



WESTERN ILLINOIS UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

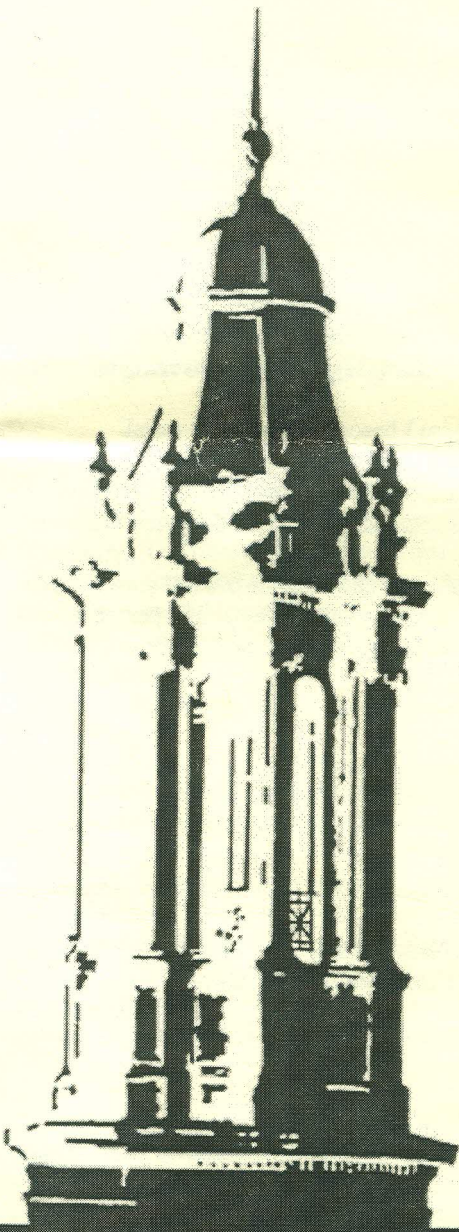
In cooperation with the
STUDENT GOVERNMENT ASSOCIATION

presents the

UNIVERSITY SINGERS
and
CONCERT CHOIR

**Student Conductor's
Concert**

April 11, 1999
St. Paul Catholic Church
309 W. Jackson • Macomb
8:00 p.m.



UNIVERSITY SINGERS

1 It is Good to be Merry **Jean Berger**
(b. 1909)
Joshua McGuire, *conductor*

Acclaimed composer Jean Berger has become well known throughout the world as one of the most renowned choral composers of the 20th-Century. His compositions have been commissioned by numerous colleges, universities, and All-State choirs, as well as professional choral ensembles throughout the United States, Europe and South America. With degrees in musicology and composition from several universities in Germany, Jean Berger has served on the faculties of many distinguished universities in the United States, including Middlebury College, the University of Illinois, the University of Colorado, and the Colorado Women's College. Additionally, Dr. Berger has served as visiting professor at conservatories and universities presenting lectures and seminars on various aspects of American music.

It is Good to be Merry, set to a proverb, accurately displays Berger's attention to word stress through multiple meters that fit the natural stresses of the text. In ABA form, this piece is a Berger classic with its energetic tempo, major and minor chord inversions, and dynamic contrast.
— Joshua McGuire

2 O vos omnes **Carlo Gesualdo**
(1560-1613)
Jerry Myers, *conductor*

Don Carlo Gesualdo, Prince of Venosa, is best known for his highly chromatic madrigals and motets. The Prince was a picturesque character who found fame as both a murderer (accused of killing his first wife and her lover, the Duke of Andria) and later as a composer. While in Ferrara, Gesualdo's compositional technique was influenced by the madrigalist Luzzasco Luzzaschi (1545-1607) who improvised on a chromatic-enharmonic arcicembalo and an enharmonic organ. Gesualdo's chromaticism, in both his madrigals and motets (including *O vos omnes*) was not an affectation of antiquity but rather a response to the text.

The text of this highly chromatic motet is appointed to some of the greatest solemnities of the liturgical year. In the supercription to the Lamentations in the Septuagint we read: "And it came to pass, after Israel was carried into captivity, and Jerusalem was desolate, that Jeremias the prophet sat weeping, and mourned with this lamentation over Jerusalem, and with a sorrowful mind, sighing, and moaning, he said, *O vos omnes ... attendite et videte si est dolor sicut dolor meus* (Lamentations 1:12)." In addition, it is proper on Holy Saturday, the eve of the Easter Resurrection, where the I Nocturn of the Office of Matins takes its three Lessons from the Lamentations of Jeremias.
— Jerry Myers, M. Faulhaber, Ron Jeffers

O vos omnes, qui transitis per viam,
 Attendite et videte si est dolor,
 Sicut dolor meus.

O all you who pass along this way,
 Behold and see if there is any sorrow
 Like unto my sorrow.

3 Plorate Filii (from Jephtha) **Giacomo Carissimi**
(1605-1674)
Melanie Erazmus, *conductor*

Giacomo Carissimi's chorus, *Plorate Filii Israel*, comes from the oratorio, *Jephtah*. It is based on the biblical story of Jephthah who prays to God that he will win the battle he is currently fighting. If victorious, he promises to sacrifice the first person he sees when he returns to his homeland. He wins the battle, and once home, the first person he sees is his daughter. In this scene, the chorus mourns the loss of Jephthah's daughter.
— Melanie Erazmus

Plorate filii Israel:
 Plorate omnes virgines:
 Et filiam Jephthe unigenitam
 In carmine doloris:
 Lamentamini, lamentamini, lamentamini.

O weep, you sons of Israel!
 Weep, all you virgins, weep!
 For the sake of Jephthe's only daughter
 Sing your song of sorrow:
 Bewail, bewail, bewail!

4 Exultate Deo **Alessandro Scarlatti**
(1660-1725)
Melanie Wright, *conductor*

Exultate Deo is a four-part, Latin motet written in ABA form. The 'A' section evokes a "dance-like" feel through Baroque detachment and textual stress. In contrast, the 'B' section includes a change of meter and a modulation to the parallel minor. This polyphonic motet concludes with a rhythmical "Alleluia" section.
— Melanie Wright

Exultate Deo, adjutori nostro,
 Jubilate Deo Jacob. Alleluia.

Rejoice greatly to God our helper,
 Shout for joy to the God of Jacob. Alleluia.

5 Os Justi **Anton Bruckner**
(1824-1896)
Rosetta Sellers, *conductor*

Anton Bruckner's *Gradual (Os Justi)* was written in response to the Cecilian movement, which was an attempt to reform church music of the nineteenth century. Proponents of this movement called for conservative, unaccompanied liturgical music, as secular influence was beginning to be more prevalent in sacred music. Bruckner, although opposed to the movement, composed works in the style the Cecilianists wanted. Bruckner wrote to Ignaz Traumahler (another arch-Cecilianist and the person to whom the work is dedicated): "I should be very pleased if you found pleasure in the piece. It is written without sharps and flats, without the chord of the seventh, without six-four chord and without chordal combinations of four and five simultaneous notes." The result is a beautifully-written Lydian chorus that is a favorite among choral conductors and singers.
— Rosetta Sellers

Os justi meditabitur sapientiam,
Et lingua ejus loquetur judicium,
Lex Dei ejus in corde ipsius
Et non supplantabuntur gressus ejus.
Alleluia!

The mouth of the just shall meditate wisdom,
and his tongue shall speak judgement.
The law of God is in his heart:
and his steps shall not be supplanted.
Alleluia!

6 **Der Abend** **Johannes Brahms**

Matthew Schlesinger, *conductor*

(1833-1897)

Dr. Jenny Perron, *piano*

Der Abend, or "Evening," is the second song from a set entitled *Three Quartets with Pianoforte*. Composed in 1874, these were created by Brahms as a more "social" side to his musical career that he and his close friends cherished. Being the simplest and the most restrained of the three quartets, the music accurately captures the sense of peace invoked in the text by Friedrich von Schiller. The classical allusions contained within the text are characterized in the exquisite piano accompaniment, while the overall peaceful mood of the poem is contained in the simple vocal setting.

— Matthew Schlesinger

Senke strahlender Gott, die Fluren Dürsten
nach erquickendem Tau, der Mensch verschmachtet
matter ziehen die Rosse, senke den Wagen hinab.
Siehe wer aus des Meers krystallner Woge
lieblich lächelnd dir winkt! Erkennt dein Herz sie?

Sink, radiant god; the flowers thirst
for refreshing dew, men are weary;
The horses pull slower, the chariot sinks down.
See who, from the sea's crystal wave,
beckons to thee lovingly smiling! Does thy heart know her?

Rascher fliegen die Rosse, Thetys, die göttliche, winkt.
Schnell vom Wagen herab in ihre Arme
springt der Führer, den Zaum ergreift Cupido;

Quicker fly the horses; divine Thetis beckons.
Swiftly the driver springs down into her arms
from the chariot; Cupid seizes the bridle;

Stile halten die Rosse, trinken die kühlende Flut.
An dem Himmel herauf mit leisen Schritten
kommt die duftende Nacht, ihr folgt die süsse Liebe.
Ruhet und liebet! Phöbus, der liebende, ruht.

The horses hold still and drink of the cooling waters.
In the heavens above with soft steps
comes fragrant night with sweet love following.
Rest and love! The amorous Phoebus sleeps.

7 **I inhale great draughts of space**..... **James Caldwell**

Keith Heim, *conductor*

(b. 1957)

James Caldwell composed *I inhale great draughts of space* in 1987. He prepared this "Festival Version," a shorter edition, in 1994. The text is a line from Walt Whitman's "Song of the Open Road." The music tries to capture two images suggested in the text — breathing and spaciousness. The "I inhale" motive is a sort of sonic representation of the rhythm, growth, and decay of breathing. A new motive occurs with the text "great draughts of space" in which longer note values help to create a greater sense of spaciousness. The variety of textures in this piece is greatly influenced by those found in the motets of Josquin des Pres, especially the imitative counterpoint between pairs or groups of voices, with more homophonic textures occurring at cadential points. The sense of space was guided by an awareness of the landscape of Illinois and its subtle variations in shape, texture, and color. Dr. James Caldwell is currently professor of music theory and composition at Western Illinois University.

— Keith Heim, James Caldwell

8 **Polly-Wolly-Doodle**..... **arr. Gail Kubik**

Laura Werry, *conductor*

(1914-1984)

Polly-Wolly-Doodle was considered one of the most popular American Folk Songs during the Civil War. Gail Kubik arranged this work around 1940. Kubik, who once taught at Monmouth College, uses many contrasts between the different voices — the greatest between the male and female voices. The compositional techniques he uses brings to light gender stereotypes.

Kubik was trained in violin, composition, and theory at Eastman School of Music. During WWII he served with the United States Air Force. Among his many awards, he received the Pulitzer Prize in Music in 1952 for *Symphonie Concertante*. Kubik had a gift of musical humor that often showed in his compositions. He shows this humor in *Polly-Wolly-Doodle*, one of two choral scherzos based on popular tunes, through the use of "nonsense" text.

The soloists chosen for this performance are those in their last concert with the University Singers.

— Laura Werry

9 **Feller From Fortune**..... **arr. Harry Somers**

Jeff Miller, *conductor*

(b. 1925)

Dr. Jenny Perron, *piano*

Harry Somers is an award-winning composer from Toronto, Canada. His wide intellectual curiosity has led him to study a broad range of cultures — from the Far East to the Far West, and a broader range of compositional techniques, influencing him in the areas of Gregorian Chant, Baroque counterpoint, and 12-tone procedures. Through all this, Somers retained certain trademarks independent of the trends of North America in the 20th-Century.

Somers' music has been performed in the United States, Central and South America, Europe and the former Soviet Union. He has produced major scores for stage, concert hall, film, radio and television and has employed voices, instruments, and synthetic sounds in wide variety of forms, traditional and new.

Feller from Fortune (Lots of Fish in Bonavist' Harbour): This rollicking ditty has achieved wide popularity since it was first collected in 1955 by the late Gerald E. Doyle of St. John's in his booklet, 'Old-Time Songs of Newfoundland.' This arrangement was commissioned by the Canadian Broadcasting Corporation and published in 1969.

— Jeff Miller

CONCERT CHOIR
Jerry Myers, *conductor*
Dr. Jenny Perron, *piano*

10 **Vesperae solennes de confessore, K. 339** **Wolfgang Amadeus Mozart**
(1756-1791)

Wolfgang Amadeus Mozart lived mostly in Salzburg from 1774-1781 where he became increasingly impatient with the narrowness of provincial life and the lack of professional opportunities in music. He journeyed in 1777 with his mother to Munich, Augsburg, Mannheim, and Paris. However, he found no professional success in Germany or France. Furthermore, his trip was saddened by the death of his mother in July, 1778.

The *Vespers* originated during Mozart's "church year," 1779-1780 along with his *C major Mass*, K. 337 and the *Coronation Mass*. The title of the *Vespers* is not Mozart's, whose manuscript bears only the titles of the individual movements. The known title, *Vesperae solennes de confessore* (The Solemn Vespers of Confession) appears on the Paris autograph manuscript, but not in Mozart's own handwriting.

The work is most interesting from the point-of-view of tonality. The contrasts between different keys is more marked than in most of Mozart's choral music, with only the *Dixit Dominus* and the *Magnificat* (the first and last movements) in the key of C major. The remaining movements, *Confitebor*, *Beatus vir*, *Laudate pueri*, and *Laudate Dominum* are in E minor, B-flat major, F major, and A major respectively.

Mozart is not concerned with the customary style of church music in this work, but with dramatic composition more along the lines of an oratorio. The strongest contrast takes place between the *Laudate pueri* (Mvt. IV) and the *Laudate Dominum* (Mvt. V), the former being a coloratura aria with organ obbligato, the latter beginning with a strict canon and culminating in a choral movement of a free, motet-like character. As well, Mozart composed a new theme for each movement that clearly represents the character of each Psalm text. No motive returns in a successive movement; each is of their own individual character.

— Jerry Myers, David Babcock

I. Dixit Dominus (Psalm 110)

Melanie Wright, *soprano* • Rosetta Sellers, *alto* • Jon Landvick, *tenor* • Keith Heim, *bass*

Dixit Dominus Domino meo:	The Lord said unto my Lord:
Sede a dextris meis,	Sit at my right hand
donec ponam inimicos tuos	until I make your enemies
scabellum pedum tuorum.	Your footstool.
Virgam virtutis tuae	The sceptre of your power
emittet Dominus ex Sion:	the Lord shall send forth from Zion:
dominare in medio inimicorum tuorum.	Rule thou in the midst of your enemies.
Tecum principium in die virtutis tuae,	The power to rule is with you on the day
in splendoribus sanctorum:	of your strength, in the splendor of the holy ones:
ex utero ante luciferum	I have begotten you from the womb
genui te.	Before the rising of the day-star.
Juravit Dominus,	The Lord has sworn an oath,
et non poenitebit eum:	and will not repent of it:
tu es sacerdos in aeternum	You are a priest forever,
secundum ordinem Melchisedech.	after the order of Melchisedech.
Dominus a dextris tuis,	The Lord at your right hand
confregit in die irae suae reges.	destroys kings on the day of his wrath;
Judacibit in nationibus,	He shall judge among the heathen;
implebit runas,	he shall pile up ruins,
conquassabit capita in terra multorum.	And scatter skulls on many lands.
De torrente in via bebet,	He shall drink of the torrent in his way;
propterea exaltabit caput.	Therefore he shall lift up his head.

II. Confitebor (Psalm 111)

Melanie Wright, *soprano* • Rosetta Sellers, *alto* • Jon Landvick, *tenor* • Keith Heim, *bass*

Confitebor, Domine,	I will praise you, O Lord,
in toto corde meo;	with my whole heart;
in consilio justorum, et congregatione.	In the council of the just, and in the congregation.
Magna opera Domini,	Great are the works of the Lord,
exquisita in omnes voluntatis ejus.	Made excellent by all his choices.
Confessio et magnificentia opus ejus;	His work is praiseworthy and magnificent;
et iustitia ejus manet	and his justice continues
in saeculum saeculi.	from generation to generation.
Memoriam fecit mirabilium suorum,	He has made a remembrance of his wonders;
misericors et miserator Dominus.	Being a merciful and gracious Lord.

Escam dedit timentibus se.
 Memor erit in saeculum
 testamenti sui.
 Virtutem operum suorum
 annuntiabit populo suo.
 Ut det illis
 hereditatem gentium:
 Opera manuum ejus
 veritas et iudicium.
 Fidelia omnia mandata ejus,
 confirmata in saeculum saeculi,
 facta in veritate et aequitate.
 Redemptionem misit Dominus
 populo suo;
 Mandavit in aeternum
 testamentum suum.
 Sanctum et terribile nomen ejus:
 Initium sapientiae timor Domini;
 intellectus bonus omnibus
 facientibus eum.
 Ladatio ejus manet
 in saeculum saeculi.

He provided food for those that fear him.
 He will be forever mindful
 Of his covenant.
 The power of his works
 He will make known to his people.
 So that he may give them
 the inheritance of the Gentiles:
 the works of his hands
 are truth and good judgment.
 All his commandments are trustworthy,
 confirmed from generation to generation,
 created in truth and equity.
 The Lord has sent salvation to his people;

 he has mandated his covenant forever.

 Holy and terrifying is his name:
 The beginning of wisdom
 is the fear of the Lord;
 All who practice this fear have a good understanding.
 His praise endures
 From generation to generation.

III. Beatus vir (Psalm 112)

Melanie Wright, *soprano* • Laura Werry, *alto* • Matt Schlesinger, *tenor* • Jeff Miller, *bass*

Beatus vir qui timet Dominum,
 in mandatis ejus volet nimis.
 Potens in terra erit semen ejus,
 generatio rectorum benedicetur.
 Gloria et divitiae in domo ejus,
 et justitia ejus manet
 in saeculum saeculi.
 Exortum est in tenebris lumen rectis,
 misericors et miseretur et justus.
 Jucundus homo, qui miseretur et commodat,
 disponet sermones suos in iudicio.
 Quia in aeternum non commovebitur.
 In memoria aeterna erit justus,
 ab auditione mala non timebit.
 Paratum cor ejus sperare in Domino.
 Confirmatum est cor ejus;
 Non commovebitur
 donec despiciat inimicos suos.
 Dispersit, dedit pauperibus,
 justitia ejus manet
 in saeculum saeculi.
 Cornu ejus exaltabitur in gloria.
 Peccator videbit et irascetur,
 dentibus suis fremet et tabescet:
 desiderium peccatorum peribit.
 Gloria Patri et Filio et Spiritui Sancto
 Sicut erat in principio et nunc
 et semper et in saecula saeculorum.
 Amen.

Blessed is the man who fears the Lord,
 who delights in his commandments.
 His seed shall be mighty upon the earth;
 the generation of the righteous shall be blessed.
 Glory and prosperity shall be in his house;
 and justice endures from generation
 to generation.
 A light has risen in the darkness for the upright:
 one who is merciful, compassionate, and just.
 Happy is the man who sympathizes and shares,
 who chooses his words with discretion:
 because he will not be troubled for eternity;
 The just man shall be in everlasting remembrance.
 He shall not fear evil tidings;
 His heart is ready to hope in the Lord.
 His heart is strengthened;
 He shall not be shaken
 until he looks down upon his enemies.
 He disperses, he gives to the poor;
 his justice endures from generation
 to generation.
 His horn shall be exalted with honor.
 The wicked will see, and be angered;
 he will gnash with his teeth, and waste away.
 The desire of the wicked shall perish.
 Glory to the Father and Son and Holy Spirit.
 Forever and ever.
 Amen.

IV. Laudate pueri (Psalm 113)

Laudate pueri Dominum,
 laudate nomen Domini.
 Sit nomen Domini benedictum ex hoc
 nunc et usque in saeculum.
 A solis ortu usque et ad occasum,
 laudabile nomen Domini.
 Excelsus super omnes gentes Dominus,
 et super coelos gloria ejus.
 Quis sicut Dominus Deus noster,
 qui in altis habitat,
 et humilia respicit in coelo
 et in terra?

O praise the Lord, ye children,
 praise the name of the Lord.
 Blessed be the name of the Lord
 from hence forth now and forever.
 From the rising of the sun even unto its setting,
 the name of the Lord is praiseworthy.
 The Lord is high above all nations,
 His glory is above the heavens.
 Who is like the Lord our God,
 who dwells on high,
 and yet he considers the lowly
 in heaven and on earth?

Please turn the page quietly...

Suscitans a terra inopem
et de stercore erigens pauperem:
Ut colloct eum
cum preincipibus populi sui.
Qui habitare facit sterilem
in domo, matrem filiorum laetanem.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc
et semper et in saecula saeculorum.
Amen.

Lifting up the needy from the dust,
and raising the poor from the dungheap,
so that he may place him
with the princes of his people.
Who makes the sterile woman to dwell
in her house, the joyful mother of children.
Glory to the Father, the Son, and the Holy Spirit.
Now and forevermore.

Amen.

V. Laudate Dominum (Psalm 117)

Melanie Erazmus, *soprano*

Laudate Dominum omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas Domini
manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc
et semper in saecula saeculorum.
Amen.

O praise the Lord, all ye nations;
praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
and the truth of the Lord
endures forever.
Glory to the Father, the Son, and the Holy Spirit.
Now and forevermore.

Amen.

VI. Magnificat

Melanie Erazmus, *soprano* • Nicole Delgado, *alto* • Matt Schlesinger, *tenor* • Jeff Miller, *bass*

Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum, Amen.

My soul magnifies the Lord.
And my spirit has rejoiced
in God my savior.
For he has regarded the low estate
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
And holy is his name.
And his mercy is on them
who fear him from generation to generation.
He has shown strength with his arm;
he has scattered the proud,
even the arrogant of heart.
He has deposed the mighty from their seats,
and exalted the humble.
The hungry he has filled with good things.
And the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,
to Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end, Amen.

Poor Man Lazrus Jester Hairston

(b. 1901)

Jester Hairston received his musical education at Tufts University in Medford, Massachusetts and at the Julliard School of Music in New York. His first professional experience was in 1929 with the Eva Jessye Choir. In 1936, he moved to California with the Hall Johnson Choir to make the film *The Green Pastures*. He began touring the United States and abroad soon thereafter as a choral conductor, workshop clinician, and lecturer. In 1930, he performed in the Broadway musical *Hello Paris*. From 1935-1949 he arranged choral music for film soundtracks in more than forty films, beginning with *Lost Horizons* (1936) and including *Duel in the Sun* (1946). After touring Europe with Noble Sissle and a USO show in 1945, the United States Department of State sent him abroad as a goodwill ambassador to conduct choruses and teach others American music. Jester Hairston composed music in a variety of forms but is best known for his spiritual arrangements including, *Poor Man Lazrus* and *Hold On!*. His repertoire also includes arrangements of African and Japanese folksongs.

— Jerry Myers

12 **Zion's Walls (from *The Tender Land*)** **Aaron Copland**
(1900-1990)

Aaron Copland was born in New York City and studied in both New York and Paris (with Nadia Boulanger). His earliest work was influenced heavily by the French impressionists. After experimenting with jazz rhythms, Copland turned to more austere and dissonant compositions. Concert pieces such as *Piano Variations* (1930) and *Statements* (1933-1935) rely on nervous, irregular rhythms, angular melodies, and highly dissonant harmonies. In the mid-1930's Copland adopted a simpler style, more melodic and lyrical, frequently drawing on elements of American folk music. His best work of the 1940's — exemplified in *Lincoln Portrait* (1942) and other compositions — expresses distinctly American themes.

Copland's music for films includes *Of Mice and Men* (1937) and *The Heiress* (1949; Academy Award for best dramatic film score). In the 1950's Copland returned to his earlier austere style. In his complex *Piano Fantasy* (1957) and such later orchestral works as *Connotations* (1962) he assimilated the twelve-tone system of composition. A distinguished teacher, Copland also offered a great deal of effort to promote the music of contemporary composers. — Jerry Myers

"In writing *The Tender Land*, I was trying to give young American singers material that they do not often get in the opera house; that is, material that would be natural for them to sing and perform. I deliberately tried to combine the use of traditional operatic set piece — arias, duets, choruses, etc. — with a natural language that would not be too complex for young singers at opera workshops throughout the country. A funny thing happened while I was working with "Zion's Walls": I began to develop a counter-melody of my own and became more interested in my own tune than in the Revivalist one, and the piece ends up being more about my tune than the borrowed one." — Aaron Copland

13 **Hold On!** **Jester Hairston**

In this traditional spiritual, Jester Hairston exemplifies the slave's struggle for freedom through their faith and belief in an eternity in heaven. The rhythmic melody, carried mostly in the tenor line, offers the stunning and encouraging story while the remaining voices accompany in a gospel style. When the melody is passed to the top voices, the accompanying male voices imitate a 'plow' in their rhythmic motion. The piece continues with an intensive build of the repeating text, *Keep your hand on de gospel plow*, which is accompanied by the title line in the women's voices. The work culminates with the unification of all voice parts on two stunning, gospel-style chords. — Jerry Myers



UNIVERSITY SINGERS & CONCERT CHOIR

Jerry Myers, *conductor*
Dr. Jenny Perron, *piano*

14 **Battle Hymn of the Republic**..... **arr. Peter J. Wilhousky**
(1902-1978)

"Popular composer and arranger, distinguished educator and eminent choral director, Peter Wilhousky has left a legacy that will enrich American music for generations to come. Best known for his *Carol of the Bells*, which has become a part of the traditional music for Christmas, Wilhousky also wrote the stirring concert arrangement of *Battle Hymn of the Republic*, made popular in recordings by the Mormon Tabernacle Choir and frequently performed at music festivals, holiday celebrations, and state occasions. His many translations and arrangements of music from the Slavonic liturgy are still widely used in schools and churches of many denominations throughout the country. He founded and conducted numerous choruses during his long musical career and his remarkable abilities with vocal ensembles brought him to the attention of Arturo Toscanini, who in the early 1940's employed Wilhousky to prepare the choruses used by the maestro in his now historic NBC Symphony broadcasts. Despite these and many other diverse musical achievements, however, it was in the field of education that Wilhousky left his deepest mark." — Lawrence Chvany

In a time of crisis for the United States Armed Forces and NATO, this performance of *Battle Hymn of the Republic* is dedicated to the safe return of all those fighting for peace in the Federal Republic of Yugoslavia and its Kosovo Province.

A Special Thanks to Father Pricco, the staff, and congregation of St. Paul Catholic Church for the use of their sanctuary.

