2021 SPRING CHORAL CONCERT

NDSU CONCERT CHOIR AND MADRIGAL SINGERS

Jo Ann Miller and Michael Weber, conductors

SUNDAY, MAY 2, 2021
FESTIVAL CONCERT HALL
2:00 PM
Ancor che col partire....................................................Cipriano de Rore  
(1516-1565)

Although when I part from you  
it is a kind of dying,  
I would be glad to leave you every hour,  
every moment,  
so great is my joy  
as life comes flooding back to me on  
my return  
and so a thousand times a day  
partir da voi vorrei,  
tanto son dolci gli ritorni miei.  
I would that I could part from you,  
for so my heart leaps when we are reunited.

Kewen Cheng, conductor

Lerchengesang, Op. 48, no. 4..................................................Felix Mendelssohn  
(1809-1847)

Oh lovely sound  
of your song, oh lark  
You rise and you swing in delight!  
You take me away from here  
I’m singing with you  
We’re going up to the sun through the clouds!

Quatre petites prières de Saint François d’Assise.........................Francis Poulenc  
(1899-1963)

2. Tout puissant, très saint  
Almighty, most holy,  
Most high and sovereign God;  
Divinity rightly universal, utterly complete;  
You who alone are good; may we render unto you  
All praise, glory, gratitude,  
All honor, and blessing; may we always  
Yield unto you all that we possess. Amen.
3. Seigneur, je vous en prie
   Lord, I beseech you,
May the sweet and burning strength of your love
Absorb my soul and remove it from
Everything terrestrial,
So that I might die from the love of your love,
Since you deigned to die
Because of the love of my love.

Libertango.......................................................... Astor Piazzolla (1921-1992)
Arr. Oscar Escalada (b.1945)

MADRIGAL SINGERS

Sopranos/Altos   Basses/Tenors
Sewit Eskinder   Floyd Althoff
Ashley Johnson   Seth Brandl
Lexi Limesand    Thomas Brink
Sophie Lind      Nick Hovey
Jessica Livdahl  Josh Kainz
Julie Ly         Taylor Krug – Poulenc pieces
Emily Paulson    Micah Nicolai
Rachel Ulmer     Kailer Riedman
                Brady Ritland
**NDSU Concert Choir**  
Jo Ann Miller, conductor

*Veni Sancte, Spiritus, K47 (1768)*..........................Wolfgang Amadeus Mozart  
(1756-1791)

  Kewen Cheng, conductor  
  Jessica Livdahl, Julie Ly, Thomas Brink, and Floyd Althoff, soloists

**Come Holy Spirit:**  
fill the hearts of your faithful,  
and kindle your love in them.

You have gathered the nations  
together in the unity of faith.  
Alleluia.

*Domine Virtutum beatus homo, from Quam Dilecta..........Jean-Phillipe Rameau*  
(1683-1764)

  Jesse Dunaway, conductor

Lord of hosts, blessed is the man  
He who trusteth in thee.

*Turn our captivity, O Lord.................................................................William Byrd*  
(1540-1623)

  Isaac Lovdahl, conductor

Turn our captivity, O Lord, as a brook in the South.  
They that sow in tears, shall reap in joyfulness.  
Going they went and wept, casting their seeds.  
But coming, they shall come with jollity,  
carrying their sheaves with them.

*Thy Will Be Done..........................................................................................Peter Anglea*  
(b.1988)

  Brady Ritland, conductor

Our Father which art in heaven, hallowed be Thy name.  
Thy kingdom come; Thy will be done on earth as it is in heaven.  
Give us this day our daily bread.  
Forgive our debts as we forgive our debtors.  
And lead us not into temptation but deliver us from evil.  
For Thine is the kingdom, Thine is the power, and the glory, forever and ever.  
Amen.
Death Came A’Knockin’  ..............................................................arr. Paul Rardin  
(b.1965)  
Jo Ann Miller, conductor  
Julie Ly, Lexi Limesand, and Lauren Craig, soloists

So I’ll Sing with My Voice..........................................................Dominick Argento  
(1927-2019)

Casey Behm, conductor  
Sewit Eskinder, Natalie Harrison, Nicholas Hovey, and Logan Kjos, soloists

If I had a harp like David had a harp,  
I’d play on that harp ‘till the glorious day!  
But I got no harp so I’ll sing with my voice,  
Hallelujah!

If I had a horn like Gabriel had a horn,  
I’d blow on that horn ‘till the judgement day!  
But I got no horn so I’ll sing with my voice,  
Hallelujah!

If I had a lyre like Jubal had a lyre,  
I’d strum on that lyre ‘till that beautiful day!  
But I got no lyre so I’ll sing with my voice,  
Hallelujah!
Cipriano de Rore is a Franco-Flemish composer from the Renaissance. He spent most of his musical life in Italy, and was well-known for his prolific madrigal compositions. The composer’s madrigal works are highly expressive by various use of rhythm, text-painting, and chromatic writing. Ancor Che Col Partire, a four-part madrigal written in 1547, is one of his most esteemed works and achieved popularity throughout the sixteenth century due to its elegant melody and rich harmonic textures.

Lerchengesang comes from a body of partsongs that Mendelssohn wrote for the Leipzig singing societies. They were intended for outdoor performances and the texts reflect many examples of nature. The piece is written as a canon between the SA voices and the TB voices. The final phrase of the text is repeated as all the voices come together for one final statement together.

In 1948, Poulenc set French translations of four prayers attributed to St. Francis of Assisi. Poulenc’s great-nephew sent these prayers to him with a request for them to be set to music. The set for TTBB voices was dedicated to the Franciscans Friars of Champfleury, the monastery where his great-nephew lived. Each piece is set in a homophonic texture which is reflective of early church music that used the technique of parallel motion found in organum.

Libertango uses the rhythms of a traditional tango with a reference to “liberty” in the title. Written in 1974, this may be reflective of the political climate in Argentina when Juan Peron was in power and subsequently died. He was followed by his 2nd wife, Isabel, who was President until 1985. Originally an instrumental work, Oscar Escalada arranged it for voices with nonsense syllables to capture the essences of a tango.

At the age of 12, Wolfgang Amadeus Mozart (1756-1791) composed his motet entitled Veni Sancte Spiritus. The composer set it for a four-part choir, a solo quartet, with orchestra and organ. The work is divided into two parts, the first part in 3/4 time with an Allegro tempo. The text of this section comes from one of the only sequences to survive the reforms declared by the Council of Trent (1545 -1563). The second part is an extended Alleluia, which is sometimes performed on its own. The overall style of this sacred composition is vivid and energetic, especially in the final Alleluia section, Mozart demonstrates a most joyful, delighted affect regarding his faith.

Jean-Philippe Rameau (1683-1764) did not come to public fame until the 1720’s. During his more obscure earlier years he wrote three grand motets of which Quam dilecta (1715) is one. While little evidence about the works origin survives, the writing style is reflective of the grand motets popularized by the
likes of Jean-Baptiste Lully, and Michel Richard Delalande. The grand motets capture the setting of nobility and majesty as they were the preferred sacred genre of King Luis XIV. In the final movement of this work titled *Domine virtutum beatus homo*, Rameau sets Psalm 83:13 in a manner that expresses the conflict between keeping faith, shown in the united, homophonic textures, and the temptation to deviate, shown in the more independent contrapuntal writing.

William Byrd (c. 1540-1623) is regarded today as one of the greatest British composers of the late Renaissance, rivaled perhaps only by the slightly older Thomas Tallis. Byrd’s anthem *Turn our captivity* sets text from Psalm 126:4-6, and it was first published in a collection of his sacred vocal music titled *Psalmes, songs, and sonnets* (1611). This was the final collection of Byrd’s music that was published during his lifetime. The piece is an archetypal masterwork of equal-voice polyphony, each voice plays a comparable role in creating the undulating contrapuntal texture. Though the text is quite brief, Byrd’s unique inventiveness allowed him to score seventy-six measures of music without resorting to repetitions.

This reverent setting of the Lord’s Prayer uses lush harmonies and long flowing vocal lines to breathe a new life into a text that has been spoken for thousands of years. The expressive devices used throughout along with beautifully composed phrases combine to create a powerful and contemplative setting.

*Death Came A-knockin’* is derived from a spiritual originally titled *Travelin’ Shoes*. According to the arranger, Paul Rardin, “the list of characters—mother, sister, brother, neighbor, preacher, and finally self—remind us that we all will face the journey, so we had best live right, and shout “Hallelujah” when our turn comes”. American blues singer Ruthie Foster released this arrangement of *Death Came A-knockin’* in 2002.

“So I’ll Sing with My Voice” comes from *Spirituals and Swedish Chorales*, a collection of 17th-century Swedish chorale-hymns and 19th-century spirituals. Though from different cultural backgrounds, the six pieces all proclaim glory to God through their respective texts. In this composition, the singers want to bring praise to God but they have no harp, no horn, and no lyre. Therefore, they
CONCERT CHOIR

Sopranos
Lauren Craig
Sewit Eskinder*
Jessica Livdahl
Meagan Olson
Emily Paulson*
Madeleine White
Marly Holmquist
Natalie Harrison
Sophie Lind*
Rachel Ullmer
Hannah Overby
Emma Dodds
Chloe Watterud
Ashley Johnson

Altos
Kewen Cheng
Taylor Devine
Isabelle Helseth
Anne Kesler
Lexi Limesand
Julie Ly
Carissa Mohrmann
Tasha Meyer
Makayla Scherrer
Halle Shimek
Mikayla Holte
Ciara Spade

Tenors
Thomas Brink*
Morgen Haggerott
Nick Hovey
Matt Irvine
Logan Kjos
Kailer Riedman
Brady Ritland
Sam Wolf*
Casey Behm
Austin Fitterer

Basses
Luke Anderson
Floyd Althoff
Seth Brandl*
Jesse Dunaway
Lucas Jundt
Josh Kainz
Taylor Krug
Isaac Lovdahl
Patrick Malnaa
Micah Nicolai
Marshall Ziegler

*Choir officers

ORCHESTRA

Violins
Sarah Dunkel
Laruen Bontje
Sam Schoenwald

Viola
Lauren Craig

Cello
Bill Comita

Bass
Brady Ritland

Harpsichord
Caleb Lawson

Oboe
Cameron Solberg
Connect with us on Facebook to stay up to date on upcoming performance and streaming opportunities.

We will not have public audiences for any indoor concerts, except for supervising faculty members and technical staff.

All performances in Beckwith Recital Hall and Festival Concert Hall will be recorded and livestreamed to the general public.

Events are subject to change.

Video streaming and recording is made possible through a grant from the NDSU Foundation Impact Fund.

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