

Western Illinois University
Dr. Jack Thomas, President

College of Fine Arts and Communication
Dr. Sharon Evans, Interim Dean

School of Music,
Dr. Bart Shanklin, Director

Western Illinois University Choirs
Dr. James Stegall, Director of Choral Activities

present a

Graduate Conducting Recital

with the

Western Illinois University Singers

Dan Wessler, conductor

Aeryeon Jang, piano

Tuesday, April 10, 2012
COFAC Recital Hall
1:00 PM

*College of Fine Arts and
Communication Recital Hall*



WESTERN
ILLINOIS
UNIVERSITY

PROGRAM

Vere Languores Nostros Tomás Luis de Victoria
1548-1611

Gloria Patri from *Beatus Vir* Antonio Vivaldi
1678-1741

Kyrie Eleison from *Lord Nelson Mass* Franz Joseph Haydn
1732-1809

Abendständchen Johannes Brahms
1833-1897

Bogoroditse Dievo Igor Stravinsky
1882-1971

Daemon Irrepit Callidus György Orbán
1947-

The Western Illinois University Singers

Dan Wessler, conductor

Aeryeon Jang, piano

TRANSLATIONS

Vere Languores Nostros

Vere languores nostros ipse tulit, Surely He hath borne our griefs,
et dolores nostros ipse portavit: and carried our sorrow:
Cujus livore sanati sumus. By his wounds we have been healed.
Dulce lignum, Dulce clavos, Sweet wood, sweet nails,
Dulcia ferens pondera, that bore this sweet burden,
Quae sola fuisti digna sustinere which alone were worthy to support
Regem coelorum et Dominum. the King of Heaven and Lord.

Gloria Patri

Gloria Patri et Filio, Glory to the Father and to the Son,
Gloria et Spiritui sancto. Glory to the Holy Spirit.
Sicut erat in principio et nunc, As it was in the beginning, is now,
et semper, et in saecula saeculorum, and ever shall be, world without end,
Amen. Amen.

Abendständchen

Hör, es klagt die Flöte wieder, Hark, the flute again lamenting,
und die kühlen Brunnen rauschen. and the dark, cool fountains murmur.
Golden wehn die Töne nieder; Golden waft the tones descending;
stille, lass uns lauschen! silent, let us listen!

Holdes Bitten, mild Verlangen, Lovely pleading, gentle wooing,
wie es süß aum Herzen spricht! sweet it speaks unto the heart!
Durch die Nacht, die mich Through the night, all wrapt around
umfassen, me,
blickt zu mir der Töne Licht. shines to me the tones' fair light.

Bogoroditse Dievo

Bogoroditse Dievo, raduisia, Rejoice, O Virgin, Mother of God,
Blagodatnaia Maria, Mary, full of grace,
Gospod sToboi. The Lord is with you.
Blagoslovenna Ty vjenach Blessed are you among women
i blagosloven plod tshreva Tvoiego, and blessed is the fruit of your womb,
iako Spasa rodila iesi dusch for you have borne the Savior of our
naschich. souls.

TRANSLATIONS

Daemon Irreplit Callidus

Daemon irreplit callidus, The Demon sneaks expertly,
allicit cor honoribus. tempting the honorable heart.
Daemon ponit fraudes, He offers trickery
inter laudes, cantus, saltus. amid praise, dance, and song.
Quid-quid amabile Daemon dat, However amiably the Demon acts,
cor Jesu minus aestimat. it is still worth less than the heart of Jesus.

Caro venatur sensibus; The flesh is tempted by sensuality;
sen sus adhaeret dapibus; gluttony clings to our senses;
Ine scatur, impinguatur dilatatur. It overgrows, encroaches, stretches.
Quid-quid amabile caro dat, However appealing the flesh is,
cor Jesu minus aestimat. it is still worth less than the heart of Jesus.

Adde mundorum milia, Though the universe may confer,
mille millena gaudia; thousands upon thousands of praises;
quid-quid amabile Totum dat, however appealing the whole universe is,
cor Jesu minus aestimat. it is still worth less than the heart of Jesus.
Cordis aestum non explebunt, They neither fulfill nor put out
non arcebunt, Daemon! the desire of the heart, Demon!

DAN WESSLER

Dan Wessler is pursuing a Master of Music degree in Choral Conducting at Western Illinois University, where he studies with Dr. James Stegall. He previously earned a Bachelor of Music Education degree from Bradley University where he studied conducting with Dr. John Jost. From 2009 until 2010, Dan taught K-12 music in Elmwood, IL, as well as high school chorus at Peoria High School. He currently serves as the music director of St. George's Anglican Church in Macomb. Dan was a clinician for WIU's Summer Music Camps in 2011 and was the clinician and boy's choir director for the Sterling, IL Youth In Harmony Festival in 2010 and 2011. Outside of his teaching and conducting studies, Dan sings bass in *After Hours*, an internationally renowned barbershop quartet (www.ahquartet.com).

PROGRAM NOTES

Tomás Luis de Victoria (1548-1611), a pre-eminent figure of the late Renaissance, is considered to be the leading composer of the Roman school. He is arguably the most famous composer of 16th century Spain, and along with Palestrina and Orlando di Lasso, helped characterize the music of the Counter-Reformation in Europe. Victoria may have studied with Palestrina during his tenure in Rome; whether he actually did or not, Palestrina's influence is evident in Victoria's motets. Victoria's music, however, is unique from his Italian predecessor in its more direct, passionate emotional appeal. While Palestrina's polyphonic music exhibits harmonic purity and textural continuity, Victoria's music contains more frequent switches between polyphonic and homophonic texture, more free use of dissonance and previously prohibited intervals, and intense word painting – all evident in *Vere Languores Nostros*.

Beatus Vir, RV 597, by **Antonio Vivaldi** (1678-1741), is a work in the composer's catalogue that has yet to be placed chronologically. Vivaldi's large and diverse output has proven difficult to catalogue – and thus the date of composition for *Beatus Vir* is listed in most resources as “before 1742.” Probably the best estimation regarding chronological placement of this work would be between 1703 and 1718, during which he spent most of his time as music director of the orphanage Ospedale della Pietá, as he wrote very little sacred vocal music at any other time (after 1718, he was still employed by the Pietá, but was travelling frequently with his operas and was only required to write them 2 concerti per month). At the Pietá, he was required to constantly provide new music for the girls' choir and orchestra for various concerts and worship services. Most of his vocal works for the Pietá have been transcribed for SATB chorus, as they were originally written for all female voices. *Gloria Patri*, from *Beatus Vir* RV 597, showcases a double chorus, as well as compositional prowess that uses counterpoint to juxtapose strong, separated articulation and smooth, flowing line.

The *Lord Nelson Mass*, by **Franz Joseph Haydn** (1732-1809), is one of six masses written for the Esterhazy family near the end of his life in 1798. Haydn composed the work after a short hiatus from sacred music, due to restraints put on church music by the Josephinian reforms of the 1780s. He wrote the mass for a “dark” orchestra (one consisting only of strings, trumpets, timpani, and organ – no woodwinds) because his patron Nikolaus II had dismissed the Feldharmonie (wind band octet) recently due to financial troubles. The work was originally titled *Missa in Angustiis* (Mass for Troubled Times), as Napoleon was quickly winning battles on Austrian soil and posing threat to Vienna. However, around the time of the work's premiere, Napoleon suffered a significant defeat by the hand of British Admiral Horatio Nelson – the coincidence allowed the work to slowly acquire the new nickname *Lord Nelson Mass*. Haydn's choice to highlight the key of D minor throughout the work is significant; we know that he initially wrote the mass to express “troubled times.” We also know that he attended the first Vienna performance of Mozart's *Don Giovanni*, which made a great impression upon him. Mozart's use of D minor throughout the opera to express terror is well-documented, and it is highly possible that Haydn's prevalent use of D minor in the *Lord Nelson Mass* was due to his attempts to create an affect similar to that of the darker sections of *Don Giovanni*.

PROGRAM NOTES

Johannes Brahms (1833-1897) wrote *Drei Gesänge, Op. 42*, a three-part song collection, between 1859 and 1864; it was finally published by August Cranz in 1868. This collection is the earliest of his partsongs for mixed chorus. Brahms set to music a text by German poet and novelist Clemens Brentano to create *Abendständchen*, the first of the three songs. He divides the chorus into six parts (dividing the altos and basses to create an SAATBB voicing, as was his usual preference) and uses various antiphonal textures between the voices, always ultimately bringing them together for important cadences. Brahms begins with the men echoing the women; in the middle of the work, he experiments with new combinations, having the outer voices echo the inner voices, and continuing to combine voices to echo in unique ways. The antiphonal writing always resembles just that: an echo. The rhythmic structure of the work seems rather square at first, mostly a series of quarter and half notes dutifully moving on the beat. However, Brahms' introduction of a quarter-note-triplet figure when approaching cadences brings a lilting sense to the rhythm, allowing phrases to end with a feeling as peaceful as the setting that is described in the poem.

In creating a choral setting of the *Ave Maria* text in 1934, **Igor Stravinsky** (1882-1971) chose to write the piece in the Slavonic language instead of in Latin or in Russian; thus the composition of his *Bogoroditse Dievo*. He was a lifelong member of the Russian Orthodox Church, the principles of which denounced Latin. As a child, Stravinsky had learned to say his prayers in Slavonic, and he felt it only appropriate that his choral setting of a prayer should be in that language. Stravinsky's loyalty to the Russian Orthodox Church had further influence in this work: it forbade the use of instruments, so he set the work for unaccompanied choir. With that decision, Stravinsky ran into an obstacle, as he stated that he could only "endure unaccompanied singing in the most harmonically primitive setting." Thus, he chose to use a simple harmonic foundation of Phrygian mode. The result is a short, simple work with little harmonic progression; it is a soundscape of modal harmony.

György Orbán (b. 1947) was born to Hungarian parents in Romania. There he studied composition and theory at the Cluj-Napoca Academy of Music, eventually teaching there as well. He migrated to his homeland of Hungary in 1979, becoming the editor for Editio Musica Budapest and professor of music theory and composition at the Liszt Academy of Music in Budapest, where he remains today. Belonging to the Hungarian choral tradition, his church music, intended only partly for liturgical use, displays elements of jazz, while grotesque and humorous characters enliven his many choruses and songs. *Daemon Irrepat Callidus*, a setting of a text by an anonymous 17th-century poet (most likely a monk), exhibits Orbán's unique harmonic and textural language, expressing the lure of dark, evil forces - always overshadowed, however, by the "heart of Jesus."

PERSONNEL

THE UNIVERSITY SINGERS

SOPRANO 1

Andrea Dunn, La Vista, NE
Alison Huntley, New Lenox
Charice Rodgers, Chicago
Megan Willis, Good Hope
Ashley Winston, Rushville

ALTO 1

Amy Bell, Bowen
Barbi Brewer, Kankakee
Emma Hartzell, Eureka
Samantha Heaton, Geneseo
Abigail Landau, Franklin, TN
Kelsey McGuire, Minooka

SOPRANO 2

Laura Dittmar, Elizabeth
Melanie Huettman, Davenport, IA
Emily Neuman, Williamsville
Elizabeth Peregrine, DeKalb
Therese Pircon, Macomb

ALTO 2

Lauren Jacob, St. Louis, MO
Jessica Moore, Lockport
Hillary Pieper, Moline
Brittany Vinson, Bolingbrook

TENOR 1

Will Barnhart, Beardstown
Anthony Jones, Poplar Grove
Michael Perkins, Calumet Park
Josiah Ulm, Macomb
Ying Wang, Canton

BASS 1

James Anderson, Bolingbrook
James Christian, Jr., Davenport, IA
Robert Krajewski, Carbondale
Robert Palmer, East Moline
Dan Wessler, Macomb

TENOR 2

Benjamin Harding, Hanna City
Thomas Heise, Sandwich
Joshua Keck, Macomb
Dan Schweizer, Fairbury
Doug Stewart, Burlington, IA

BASS 2

Daniel Brakefield, Macomb
Jordan DePatis, Petersburg
Joel Kimberly, Rockford
Brady Lavin, La Grange
David Vrablic, Macomb

I would like to offer many special thanks to the University Singers for their dedicated work on my recital repertoire and for their outstanding professionalism in rehearsal. Thank you to Aeryeon Jang for her preparation as well, as she put in a significant amount of work as accompanist. Lastly, thank you to Dr. James Stegall for allowing me access to his top choir for my conducting recital, for his constant support and guidance in my development as a conductor, and for the inspiration I have gained from watching him work over the last two years.

Dan Wessler

Recording Policy

The use of unauthorized recording devices is strictly prohibited.

Concert Etiquette

So that others around you may enjoy
the performance without distraction,
we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily;
or any other aural or visual distractions.

Thank you.



Visit our website at www.wiu.edu/cofac/choirs