

## Graduate Recital Choir

### Sopranos

Angela Antinone  
Merissa Coleman  
Pat Harris  
Marlene Sell  
Valerie Stewart

### Tenors

Mario Buchanan  
Zachariah Camp  
Kevin Klemm  
Scott Sell

### Altos

Angelica Fulop  
Brandy Kay Riha  
Jimmy Schreck  
Kira Thurman  
Laura Williams

### Basses

Nick Carson  
Matthew Dolan  
Craig Herrington  
Samuel Kitzler  
Roger Sell  
Paul Stewart

Accompanied by Kevin Klemm

### **Brass players**

Trumpet- Keanu Cover, Benjamin French  
Euphonium- Phil Slater, Alexander Looney

Many thanks go to my accompanists Angelica Fulop and Kevin Klemm. Also thanks to Dr. Gordon, Dr. Roste, and Dr. Usher for all their help.

Please join us in the Atrium for refreshments provided by ACDA after the concert.



The University of Akron is an Equal Education and Employment Institution.

This recital is given as partial fulfillment for the Masters of Music degree in Choral Conducting at The University of Akron.



## The University of Akron School of Music

presents

*Awake, My Soul and Sing!*

featuring

## The University of Akron Men's Chorus

and

## The Graduate Recital Choir

## Directed by Zack Richards

## Accompanied by

## Angelica Fulop and Kevin Klemm

## April 27, 2014 3pm

## Guzzetta Recital Hall

# Awake, My Soul and Sing!

## UAMC

*Men of Akron*

Music by Francesco B. DeLeone  
Lyrics by Parke R. Kolbe  
arr. Matthew Dolan (b. 1987)

*Rise! Ye men of Akron rise! Sing to Alma Mater! High she stands up on the hill, o'er Cuyahoga's water. Generations looking down, proud in fame and story. Challenge you her son today, onto greater glory. Mother of uncounted men, shall the loyal falter? Strong and faithful as of old, we surround thy altar. Hopes and deeds of heroes gone, made thy story glorious. Send us wisdom, honor, faith. Lead us on victorious!*

From the days of Buchtel College, the precursor of The University of Akron, *Men of Akron* uses music by former university professor Francesco B. DeLeone. The lyrics were written by 1901 graduate and former university president Parke R. Kolbe. Originally a song for solo voice and piano, it appears in the "*Song Book of The University of Akron*," published in 1925. It was arranged for four-part male voices by former director of the Men's Chorus, Matthew Dolan, in 2012.

Trumpet- Keanu Cover and Benjamin French  
Euphonium- Phil Slater and Alexander Looney

*Ascendens Christus*

G.P. da Palestrina (c. 1525-1594)

*Ascendens Christus in altum,  
captivam duxit captivitatem:  
dedit dona hominibus.  
Alleluia.*

Christ, ascending on high,  
led captivity captive:  
He gave gifts to men.  
Alleluia.

*The University of Akron  
Alma Mater*

Music by H.S. Thompson  
Lyrics by Rev. Augustus B. Church  
arr. Wallace Nolan  
ed. Paul Stewart

*All who have been a part of UAMC in past years are asked to join us on stage. All others are asked to stand and sing along.*

*Close beside Cuyahoga's waters, stream of amber hue,  
O'er old Buchtel Summit's glory waves the Gold and Blue.  
Hail we Akron! Sound her praises, speed them on the gale,  
Ever stand our Alma Mater, Akron Hail, All hail!  
We adore thee, Alma Mater, joyful songs we sing,  
Here beside Cuyahoga's water, hear our voices ring.  
Hail we Akron! Sound her praises, speed them on the gale,  
Ever stand our Alma Mater, Akron Hail, All hail!*

The text of our *Alma Mater* was set to H. S. Thompson's traditional "Cornell Air" tune written in 1857. This arrangement was done by Wallace Nolan and has become the traditional closer for every UAMC concert.

## University of Akron Men's Chorus

### Tenors

Zach Albert  
Ryan Brittingham  
Herbert Cremeans  
James Ferko  
Kevin Klemm  
Jimmy Schreck  
Dustin Urey

### Basses

Jeremy Guffin  
Craig Herrington  
Jack Jennemann  
Brett Jones  
Matt Riley  
Kyle Weyer

Accompanied by Angelica Fulop

*Sure On This Shining Night* Morten Lauridsen (b. 1943)  
Poem by James Agee (1909-1955)

*Sure on this shining night of star made shadows round, kindness must watch  
for me this side the ground. The late year lies down the north.  
All is healed, all is health. High summer holds the earth. Hearts all whole. Sure  
on this shining night I weep for wonder wand'ring far alone  
of shadows on the stars. Sure on this shining night.*

The third of his four *Nocturnes* written in 2005, Morten Lauridsen wrote this gorgeous piece in the style of a song from the American musical theater. It was commissioned by the American Choral Directors Association for the 2005 Los Angeles National Convention and has become one of the most popular modern choral works in the world.

### Combined Choirs

*Allelu* Zack Richards (b. 1987)

*Allelu! Miserere Domine, Jesu Christe Laudate! Rex aeternae gloriae!  
Nunc et semper. Laudate! Allelu! Laudate!  
Have mercy O Lord. Have mercy O Lord. O Lord, Jesus Christ. O Lord,  
Jesus Christ. Praise the King of endless glory! O Praise!  
Now and forevermore! Allelu!  
Allelu! Miserere Domine, Jesu Christe Laudate! Rex aeternae gloriae!  
Nunc et semper. Laudate! Allelu! Laudate!  
Alleluia!*

This piece was written specifically for this concert as a celebratory work. As a MM student in both Choral Conducting and Composition, it seemed only natural to write a choral work to conduct on my recital. The starting 7/8 meter fits the text quite well and gives the music an almost dance-like quality. The middle section slows down to a sweeter tempo and features a poetic English translation of the earlier Latin text. The dance-like music then returns and a final key-change marks the ending section bringing the piece to a show-stopping finish.

*Ascendens Christus* is a four-part motet. During the Renaissance this would be any sacred choral work with Latin text that is not specifically connected to the liturgy of a given day. It takes its text from Ephesians 4:8. Palestrina expertly uses many of the standard Renaissance compositional techniques, most obviously his text painting with an ascending line to the text *Ascendens Christus in altum*. This polyphonic work, or a piece that uses multiple independent melodies at the same time, is a perfect example of the Renaissance style and Palestrina's mastery of it.

Trumpet- Keanu Cover and Benjamin French  
Euphonium- Phil Slater and Alexander Looney

*And So It Goes* Billy Joel (b. 1949)  
arr. Kirby Shaw (b. 1941)

*In every heart there is a room A sanctuary safe and strong  
To heal the wounds from lovers past Until a new one comes along  
I spoke to you in cautious tones You answered me with no pretense  
And still I feel I said too much My silence is my self-defense  
And every time I've held a rose It seems I only felt the thorns  
And so it goes, and so it goes And so will you soon I suppose  
But if my silence made you leave Then that would be my worst mistake  
So I will share this room with you And you can have this heart to break  
And this is why my eyes are closed It's just as well for all I've seen  
And so it goes, and so it goes And you're the only one who knows  
So I would choose to be with you That's if the choice were mine to make  
But you can make decisions too And you can have this heart to break  
And so it goes, and so it goes And you're the only one who knows*

A beautiful ballad written in 1983, *And So It Goes* was written by Billy Joel about a doomed relationship. It appeared as the final track of his megahit album *Storm Front* in 1990 and reached no. 37 on the U.S. Billboard Hot 100. Kirby Shaw arranged it for four-part male voices in 1993.

Quartet- Jimmy Schreck, Kevin Klemm, Jeremy Guffin, Jack Jennemann

*Passing By*

Edward C. Purcell (1853-1952)  
arr. James W. Keefe (b. 1931)

*There is a lady sweet and kind, Was ne'er a face so pleased my mind;  
I did but see her passing by, And yet I love her till I die.  
Her grace, her motion, her sweet smile, Her wit, her voice, my heart beguile,  
My heart beguile, I know not why, And yet I love her till I die.  
Cupid is winged and doth range, Her country so my love doth change:  
But change she earth or change she sky, Yet I will love her till I die.*

Published in 1875, *Passing By* was Edward Cockram Purcell's only popular work. This art-song was originally written for solo voice and piano until James W. Keefe arranged it for four-part male voices in 2008. It features three verses with a simple melody that is set perfectly to the sweet text.

*With My Swag All on My Shoulder* arr. Vijay Singh (b. 1966)

*When first I left Old Ireland's shore, the tales that we were told  
Of how the folks in far Australia, could pick up lumps of gold  
How gold dust lay in all the streets, and miner's right was free!  
"Hurrah!" I told my loving friends, "That's just the place for me!"  
With my swag all on my shoulder, Black Billy in my hand  
I'll travel the bushes of Australia, like a true-born Irishman!  
When first we reached Port Melbourne, we were prepared to slip,  
And bar the captain and the mate; all hands abandoned ship.  
And all the girls of Melbourne town threw up their arms with joy!  
Hurrooing and exclaiming, "Here comes my Irish boy!"  
With my swag all on my shoulder, Black Billy in my hand  
He'll travel the bushes of Australia, like a true-born Irishman!  
We made our way into Geelong, then north to Ballarat.  
Some of us grew mighty thin, and some grew sleek and fat  
Some tried their luck at Bendigo, and some at Fiery Creek  
I made my fortune in a day, and "blued it" in a week!  
For many years I wandered 'round to each new field about,  
And made and spent full many a pound till all of it petered out*

*my spirit sing! Wherever emptiness is found, Let there be joy and glorious  
sound. Let music never die in me! Forever let my spirit sing! Let all our voices  
join as one To praise the Giver of the song! Awake! Awake! Let music live!*

Pianist, composer, and director of Sacred Music publications for Shawnee Press, Joseph M. Martin, says this of music, "I want people to fall in love with what their own song can bring to their lives. I want them to enjoy discovering their musicianship, very much like I did." *The Awakening* reflects that quite perfectly as it first speaks of a dream-world without music. Then the mood changes and becomes triumphant as we awake and music fills us. This piece showcases why musicians do what we do.

## GRC

*Ach, arme Welt, du trügest mich* Johannes Brahms (1833-1897)

*Ach, arme Welt, du trügest mich,  
ja, das bekenn' ich eigentlich,  
und kann dich doch nicht meiden.*

Ah, poor world, you deceive me,  
yes, in fact I confess it,  
and I cannot avoid you.

*Du falsche Welt, du bist nicht wahr,  
dein Schein vergeht, das weiß ich zwar,  
mit Weh' und großem Leiden.*

You false world, you are not real,  
your glint fades, I know it indeed  
with woe and great suffering.

*Dein' Ehr', dein Gut, du arme Welt,  
im Tod, in rechten Nöten fehlt,  
dein Schatz ist eitel falsches Geld,  
dess hilf mir, Herr, zum Frieden.*

Your honor and goodness, you poor world,  
fail in death and in times of true need,  
your treasure is vain, false money,  
help me, Lord, to come to peace with this.

One of his last choral works, *Ach, arme Welt, du trügest mich* is the second of a set of three motets, all set to Lutheran chorale poems. The outer motets use double choruses meant for antiphonal performance. This motet is written as a four-part chorale as a tribute to J.S. Bach. The strophic, hymn-like nature of the music allows the listener to become familiar with the harmonies and melodic movement that suit the emotional text so very well. The waltz feel is very Brahmsian, yet it does not take away from the darkness of the text. This work is unmistakably Brahms with its combination of Baroque chorale structure and Romantic harmony and melody.

*Coney Island Baby/ We All Fall-Medley* Les Applegate  
Joe Goodwin and G. W. Meyer

*Oh, Goodbye my Coney Island baby, farewell my own true love, I'm gonna go away and leave you never to see you any. I'm gonna sail upon that ferry boat, never to return again, so goodbye, farewell, so long forever, Good bye my Coney Isle, Good bye my Coney Isle, Good bye my Coney Island*  
*We all fall for some girl that dresses neat, some girl that's got big feet, we meet her on the street. Then we'll join the army of married boobs to the altar just like leading lambs to slaughter. When it's over, oh boy we get it good, bachelor days we then recall. Rich man, poor man, beggar man, thief, doctor, lawyer, merchant, chief, we all are bound for.*  
*Goodbye my Coney Island baby, farewell my own true love, I'm gonna go away and leave you never to see you any. I'm gonna sail upon that ferry boat, never to return again, so goodbye, farewell, so long forever, Good bye my Coney Isle, Good bye my Coney Isle, Good bye my Coney Island Babe! Bye, bye!*

Written in 1924, this medley has become one of the standards in the repertoire of barbershop quartets. The story is about a man abandoning his lover to avoid marriage, the toil of which is lamented in the middle section, known as We All Fall.

Quartet- Jimmy Schreck, Kevin Klemm, Jeremy Guffin, Jack Jennemann

*The Awakening* Joseph M. Martin (b. 1959)

*I dreamed a dream, a silent dream, of a land not far away. Where no birds sang, no steeples rang, and teardrops fell like rain. I dreamed a dream, a silent dream, of a land so filled with pride that ev'ry song, both weak and strong, withered and died. I dreamed a dream. No alleluia, not one hosanna, no song of love, no lullaby. And no choir sang to change the world. No pipers played; no dancers twirled. I dreamed a dream, a silent dream. Silent. Silent...  
Awake! Awake! Awake! Awake! Soli Deo Gloria! Awake! Awake! Awake!  
Awake, my soul, and sing! The time for praise has come. The silence of the night has passed; A new day has begun. Let music never die in me! Forever let*

*And then for any job of work, I was prepared to try,  
But now I've found the tucker track, I'll stay there 'til I die.  
With my swag all on my shoulder, Black Billy in my hand  
I'll travel the bushes of Australia, Like a true-born Irishman!*

*With My Swag All on My Shoulder* is a traditional Australian folksong that has taken multiple forms in both text and music. The song generally refers to the adventures of men during the gold-rush in Victoria, Australia in the 1850s and 1860s. Vijay Singh arranged the tune for three-part male voices, piano, and melodica in 1999 and it has been an easy favorite for male choruses ever since.

Melodica- Kevin Klemm

## GRC

*Lux Aurumque*

Eric Whitacre (b. 1970)

Lyrics by Edward Esch

Latin translation by C. A. Silvestri

*Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.*

Light,  
warm and heavy as pure gold  
and angels sing softly  
to the new-born babe.

Commissioned by the Master Chorale of Tampa Bay in 2001, *Lux Aurumque* was used by Eric Whitacre for his first Virtual Choir in 2010. 185 singers sent in videos from all over the world and Whitacre put them together to create a virtual performance that became a viral success. Since then, Whitacre has put together three more such performances, the most recent of which used nearly 6000 voices from over 100 countries. He is arguably the most well-known choral composer of the present day.

Descant- Merissa Coleman

*Heilig ist der Herr*      Andreas Hammerschmidt (1612-1675)

<i>Heilig ist der Herr Zebaoth!</i>	Holy is the Lord, the God of Hosts!
<i>Alle lande sind seiner ehre voll</i>	All lands are full of His honor.
<i>Uns segne Vater und der Sohn,</i>	Bless us Father and Son,
<i>Uns segne Gott der Heilige Geist.</i>	Bless us God, the Holy Spirit.
<i>Dem alle Welt die Ehre tu',</i>	All the world honors You,
<i>Vor ihm sich fürchte</i>	Before Him fear abundantly.
<i>Nun sprecht von Herzen; Amen!</i>	Now speak of the heart; Amen!

This cantata, a typically sacred Baroque work using vocals accompanied by instruments, is set to texts from Isaiah 6:3 and Psalm 67. It is in the Baroque concerto style where contrasting textures are created by using a small group, known as *concertists*, and the full group, known as the *ripieno*. It is divided into two sections defined by the text and is designated for use on Trinity Sunday in a church setting.

Trumpet- Keanu Cover and Benjamin French  
Trombone- Phil Slater and Alexander Looney  
Concertists- Merissa Coleman, Laura Williams, Zachariah Camp,  
Craig Herrington, Samuel Kitzler

~Intermission~

**UAMC**

*Bona Nox!*      W. A. Mozart (1756-1791)

<i>Bona nox!</i>	Good night!
<i>bist a rechter Ochs,</i>	You're quite an ox,
<i>bona notte,</i>	Good night,
<i>liebe Lotte;</i>	My dear Lotte;
<i>bonne nuit,</i>	Good night,
<i>pfui, pfui;</i>	Fie, fie;
<i>good night, good night,</i>	Good night, good night,
<i>heut' müßma no weit;</i>	We still have far to go today;
<i>gute Nacht, gute Nacht,</i>	Good night, good night,

<i>'s wird höchste Zeit, gute Nacht,</i>	'Tis highest time, good night,
<i>schlaf' fei g'sund und</i>	Sleep very well and
<i>bleib' recht kugelrund.</i>	Stay perfectly rotund.

Arguably the most well-known composer in Western music history, Wolfgang Amadeus Mozart entered this four-part canon into his catalog in 1788 in a set of ten canons. It is unique because it uses the words 'Good night' in five different languages; Latin, Italian, French, English, and German.

*We're the Men of The UA Men's Chorus*      David W. Longroy

*What do you do when you're feeling blue to forget all your worries and strife?  
Get out of you chair, grab a breath of fresh air  
and make music a part of your life.*

*We're the men of the UA Men's Chorus. The people adore us when we're  
singin' a song. We all hope that our friends don't ignore us; it's much better  
for us when they're singin' along. Come join us ev'ry week at rehearsal and  
you'll learn a brand new favorite song. You'll laugh and smile, though  
sometimes the verse 'll make you cry, but that won't last for long!  
We all sing with the UA Men's Chorus and we hope we never have to stop! It's  
our four-part answer to all your ills. You can forget your therapy, forget all  
your pills. We get our thrills from good ol' barbershop, yes, barbershop.  
Why don't you tag along? Come join us in a song! You can't go wrong with  
good ol' barbershop!*

Under the original name of *We're the Men of the Barbershop Chorus*, David W. Longroy wrote this piece as a personalizable show piece for any male a cappella group. He made it free for use through The Barbershop Harmony Society so that many groups could have a chance to sing a piece written in the style of a barbershop quartet.

Quartet- Jimmy Schreck, Kevin Klemm, Jeremy Guffin, Jack Jennemann