

Spring 3-3-2013

Choral Concert, "If Music Be the Food of Love"

University of Connecticut. Department of Music. Recitals and Concerts
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UPCOMING EVENTS
see the complete list on facebook

Aaron Price, composition
Sunday, March 3rd, 2013 at 6:00 p.m.

Symphonic Band
Tuesday, March 5th, 2013 at 7:30 p.m.

Marissa Levy, piano
Mitchell Bernier, tuba
Friday, March 8th, 2013 at 7:30 p.m.

Jill Senczekowska, flute
Emma Reber, french horn
Friday, March 8th, 2013 at 7:30 p.m.

For the courtesy of the artists and your fellow patrons, kindly turn off cell phones and other electronic devices for the duration of the performance.

Visit the School of Fine Arts web site at www.sfa.uconn.edu

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Arts Outreach	486-3774	Ballard Institute of Puppetry	486-4605
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music
at UConn

Sunday, March 3rd, 2013 at 3:00 p.m.
von der Mehden Recital Hall

If Music Be the Food of Love
Songs of love, lost and found

CHAMBER SINGERS

Dr. Jamie Spillane, *conductor*

Hark All Ye Lovely Saints Above	Thomas Weelkes (1576-1623)
Go, Lovely Rose	Christopher Harris (b. 1985)
It Was a Lover and His Lass	Matthew Harris (b.1956)
Fields of Gold	Sting/arr. Jasperse (b. 1968)
Dashing Away With A Smoothing Iron	trad. arr. Rutter (b. 1945)

COLLEGIATE SINGERS

Jonathan Harvey, *conductor*

Love (world premiere)	Dan Malkin
Nathaniel Baker, <i>piano</i>	
Lauda Sion Salvatorem, BuxW68	Dietrich Buxtehude (1637-1707)
Amy Bleasdale, <i>soprano</i> Anastasia Pilato, <i>violin</i> Mallory Tober, <i>violin</i> Matthew Nichols, <i>cello</i> Nathaniel Baker, <i>harpsichord</i>	

COLLEGIUM SINGERS

Dr. Eric Rice, *conductor*

Komm, Heiliger Geist à 4	Johann Hermann Schein (1586–1630)
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MEN'S CHORUS

Dr. Jamie Spillane, *conductor*

Fergus an' Molly	Vijay Singh (b. 1963)
Allan Conway, <i>piano</i>	

COLLEGIATE SINGERS

SOPRANO

Amy Bleasdale
Alison Johnson
Katelyn Lewis
Crisara Smith
Meghan Wallace
Emily Walters

ALTO

Claire Boers
Catherine Fahey
Karelyn Kuczenski
Ashley LaPane
Rachel Litvin
Allison Rainwater
Allison Sherman

BARITONE

Joseph Bush
Matthew Chiu
Jacob Cogguillo
Ishaar Gupta
Dylan Lomangino
Dan Malkin
William Richardson

CONCERT CHOIR

SOPRANO

Ellen Antes
Amy Bleasdale
Kelsey Chase
Kathleen Cummings
Louise Daraskevich
Alison Johnson
Katelyn Lewis
Rachel Litvin
Kayla O'Leary
Allison Rainwater
Jessye Richmond
Jessa Sahl
Allison Savage
Crisara Smith
Sara Trenner
Meghan Wallace
Kelly White

TENOR

Moshood Balogun
Matthew Burke
Nathan Fletcher
Alexander Lubka
Dan Malkin
Michael Mei
Betrand Okonkwo
Justin Patton
Patrick Smith
Matthew Swanson
Jack Zaino

BASS

Ryley Alger-Hempstead
Matthew Chiu
Joseph Bush
Ishaar Gupta
Colby Herchel
Sean Durand
Andrew Kuper
Dylan Lomangino
Ian Maxwell
Ryan Parseghian
Kyle Roseman

ALTO

Kiyomi Andrada
Briana Bardos
Kristin Bassett
Claire Boers
Lindsay Cabaniss
Catherine Fahey
Elizabeth Hayes
Carolyn Pearson
Christina Quental
Karelyn Kuczenski
Meghan Ryan
Claire Simonich
Allie Sherman
Jordan Swett
Victoria Thomas
Christine Hushion

CHAMBER SINGERS

SOPRANO

Ellen Antes
Kathleen Cummings
Allison Savage
Sara Trenner
Sarah Kaufold

ALTO

Lindsay Cabaniss
Elizabeth Hayes
Christina Quental

TENOR

Matthew Burke
Michael Mei
Jack Zaino

BASS

Colby Herchel
Andrew Kohanski
Ryan Parseghian
Jonathan Schmiedling

COLLEGIUM MUSICUM

SOPRANO

Kelsey Chase
Louise Daraskevich
Kate Mozier-Tichy
Jessa Sahl
Kelly White

ALTO

Carolyn Pearson
Jessye Richmond
Jordan Swett

TENOR

Zachary Brecher
Nathan Fletcher
Justin Patton

BASS

John Boak
Ryley Alger-Hempstead
Andrew Kuper

RECORDERS

Samuel Beckwith
Martha Brundage
Veronica Guimaraes
Olivia Tempesta

CONCERT CHOIR

Dr. Jamie Spillane, *conductor*

En une seule fleur

Morten Lauridsen
(b. 1943)

I Am Not Yours

Randall Stroepe
(b. 1953)

Liebeslieder Walzer op. 52

Johannes Brahms
(1833-1897)

1. Rede Mädchen
2. Am Gesteine rauscht
6. Ein kleiner hübscher

Jonathan Harvey, *conductor*

11. Nein es ist nicht auszukommen
12. Schlosser auf!

Allan Conway and Nathaniel Baker, *piano*

If Music Be the Food of Love

David Dickau
(b. 1953)

Music Down in My Soul

arr. Moses Hogan
(b. 1957)

Allan Conway, *piano*

CHAMBER SINGERS - Dr. Jamie Spillane, *conductor*

Hark All Ye Lovely Saints Above Thomas Weelkes

Thomas Weelkes is one of the most revered composers of madrigals of the Elizabethan Age. Educated at New College at Oxford University, by the time he was twenty-two he was appointed organist at Chichester Cathedral and was married to the daughter from a wealthy local family. Although he held his position at the cathedral until his death in 1623, his recurring drunkenness, swearing, and blaspheming caused reprimand from the bishop and even dismissal from his duties for a short time. *Hark All Ye Lovely Saints Above* stands out in the madrigal genre with its playful treatment of the text, rapid-fire changes of dynamics and texture, and the surprisingly complex rhythms in the “fa la” sections.

Go, Lovely Rose Christopher Harris

Go, Lovely Rose, is a new composition that had its premier this January. The composer, Christopher Harris, submitted the piece for the student composition contest of the National Association of Music Educators and was selected as the winner. The UConn Chamber Singers have been asked to help Mr. Harris by performing this work at the Eastern Division NAFME Convention in Hartford in April. In the poem by Edmund Waller, the speaker tells a rose to explain to the one he desires, that she is as fair as the rose, and that, in not seeing the suitor, is wasting her time (and his) hiding away because at some point, like the rose, she will wither and die. It would be better to come out of hiding, take advantage of the pleasures of life and be appreciated.

It Was a Lover and His Lass Matthew Harris

There have been many settings of this Shakespeare song from Act III scene 3 of his play *As You Like It*. The most well known is the setting by the madrigalist Thomas Morley, a contemporary of Shakespeare's. Morley's composition and most other versions are quick romps using this jaunty text. This setting by composer Matthew Harris's is from 1993 and is part of a collection of fourteen Shakespeare Songs published in four volumes. This work combines a repetitive eighth-quarter note pattern in the soprano and alto parts with a lyrical melody that starts in the tenor and is passed from part to part with a gently rocking motive. The word painting and simple melody harken back to the earlier madrigals but the large dynamic range, key changes, and accidentals have a very modern and pleasing quality.

Fields of Gold Sting/arr. Jasperse

Somewhat of a modern day madrigal, this love song written by English rocker Sting unfolds a love story and the grace of growing old together. This vocal jazz inspired a cappella vocal arrangement by American composer and jazz singer Greg Jasperse illuminates Sting's intent and maybe tips his hand of some inspiration from English singer Eva Cassidy's popular cover version of the same song.

Am Not Yours could be Teasdale looking back and wishing the love she settled for in Fissinger was the one she imagined. Randall Stroope's setting of this poem embodies the power and passion of Teasdale's words with six parts and waves of sound in a vast dynamic range.

Liebeslieder Walzer op. 52 Johannes Brahms

Brahms wrote three collections of waltzes, including Op. 39 for piano four-hands, the *Liebeslieder Walzer* Op. 52 that we do today, and the *Neue Liebeslieder Walzer* Op. 65. Whether inspired by two collections of Schubert's unpublished “Ländler” that Brahms was editing, or the later waltzes of Johann Strauss (who was a dear friend of Brahms), these settings were a somewhat informal anomaly within his more serious output. Set to poems by Georg Friedrich Daumer that were loosely based on Eastern European folk poetry, these were originally intended for piano four-hands and a solo vocal quartet. At the encouragement of his publisher, Brahms created full orchestrations, but they are still more often heard in the original form, whether for solo vocal quartet or much larger forces. They offer a powerful mix of simple om-pah-pah accompaniment with light wooing texts in the beginning of the first movement, to highly dramatic singing and accompaniment in movements 11 and 12.

If Music Be the Food of Love David Dickau

If Music Be the Food of Love is the well-known opening line from Shakespeare's *Twelfth Night*. Poet Henry Heveningham (1651-1700) used Shakespeare's opening line as fodder for this lovely poem that was originally set three times by Henry Purcell as solo songs. Contemporary composer and choral musician David Dickau creates a rich choral setting of this poem as opposed to Purcell's comparatively simpler solo settings.

Music Down in My Soul arr. Moses Hogan

Moses Hogan was hailed as the heir-apparent to the title of preeminent arranger of Afro-American spirituals during the period 1985-2003. Following in the footsteps of arrangers William Dawson, Hall Johnson, Harry Burleigh, and others, Hogan took the genre by storm by both rearranging works already in print by the previous composers, and finding new pieces to arrange. He was also engaged by publishing giant Oxford Music to collect and edit existing arrangements that were bound together as *The Oxford Book of Spirituals*. In 2003 Hogan died at the age of 46. In *Music Down In My Soul*, Hogan really gives us two spirituals. The work is not so much an arrangement of an old work as much as a mostly new composition inspired by the older spiritual *Over My Head*. From a gospel chordal beginning to a flowing, other-worldly meditation to a roof raising, hand-clapping finish, Hogan digs deep and helps us find the “music down in my soul.”

-Jamie Spillane

use, but *Lauda Sion Salvatorem* is almost certainly for private use. Its text is the first five verses of a chant for Corpus Christi, a Catholic holiday more than a Lutheran one, and the piece also includes additional inserted words (“Cum Cherubim at Seraphim laudamus te, Jesu”) that would have made it somewhat improper to use in service, but perfectly fine for private music-making. Thus this piece was composed out of love, rather than out of a specific service need.

-Jonathan Harvey

COLLEGIUM SINGERS - Dr. Eric Rice, *conductor*

Komm, Heiliger Geist à 4 Johann Hermann Schein

Johann Hermann Schein’s most important position was as Kantor of the *Thomaskirche* in Leipzig, a position later held by J.S. Bach. Schein’s influence was substantial: he was one of the first composers to use Italian madrigal techniques in the service of the Lutheran tradition. *Komm, Heiliger Geist* is a chorale tune (heard in the soprano line) adapted from a Gregorian melody by Martin Luther himself, and the style of Schein’s harmonization is forward-looking, projecting the warmth of the text with touches of chromaticism. The Collegium Musicum and Collegiate Singers will present a joint concert of works based on this tune and others at 7:30 pm at Storrs Congregational Church on Friday, April 12.

-Eric Rice

MEN’S CHORUS - Dr. Jamie Spillane, *conductor*

Fergus an’ Molly Vijay Singh

Fergus an’ Molly is a Celtic inspired folksong that tells the story of the spurned affections of the lonely Fergus Muldoon toward the fair Molly McTaggart. The recorder obbligato weaves in and out as the men passionately tell the tale.

CONCERT CHOIR - Dr. Jamie Spillane, *conductor*

En une seule fleur Morton Lauridsen

This work by Lauridsen is the first of his collection entitled *Les Chanson des Roses* (rose songs). The fifth and final work of the collection, *Dirait-on*, is his most popular composition. *En une seule fleur* (In a single flower) embodies the breathlessness and exuberance of new love with rapid eighth note passages and the reoccurring motive with the text “Mais tu n’a pas pensé ailleurs.” German poet Rainer Maria Rilke is better known for his poems in his native language but he also wrote over 400 poems in French.

I Am Not Yours Randall Stroepe

Poet Sara Teasdale was an American lyric poet born in St. Louis in 1884 who was ill much of her life. Because of her illness, she did not start attending public school until age fourteen. She married Ernst Fissinger in 1914 after spurning other suitors including fellow poet Vachel Lindsay who loved her dearly. Her poem *I*

Dashing Away With A Smoothing Iron trad. arr. Rutter

The roots of this English folk song can be traced to Somerset and it was originally collected, arranged, and published by the English musicologist Cecil Sharp. It is a song but may also be considered a nursery rhyme and remains well known to English school children to the present day. Rutter’s arrangement is inventive and fun utilizing five parts and three modulations as the melody is passed from part to part with each verse. Although this is a song about a man who falls in love with a girl who is in the somewhat inglorious activity of ironing clothes, it is a rollicking dash of a work as the girl steals his heart away.

-Jamie Spillane

COLLEGIATE SINGERS - Jonathan Harvey, *conductor*

Love (world premiere) Dan Malkin

Although Dan Malkin didn't start composing until 2012, he has always had a curious musical mind. He started playing trumpet in 2000, and began learning piano in 2001. By high school, Malkin was pushing his musical abilities further by joining choir and studying music theory in his free time. Now at the University of Connecticut, he is a music major with piano as his primary instrument, and is striving to be a composition major.

Love is an alluring piece that depicts a person growing up and learning about the basic values of life. It begins during a simpler time in life, when the objective was to focus solely on learning, with no distractions. The poem suddenly changes pace, though, at the first feelings of love; this is indicated in the music with a strong key change. Once discovering love, the person realizes its transformative potential, and only wishes to seek love, instead of being educated in other fields. The piece demonstrates the dedication that love elicits, if one’s passion burns with enough strength.

-Dan Malkin

Lauda Sion Salvatorem, BuxW68 Dietrich Buxtehude

Dietrich Buxtehude is best known today as a destination, rather than as a composer - J.S. Bach traveled over 250 miles by foot to hear organ concerts by Buxtehude. Danish by birth, Buxtehude followed his father into the organist profession, first in Helsingborg and then in Helsingor (both places where his father had been organist before him). When he was 31, he became organist at the Lutheran St. Mary’s Church at Lübeck, in northern Germany, and stayed there until he died, at age 70. As was typical at the time, when Buxtehude took the job in Lübeck, he married the daughter of his predecessor, and when Buxtehude was searching for a replacement for himself, it was a requirement that the new organist marry his daughter in turn. True love, indeed.

Composing sacred vocal music for services was not explicitly a part of Buxtehude’s duties, but he nevertheless composed many pieces on sacred texts – about 120 survive today. There is controversy about whether many of these pieces were actually meant for service, or whether they were intended for private devotional