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11-10-2002

## Concert Choir Early Music Ensemble Madrigal Singers

John Babonkis Conductor  
*Illinois State University*

Balazs Rozsa Piano

Michael Fitch Assistant Conductor

Paul Borg Director

James Major Director

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**Illinois State University  
School of Music**

## **Concert Choir**

**John Baboukis, Conductor**

**Balazs Rozsa, Piano**

**Michael Fitch, Assistant Conductor**

## **Early Music Ensemble**

**Paul Borg, Director**

## **Madrigal Singers**

**James Major, Director**

**The Forty-sixth Program of the 2002-2003 Season.**

**Center for the Performing Arts  
Sunday Afternoon  
November 10, 2002  
3:00 p.m.**

**Program**

**Concert Choir**

At the Round Earth's Imagined Corners Williametta Spencer  
(born 1932)

Beata viscera Perotin  
(fl. 12th Century)  
*Marisa DeSilva & Allison Smith, soprano*

Cherubic Hymn #7 Dmitri Stepanovich Bortniansky  
(1751-1825)

from Lobet den Herrn, alle Heiden, BWV 230 (Motet No. 6)  
Alleluia Johann Sebastian Bach  
(1685-1750)

Four Slovak Folk Songs Béla Bartók  
(1881-1945)  
Wedding Song from Poniky  
Song of the Hay-Harvesters from Hiadel  
Dancing Song from Poniky  
Dancing Song from Medzibrod

From Weltliche a cappella Gesänge, Op.93a Johannes Brahms  
(1833-1897)  
Der bucklichte Fiedler (the hunchbacked fiddler)  
Das Mädchen (the maiden)  
*Rachel Moeller, soprano*  
O süßer Mai (O sweet May)  
Der Falke (the falcon)

God Is My Rock arranged by Jeff Bauman  
*Tricia Cole & Amanda Tunstall, soprano*  
*Ryan Bennett, bass*

Jabula Jesu (be joyful with Jesus) arranged by Stephen Hatfield  
*Barby Music Ensemble*

Sine tenez Thomas Crecquillon  
(ca. 1505-1557)

Sine nomine Gioseffo Guami  
(1542-1611)

L'olice Claudio Merulo  
(1534-1604)

**Program (cont.)**

Canzona "La Maggia" Fiorenzo Maschera  
(ca. 1540-ca. 1584)

Lachrimae antiquae novae John Dowland  
(1563-1626)

La Bevilacqua à 8 Floriano Canali  
(ca. 1550-after 1603)

Ricercar per sonar à 8 Andrea Gabrieli  
(ca.1532-1586)

**Madrigal Singers**

Sing We and Chant It Thomas Morley  
(16th Century)

Take Here My Heart Thomas Weelkes  
(16th Century)

O magnum mysterium Lee Dengler

Why So Pale and Wan, Fond Lover? George Mabry  
(20th Century)

April Is in My Mistress' Face George Mabry

Now Is the Month of Maying George Mabry

Jabberwocky Dennis Tobenski  
(21st Century)

Falling Nursery Rhymes Jason Waddell  
(21st Century)

Still, Still, Still Austrian Carol  
arranged by Norman Luboff

The Hills are Bare in Bethlehem arranged by Ralph Johnson

Snickelways of York Dale McGowan  
(21st Century)

**Williametta Spencer (b. 1932), *At the Round Earth's Imagined Corners***

Williametta Spencer is a composer, pianist, organist, and choral director active in California. She has written chamber music, works for solo piano and organ, and music for orchestra and wind band as well as at least thirty pieces for chorus. *At the Round Earth's Imagined Corners* is a setting of a sonnet by the great English poet John Donne (1572-1631), which proclaims the triumph and hope of the end of the world.

**Perotin (fl. 12th century) *Beata viscera***

We know almost nothing about magister ("master") Perotin. Most of what we do know comes from a few sentences written by an English traveller of the period, referred to by modern music historians as Anonymous IV. Perotin was the foremost of a group of composers, now called the "Notre Dame School," who are associated with the cathedral of that name in Paris. (The building which now stands on the Île de la Cité had just been started in Perotin's lifetime.) *Beata viscera* is a monophonic conductus, that is, a Latin song, newly-composed (unlike chant) and consisting of only a single, unaccompanied melodic line.

**Text:**

O blessed womb of the Virgin Mary, whose breasts suckled the King of great name. Concealing this divine strength under clothing of flesh, he granted the pact between God and Man.

**Refrain:** What a miraculous thing and what a great new joy: the wholeness of the mother after childbirth!

Those who have drained the dregs of that worst brew hasten to the promises of the unleavened bread. Those who stood far off are now near to God, and those who had been first are now the last.

**Refrain**

Naked vision cannot bear to see the sun as it rises purely in the air, whom the womb of birth, in which it is enclosed, sees, when reflected from her body.

**Refrain**

**Dmitri Stepanovich Borntiansky (1751-1825), *Cherubic Hymn #7***

Borntiansky spent most of his life in Saint Petersburg, where he eventually became Director of the Court Chapel and a councilor of state. He studied with the Italian composer Baldassare Galuppi as a young man, and composed several operas in French and Italian. However, he is remembered today chiefly for his abundant liturgical music, which remains in use in the Russian Orthodox Church. The *Cherubic Hymn*, whose text is from the Divine Liturgy (the Orthodox Mass, or communion service), compares the congregation present before the mystery of the sacrament to the angels who continually worship in heaven in the presence of God.

**Johann Sebastian Bach (1685-1750), *Lobet den Herrn, alle Heiden, BWV 230 (Motet No. 6)***

Bach is one of the great composers of the western musical tradition; the enormous body of work that he produced somehow defines and crystallizes the music of his era. His six motets were probably each written for use on a special occasion (such as a funeral service). The texts are drawn from biblical texts and chorales. The sixth, *Lobet den Herrn, all Heiden* (praise the Lord, all nations) is from Psalm 117. The short, concise, and carefully elaborated *Alleluia* is the concluding section of this work.

**Béla Bartók (1881-1945), *Four Slovak Folk Songs***

Bartók was one of the foremost composers of the twentieth century. As a young man he travelled widely, in cooperation with his friend and colleague, Zoltán Kodály, recording and analyzing folk music of the Magyars, and of many of the other numerous ethnic groups of his native Hungary. Under pressure from the fascist government which eventually took shape in Budapest prior to the Second World War, he emigrated to the United States, where he eventually died of leukemia. His *Four Slovak Folk Songs*, written in the early 1920s, add free piano accompaniments to actual folk song.

**Text:**

***Wedding Song from Poniky***

The mother sent her daughter into a distant land;  
sternly she bid her, "Follow your husband! Never return to me."

"I shall change myself into a blackbird, and fly home to my mother;  
there I shall wait in her garden, on a white lily-stem."

Then the mother came, and said, "Who is this blackbird? Strange is her song, and sad.  
Go away, blackbird, and leave my white lily-stem."

"You have sent me to a bad husband, mother, in a distant land;  
why must I suffer such bitter pining in this ill-made bond?"

***Song of the Hay-Harvesters from Hiadel***

Where the alps soar so free,  
flowery vale, bright with glee,  
there to rest! there's no bed in the world that's softer.  
Work is done for the day,  
the barn is filled with our hay.  
Night has come: let us turn home  
peacefully, brothers!

***Dancing Song from Poniky***

Your only pleasure is food and drink, and wildly dancing.  
But to work with thread and needle never appeals to you.  
To the bagpipe player I have paid my money -  
and while you go dancing I stand alone, mournfully.

***Dancing Song from Medzibrod***

Bagpipes are playing, dancers are dancing,  
piper, play till all is spent,  
to our hearts and heels' content!  
Play on, gaily, while the money lasts!  
Tavern-keeper, one for you,  
here is for the piper, too!  
Once a goat was bleating-now his skin makes music!  
The goat can prance no longer,  
but the bagpipe makes the young folk dance!

**Johannes Brahms (1833-1897), *four songs from Weltliche a cappella Gesänge, Op. 93a***

Johannes Brahms, for his part, was one of the great composers of the Romantic era. In common with many composers of this period, he looked to folk music as an inspiration for his music; indeed, he developed an abiding love of folklore, poetry and stories as well as song, from an early age. Of the four songs presented this evening (chosen from six which make up opus 93a), the first is a Rhenish folksong freely arranged, and the second and fourth similar treatments of Serbian folk songs; only the third, *O Sweet May*, is a completely original setting of a fine poem by Karl Joachim Friedrich Ludwig von Arnim (1781-1831). Von Arnim was in turn noted for the influence of folklore on his work; he is perhaps best known as the compiler (with Clemens von Brentano) of *Des Knaben Wunderhorn*, a collection of German folk poetry.

The Illinois State University Concert Choir would like to thank Marek Blaskovic for his assistance with the pronunciation of the Slovak text.

**The Hunchbacked Fiddler** (Folk song, from the Rhineland)

There was a fiddler from Frankfurt-am-Main  
who was coming home from a merry round of drinking.  
He stepped into the marketplace, and what did he see?  
Beautiful women feasting all over the place!

“You hump-backed fiddler, fiddle for us-  
we will pay you handsomely!  
A fine dance, nimbly fiddled,  
for we’re celebrating Walpurgisnacht.”

The fiddler played a merry dance,  
and the women danced the Rose-wreath;  
And the first one said, “My dear son,  
you played so gaily, now here is your reward!”

She grabbed him deftly under his vest,  
and took away the hump from his back:  
“Go ahead, then, my slender fellow-  
one of these maidens is ready for you!”

**The Maiden** (Serbian, from Siegfried Kapper)

The maiden stood on the mountain slope:  
the mountain was reflected in her face,  
and the maiden said to her face:

“Truly, face, O, you, my sorrow;  
If I knew, you, my white face,  
that an old man would be the first to kiss you,  
I would go out to the green mountains,  
pick all the wormwood in the mountains,  
press the bitter water from the wormwood,  
and wash you, face, with the water,  
so that you would be bitter when the old man kissed you.”

“But if I knew, my white face,  
that a young man would be the first to kiss you,  
I would go out into the green garden,  
pick all the roses in the garden,  
press fragrant water from the roses,  
and wash you, face, with the water,  
so that you would smell sweetly when the young man kissed you.”

translations by Johanna Baboukis

**O Sweet May** (von Arnim)

O sweet May, the stream is free,  
I stand closed in on myself, my eye grieving;  
I don’t see your green garb,  
or your bright-flowered splendor,  
or your blue sky,  
but I gaze at the earth;  
Sweet May, let me be free,  
like the song along the dark hedges.

**The Falcon** (Serbian, from Siegfried Kapper)

A falcon rises up,  
beats his wings proud and wide,  
flies up, then far to the right,  
until he sees the vestal gate.

At the door sits a maiden  
washing her white face;  
mountain snow doesn’t shine  
the way her white neck gleams.

As she sits there washing  
she raises her dark brows,  
and no star of night can be seen  
that sparkles like her dark eye.

Said the falcon from his height:  
“O maiden of wondrous beauty!  
Do not wash your cheek,  
so that it won’t glisten like snow!  
Do not raise your fair brow,  
so that your eye won’t sparkle!  
Cover your white neck,  
so that my heart won’t break!”

translations by Johanna Baboukis

**Jeff Bauman (arranger), God Is My Rock**

*God Is My Rock* is an arrangement of an old Gospel hymn by Jeff Bauman, a composer-arranger, singer, and choral conductor living in northern Georgia. His arrangement presents a surprisingly sophisticated rhythmic treatment of a traditional gospel melody without compromising its clarity and simplicity.

**Stephen Hatfield (arranger), Jabula Jesu**

*Jabula Jesu* is a free arrangement of a South African folk song by the Canadian composer Stephen Hatfield. The work is contrived so as to imitate the typical African procedures of layering ostinatos and polyrhythms. The text of the work is in Zulu and English.

**Text:**

We say, be joyful (with) Jesus  
We say, play, Solly, have a good time.  
Hey, Solly, have a good time.  
Listen!

## *Barby Music Ensemble*

Megan Lomonof, Soprano Recorder  
Leigh Ann Singer, Soprano Recorder

Mona Seghatoleslami, Treble Viola da Gamba

Kathryn Bartel, Alto Recorder & Alto Cornameuse  
Amanda Elston, Alto Recorder & Alto Crumhorn

Elisa Curren, Tenor Recorder & Tenor Cornameuse  
Patrick Steadman, Tenor Recorder & Tenor Crumhorn

Jessica Maple, Bass Recorder, Bass Crumhorn & Great Bass Recorder

Grant Souder, Tenor Viola da Gamba

Paul Borg, Director

## *Madrigal Singers* *James Major, Director*

### *Soprano*

Jenny Berman  
Laura Doherty  
Randi Shockency  
Ginger Thomas  
Kelly Twedt

### *Alto*

Bethany Freitag  
Deanne Perozzi  
Sara Smith  
Stephanie Voirin

### *Tenor*

Scott Ammann  
Niall Casserly  
Tom Pleviak  
Jason Waddell

### *Baritone/Bass*

Brandon Albee  
Kevin Prina  
Michael Shure  
Dennis Tobenski

## *Concert Choir*

*John Baboukis, conductor*  
*Balazs Rozsa, piano*  
*Michael Fitch, assistant conductor*

### *Soprano*

Elizabeth Buehlman  
Jennifer Cain  
Tricia Cole  
Marisa De Silva  
Kate Engelhardt  
Liz Gero  
Hillary Hauseman  
Rebecca Johnson  
Alecia McClain  
Rachel Moeller  
Allison Smith  
Lindsey Suedkamp  
Amanda Tunstall

### *Alto*

Tracy Allison  
Courtney Custis  
Larissa Deshinsky  
Marybeth di Leo  
Kristin Eminger  
Bethany Freitag  
Krista Gradberg  
Corey Harris  
Sarah Holverson  
Elizabeth Kilduski  
Eleanor Lefferts  
Leah McCray

### *Tenor*

Scott Ammann  
Shannon Carey  
Brandon Dewitt  
Caleb Dubson  
Chris Faye  
Michael Fitch  
Michael Talamonti

### *Bass*

Adam Bellows  
Ryan Bennett  
Brian Birch  
Kyle Bush  
Thomas Edwards  
Nathan Henderson  
Tim Holbrook  
Ryan LaCosse  
Brett Maurer  
Paul Sprecher

## *Choral/Vocal Area*

John Baboukis, Director of Choral Activities  
Bret Peppo, Associate Director of Choral Activities  
Kathleen Keenan-Takagi  
James Major, Director, School of Music

Kathleen Randles, mezzo-soprano/Voice Area Coordinator  
Christopher Hollingsworth, tenor  
John Koch, baritone  
Michelle Vought, soprano

## *Upcoming Events*

### *November*

|    |           |     |  |
|----|-----------|-----|--|
| 10 | 6:30 p.m. | KRH | Graduate Student, Elisa Curren, trumpet              |
| 10 | 8:00 p.m. | KRH | Senior Recital, Patrick McGuire, Oboe                |
| 11 |           | CPA | Madrigal Festival                                    |
| 11 | 8:30 a.m. | TBA | Music Showcase Day                                   |
| 11 | 7:30 p.m. | KRH | Guest Artist, Julie Goldberg, guitar                 |
| 12 | 8:00 p.m. | CPA | Faculty String Quartet                               |
| 14 | 8:00 p.m. | KRH | Faculty Artist, Christopher Hollingsworth, tenor     |
| 16 | 4:30 p.m. | KRH | Junior Recital, Edith Klostermann, viola             |
| 16 | 5:45 p.m. | KRH | Senior Recital, Michelle Warber, violin              |
| 16 | 7:00 p.m. | CPA | African Drumming and Dance Ensemble                  |
| 17 | 3:00 p.m. | CPA | Wind Symphony  |
| 18 | 8:00 p.m. | KRH | Chamber Winds  |
| 19 | 8:00 p.m. | CPA | Faculty Artist, David Feurzeig, piano                |
| 20 | 7:30 p.m. | KRH | Guitar Studio Recital                                |
| 21 | 7:30 p.m. | CPA | Symphonic Winds, Symphonic Bands and University Band |
| 22 | 8:00 p.m. | CPA | Encore! Jazz Choir                                   |
| 23 | 1:00 p.m. | KRH | Senior Recital, Michael McDermott, euphonium         |
| 23 | 6:30 p.m. | KRH | Junior Recital, Lindsey Suedkamp, soprano            |
| 23 | 7:30 p.m. | KRH | Junior Recital, Mary di Leo, soprano                 |
| 24 | 3:00 p.m. | CPA | Wind Symphony  |
| 24 | 7:00 p.m. | CPA | Guest Artist, Martha Dudas, piano                    |

### *Madrigal Dinners*

*December 3, 4, 5, 6, 7, 9, 10, 11, 12 and 13 - 6:30 p.m.*

*December 7 - Noon*

### *Medieval Dinners*

*Friday, December 6 and 13 - 6:30 p.m.*

*Saturday, December 7 - 6:30 p.m.*

*KRH - Kemp Recital Hall*

*CPA - Center for the Performing Arts*