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Yoko Shimazaki-Kilburn, *soprano*
Elizabeth Truitt, *soprano*
Jon Truitt, *baritone & director of opera*
Mei Zhong, *soprano*

UPCOMING CHORAL EVENTS

Chamber Choir and Concert Choir perform with Fort Wayne Philharmonic
Saturday, March 16 | 7:30 p.m. | Embassy Theatre - Fort Wayne
Women of Song
Wednesday, March 20 | 7:30 p.m. | Sursa Hall
University Singers' 55th Annual Spectacular
Friday, April 6 and Saturday, April 7 | 7:30 p.m. | Emens Auditorium
Masterworks Concert featuring Beethoven Symphony No. 9
Friday, April 12 | 7:30 p.m. | Sursa Hall (preview concert)
Sunday, April 14 | 3 p.m. | Hilbert Circle Theatre - Indianapolis
Statesmen, Women's Chorus, and University Choral Union
Sunday, April 28 | 3 p.m. | Sursa Hall

SUPPORT THE SCHOOL OF MUSIC CHORAL PROGRAM

- You can participate in the continued growth and success of the Ball State University School of Music Choral Program by contributing to the Ball State Foundation (Account 5705). Your support will help fund tours and other choral outreach activities.
- Encourage college-bound students to sing in the choirs.
- Attend and encourage your friends and neighbors to attend concerts of the School of Music Choral Program.

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**BALL STATE
UNIVERSITY**

**College of Fine Arts
School of Music**

CHAMBER CHOIR

Andrew Crow, *conductor*
Sally Geib, *doctoral assistant conductor*
Theodore Hicks, *graduate assistant conductor*
Stacey Edwards, *piano*

and

CONCERT CHOIR

Kerry Glann, *conductor*
Theodore Hicks, *graduate assistant conductor*
Ruth Ho, *piano*

Saturday, February 23, 2019 | 7:30 p.m.
Sursa Performance Hall

PROGRAM

CONCERT CHOIR

Jacobus Gallus
(1550–1591)

Ave Maria

**Theodore Hicks, graduate assistant conductor*

W. A. Mozart
(1756–1791)

Laudate Dominum from
Vesperae solennes de confessore, K. 339

Katelyn Speck, soprano
**Theodore Hicks, graduate assistant conductor*

CHAMBER CHOIR

Luca Marenzio
(1553–1599)

Con la sua man

***Sally Geib, doctoral assistant conductor*

Lloyd Pfausch
(1921–2003)

Be Careful What You Say
from *Songs of Experience*

***Sally Geib, doctoral assistant conductor*

Felice Anerio
(c. 1560–1614)

Christus factus est

Gabriel Fauré
(1845–1924)

Cantique de Jean Racine, Op. 11

W. A. Mozart
(1756–1791)

Dixit Dominus from
Vesperae solennes de confessore, K. 339

*Winter Yocom, Katharine Wilhelm, Alex Gushrowski,
and Maxx Schneiderhahn, quartet*

---INTERMISSION---

PROGRAM

CHAMBER CHOIR

Eric Whitacre
(b. 1970)

A Boy and a Girl

**Theodore Hicks, graduate assistant conductor*

Michael J. Mills
(b. 1985)

Crossing the Bar

**Theodore Hicks, graduate assistant conductor*

Theodore Hicks
(b. 1988)

The Glade

Amber Grooms, soprano
**Theodore Hicks, graduate assistant conductor*
text by Robert Klosterman

CONCERT CHOIR

Inocente Carreño
(1919–2016)

Pregúntale a ese mar

Traditional Swedish Carol
arr. Drew Collins

Domaredansen

**Theodore Hicks, graduate assistant conductor*

**Traditional Canadian
Folk Song**
arr. Trent Worthington

Alberta Homesteader from
Three Alberta Cowboy Songs

Joseph Bloom, soloist

**Theodore Hicks is a conducting student of Andrew Crow and Kerry Glann.
His appearance on this concert is in partial fulfillment of the requirements for
the degree Master of Music in conducting.*

***Sally Geib is a conducting student of Andrew Crow and Kerry Glann.
Her appearance on this concert is in partial fulfillment of the requirements for
the degree Doctor of Arts in Music (primary emphasis: conducting).*

PROGRAM NOTES

A set of music using text from the Catholic liturgy opens our concert this evening. Though originally attributed to Tomás Luis de Victoria, this setting of **Ave Maria** was likely composed by Iacobus Gallus, though scholarship still is uncertain. Unaccompanied, it features imitation in the voices, and as it changes tempos throughout the piece, it utilizes a musical concept called *sesquialtera*, which divides each measure into groups of three instead of two. This is followed by the beautiful setting of **Laudate Dominum** from Wolfgang Amadeus Mozart's *Vesperae solennes de confessore*, which features a prominent soprano solo and full choir.

The next coupling of pieces explores the idea of breath and air, which connect us. With lilting rhythms and careful use of dissonance, **Con la sua man**, an Italian Renaissance madrigal by Luca Marenzio, presents the romantic, playful idea of a lady love who takes one's breath away. In companionable contrast, the stark setting of Lloyd Pfautsch's **Be Careful What You Say** offers cautious advice about how we use air (breath) to speak. It reminds of us of the power of words and how we choose to use them.

The set of three works by well known historical composers provides a study in the concept of dissonance through music of the accepted canon. From the end of the Renaissance era (Anerio) through Classical (Mozart) and into the Romantic period (Faure), the manner of expressing musical tension changed. Anerio's setting of the hymn **Christus factus est** creates this tension through adjacent notes that eventually resolve into harmony. Mozart sets the narrative of Psalm 110 in motion by altering notes within the composition to change from one key area to another, but lets one of the vocal parts linger in the old key until the last possible moment of resolution in **Dixit Dominus**. Fauré, on the other hand, crafted some daunting disjunct vocal lines, especially for the inner voices, that lead the harmonies to distant places before return to the sweetness of the original key at the conclusion of **Cantique de Jean Racine**, a famous prayer.

Continuing on the theme of dissonance, the next set of three works focuses on compositions from the twenty-first century and explore Eric Whitacre's influence on the style of emerging American choral composers. Whitacre's **A Boy and a Girl** uses smooth voice leading into dense chord clusters to create a sense of consonance, which when out of context would otherwise sound dissonant. Michael J. Mills's **Crossing the Bar** also uses dense choral clusters throughout the piece, similar to Whitacre; however, Mills expands on his own style by using vocal ostinatos, repeated patterns that create a sense of simultaneous dissonance and resolution. The final piece in this set, **The Glade**, is a collaborative project between two Ball State University students, Robert Klosterman and Theodore Hicks. Klosterman's text is full of beautiful religious imagery, and Hicks uses a musical cryptogram using the notes G, "L" (represented as E), A, D, and E as the main musical motive while utilizing chord clusters for dramatic inflection of the text.

PROGRAM NOTES & TRANSLATIONS

A set of pieces representing various world cultures concludes tonight's program. **Pregúntale a ese mar**, from Venezuela, features fluid melodic lines that reflect the ebb and flow of the sea referenced in the text. **Domaredansen** is a type of lively Swedish folk dance known as a ringdans. In this particular dance game, participants stand in a circle, and a person in the middle attempts to make a member of the opposite sex laugh, an effect heard in the music. Meanwhile, our **Alberta Cowboy Song** from Canada is sung with tongue planted firmly in cheek.

Ave Maria

Hail Mary, full of grace,
the Lord is with thee:
Blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

Laudate Dominum

Praise the Lord, all ye nations;
Praise him, all ye peoples.
For his loving kindness has been
bestowed upon us,
And the truth of the Lord endures
forever.

Glory be to the Father and to the
Son and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be.
Amen.

Con la sua man

One day, my lady took me by
the hand
and embraced me with such
gentleness
that I felt myself dying of intense
pleasure.
She, on noticing this,
for my heart was already on my lips
and about to utter forth,
at once pressed her mouth against
mine

and, by breathing them in,
transported my spirits
so that, in the hour of my death, I
live in her.

Christus factus est

Christ became obedient for us
unto death,
even to the death, death on the cross.
Therefore God exalted Him and
gave Him a name
that is above all names.

Cantique de Jean Racine

(translation by Katharine Wilhelm)
O Word, equal to the Most High,
our only hope,
eternal day of the earth and heavens;
We break the silence of the peaceful
night.
Divine Savior, cast your eyes upon
us!
Spread over us the fire of your
powerful grace,
that all of hell would flee at the
sound of your voice.
Dispel the sleep of a languishing
spirit
that leads it to forget your laws!
O Christ, be favorable to this
faithful people
assembled now to bless you.
Receive the songs they offer to you
immortal glory,
and may they return, fulfilled by
your gifts!

Dixit Dominus*(Psalm 110, King James version)*

The LORD said unto my Lord, sit
 thou at my right hand,
 until I make thine enemies thy
 footstool.
 The LORD shall send the rod of thy
 strength out of Zion:
 rule thou in the midst of thine
 enemies.
 Thy people shall be willing in the
 day of thy power,
 in the beauties of holiness from the
 womb of the morning:
 thou hast the dew of thy youth.
 The LORD hath sworn, and will not
 repent,
 Thou art a priest for ever after the
 order of Melchizedek.
 The Lord at thy right hand
 shall strike through kings
 in the day of his wrath.
 He shall judge among the heathen,
 he shall fill the places with the dead
 bodies;
 he shall wound the heads over many
 countries.
 He shall drink of the brook in the
 way:
 therefore shall he lift up the head.
 Glory be to the Father and to the
 Son and to the Holy Spirit.
 As it was in the beginning, is now,
 and every shall be.
 Amen.

Domaredansen

Now we want to begin a Judge's
 Dance,
 while the judge himself is home.
 All those who join the Judge's
 Dance,
 their hearts will burn [with love].
 They all say: hå, hå, hå!
 They all say: hå, hå, hå!
 If you have dreamt of your
 sweetheart tonight,
 you will smile toward the [candle]
 light.
Pregúnatale a ese mar
 Ask the sea where my heart cried,
 if on its sand with the sweet whistle
 of the quick mermaid
 the virgin crossed who saw me
 one day counting the grains of my
 sand.
 And ask that nocturnal virgin
 dressed in serene clothing,
 and full moon,
 ask her if the sea, who saw her
 leave,
 crying in my memory,
 wrote that story on the sand,
 with its pulse and sad, soft foam.
 And you, love, go to the shore,
 and with the voice of that breeze
 that would hear you,
 ask the sea, because the sea knows.

Chamber Choir

Kendall Anvoots
 Scott Archer
 Emily Arndt
 Sarah Bennett
 James Best
 Kaitlyn Brokaw
 Zander Cunningham
 Jacob Garrett
 Sally Geib
 Amber Grooms
 Alex Gushrowski

Katie Hall
 Emma Helfgott
 Theo Hicks
 Ethan Hutchinson
 Anna Jirgal
 Robert Klosterman
 Howard Lee
 Paige Lundy
 Andrew Martin
 Danny Miller
 Samantha Ragusin

Savannah Rang
 Madi Relue
 Wolff Roos
 Maxx Schneiderhahn
 Aidan Strain
 Emma Tomasik
 Jordan Tromp
 Ceven Webb
 Katharine Wilhelm
 Winter Yocom

Concert Choir

Matthew Ambrosen
 Zac Biddle
 Joseph Bloom
 Liam Boyle
 Malik Brown
 Eryn Calfee
 Shelby Crouse
 Elise DeRuby
 Dalton Dietrich
 Tara Douglas
 Ian Elmore
 Jonathan Elza
 Emily Foster
 John Michael Gage
 Geoffrey Gentry
 Cen e Glenn

Ben Heber
 Jaelyn Hence
 Gabe Hua
 Nicole James
 Madeline King
 Lydia Kotowski
 Tyler Kuntz
 Alix Latta
 Clayton LeCain-Guffey
 Rachel Lesh
 Bryn Marlow
 Mason Mast
 Jeremy Mueller
 Carrington Neal
 JJ Piel
 Luca Perillo

Aasia Sampley
 Abby Specht
 Katelyn Speck
 Makieya Street
 Jordan Swingle
 Ethan Tackett
 Julia Thorne
 Whitney Twigg
 Kierstyn U'Ren
 Kendra Vanderstar
 Connie Walker
 Meghan Walls
 Kyra White
 Arterus Young
 Anne Zachodni