

COLLEGE OF FINE ARTS
Robert A. Kvam, *dean*
Michael O'Hara, *associate dean*

SCHOOL OF MUSIC
Ryan Hourigan, *director*
Rebecca Braun, *assistant to the director*
Linda Pohly, *coordinator of graduate programs in music*
Kevin Gerrity, *coordinator of undergraduate programs in music*

BALL STATE UNIVERSITY CHORAL PROGRAM
Andrew Crow, *director of choral activities*
Kerry Glann, *associate director of choral activities*
Alan Alder, *director of University Singers*
Valerie Weingart, *administrative assistant*

VOICE FACULTY
Meryl Mantione, *mezzo-soprano & voice area coordinator*
Mary Kathryn Brewer, *soprano*
Hyery Hwang, *opera/vocal coach*
Kathleen Maurer, *mezzo-soprano*
Craig Priebe, *bass-baritone*
Yoko Shimazaki-Kilburn, *soprano*
Elizabeth Truitt, *soprano*
Jon Truitt, *baritone & director of opera*
Mei Zhong, *soprano*

UPCOMING CHORAL EVENTS
Chamber Choir (Music from Broadway)
Thursday, November 16 | 7:30 p.m. | Sursa Hall
Statesmen, Women's Chorus, & University Choral Union
Saturday, November 18 | 7:30 p.m. | Sursa Hall
Holiday Choral Concerts
Sunday, December 10 | 3 p.m. & 6 p.m. | Sursa Hall
Women of Song
Tuesday, March 20 | 7:30 p.m. | Sursa Hall
Chamber Choir
Sunday, April 22 | 7:30 p.m. | Sursa Hall
Concert Choir, Statesmen, Women's Chorus, & University Choral Union
Sunday, April 29 | 7:30 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.

Series LXXII – Number 46

In keeping with copyright and artist agreements, use of recording and photographic devices is only permitted by approved university personnel. Food and drink are prohibited in all concert halls; we request your cooperation.
bsu.edu/music



B A L L S T A T E
U N I V E R S I T Y
COLLEGE OF FINE ARTS
School of Music

CHAMBER CHOIR

Andrew Crow, *conductor*
Theodore Hicks and Marcel Ramalho, *assistant conductors*
Phillip Blaine, *accompanist*

and

CONCERT CHOIR

Kerry Glann, *conductor*
Andrew Martin, *assistant conductor*
Keying An, *accompanist*

Sunday, October 29, 2017 | 3 p.m. | Sursa Hall

PROGRAM

CHAMBER CHOIR

Samuel Scheidt **Ein feste Burg ist unser Gott**
(1587–1654)

COMBINED CHOIRS

with members of Ball State Symphony Orchestra

J. S. Bach **Aus tiefer Not schrei ich zu dir, BWV 38**
(1685–1750)
1. Chorus
2. Recitative: alto
3. Aria: tenor
4. Recitative: soprano
5. Trio: soprano, alto, bass
6. Chorale

*Alexandra Billhartz, soprano; Maegan Pollonais, alto;
Victor Cardamone, tenor; Marcel Ramalho, bass;
Jared Post, organ
Andrew Crow, conductor*

*Special thanks to Bill and Ruth Wakeland for generously loaning the
organ for today's performance.*

CONCERT CHOIR

Ernani Aguiar **Salmo 150**
(b. 1950)

Felix Mendelssohn **Verleih uns Frieden**
(1809–1847)

Richard Nance **Set Me as a Seal**
(b. 1955)
Abbie French, horn

André Thomas **Rockin' Jerusalem**
(b. 1952)

arr. Gwyneth Walker **The Gospel Ship**
(b. 1947)

*Matthew Schulte, Alex Gushrowski, Charlie Cummings, Katie Hall,
Sarah Bennett, and Grace Hardee, soloists*

PROGRAM

----*INTERMISSION*----

CHAMBER CHOIR

Thomas Morley **Sing We and Chant It**
(1557–1603)

Spiritual, **I'm Goin' to Sing**
arr. Alice Parker &
Robert Shaw

Tim Sarsany **Listen to a Jubilant Song**
(b. 1966)

Elliott Carter **Musicians Wrestle Everywhere**
(1908–2012)

Dale Warland **Always Singing**
(b. 1932)

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

Ein feste Burg ist unser Gott*(Hymn by Martin Luther)*

A mighty fortress is our God,
 a strong bulwark and weapon;
 he helps to free us from all misery
 that presently affects us.
 The old, evil foe has grave intentions;
 Great power and much cunning
 are his cruel weapons;
 On earth he has no equal.

Aus tiefer Not schrei ich zu dir*(Psalm 130 as set by Martin Luther)*

1. From deep distress I cry to you,
 Lord God, hear my cries;
 your gracious ear incline here to me
 and let it be open to my plea!
 For if you choose to consider
 what sin and injustice have been done,
 who can, Lord, remain before you?

2. Only in Jesus's grace will come our
 our comfort and forgiveness,
 because of Satan's deceit and cunning,
 all of humanity is a sinful horror
 before God.

What could now bring the Spirit's joy
 to our prayer,
 where Jesus's spirit and words
 make new wonders?

3. I hear amidst the suffering
 a word of comfort that my Jesus speaks.
 Therefore, o anguished soul,
 trust in your God's goodness.
 His word stands and does not fail;
 his comfort will never from you depart!

("Aus tiefer Not..." continued)

4. Alas! that my faith remains so weak,
 and that I, on wet grounds,
 must build my trust!
 How often must new signs
 soften my heart?
 What? Do you not recognize your helper,
 who only speaks the word of comfort,
 and instantly appears
 before your weakness thinks of
 the hour of salvation?
 Trust only the Almighty hand
 and his truthful mouth!

5. When my misery, as though with
 chains
 binds one misfortune on to another,
 my savior will surely rescue me,
 and all the bad will suddenly fall away.
 How soon appears the consolation of
 morning
 after this night of distress and sorrow!

6. Although with us are many sins,
 with God there is much more grace;
 his helping hand has no end,
 however great the wrong.
 He is, alone, the Good Shepherd,
 who will save Israel from all its sins.

Verleih uns Frieden*(text by Martin Luther)*

Grant us peace mercifully,
 Lord God, in our time.
 There is indeed no one else
 who can fight for us
 than you, our God, alone.

Salmo 150 (Psalm 150)

Praise the Lord in his sacred places;
 Praise him in the firmament of his power.
 Praise him for his mighty acts;
 Praise him according to his excellent greatness.
 Praise him with the sound of the trumpet;
 Praise him with psaltery and harp.
 Praise him with timbrel and dance;
 Praise him with strings and pipes.
 Praise him with high-sounding cymbals;
 Praise him with cymbals of joy.
 Let everything that has breath praise the Lord!

October 2017 marks the 500th anniversary of events through which Martin Luther sparked the Protestant Reformation in 1517. Luther argued for greater participation of the congregation in worship, and specifically in communal singing. This alteration significantly shaped what we now consider to be the standard in choral music through to the present day: the voice of the people raised in harmony. As perhaps the most prominent Lutheran composer, Johann Sebastian Bach composed several "Reformation" cantatas for the church he served in Leipzig. Throughout October, Andrew Crow has led performances of Bach cantatas with various singers and players throughout our Muncie community. The concert this afternoon concludes that series.

One other musical effect of Luther's Reformation was the detachment of musical style from the influence of Rome and Italian tradition of church music. A "northern" style gained prominence. While Heinrich Schütz, a contemporary of Samuel Scheidt, brought the Venetian style to German lands, Samuel Scheidt studied in Amsterdam with Jan Pieterszoon Sweelinck. Scheidt's motet **Ein feste Burg** sets the most famous hymn by Martin Luther (in English, A Mighty Fortress Is Our God) for two choirs singing in alternation, an example of this northern style.

Although Bach did not compose his cantata **Aus tiefer Not schrei ich zu dir** specifically for celebrations of Reformation day, the text is by Martin Luther and the tone of the text resonates with common Reformation themes. Plus, the first performance of this cantata occurred on today's date, October 29, in 1724! The text resounds with several questions, and the harmonic cadences of Bach's cantata also seem to rest uneasily without drawing to a firmly resolute harmonic resting place.

The Concert Choir expands upon today's theme with a program of "Reformation and Transformation." After opening with the rhythmically-driven **Salmo 150** (Psalm 150) from Brazil, the Concert Choir returns to the musical heritage of the Reformation with **Verleih uns Frieden**, a setting of another Martin Luther hymn text by Felix Mendelssohn. The music unfolds in three stanzas: the lyrical melody is first sung in unison by the men, then by the women as the men sing a countermelody, and finally in full, four-part harmony. Mendelssohn, himself an eminent composer of choral music in the Protestant tradition, was largely responsible for the revival of interest in J. S. Bach's music in the nineteenth century.

Richard Nance wrote his **Set Me as a Seal** for the wedding of two colleagues at Pacific Lutheran University. The text from Song of Solomon speaks of the unquenchable nature of love. Notice how Nance's melody highlights the word "seal" with a downward leap, suggesting the binding of one's love to another. Meanwhile, **Rockin' Jerusalem** and **The Gospel Ship** originate from the American traditions of spirituals and gospel music, respectively, where release from struggle and spiritual transformation are celebrated.

Following the Reformation idea that the role of singing belongs to the people, the Chamber Choir offers songs about singing in the second part of the concert. We sing texts by some prominent poets and some much more obscure. Thomas Morley's madrigal **Sing We and Chant It** easily conjures the image of 16th-century socialites in an intimate setting singing for the pleasure of friendly voices raised together in light harmony. The African-American spiritual that follows may call to mind a similar image. However, we must remember that the original singers of **I'm Goin' to Sing** raised their voices without privilege or entitlement or resources; singing together sustained their spirits in circumstances of slavery and servitude.

Ohio composer Tim Sarsany paraphrased poetic text from Walt Whitman for **Listen to a Jubilant Song**. This song echoes the double-choir format of Samuel Scheidt from the first song of our concert, but Sarsany employs a modern harmonic language in interplay with a section of mixed meter, highlighting the unusual metric conventions of Whitman's poem. By contrast, Elliott Carter upended the regular rhyme and meter of Emily Dickinson's poem to interpret **Musicians Wrestle Everywhere** with wildly complex rhythmic overlay and shifting musical arpeggiations. Our young musicians have, indeed, wrestled with this masterful composition. For **Always Singing**, Dale Warland set a short prose text drawn from a letter by an elderly farm worker recounting the experience of his youth. He concludes with the encouraging parallel "I have had pleasure; I have had singing." Minnesota composer David Dickau starts with a quote from William Shakespeare, a contemporary of composer Samuel Scheidt, and moves on to a romantic setting of text by Henry Heveningham, who concludes as we must conclude, "sing on till I am filled with joy, sing on!"

Chamber Choir

Kendall Anvoots	Bobby Klosterman	Michael Pluckebaum
Scott Archer	Danielle Lawson	Jared Post
Emily Arndt	Nate Lex	Heather Reed
Lauren Bell	Kenneth Lindsey	Maxx Schneiderhahn
Alexandra Billhartz	Paige Lundy	Julianna Shamel
Ben Campbell	Andrew Martin	Lauren Springgay
Stuart Elmore	Marcel Mamalho	Lindsey Stamper
Alexander Finney	Danny Miller	Caryll Warner
Sally Geib	Emma Nossem	Valerie Weingart
Theo Hicks	Zach Pierce	Katharine Wilhelm

Concert Choir

Claudia Armbruster	Alex Gushrowski	Aasia Sampley
Justin Bates	Katie Hall	Matthew Schulte
Sarah Bennett	Grace Hardee	Micah Starks
James Best	Gabe Hua	Jordan Swingle
Abby Black	Nicole James	Ethan Tackett
Joseph Bloom	Anna Jirgal	Emma Tomasik
Christopher Brown	Cheyenne Johnson	Carlos Trincado
Eryn Calfee	McKenna Kaczanowski	Jordan Tromp
Charlie Cummings	Madeline King	Jason Utt
Zander Cunningham	Lydia Kotowski	Meghan Walls
Sylvie Dowd	Kyle Mann	Ceven Webb
Sean Erickson	Jacob McCalment	Audrey Williams
Sydney Findlay	Jeremy Mueller	Winter Yocom
John Michael Gage	Savannah Rang	Christian Zepeda
Cenzé Glenn	Wolff Roos	

BSSO Performing Members

Oboe	Violin II	Cello
Jessica Robinson	Timothy Barnett	AJ Jabarin
Anna Stephens	Taylor Matthews	Naomi Rockenbaugh
	Miranda Blevins	Nicholas Burrell
Violin I	Anna Logan	Jordan Scott
Vicky Chang	Jonathan Hummel	
Megan Simmons		Bass
Sierra MacMillan	Viola	Joe Frazee
Isaac Mahoney	Julie Stuckert	
Kelsey Dickeson	Gabrielle Padilla	
	Angie Bolivar	
	Megan Grady	