

Western Illinois University
Dr. Jack Thomas, President

College of Fine Arts and Communication
Dr. Sharon Evans, Interim Dean

School of Music,
Dr. Bart Shanklin, Director

Western Illinois University Choirs
Dr. James Stegall, Director of Choral Activities

present a

Graduate Conducting Recital

with the

Western Illinois University Singers

Benjamin Harding, graduate conductor

Minjung Seo, piano

Tuesday, April 9, 2012

COFAC Recital Hall

1:00 PM

*College of Fine Arts and
Communication Recital Hall*



WESTERN
ILLINOIS
UNIVERSITY

PROGRAM

Ave Maria
Tomás Luis de Victoria
1548-1611

Selig sind die Toten
Heinrich Schütz
1585-1672

Veni, Sancte Spiritus, K. 49
Wolfgang Amadeus Mozart
1756-1791

He Watching Over Israel (*from Elijah*)
Felix Mendelssohn
1809-1847

Animal Crackers Vol. II
Eric Whitacre
I. The Canary
II. The Eel
III. The Kangaroo
b. 1970

The Western Illinois University Singers
Benjamin Harding, conductor
Minjung Seo, piano

TEXT & TRANSLATIONS

Ave Maria

Ave Maria, gratia plena, Dominus tecum.	Hail Mary, full of grace, the Lord is with thee.
Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.	Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.
Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.	Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen

Selig sind die Toten

Selig sind die Toten, die in dem Herren sterben, von nun an.	Blessed are the dead, that die in the Lord from now on.
Ja der Geist spricht: Sie ruhen von ihrer Arbeit und ihre Werke folgen ihnen nach.	Yea, the Spirit speaks: they rest from their labors and their works follow them.

Veni, Sancte Spiritus

Veni, sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende, qui per diversitatem linguarum cunctarum gentes in unitate fidei congregasti. Alleluia.	Come, Holy Spirit, fill the hearts of your faithful servants and kindle the fire of your love in them. You have gathered the nations together in the unity of faith. Alleluia.
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He Watching Over Israel

He, watching over Israel,
Slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish,
He will quicken thee.

TRANSLATIONS

Animal Crackers, Vol. 2

I. The Canary

The song of canaries
Never varies.
And when they're molting
They're pretty revolting.

II. The Eel

I don't mind eels
Except as meals.
And the way they feels.

II. The Kangaroo

O Kangaroo, O Kangaroo,
Be grateful that you're in the zoo.
And not transmuted by a boomerang
Into zestful tangy Kangaroo meringue.

BENJAMIN HARDING

This May, Benjamin Harding will receive his Master of Music degree in Choral Conducting from Western Illinois University, where he studies with Dr. James Stegall. He previously earned a Bachelor of Arts degree in Vocal Performance from Bradley University, where he studied voice with Dr. Kerry Walters and conducting with Dr. John Jost. In 2010-2011, Ben was music director of "Cantate," a 4-8th grade homeschool choir based in Peoria. He worked as a clinician for WIU's Summer Music Camps in 2012 and has been a frequent clinician at Youth In Harmony Festivals since 2010. Additionally, Benjamin has been a private voice teacher for three years in Peoria and Macomb. Outside of his teaching and conducting studies, Benjamin sings lead in After Hours, an internationally renowned barbershop quartet (www.ahquartet.com).

NOTES

Tomàs Luis de Victoria (1548-1611) was arguably the greatest Spanish composer of the Renaissance, and was a leading figure of the Roman school of composition, which adhered to the Musical regulations of the Council of Trent (*prima prattica*). His Masses and motets, along with those of Palestrina and Lasso, form the musical foundation for the Catholic Church of the Counter-Reformation. Victoria lived his most prolific years in Spain, far from church leadership, which allowed him to infuse his entirely sacred output with madrigalian compositional devices (e.g. direct text painting and liberal use of dissonance). These techniques would have been unacceptable in Roman cathedrals, yet they became hallmarks of Victoria's style. The frequent texture change and chromaticism in his pieces empowered Victoria to compose deeply emotive and direct music, most notably in motets like *Vere Languores* and this *Ave Maria*.

Heinrich Schütz (1585-1672) was the greatest German composer of the 17th century. After studying composition with Gabrielli in Venice, Schütz was hired as court composer for the Elector of Saxony, a position he held for over 40 years. Schütz published a collection of motets, *Geistliche Chor-Music (Spiritual Choir Music)*, in part to add his commentary to an argument over Italian contrapuntal skill. The collection, which included *Selig Sind die Toten*, expressed great respect for Italian skill and condemned any argument to the contrary. As a composer, Schütz was ultimately interested in text, particularly its meaning and mimetic depiction. He frequently used madrigalian devices to convey text, but he also employed broader expression through other means. His use of dramatic dissonance, harmonic detail, and German imitative techniques intensify the text without diminishing its clarity. Through composition and teaching, he aided in establishing a tradition of fine craftsmanship and intellectual depth that marked the best of his nation's music for more than 250 years.

Wolfgang Amadeus Mozart (1756-1791) was at the pinnacle of every genre of his time. He composed and performed keyboard works for dignitaries at the age of 6, and he amassed more than 600 works in his brief career. As a young man, Mozart traveled throughout Europe, assimilating every idiom and national style he encountered. He redefined Viennese Classicism by combining Italian melody, German form, and his own characteristic playfulness. The antiphon *Veni, Sancte Spiritus* was written for the dedication of a chapel on Rennweg, but it may have also served as a compositional exercise in preparation for the *Missa Brevis in G* (K. 49). The text *Veni, Sancte Spiritus*, is one of only four medieval sequences that were preserved in the *Missale Romanum* after the Council of Trent. Despite the reverent text and purpose of *Veni, Sancte Spiritus*, Mozart's light-heartedness and unparalleled symmetry permeate this setting, especially in the presto *Alleluia* chorus.

NOTES

Felix Mendelssohn (1809-1847) was a German composer who mastered every major musical form of his time. In fact, Schumann thought Mendelssohn was, “the Mozart of the 19th Century.” In addition to his great compositions, Mendelssohn initiated a revival of the works of J.S. Bach (who had largely been forgotten), returning his works to the common repertoire. In 1836, Mendelssohn began work on his oratorio *Elijah*, but the project lay dormant for nearly a decade because of disagreements on the libretto. However, in 1845 Mendelssohn received an invitation to conduct at the Birmingham Festival and was asked to provide a new oratorio for the occasion. He quickly resumed work on the libretto with Rev. Julius Schubring, and long-time collaborator William Bartholomew compiled an English translation that closely resembled the King James Version of the Bible. Although the final movement was completed a mere 12 days before the world premier, *Elijah* was an instant success, and has remained a staple of the choral repertoire since. “He, watching over Israel” — one of the most beloved and excerpted choruses from *Elijah* — exemplifies Mendelssohn’s characteristic balance of formal clarity and dramatic power.

Eric Whitacre (b. 1970) is one of the most popular and frequently performed composers of our time. He began singing and composing at Las Vegas University and shortly thereafter published his first concert work, *Go, Lovely Rose*. Whitacre received a Master of Music degree from the Julliard School of Music, where he studied under Pulitzer Prize and Oscar-winning composer, John Corigliano. Since then, Whitacre has pioneered the fusion of technology and music in his Virtual Choirs, the development of which he chronicled as a featured lecturer at the 2011 TED conference. When speaking about *Animal Crackers*, Whitacre said, “I have always dreamed of writing a substantial collection of choral works that might enter the standard repertoire, something with the depth and passion of Monteverdi’s *Fourth Book of Madrigals* and the charm and timelessness of Brahms’ *Liebeslieder Waltzes*. [...] I wrote this instead.” These settings of comic animal poems by American poet Ogden Nash are filled with the playful spirit, direct text painting, and approachable non-traditional harmony that characterize Whitacre’s style.

PERSONNEL

THE UNIVERSITY SINGERS

SOPRANO

Lauren Bender
Lydia Lewis
Jaquelyn Marec
Emily Neuman
Amanda Terry
Sarah Bertram
Mariah Chapdelaine
Kelsey McGuire
Elizabeth Peregrine
Kayla Steil

ALTO

Cassidy Depoy
Samantha Heaton
Abigail Landau
Jessica Moore
Hannah Porter
Alisabeth Cannon
Gabrielle Finipink
Lauren Jacob
Hillary Pieper
Brittany Vinson

TENOR

Arturo Martinez
Jack Scherer
Josiah Ulm
Doug Stewart
Thomas Heise
Christian Kenedy
Jordan Mance
Brandt Zimmerman

BASS

Alex Adams
James Anderson
James Christian, Jr.
James Flaherty
Hakeem Howard
Ethan Ivey
Robert Krajewski
Stephen Lane
Malcolm O'Donnell
Jordan DePatis
Jack Dessent
Nathaniel Stewart

ACKNOWLEDGMENTS

I would like to offer my sincerest thanks to the University Singers for their dedicated work on my recital repertoire and for their outstanding professionalism in rehearsal. Thank you to Minjung Seo for her invaluable contribution as accompanist during rehearsal and performance. Finally, thank you to Dr. James Stegall for granting me access to University Singers, for his constant support and guidance in my development as a conductor, and for the inspiration I have gained from watching him work over the past two years.

Ben Harding

Recording Policy

The use of unauthorized recording devices is strictly prohibited.

Concert Etiquette

So that others around you may enjoy
the performance without distraction,
we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily;
or any other aural or visual distractions.

Thank you.



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