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Senior Conducting Recital

Chapman University Singers

John Ballerino

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CHAPMAN UNIVERSITY
School of Music

presents a

Senior Conducting Recital

featuring the
Chapman University Singers

Joshua Elson, conductor

John Ballerino, accompanist

Monday, May 12, 1997
8:00 P.M. • Salmon Recital Hall

Program

Miserere Mei

00:04-3:30

Antonio Lotti
(1667-1740)

This text, commonly known as the "Miserere," is taken directly from Psalm 51. Lotti's poignant setting was first performed in 1733 and was sung during the 18th century and occasionally in the 19th century at St. Marks in Venice on Maundy Thursday, which is the Mass celebrated the evening before Good Friday.

stretch - 3:30 - 5:11

Surgens Jesu

Peter Phillips
(1561-1628)

This short text is derived from the Gospel of John 20:19-20 in which Jesus appears to the disciples after having first appeared to Mary Magdalene at the tomb. This motet would typically be sung during the forty days following Easter.

5:22-7:30

Ubi caritas

Maurice Duruflé
(1902-1986)

During the Mass for Maundy Thursday two rites are celebrated, the washing of the feet and Holy Eucharist. The antiphon "Ubi caritas" occurs following the foot washing as a preparation for communion.

Non è tempo

7:50 - 10:32

Marco Cara
(d. ca. 1530)

A frottole, or street tune, is a type of song typical in Italy between 1470 and 1530. It was the precursor to the Italian Madrigal. Cara was one of the most prominent composers of this type of song. The text is illustrated by the composition's rhythm, moving lines, and its brevity.

stretch
10:49

12:10 - 15:38

J'ay fait pour vous cent mille pas

Claudin de Sermisy
(1490-1562)

Sermisy made significant contributions to French Renaissance music including the development of the chanson. This particular type termed a Parisian chanson, was popular during the 1530's and 40's and in many respects resembles the frottole.

Autumn

Arnold Freed
(b. 1926)

This contemporary madrigal is from a set of four seasonal madrigals by Freed. Its poetry tells of the harvest of Autumn and how it can satisfy the hunger in both our stomachs and our souls.

17:02 - 18:35

stretch
15:54

Herbstlied

Robert Schumman
(1810-1856)

18140-21140
In 1840, the same year he was married, Schumman wrote over one hundred German *Leider*. That year of his life is appropriately called "the year of the song." Among these songs composed during 1840 is this autumn song, in which the poetry talks of the changing season. *speech*

Im Stillen Friedhof

225
27:30
Hugo Wolf
(1860-1903)

Wolf composed this piece when he was sixteen years old. Eleven years later his father passed away. Wolf was devastated. Later, he received a parcel of his old manuscripts from his home and ironically the only composition with an inscription from his father was *Im Stillen Friedhof* ("In the peaceful graveyard.") *speech 27-50*

White Horses

29:05
Gwyneth Walker
(b. 1947)

The text for this piece is drawn from a poem by e.e. cummings, whose writing revolutionized contemporary American poetry with unprecedented form and style. Walker captures the feeling of cummings's words through her intimate harmonies and sublime melody. *29:10-33:30*

Soldier, Won't you Marry Me?

12:00
arr. Paul Halley
(b. 1952)

This folk song is most likely of English origin but because it has been sung in America for so long it is considered an American folk song. It dates back to colonial days, a time when armed forces were quite different than they are today. *speech - 33:35 - 34:08 - 36:57*

Go Where I Send Thee

h
17:00
arr. André Thomas
(b. 1952)

The Negro Spiritual is a form of music unique to America. These songs are deeply rooted in the religious expression of an oppressed people and profoundly convey the virtues of patience, hope, faith, love, and freedom. This arrangement incorporates strong "gospel" harmonies with a familiar song. *37:38 - 40:38*

University Chamber Singers

Sopranos

Kjersti Glesne
Maggie Goodrich
Julianna Jerome
Belinda McLean
Adrien Roberts
Kjrste Thibedeau
Elizabeth Thomas
Erika Wilson

Altos

Deborah Domanski
Akiko Fujimaki
Amy Gigounas
Jill Griggs
Yvette Hale
Heather Keag

Tenors

Robert Carrasco
Mike Elliott
Rick Heiss
Ben Mason
David Ray
Jacob Schwarze

Basses

Harry Baechtcl
Andrew Derrick
Roger Giese
Philip Parke
Michael Rochios
Gabriel Strand

First and foremost a huge "THANK YOU" to the University Singers. I am honored and grateful to have worked with a group of singers as talented, musical, fun, patient, and as formidable as you all. And to my esteemed accompanist, thanks for making it look like I know what I'm doing. I am also indebted to the inspiring teachers I have been privileged to work with. There are certainly more than I can list but a few that cannot go without mention are Dr. William Hall, Miss Shirley Nute, Mr. Patrick Goeser, and Dr. Ben Bohren, who has not taught me in the classroom but has taught me about the kind of person I want to be.

Thank you to my parents (both sets) for your continued support and encouragement and stuff. You are good people. I am also grateful to my extended family and my friends, especially my house, for helping me laugh and grow these last four years. I believe that God brought me to this place and I am truly thankful for that. "and when i am an old man, i'll look back and smile, knowing that i got to spend just a little while. . .with you."

There is a reception immediately following the performance.
All are welcome, please.