



School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Richard L. Arens
Graduate Conducting Recital

University of Florida
Chamber Singers

Monday, December 5th, 2022

MUB 101

UNIVERSITY OF FLORIDA CHAMBER SINGERS

Dr. Will Kesling, Director

Tané Dekrey, Accompanist

Program

Exultate Deo	Giovanni Palestrina (1525-1594)
Crucifixus	Antonio Lotti (1667-1740)
Deep River	Arr. Norman Luboff (1917-1987)
I am the Rose of Sharon	William Billings (1746-1800)
Glory Be to Him	Johann F. Peter (1746-1813)
Into the Woods	Daniel E. Gawthrop (b. 1949)
Eli, Eli	Deák-Bárdos György (1905-1991)
Ubi Caritas*	Eleanor Daley (b. 1955)

This recital is presented in partial fulfilment of the requirements for
the Master of Music degree.

*Performed on March 23rd, 2022 with UF Women's Chorale

Program Notes

Born in Italy, and composing during the later renaissance period, Palestrina is considered the leading composer of Late 16th century Europe. Writing over 350 Mass settings and motets, he influenced the development of both sacred and secular music throughout Europe. **Exultate Deo** is a popular motet composed by Palestrina with a joyous melodic contour. As the polyphony fully commences, Palestrina's dissonant sound gives way to fine vocal lines unfolding this celebratory Latin text taken from Psalm 81.

Antonio Lotti, a Maestro di Cappella of St. Mark's Basilica during the mid-18th Century, was born in Venice in January of 1667. A musician of the Basilica for most of his life. While serving the Dresden courts on leave from the Basilica to tour his operas, he would produce what is considered his most famous work, **Crucifixus**. The text, chosen from the Nicene creed, describe the crucifixion and death of Jesus Christ, a common text setting amongst many famous composers. With its staggered entrances and cascading melismas, Lotti gives a unique interpretation in a moving polyphonic texture.

A classic arrangement of the popular spiritual solo **Deep River**, showing the trademarks of his arrangement style, Norman Luboff presents us with a meaningful choral rendition of one of the most well-known and beloved spirituals in modern day. With records of its printing as far back as the 1860's, it wasn't until the second decade of the 20th century that "Deep River" was made famous as a solo by H.T. Burleigh, and it continued to appear across stage and screen in some form or another. This particular arrangement has become a choral classic representing the African American Spiritual across the globe.

The Grandfather of American music, and a tanner by trade, William Billings was a foundational composer in the early years of American music. His anthem **I am the Rose of Sharon** uses the text from *The Song of Solomon* set in a simple four-part harmony. Noting the time of Billings life, his composition style is one that is different than that of the other composers of the Classical period, despite having been taught the compositional rules of his European counterparts. Using a sound stemming from the English choral tradition, Billings provides an enchanting and achievable choral work that helped to establish the new American choral sound.

Program Notes

A German born composer, Peter crossed to America with his brother in 1770, and he spent the majority of his time working amongst several Moravian church communities throughout Pennsylvania, and even for a period in Salem, North Carolina. Peter's known compositions primarily consisted of vocal works and anthems for worship services. **Glory Be to Him** would have served that purpose. Traditionally played on Organ, the sweeping accompaniment gives way to chorus of praise and simplified Germanic compositional techniques, and the new sound of developing choral groups in the newly formed United States.

Daniel Gawthrop is an American composer known for his choral and organ works based in Twin Falls, Idaho. **Into the Woods** is Gawthrop's a cappella setting of Sidney Lanier's classic 19th century sacred text of the same name. Having a sensitive and interpretable harmony, the text depicting the biblical story of Christ's time spent in the garden of Gethsemane before his crucifixion. A gentle and stunning work, Gawthrop provides an excellent musical reflection using Tenor and Bass voices.

Eli! Eli! is a challenging and desperate choral work by lesser-known Hungarian composer, Deák-Bárdos György (a student of fellow composer Zoltán Kodály). György mostly wrote cantatas and motets, and believed Palestrina was an exemplary choral composer and he strongly emulates Palestrina's style in composition. These compositional qualities are present in combination with a Hungarian musical character established by Bela Bartók and Zoltán Kodály. Thus, using the traditions of Roma and Hungarian farmer's music in the melodic and harmonic structure. A submission by György to honor the 1900th anniversary of the death of Christ, the text is taken from the book of Matthew 27:46; the final words of Jesus as he died on the cross. Written when Hungary was facing revolution and border disputes against the overwhelming tide of soviet armies in Eastern Europe after World War II; this in combination with György's composition makes the words "Eli! Eli! Lamma sabacthani" much more intense when translated to "Father! Father! Why have you forsaken me?"

The text of **Ubi Caritas** is from an Antiphon, traditionally used for the washing of feet during a Maundy Thursday service in Catholic mass. Daley's setting for Soprano and Alto voices is an excellent journey through early choral practices of the Middle Ages and brings the feel of age-old traditions to modern composition.

Lyrics

Exultate Deo

Exultate Deo, adjutori nostro: Rejoice in God our helper: sing aloud to
jubilate Deo Jacob. the God of Jacob.

Sumite psalmum et date Take the psalm and bring hither the
tympanum: timbrel:
psalterium jucundum cum cithara. the merry harp with the lute.

Buccinate in neomenia tuba: Blow the trumpet in the new moon,
insigni die solemnitatis vestrae. even on our solemn feast day.

Crucifixus

Crucifixus etiam pro nobis sub He was crucified also for us under
Pontio Pilato: Pontius Pilate:
Passus, et sepultus est. He suffered and was buried.

Deep River

Deep River,
My home is over Jordan.
Deep River, Lord.
I want to cross over into campground.
Deep River.
my home is over Jordan.
River, Lord,
I want to cross over into campground.
Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?
Oh, deep River, Lord,
I want to cross over into campground.

I am the Rose of Sharon

I am the rose of Sharon, and the lily of the valleys.
As the lily among thorns, so is my love among the daughters.
As the apple tree among the trees of the wood,
so is my beloved among the sons.
I sat down under his shadow with great delight,
and his fruit was sweet to my taste.

He brought me to the banqueting house,
his banner over me was love.

Stay me with flagons, comfort me with apples:
for I am sick of love.

I charge you, O ye daughters of Jerusalem,
by the roes, and by the hinds of the field,
that ye stir not up, nor awake my love, till he please.

The voice of my beloved! behold, he cometh
leaping upon the mountains,
skipping upon the hills.

My beloved spake, and said unto me,
Rise up, my love, my fair one, and come away.

For, lo, the winter is past,
the rain is over and gone.

Glory be to Him

Glory, Glory, Glory be to Him.

Glory be to Him who is the Resurrection and the life.

He was dead. And behold, he is alive forever more.

And he that believeth in Him, though he were dead.

Glory be to Him in the church, which waiteth for Him.

And in that which is around Him, forever and ever, Amen.

Into the Woods

Into the woods my Master went,

Clean forspent, forspent,

Into the woods my Master came,

Forspent with love and shame.

But the olives they were not blind to Him.

The little grey leaves were kind to Him,

The thorn tree had a mind to Him,

When into the woods He came.

Out of the woods my Master came

And he was well content;

Out of the woods my Master came,

Content with death and shame.

When death and shame would woo Him last,

From under the trees they drew Him last,

'Twas on a tree they slew Him—last

When out of the woods He came.

Eli! Eli!

Et circa horam nonam clamavit
Jesus

Et circa horam nonam clamavit,
clamavit Jesus

Voce magna, dicens

Eli, Eli, lamma sabacthani?

Eli, Eli, lamma sabacthani?

Eli, Eli, Eli, Eli, Eli, Eli

Eli, Eli, Eli

Eli, Eli, Eli, lamma sabacthani?

Lamma sabacthani?

And about the ninth hour, Jesus cried.

And about the ninth hour, Jesus cried;

Saying with a loud voice Father, Father,
why hast thou forsaken me?

Father, why hast thou forsaken me?

Ubi Caritas

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi
amor.

Exultemus, et in ipso iucundemur.

Timeamus, et amemus Deum vivum.

Et ex corde diligamus nos sincero.

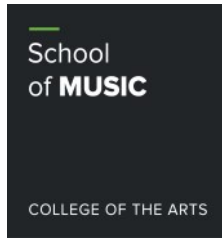
Where charity and love are, there God is.

The love of Christ has gathered us into one
flock.

Let us exult, and in Him be joyful.

Let us fear and let us love the living God.

And from a sincere heart let us love each
other (and Him).



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