

Songs of Praise And Inspiration

*An evening of choral anthems,
hymns and spirituals*



Performed by
The University of Washington
and Northwest University
Recital Choruses

Conducted by Kenneth R. Prettyman

Featuring
Northwest University String Quartet and
“Synergy” Northwest Vocal Jazz ensemble

**Northwest University Butterfield Chapel
Friday Feb. 3rd 2006, 7:30 pm.**

This recital is in partial fulfillment for the degree of the Doctorate of Musical Arts in Choral Conducting at the University of Washington. Kenneth Prettyman is a student of Dr. Geoffrey Boers

Program

Coronation Anthem #4

G.F. Handel

- I. Let Thy Hand Be Strengthened
- II. Let Justice and Judgment
- III. Alleluia

Beati Quorum Via

C.V. Stanford

Translation:

Blessed are they whose ways are blameless, who walk according to the law of the Lord.

Sure on This Shining Night

Samuel Barber

Geistliches Lied, Op. 30

Johannes Brahms

Translation:

*Let nothing ever grieve you; be at peace.
Whatever God ordains, accept it gladly, my soul!
Why do you want to worry today about tomorrow?
The One is Lord of all; He also gives to you that which is yours.
In all things be not inconstant; stand firmly.
Whatever God ordains is and signifies the best. Amen.*

Sing Joyfully Unto God

William Byrd

Steal Away

Vijay Singh

Featuring "Synergy"

I'm Gonna Sing 'Til the Spirit Moves in My Heart

Moses Hogan

Deep River

René Clausen

Antiphon

Kenneth Jennings

Praise to the Lord, the Almighty

Arr. Mack Wilberg

The Lord is My Shepherd

Arr. Barlow Bradford

Abide with Me; 'Tis Eventide

Arr. Barlow Bradford

Come, Thou Fount of Every Blessing

Arr. Mack Wilberg

Program Notes

Coronation Anthem #4

In 1726 George I, King of England and Elector of Hanover, granted British citizenship to his former Hanover Kapellmeister, George Frederic Handel (1685-1759), and name him "Composer of Musick for the Chapel Royale." A year later the king was dead, and so one of Handel's first official duties in his new post as Court Composer was to write the ceremonial music for the crowning of the new monarch.

The coronation of King George II and Queen Caroline took place in Westminster Abbey on October 11, 1727. For the occasion Handel wrote four splendid anthems and personally supervised their performance which was, according to all reports, one of great significance.

The Coronation Anthems are a foreshadowing of some of the greatest oratorio choruses (for example "Cherub and Seraphim" from *Jephtha*, which Percy Young describes as "first cousin to Zadok the Priest"); in fact all three movements of Let Thy Hand Be Strengthened (with new words) were incorporated into *Deborah* (1733).

Beati Quorum Via

This beautiful setting of Psalm 119:1 is a testament to the brilliant musicianship of Sir Charles Villiers Stanford (1852-1924), whom many believe to be the greatest British composer since Henry Purcell. The broad brush strokes of vocal color that Stanford weaves between treble and bass voices create a calming effect for the listener and are a fine example of many other choral works he has written. At the opening of the Royal College of Music in 1883, he served as professor of composition and from 1885 until 1902 was conductor for the London Bach Choir. He was elected professor of music at Cambridge in 1887 and received many other honors, including knighthood in 1902.

Sure on This Shining Night

Samuel Barber (1910-1981) is best known for his piece "Adagio for Strings" which is considered to be standard literature of most American orchestras. "Sure on This Shining Night" is a lesser known choral piece by Barber, with text by James Agee. It is a wonderful example of Barber's use of polyphony and mixed meter. His skillful crafting of the text expresses the thought of death. But on the other side is the climactic hope of wholeness and health. The thought of eternal life without pain in the presence of one's Savior is, as the saints of the church call it "that blessed hope". Barber studied piano, conducting, and voice and began composing while still a child. He won the Pulitzer Prize two times and the Prix de Rome. In 1945, Barber was awarded a Guggenheim Fellowship and became a doctor of music.

Geistliches Lied, Op. 30

Johannes Brahms' (1833-1897) "Geistliches Lied, Op. 30" is a compositional masterpiece coupled with a remarkably crafted text by Paul Fleming (1609-1640) blended to produce a powerful life proverb. Brahms had chosen an exact double canon to represent the renewing of the human spirit as one relies on a compassionate, loving heavenly Father who concerns himself with the care of his children. The soprano and tenor parts work as a canon as do the alto and bass parts. The paired parts canon with

each other and conclude with an artfully written coda on the text "Amen." The continuous movement in the instrumentation depicts the ebb and flow of life with its challenges and triumphs. The theme of the text suggests that one should not worry about the future, because it cannot be predicted. This theme is found in Proverbs 3:5-6 "Trust in the Lord with all your heart, and lean not on your own understanding. In all your ways acknowledge Him and He shall make your paths straight."

Sing Joyfully Unto God

William Byrd (1543-1623) was an organist at Lincoln Cathedral in 1593. After being named a Gentleman of the Chapel Royal in 1572, he moved back to London. Just after his appointment, he and Tallis obtained a joint printing license from Queen Elizabeth. He published three collections of Latin motets or *Cantiones Sacrae* and he also brought out two substantial anthologies of music in English, *Psalmes, Sonets and Songs* and *Songs of Sundrie Natures*. He also wrote a large amount of Anglican Church music for the Chapel Royal, including such masterpieces as the ten-voice Great Service and well-known anthems such as "Sing Joyfully", which is based in Psalm 81:1-4. He published his three famous settings of the Mass Ordinary and followed them with his two books of *Gradualia*, an elaborate year-long musical cycle.

I'm Gonna Sing 'Til the Spirit Moves in My Heart

Moses Hogan (1957-2003) studied piano, conducting, and arranging at Oberlin Conservatory of Music in Ohio, New York's Julliard School of Music, and was appointed artist in residence at Dillard University in New Orleans in 1993. It was during this time that he formed and directed the Moses Hogan Chorale. Hogan served as an arranger and composer for Hal Leonard Music Corporation. His arrangements have become the staple of repertoire for choral ensembles worldwide.

Deep River

Rene Clausen (1953) is the conductor of The Concordia Choir of Concordia College in Minnesota. He is also the Senior Editor of Mark Foster Music Company, Champaign, Illinois. Rene Clausen received the Bachelor of Arts degree from St. Olaf College and the Master of Music and Doctor of Musical Arts degrees from the University of Illinois, Urbana.

Antiphon

George Herbert (1593-1633), English poet and cleric, was educated in the classics and studied divinity at Trinity College, Cambridge. His poems and devotional verse were not published until after his death in 1633. A volume of over 160 religious poems called *The Temple* was an instant success and has remained so to this day. Musical references often occur in his poetry and a number of his poems were set to music by 17th century composers Henry Lawes, John Jenkins, Henry Purcell and John Blow. Many of Herbert's poems were adapted by the Methodists and Moravians as hymns, dating back to the 18th century.

Performers and Support

Soprano I

Michele Faubert
Sung Hong
Amanda Johnson
Joo Young Jung
Barbara MacDonald
Cadence McAfee
Sherry Owen
Camille Perry
Carol Prettyman
Mandy Ryberg
Diana Thayer

Alto I

Brittany Girgich
Celia Hunko
Ruth Jacobson
Rachel Ritchey
Lauren Slettedahl
Lisa Vu

Tenor I

Mike Cibicki
Chris Stagg
John Williams

Bass I

Jason Anderson
Robert Batka
Jordan Kho
Ben Thomas

Soprano II

Melissa Bollerud
Ruth Jacobson
Christina Kerstetter
Tanya Saul
Christa Zilverberg

Alto II

Kathleen Alviar
Laurie Cappello
Carrie Flatau
Vihangi Hindagolla
Emily MacCready
Megan McKelvy
Markdavin Obenza
Kirsten Randolph
Grace Yoo

Tenor II

Adam Burdick
Jimmy Kwong
Bruce Norris

Bass II

Beob Kim
Shane Lynch
Jeremy Matheis
Bill Owen
Peter Van Wesop

Academic Support

President of Northwest University
Provost of Northwest University
Dean of the College of Arts and Sciences
Chairman, Music Department

Dr. Don Argue
Dr. Jim Heugel
Dr. Darrel Hobson
Prof. Bill Owen

Performers and Support

Violin

Candice Yoo
Grace Yoo

Cello

Michael Matesky

Trombone

Emmanuel Fonte

Piano

Mizue Fells

Oboe/English Horn

Kristina Heiland

Technical Support

Brad Murphy

Viola

Mike Watson

Trumpet

Casey Bostock
Nick Clark

Percussion

Jesse Proctor
Ben Thomas

Flute

Ashley Riddell

Program Design

Kara Meissner

Advertising

Merlin Quiggle

Personal Notes

A word of thanks to the music faculty for their emotional and spiritual support in preparation for this recital; to the music staff that assisted in the work behind the scenes beyond the call of duty; to my colleagues at the University of Washington; to Geoffrey Boers for the hours of mentoring and encouragement; to all the administration, faculty, and staff that have shown such an interest in what is being presented this evening.

A special thank you to family members who came from long distances to share in this momentous occasion. My father, son and wife, and my daughter and her family have been so encouraging. Their support is beyond what a son and father would ever expect.

A special thank you to my sweet wife, Carol, who is the great joy of my life and my best friend. This academic experience has been possible because of the personal sacrifice she has been willing to make. Honey, thank you for being my love, my joy and my delight.