

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Graduate Recital*

*Lu Wen-Hsuan, Conductor*

April 22, 2003  
McCray Recital Hall  
7:30 p.m.

PROGRAM

*Part One: Music Inspired by the Song of Solomon*

My Beloved Spake.....Henry Purcell  
(1659-1695)

Candice Coffey, Jeffrey Luton, Jerod Martin, Timothy Henderson, soloists  
Selim Giray, Paul Carlson, Lim Mi-Hyum, Sarah Gustafson, string quartet  
Susan Marchant, organ

Arise, My Love, My Fair One.....Bradley Nelson  
(b. 1950)

Arise, My Love .....Joel Martinson  
(b. 1960)

Intermission

Missa Aeterna Christi Munera.....Giovanni Pierluigi da Palestrina  
(1525-1594)

Kyrie  
Gloria  
Agnus Dei I  
Agnus Dei II

Josh Simpson, tenor

Zigeunerlieder, Op. 103.....Johannes Brahms  
(1833-1897)

Röslein dreie in der Reihe  
Kommt dir manchmal in den Sinn  
Rote Abendwolken ziehn

Scott Sterberger, piano

Give Me Jesus .....arr. C.S. Brown

Fengyang Song.....arr. Chen Yi  
(b. 1953)

Pai duli vwihdul ja.....arr. Steven Sametz

*This recital partially fulfills performance requirements for the Master of Music degree program  
for Lu Wen-Hsuan*

### Lab Choir

Kimberly Abels, Lenexa, KS	Danielle Leivian, Derby, KS
Casey Brown, Girard, KS	Jeffrey Luton, Riverton, KS
Aline Carnes, Joplin, MO	Jerod Martin, Pittsburg, KS
Candice Coffey, Carl Junction, MO	Amy Mason, Pittsburg, KS
Andrew Conard, Hutchinson, KS	Andrew Pierce, Topeka, KS
Paul Cope, LaCygne, KS	Markel Porter, Cherokee, KS
Tammy Crepinsek, Arma, KS	Mei-Hui Su, Kaoshung, Taiwan
Jessica Dold, Kansas City, KS	Stefanie Powers, Douglass, KS
Lisa Gerstenkorn, Olathe, KS	Harrison Rowland, Carl Junction, MO
Shane Gibson, Riverton, KS	Breana Sheffler, Lenexa, KS
Sha'laun Graves, Shawnee, KS	Josh Simpson, Fort Scott, KS
Jessica Hanzlicek, Potwin, KS	Paul Spivey, Lansing, KS
Brian Hargrave, Pittsburg, KS	Scott Sternberger, Coldwater, KS
Timothy Henderson, Independence, KS	Krystal Stuhlsatz, Garden Plain, KS
Wen-Yi Hsiao, Taipei, Taiwan	Jessica Tucker, Kansas City, KS
Erin Jackson, Overland Park, KS	Yuan-Xiao, Yang, Chiayi, Taiwan
Josh Jacobs, Medicine Lodge, KS	Casiee Wolfe, Iola, KS
Vera Kononova, Voronezh, Russia	Crystal Woydziak, Hoisington, KS

## PROGRAM NOTES

### Wen-Hsuan Lu

**Henry Purcell** (1659-1695) was one of the most important seventeenth-century composers, and one of the greatest English composers to have lived. He was born in London and spent much of his short life in the service of the Chapel Royal as a composer, organist and singer. While there he studied with Dr. John Blow, composer and organist. In 1679, Purcell succeeded Blow as organist of the Chapel at Westminster Abbey. Purcell composed a large body of choral music for ceremonial occasions. He wrote a great many instrumental pieces that utilize the prevailing styles popular in Italy and France. His *Dido and Aeneas* was the first great English opera, despite its short length. Purcell's largest output, however, is music for church services, such as cantatas, anthems, and songs.

*My Beloved Spake* is his earliest surviving verse anthem, using the traditional verse quartet—alto, tenor, baritone, bass, with string quartet and organ. And it is one of Purcell's first anthems with instrumental accompaniment. Here the instrumental sections, which return in multiple ritornelli, are dependent upon the vocal sections. The lines are taken from the Song of Solomon (2:10-13), a favorite Book of motet and anthem composers. This work has twelve changes of meter, alternates between F-major and f-minor, and contains primarily homophonic vocal sections that alternate with dance-like instrumental passages. For these reasons, and for the extensive use of word painting and imitation, this work has always been one of Purcell's most popular anthems.

#### My beloved spake

My beloved spake, and said unto me,  
Rise, my love, my fair one, and come away.  
For lo, the winter is past, the rain is over and gone.  
The flowers appear, appear upon the earth.  
And the time of the singing of birds is come.  
And the voice of the turtle is heard in our land,  
The fig tree putteth forth her greenfigs,  
My beloved is mine, and I am his.



**Bradley Nelson** (b.1950) is active as a composer, conductor, and teacher. After studying composition at the University of Redlands (CA), Nelson received his Masters and Doctoral degrees in composition and conducting from the Eastman School of Music (NY). He has received numerous commissions and awards for his compositions. He currently resides in San Diego, where he leads a large church music program that frequently presents concerts featuring choir and orchestra at Copley Symphony Hall. His music has been performed at Westminster Abbey, the Kennedy Center in Washington, D. C., as well as Chicago Symphony Hall. In addition to composing and guest conducting, he teaches composition. His teaching posts have included Butler University, Point Loma Nazarene University, Indiana Central University, and Grossmont College.

*Arise, My Love, My Fair One* was originally composed as a solo work for the composer's wife to sing at her brother's wedding. Subsequently, she suggested it be expanded for women's choir. This is a beautiful, melodic, three-part setting of a Psalm from the Book of Song of Solomon (2:10-13). For much of the work, all three (treble) voices are set polyphonically. The first four bars serve as an arpeggio-like introduction, suggesting G Major. The work consists of a sense of sections defined by meter and key. Furthermore, the piano accompaniment supports the chorus and provides some harmonic surprises adding to the "lush, romantic mood of the piece."

### Arise, My Love, My Fair One

Arise, my love, my fair one, and come away.  
For lo, the winter is past, the rain is over and gone.  
The flow'rs appear on the earth, the season of singing has come.  
Arise, my love, my fair one, and come away.  
O Lord, open my lips to sing Thy praise!  
The voice of the turtle dove is heard in our land.  
The fig tree puts forth its fruit and the vines in blossom give forth their fragrance.  
Arise, my love, my fair one, and come away.



Joel Martinson (b.1960) was born in Minneapolis, raised in Oregon, and currently is the Director of Music Ministries and Organists at St. Rita Catholic Community in Dallas, Texas, where he coordinates an active and diverse music program and arts series for the large urban congregation of 9,000 members.

He received his Bachelors degree in organ performance, and his Masters in organ performance and composition both from the University of North Texas in Denton. He is a frequent organ recitalist and has won several competitions; he was a finalist in the prestigious Fort Wayne competition.

*Arise, My Love* is a motet setting for unaccompanied choir. A motet is a sacred choral composition based on a single Latin text popular in the fifteenth and sixteenth centuries. Martinson's *Arise, My Love* is a sacred choral work, but uses an English translation of texts from the Song of Solomon (2:10-12; 8:6-7). Overall, the style of the piece is homophonic with moments of counterpoint interspersed. The vocal contour utilizes interesting intervals such as the diminished fifth. While the piece begins in B-flat minor, its tonality tends to be ambiguous at times, which, coupled with interesting leaps, makes this work difficult to sing.

### Arise, My Love

Arise, my love, my fair one, and come away.  
For lo, the winter is past, the rain is over and gone.  
The flowers appear on the earth, the time of singing has come.  
Arise, my love, my fair one, and come away.  
Set me as a seal upon your heart, as a seal upon your arm;  
For love is strong as death, jealousy is cruel as the grave.  
Many waters can not quench love, neither can floods drown it.  
Arise, my love, my fair one, and come away.



Giovanni Pierluigi da Palestrina(1525/6 – 1594) was an Italian composer, his name having been derived from his probable birthplace, a town called Palestrina near Rome. He ranks with Lassus and Byrd as one of the towering figures in the music of the late sixteenth century. He had begun his career as a boy chorister in the church of Santa Maria Maggiore in Rome. In 1551, he accepted a post of Master of the Chapel Giulia at St. Peter's. Palestrina was a member of the Cappella Sistina (the papal choir of the Sistine chapel), but was required to drop out when he married in 1555. The same year he became Master of the Chapel at the church of St. John Lateran, and the following year he became director of concerts at Cardinal Ippolito's villa. He was a prolific composer of masses and motets, while he wrote some madrigals. Palestrina preferred sacred genres. He was basically ranked as a conservative composer: among his 102 masses, there are 79 masses which developed from Gregorian chant.

*Missa Aeterna Christi munera* is an example of a *Paraphrase Mass*. The Paraphrase Mass is one in which the melody comes from a plainsong, as a Cantus Firmus. The lines of the melody are ornamented rhythmically and melodically. This Mass paraphrases a Gregorian hymn and illustrates one of the most striking features of Palestrina's music: the careful preparation and resolution of dissonances. This is especially true with longer note values. All the melodies within the counterpoint he creates are beautiful, balanced and comfortable for the singer, and the overall sound is always pleasing. Palestrina's music is often considered "perfect" sacred music.

### 1. Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

### 2. Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
Propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
Miserere nobis.  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
Miserere nobis,  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
In gloria Dei Patris. Amen

Glory to God in the highest.  
And on earth peace to all those of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
According to thy great glory.  
Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.  
Thou who takest away the sins of the world,  
Have mercy upon us.  
Thou who takest away the sins of the world,  
Receive our prayer.  
Thou who sittest at the right hand of the Father,  
Have mercy upon us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.  
With the Holy Spirit  
In the glory of God the Father. Amen.

### 3. Agnus Dei

Agnus Dei,  
Qui tollis peccata mundi,  
Miserere nobis.  
Agnus Dei,  
Qui tollis peccata mundi,  
Dona nobis pacem.

Lamb of God,  
Who takest away the sins of the world,  
Have mercy upon us.  
Lamb of God,  
Who takest away the sins of the world,  
Grant us peace.



**Johannes Brahms** (1833-1897) was one of the foremost composers of the 19th century, whose works combine the best of the Classical and Romantic schools. Brahms was born in Hamburg on May 7, 1833. He studied violin and cello with his father when he was a child. After that he mastered piano and began to compose under the guidance of the German music teacher Eduard Marxsen, whose conservative tastes influenced Brahms. In 1853 Brahms went on a concert tour as accompanist for the Hungarian violinist Eduard Reményi. On this tour he met the Hungarian violinist Joseph Joachim, who introduced him to the German composer Robert Schumann. Schumann was so impressed by Brahms's unpublished compositions that he wrote a wildly enthusiastic magazine article about him. Brahms maintained a deep affection for both Schumann and his wife Clara, a famous pianist. The friendship and encouragement he received from them inspired his work. Many biographers contend that Brahms was deeply in love with Clara, but he did not propose to her after Schumann's death in 1856, and he never married.

During the concert tour with Reményi, Brahms learned first hand from the violinist how to play in the gypsy style and how to use rubato in ensemble playing. In 1887 Brahms composed his eleven *Zigeunerlieder*, Op.103, which combine the appeal of his two most popular and successfully marketed works, the *Hungarian Dances* and the *Liebeslieder Waltzes*, Op.52. The text is from a collection of twenty-five Hungarian folksongs, translated by his friend Hugo Conrat. In the Hungarian language, words are always accented on the first syllable, so that upbeats do not as a rule exist in the music. Brahms imitated this characteristic, as not a single one of his gypsy songs begins on an upbeat. In the sixth song, the piano part produces an uncanny imitation of the cimbalom, a large Hungarian string instrument consisting of wire strings stretched over a sound box that are either plucked with a pick or struck with small hammers. In No. 7, however, the music is in the style of nineteenth-century strophic Lieder, but with the addition of Slavic coloring in the harmonies and melodic contour. And in No.11, we get the lusciously satisfying conclusion of this whole collection.

### 1. Röslein dreie in der Reihe

Röslein dreie in der Reihe blühen so rot,  
Daß der Bursch zum Mäd'el geht ist kein Verbot!  
Lieber Gott, wenn das verboten wär,  
Ständ die schöne weite Welt schon längst nicht  
mehr, Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Kecskekemet,  
Dort gibt es gar viele Mädchen schmuck und nett!  
Freunde, sucht euch dort ein Bräutchen aus,  
Freit um ihre Hand und gründet euer Haus,  
Freudenbecher leeret aus!

### 2. Kommt dir manchmal in den Sinn

Kommt dir manchmal in den Sinn,  
mein süßes Lieb,  
was du einst mit heil'gem Eide mir gelobt?  
Täusch mich nicht, verlaß mich nicht.  
Du weißt nicht, wie ich dich,  
Lieb du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab.

### 3. Rote Abendwolken ziehn

Rote Abendwolken ziehn am Firmament,  
Sehnsuchtsvoll nach dir, mein Lieb,  
das Herze brennt!  
Himmel strahlt in glüh'nder Pracht,  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein.

### 1. Three little roses in a row

Three little roses in a row, blushing red,  
For a boy to call on his girl is no crime!  
Dear Lord, if that were a crime  
The whole wide world would be no longer,  
Staying single is surely a sin!

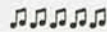
The finest town in Alföld is Kecskekemet,  
There are lots of pretty, pleasant girls!  
Friends, go there to find yourself a bride,  
Ask for her hand and start a family,  
Drain the cup of bliss!

### 2. Do you ever recall

Do you ever recall,  
my dearest,  
what you promised me with solemn oaths?  
Do you deceive me, do not desert me,  
You do not know how much I love you;  
If you love me as I love you  
The Lord's mercy will shine upon you.

### 3. Red evening clouds fly

Red evening clouds fly across the firmament,  
Dearest, my heart is aflame with  
longing for you!  
The sky is radiant in glowing splendour  
And I dream by night and day  
Only of you, my precious darling.



Before 1865, almost all of the first Africans who arrived in the New World were slaves. The lyrics of **African-American spirituals** were tightly linked with their lives. They sang to alleviate the pains of a long-day's work. Spirituals were different from hymns and psalms, because they were a way of sharing the hard condition of being a slave. They were used for expressing personal feeling, for cheering on another, or for spreading the message of Jesus Christ and his Good News (Gospel) of the Bible. The idea that "you can be saved" helped African-American people pass those hard days.

During the 1920s African-Americans began to leave the South and migrated north. Spirituals became more and more popular in Northern towns, such as Chicago.

In our time, the spiritual has come to be recognized, along with jazz, as one of America's most important contributions to the music of the world.



**Chen Yi** (b. 1953), is currently the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City. She received her Bachelors and Masters degrees in music composition from the Central Conservatory in Beijing, China, and her Doctor of Musical Arts degree from Columbia University in New York. She has served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, and the Aptos Creative Arts Center (93-96) supported by Meet The Composer. She also served as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University (96-98). Her many honors include a first prize from the Chinese National Composition Competition, the Lili Boulanger Award, the Sorel Medal, the Alpert Award, the Eddie Medora King Composition Prize, a Grammy Award, and the prestigious Ives Living Award (01-04) from the American Academy of Arts and Letters for music composition.

*Fengyang song* is one of the most famous Chinese folk songs. Incidentally, it even became the title of a Broadway musical. Traditionally, the song is sung by a girl who dances and plays a small, flower-decorated drum attached to her waist. Another person, usually a man, plays an accompaniment on a small gong. Chen Yi's arrangement calls for SATB chorus with optional piano. The words "Drr ling dang piao e piao" mimic the sounds produced by the drum. The music frequently uses the pentatonic scale and quadruple meter.

### Fengyang song

Zuo Shou lou,  
you shou gu,  
shou na zhe luo gu  
lai chang ge.

Bie di ge er wo ye bu hui chang,  
dan hui chang ge Fen yang ge.

左手鑼,  
右手鼓,  
手拿著鑼鼓  
來唱歌。

別的歌兒我也不會唱,  
單會唱個鳳陽歌。

Left hand gong,  
Right hand drum----  
With gong and drum in hand  
I come to sing,  
Other tunes I do not know,  
But Fengyang song.....



**Steven Sametz** has earned increasing renown in recent years as both composer and conductor. He is the Ronald J. Ulrich Professor of Music and Director of Choral Activities at Lehigh University. He is also artistic director for the elite *a cappella* ensemble, The Princeton Singers. His recent guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Music Festival, the New York Chamber Symphony,

and the Netherlands Radio Choir. Sametz's compositions have been heard throughout the world at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. His composition *in time of* is included on the recent Grammy award-winning CD by Chanticleer, "*Colors of Love*."

Sametz holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.

*Pai duli vwihdul ja* is a Russian folksong, here in a setting for unaccompanied choir. Russian folksong melodies move mostly by step, as can be seen here. Idiomatically, these folksongs frequently began in unison and then split into the characteristic drone and melody. In this case, Sametz did not utilize the unison beginning, but instead allowed the drone to grow out of the opening material. After a slow opening, characterized by several fermatas, the piece grows in intensity, and includes whistling and other traditional techniques employed by Russian folksong.

***Pai duli vwih dul ja***

Pai duli vwihdul ja, da!  
Pai duli vwihdul ja, da!  
Vodawl vo dalinushku, da!  
Vodawl voshi rawkuju.

Sarvulja vwihrvul ja, da,  
Sarvulja vwihrvul ja, da,  
Svinuh grada jagadu, da!  
Svinuh grada vihnuju.

Taw lihmuhneli jaguhda, da!  
Taw lihmuhneli jaguhda, da!  
Ja tsvetawtchek sarvala, da!  
Ja vjenotchek zavila.

Kinusja broshusja, da!  
Kinusja broshusja, da!  
Kuhma lodsu naka leni,  
Kuhma lodsu naka leni,

Ja u moladtsa sizh, da!  
Jana moladtsa glazhu, da!  
Skazhi dushe skazhi svet, da!  
Skazhi lubish a linet.

Skazhi dushe skazhi svet, da!  
Skazhi lubish ali net, da!  
Ja lubit tuh ne l'ublu, da!  
Nagladetsa nemagu.

Пойду ли, выйду ль я  
Пойду ли, выйду ль я, да!  
Пойду ли, выйду ль я, да!  
Во даль, во далинушку,  
Во даль, во широкоую.

Сарвуль я, вырвуль я, да,  
Сарвуль я, вырвуль я, да!  
С винограда ягоду!  
С винограда винную.

Та ли мне ли ягода, да!  
Та ли мне ли ягода, да!  
Я цветочек сорвала, да!  
Я веночек завила.

Кинуся, брошуся, да!  
Кинуся, брошуся, да!  
К умалодцу на колени,  
К умалодцу на колени.

Я у молодца сижу, да!  
Я на молодца гляжу, да!  
Скажи, душе, скажи, свет, да!  
Скажи любишь али нет.

Скажи, душе, скажи, свет, да!  
Скажи любишь али нет, да!  
Я любить то не люблю, да!  
Наглядется не могу.

**Do I go in or do I go out**  
Do I go in or do I go out? Yes!  
Do I go in or do I go out? Yes!  
I'll go through the field  
Through the big field.

Do I pick? Do I pick? Yes!  
Do I pick? Do I pick? Yes!  
A berry from a grape bush, Yes!  
A wine-like berry.

Is it a berry for me? Yes!  
Is it a wine berry for me? Yes!  
I picked up a flower. Yes!  
I made a garland.

Will I rush? Yes!  
Will I rush? Yes!  
To his knees,  
To his knees.

I am sitting on his knees, yes!  
I am looking at him, yes!  
Tell me, my soul; tell me, my sun,  
If you love me or not?

Tell me, my soul; tell me, my sun,  
If you love me or not?  
Maybe I love you or maybe not,  
But I can't take my eyes off you!

Translation by: Liliya Karimova