary Beth Withers	Soprano Duet
<i>Gratias agimus tibi</i>		Choir
<i>Propter magnam gloriam</i>		Choir
<i>Domine dues, rex ceolestis</i>	Amber Martin	Soprano solo
<i>Domine fili unigenite</i>		Choir
<i>Domine dues, agnus dei</i>	Kelly Borycki	Alto solo and Choir
<i>Qui tollis pecata mundi</i>		Choir
<i>Qui sedes ad dextera Patris</i>	M. C. Duke	Alto Solo
<i>Quoniam tu solus sanctus</i>		Choir
<i>Cum Sancto Spiritu</i>		Choir

#### Marshall University Chamber Choir:

<i>Lightly stepped a yellow star</i> from <u>Three Nocturnes</u>	Dan Forrest (b. 1978)
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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](http://www.marshall.edu/cofa/music).

## Marshall University Choral Union

**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  
Faith Balshaw  
Joan Molnar  
Beth Rankin

**Tenor**  
Sean Price  
Joseph E. Smith

Sam Mitts  
Michael Sidoti

David Maynard  
Jerrod Labor

**Bass**  
Jonathan Thorne  
John L. Hubbard  
Jared Layman

Bill Rath  
Paul Winters  
Bill Jennings Jacob  
Smith

Charles C. Lewis  
Graham Rankin  
Jack Stonesifer

## Orchestra

**Oboe**  
Cassandra  
Chapman  
Laura Mullens

**Violin**  
Reed Smith  
Lindsay DiFatta

**Viola**  
Tim Feverston

**Cello**  
Dean Pauley

**Keyboard**  
Alanna Cushing

## Marshall University Chamber Choir

David Castleberry, conductor \* \* \* Mark Smith, piano

**Soprano**  
Kelsey Anderson  
Music Education  
Jennifer Billups  
Music Performance  
Laura Campbell  
Music Performance

Kaitlin DeSpain  
Music Education  
Jessica Kline  
Education  
Sarah Riddle  
Music Education

Renee Ritenour  
Music Education  
Rachael Weingart  
Biological Science  
Molly White  
Music Education

**Alto**  
Corynn Hawkins  
Music Education  
Hillary Herold  
Music Education

Arin Higginbotham  
Music Education  
Amber Martin  
Music Performance

Kayla Massie  
Music Education  
Amy Moses  
Business Admin.  
Lia Ward  
Music Performance

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

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

Sean Price  
Music Education  
Michael Rose  
Music Educ/ Perform  
Michael Sidoti  
Music Performance  
Kyle Wilson  
Forensic Chemistry

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

Sean Link  
Music Performance  
John McAlister  
Music Performance

David Patrick (MA)  
Music Education  
Christian Rudloff  
Music Education  
John Stonesifer  
Music Performance

## Percussionists

Keith Bailey  
Justin Bowe

T. K. Lombardo  
Daniel Gray

## 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 actually 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. The 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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If you would like to support the Department of Music 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**

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