



School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Graduate Conducting Recital University of Florida Chamber Singers

Brianna Meissner, Conductor
Tane' Dekrey, Accompanist

Monday, October 24th, 2022
MUB 101
6:00 p.m.

Program University of Florida Chamber Singers	
<i>Zion's Walls</i>	Aaron Copland (1900-1990) Arr. Glenn Koponen
<i>At the River</i>	Aaron Copland (1900-1990)
<i>Ťěňiki</i>	Russian Folk Song Arr. F. A. Rubstov (1904-1986)
<i>Missa Brevis in F Major</i> <i>IV. Sanctus</i>	Wolfgang Amadeus Mozart (1756-1791)
<i>Glow</i>	Eric Whitacre (b. 1970)
<i>Ain't No Grave Can Hold My Body Down</i>	A Traditional Spiritual Arr. Paul Caldwell and Sean Ivory (b. 1963 and 1969)

Women's Chorale (To be performed October 26, 2022)
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<i>Festival Sanctus</i>	John Leavitt (b. 1956)
<i>Shule Aroon</i>	Ruth Elaine Schram (b. 1956)

This recital is presented in partial fulfillment of the Master of Music in Conducting Degree

Zion's Walls

Aaron Copland arr. Glenn Koponen

Copland's work drew inspiration from folk songs themselves. One particular folk song that he used in several works was a Southern revival song, **Zion's Walls**. Originating at camp meetings in Georgia, it was notated and published in 1855 by John G. McCurry and became part of the shape note tradition of Southern folk hymnody. Shape note music could trace its origins to some of America's earliest composers, before it was driven from New England in the early nineteenth century during a wave of musical reform. This uniquely American style of music making was preserved in Appalachia and the South, and the associated tunebooks documented what would only later be recognized as a trove of distinctly American music. In the 1930s, the work of George Pullen Jackson began to shed light on this unusual music that had been long forgotten by the musical establishment.

– Program Notes from Scholar Sphere

At the River

Aaron Copland

In Copland's two sets of Old American Songs, he sets many American folks songs for solo voice and piano. Published in 1954, At the River was part of the second set of these songs and was later arranged in 1964 by R. Wilding-White for chorus. **At the River** along with Simple Gifts, Ching-a-Ring Chaw and I Bought Me a Cat are just a few examples of the famous choral arrangements to come from these song sets.

– Program Notes from Sing FCCC

Ћéñiki

Arr. F. A. Rubstov

Ћéñiki, also known as brooms, is a Russian folk song. The text of this folk song is a tongue-twister, the text of which is essentially meaningless. The composer for Veniki is Feodosi Rubtsov. He is a Russian man and also a soviet ethnomusicologist (music research in its cultural context). He is also known for Russian folksongs research and theory that the old Russian napevi singers sing.

– Program Notes from Course Hero

Missa Brevis in F Major – Sanctus

Wolfgang Amadeus Mozart

The **Missa brevis in F Major**, which can be regarded as a pinnacle of Mozart's early masses, has been nicknamed "Little Credo Mass" due to the Credo calls interspersed throughout the third movement. The autograph of the mass is dated Salzburg, 24 June 1774. Mozart intended the mass to be used for Sundays and smaller church holiday services at the Salzburg Cathedral, the archives of which hold the authentic transcription of the parts with amendments made by Mozart.

– Program Notes from Barenreiter

Glow

Eric Whitacre

Glow was written rapidly in the summer of 2018 in only two weeks. For years I had imagined this work as bursting clusters. And when I sat down to write it, the music poured out of me. The work features shining harmonies and melodic lines in small instrument pairings similar to my other works. **Glow** was written for the World of Color Honor Choir as part of the World of Color – Winter Dreams show which premiered at Disney California Adventure® Park, Disneyland® Resort, Anaheim, California.

– Program Notes from Joni Green

Ain't No Grave Can Hold My Body Down

Arr. Paul Caldwell and Sean Ivory

Ain't No Grave Can Hold My Body Down is a stirring American gospel song arranged for chorus by Sean Ivory and Paul Caldwell. The song's origins are attributed to Brother Claude Ely, a Pentecostal Holiness preacher and American religious song writer, who describes writing this piece when he was twelve years old and sick with tuberculosis in 1934.

– Program Notes from Chelsea Dehn

Festival Sanctus

Arr. John Leavitt

Festival Sanctus is a dynamic, exciting, and joyous sacred choral work. Written in Latin, this piece utilizes syncopated rhythms and changing meters while the text is centered around scripture. A joyous exclamation of praise to God.

– Program Notes from Study Lib

Shule Aroon

Arr. Ruth Elaine Schram

The history of the Irish folk song, **Shule Aroon**, is somewhat unclear. It may have originated in the 19th century or perhaps as early as the 17th century, but, as is typical of the genre, it appears in many versions and even has multiple spellings of its title.

It is usually sung from the point of view of a woman lamenting a lover who has joined the military. It describes her torment of being supportive and understanding of his decision despite her fear of losing him in battle. It could also refer to the loss of a man who has chosen exile rather than being forced to fight in the army.

– Program Notes from Ruth Schram

University of Florida Chamber Singers

Brianna Meissner, Conductor

Tane' Dekrey, Accompanist

Sopranos:

Alexis Ault
Joelie Campana
Gina DiGiovanni
Laura Garzon
Natalie Hamel
Olivia Miller
Shanna Thompson

Tenors:

Alek Concepción
John-Peter S. Ford
Owen Fucile
Gavin Gallagher
Daemyung Hyun
Carson Jones
Michael Varilla

Altos:

Arianna Alamo
Arwen Dowers
Codi Linafelter
Zerrin Martin
Camden O'Donnell
Gabrielle Pagano
Annakah Smolensky

Bass:

Lafe Arens
Axel Castro
Matthias Dinkelbach
David Eaton Jr.
Samuel Garner
Mitchell Johnson
Carter Mays
Dylan Tuccitto
Shichu Xie