UPCOMING MUSICAL EVENTS

October 24 (SA) STUDENT RECITAL
3:00 p.m. Performance Hall in the Covington Center
Tess Ward, mezzo-soprano

October 26 (MO) GUEST ARTIST
7:30 p.m. Performance Hall in the Covington Center
Kathleen Allen, Soprano & Sun Hee Kim, Piano

Bonduant Realty Corporation Scholarship
Julia Hartlage

Dr. Eugene C. Fellin Endowed Scholarship in Music
Bethany Zalecki

Walter C. and Irene A. Goodykoontz Scholarship Endowment in Music
Charles Wood

Marion S. Gray Scholarship
Kaitlyn Metzler, Whitney Martin, James Nugent

Jill Lobach Graybeal Scholarship in Music Education
Caleb Linkous

Ingram-Lee Endowed Scholarship for the College of Visual and Performing Arts
Sean Brazel, Charlotte Hargest, Alyssa Klinksiek

Logan Music Therapy Endowment
Katelyn Farris

Dr. Nicolò Lomoscolo Scholarship
Michelle Kuhn

Douglas May Memorial Scholarship
Jeremy Marks

Music Department Scholarship
Erica Johnson, Kayla Short, Trevor Shrauder, Michael Strange, Caitlyn Ward, Casey Welch

Johann & Marilyn Norstedt Scholarship for Voice
Zoë Jones

Dr. Kathryn Garland Orenshaw Music Scholarship
Cary Anderson, Coleman Gillebrand

Presser Foundation Scholarship
Diana Jones

Jason Rooker Memorial Scholarship in Music Therapy
Kara Campese, Damaris Dailey, Karina Espinal, Adele Gleixner, Erik Hylan, Elizabeth Kunde, Kate Leonard, Chantal Miller, Shelby Reynolds, Michael Smith

Shing/Mah Scholarship
Caleb Linkous

James & Barbara Turk Scholarship
Daniel Burton

Frank & Mary Vickers Scholarship
Lauren Milburn

Arts Society Music Scholarship
Nicholas Drennan, Eric Keeter, Hao Qin, Katherine McLean

The use of photographic or recording devices is strictly prohibited.

Please turn off electronic wrist watches and CELL PHONES during the performance. Indoor smoking is not allowed. Latecomers will not be seated until the first convenient pause in the program. Audience members who must leave before conclusion of the program are earnestly requested to do so only between program items in order not to disturb other patrons.

Ushers provided by Mu Phi Epsilon, Sigma Alpha Iota and Phi Mu Alpha Sinfonia

2015-2016 Season
No. 10

Radford University
College of Visual and Performing Arts
Department of Music

presents

Fall Choral Concert

MADRIGAL SINGERS
UNIVERSITY MEN CHORALE

David Otis Castonguay
Director of Choral Activities

7:30 p.m.
Performance Hall in the Covington Center
Friday

October 23, 2015
Chorale

Windsong

Kaitlin Beckham, soprano
Damaris Dailey, piano

From Reflections on Humanity by Sarah Teasdale
If I Were A Velvet Rose (of Love)
Zoe Jones, soprano

There Will Come Soft Rains
Maria Hildebrand, piano
Lizzy Kunde, flute

Job, Job

Kayla Currie, Megan Clemmons, soprano

UniverSity Men

Pretty Saro
Ben Sherman, tenor

Goodbye, My Coney Island Baby
Les Applegate, arr. David Otis Castonguay

True Colors
Billy Steinberg, David Cooper, Tom Kelly, Fredro Scruggs
arr. David Otis Castonguay

Hej, Igazitsad!
arrr. Lajos Bardos
(1899-1986)

Hey, come on, use your legs well; it’s been the tenth carnival since you danced
Hey, this is the girl, the daughter of a father; a father’s son is devoted to her
Hey, great is my heart’s sorrow; You are my rose, my healer!
Hey, I did not sleep but a moment, I danced the night away!

Madrigal Singers

Hail Mary

This setting of Hail Mary is preserved in two English monastic manuscripts: the Trinity Hall MS 1230 (Cambridge) and Arch. Selden manuscript in the Bodleian Library (Oxford). Hail Mary and other compositions in these collections are the first examples of music called “carols.” Hail Mary follows the strict literary and musical structure of these works, comprised of a series of verses in quatrains alternating with a repetitive Burden. While a few of the works celebrated other feasts, such as Easter, the vast majority of them were directly related to Christmas. These manuscripts contain the first examples of what has become a long and vibrant compositional tradition of Christmas carols.

Kevin Memley

Weep, O Mine Eyes
John Bennet
(c. 1575 – after 1614)

Josquin de Prez
Mille regretz
(c. 1450/1455 – 1521)

This chanson is a late work of Josquin, who arguably was the most famous composer of the middle Renaissance. Nothing is actually known about its origin, but certainly the expression of sadness and loss may refer to a romantic relationship. At the time Mille regretz was so well known that Narvarez arranged it for viohuela, a predecessor of the guitar and the melody of Mille regretz was also used as the basis for a parody Mass setting for six, mixed voices by Morales.

Examining the music closely does suggest a more spiritual alternative to the works inspiration. At “J’ai si grand deuil” the melody weaves this pattern (mi, fa, re, mi). In Morales’ Mass setting he used this melodic structure as a “sonic crucifix” associating the melodic fragment directly with references to Jesus in the Holy Mass text including references to the Last Supper during the consecration. Josquin’s music was greatly admired by the youthful Holy Roman Emperor, Charles V who vigorously defended the faith through numerous conflicts. The musicologist, Stephen Morris takes this religious reference and connection with the king a few steps further:

Foremost defender of the faith, Charles was intimately acquainted with death. But from the perspective developed, the song may refer to the theological concept of life everlasting. In this sense, the work may represent a “morning star” — a fitting tribute from Josquin to the young Emperor.

In this context, Mille regretz and our final selection Stars, as choreographed and dedicated by Amy VanKirk are justifiably paired together.

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that you will see me define [end] my days.

Elegy (excerpt)
Choreography: Amy VanKirk
Music: Stars

Eriks Ešenvalds
b. 1977

Dancers: Caroline Beard, Abigail Burton, Zoe Coulombis, Alex Espinosa, Fiona O’Brien, Sydney Sloane, Sebrena Williamson

*In memoriam~Daniel S. O’Brien, Vietnam Veteran~1950-2014*