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

You can hear classical music on WHUS (91.7FM), the radio station of the University of Connecticut. On Sundays hear Dan Grieder's "Off the Beaten Track" and Wednesdays listen to "Jazz in the Morning with Cat" both from 10am-12pm.
### 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

- **Lauda Sion Salvatorem, BuxW68**
  - Dietrich Buxtehude (1637-1707)

  - Amy Bleasdale, soprano
  - Anastasia Pilato, violin
  - Mallory Tober, violin
  - Matthew Nichols, cello
  - Nathaniel Baker, harpsichord

### COLLEGIUM SINGERS
**Dr. Eric Rice, conductor**

- **Komm, Heiliger Geist à 4**
  - Johann Hermann Schein (1586–1630)

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

- **Fergus an’ Molly**
  - Vijay Singh (b. 1963)

  - Allan Conway, piano

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### 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
- Meghan Wallace
- Kelly White

#### ALTO
- Claire Boers
- Catherine Fahey
- Karelyn Kuczenski
- Ashley LaPane
- Rachel Litvin
- Allison Rainwater
- Allison Sherman
- Cruanna Swift
- Trista Swenson
- Amy Tran

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

#### 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

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CONCERT CHOIR
Dr. Jamie Spillane, conductor

En une seule fleur
Morten Lauridsen
(b. 1943)

I Am Not Yours
Randall Stroope
(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

CHAMBER SINGERS
SOPRANO
Ellen Antes
Kelsey Chase
Kathleen Cummings
Louise Daraskevich
Allison Savage
Kate Mozier-Tichy
Sara Trenner
Jessa Sahl
Sarah Kaufold
Kelly White

ALTO
Lindsay Cabaniss
Carolyn Pearson
Elizabeth Hayes
Jessye Richmond
Christina Quental
Jordan Swett

TENOR
Matthew Burke
Zachary Brecher
Michael Mei
Nathan Fletcher
Jack Zaino
Justin Patton

BASS
Colby Herchel
John Boak
Andrew Kohanski
Ryley Alger-Hempstead
Ryan Parseghian
Andrew Kuper
Jonathan Schmiedling

RECORDERS
Samuel Beckwith
Martha Brundage
Veronica Guimaraes
Olivia Tempesta

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

If Music Be the Food of Love
David Dickau
(b. 1953)

Music Down in My Soul
arr. Moses Hogan
(b. 1957)

Allan Conway, piano
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 him to be dismissed from his duties for a short time. *Hark All Ye Lovely Saints Above* stands out in the madrigal genre with its delightful 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 premiere 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 choral 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 Cernubim 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 McGaig. 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 Stroope

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

**CONCERT CHOIR - Dr. Jamie Spillane, conductor**

*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