

Sacred Music and the Visual Arts
Sunday, February 19, 2017
Concordia University, Nebraska
Music Building - Recital Hall 3:00 pm

Allise Loomis, artist

We Have Come Into His House, by Bruce Ballinger (1945-2004)

Lydia Jeppesen, trumpet
Ryan Gross, trumpet
Joel Ristvedt, horn
Josiah Schultz, euphonium
Cole Wohlgemuth, euphonium
Britnee Fear, tuba

O Divine Redeemer, by Charles Gounod (1818-1893)

Matthew Gerhold, tenor
Elizabeth Grimpo, piano

Agnus Dei, by Georges Bizet (1838-1875)

Lauren Staehr, mezzo-soprano
Caleb Staehr, organ

Requiem aeternam, by Wolfgang Amadeus Mozart (1756-1791), arr. Carl Czerny

Emma Gottschamer, piano
Jacob Roggow, piano

"Wo soll ich fliehen hin" BWV 646, by Johann Sebastian Bach (1685-1750)

Karl Rovey, organ

"The People That Walked in Darkness" from *Messiah*, by George Frideric Handel (1685-1759)

Jacob Henson, tenor
Elizabeth Grimpo, piano

"Geistliches Wiegenlied" op. 91, no. 2, by Brahms (1833-1897)

Corrienne Cain, soprano
Wendy Schultz, trombone
Miriam Lipke, piano

"Ich folge dir gleichfalls" from *St. John Passion*, by J. S. Bach (1685-1750)

Meredith Wohlgemuth, soprano
Emily Sievert, flute
Elizabeth Grimpo, piano

***L'Ascension Suite*, by Olivier Messiaen (1908-1992)**

II. "Serene Alleluias of a soul longing for heaven"
Laura Hedstrom, organ

Praise to the Lord, arr. Wayne Oquin (b. 1977)

Grace Woelmer, piano

Rivers of Delight, by David von Kampen (b. 1986)

Vanessa Marsh, soprano

Clara Rich, alto

Ben Hayter, baritone

Micah Most, tenor

Austin Theriot, bass

Megan Sparling, piano

My Spirit, Be Joyful, by J. S. Bach (1685-1750), arr. by Douglas Smith

Lydia Jeppesen, trumpet

Ryan Gross, trumpet

Joel Ristvedt, horn

Josiah Schultz, euphonium

Cole Wohlgemuth, euphonium

Britnee Fear, tuba

Program notes:

We Have Come Into His House

This was written by Bruce Ballinger in 1976. Ballinger served as an ordained minister with the Assemblies of God in his native Quebec as well as in Houston, Texas and Denver, Colorado. This piece has become a standard among Christian contemporary hymns, and the text is as follows:

We have come into His house

Let's forget about ourselves

and gathered in His name

and magnify His name

to worship Him. (Repeat.)

And worship Him. (Repeat.)

We have come into His house

Let's forget about ourselves

and gathered in His name

and magnify His name

to worship Christ the Lord.

And worship Christ the Lord.

Worship Him, Christ the Lord.

Worship Him, Christ the Lord

O Divine Redeemer

Gounod was a French composer who was deeply influenced by the music of Palestrina and Bach. He was a devout Catholic, and many of his compositions are sacred. This particular piece is a prayer, a humble plea for forgiveness and mercy found within the hearts of all God's children; a prayer that cries to the heavens for God not to forsake us. However, God the Father will never forsake nor leave us and will always love us and forgive those who repent. Therefore, we are eternally grateful and will sing praises unto Him until we return to our heavenly home.

Agnus Dei

This setting of the Agnus Dei is credited to Georges Bizet, though he did not actually put the text with the music. After his death, his friend, Ernest Guirard, took an intermezzo movement from another suite and added the Latin text. Typically, the Agnus Dei is set peacefully, but this music plays with the anguish of the longing and desperation of a cry to God to save us. The last phrase "grant us peace" is set with intensity in the voice and organ, creating a juxtaposition of peace and tumult.

Translation:

Lamb of God, you who take away the sins of the world, have mercy upon us.

Lamb of God, you who take away the sins of the world, have mercy upon us.

Lamb of God, you who take away the sins of the world, grant us peace.

Requiem

A requiem is a mass for the dead, and many composers throughout the centuries have set this mass to music. The Requiem aeternam is one of the first movements in the requiem mass. Mozart originally set this for soprano solo, chorus, and orchestra. The arrangement that will be performed today is a 4-hand piano setting by Carl Czerny, known among pianists for his virtuosic technical exercises. Although darkness and intensity pervade the entire movement, there are moments which hint at hope and peace.

Although there are no singers in today's arrangement, the translation of the Latin text is:

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in Jerusalem;
O Lord, hear my prayer, all flesh shall come to Thee.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

Wo sol ich fliehen hin

This piece is one of the six organ transcriptions that make up the Schübler Chorales, which Bach prepared for publication by hiring a professional engraver. The title of this piece translates *Where shall I flee*. The constant movement in the accompaniment creates an image of frantic running toward refuge and safety.

The People that Walked in Darkness

While the text for this piece (Isaiah 9:2) is rather concise, the melody and its development are quite elaborate. The aria presents its theme of darkness in a minor key filled with chromatic pitches; but by the end of the aria, the shadow of death is overcome by the theme of light, sung diatonically in the relative major key.

Geisliches Wiegenlied (Lullaby for the Christ Child)

Brahms originally wrote this piece as a lullaby for the infant of a musician couple; mezzo soprano and violist. The composition includes two melodies, one that is sung and one that is played by viola. The piece opens with the viola melody of the Christmas carol "Josef, lieber Josef mein." From there, the mezzo soprano sings text based on a poem by Lope de Vega, translated into German by Emanuel Geibel. The text reflects the contrast in our Savior's coming. He was born in Bethlehem with great peace and joy, but as the minor section begins, the text reflects the pain and suffering of His crucifixion. However, we know that the pain will stop as our Lord was resurrected, and one day, we will as well.

Translation:

You that hover over the palm trees in night so deep, O holy angels, quiet the branches! My child is asleep, my child is asleep.

O palm trees of Bethlehem, the winds are lashing! Why must you toss so with angry crashing? O hush your raging! Come, bow down now and silence keep. Quiet the branches, quiet the branches! My child is asleep, my child is asleep.

The Child of Heaven suffers our passions; How tired and worn he is from earth's tribulations, how tired and worn, tired and worn he is from the earth's tribulations.

Ah, now in sleep, as stillness enfolds him, the pain will stop. Quiet the branches, quiet the branches! My child is asleep, my child is asleep.

Cold winds and storm winds blow down around him. How shall I clothe him? What can I lend him? O all you angels, since here above us watch you do keep. Quiet the branches, quiet the branches! My child is asleep, my child is asleep.

Ich folge dir gleichfalls

This aria is from Bach's sacred oratorio, *St. John Passion*, written in 1724. The triple meter and dance-like character of the music reflects the joyous text of the aria, which references Peter in his following of Jesus, as well as Jesus' prayer for all believers in chapter 17, and Jesus' arrest and Peter's denials in chapter 18 of the Gospel of John.

Translation:

I follow Thee also with joy in my footsteps.
And leave not thy sight, my light and my life.
O hasten my way, and cease not I pray,
thy presence to draw me, to lead me, to call me.

Serene Alleluias of a soul longing for heaven

Olivier Messiaen - a French mystic, birdwatcher, and organist - was one of the most unique composers of the 20th century. Instead of using traditional major and minor scales, Messiaen used unusual harmonies taken from the "Modes of Limited Transposition." His works also feature complex rhythms (such as 5:6 and 3:5) and melodies reminiscent of birdsongs. This particular movement showcases all of these unique qualities--and also contains many rising and falling patterns to signify the soul's desire to ascend into Heaven.

Praise to the Lord

This hymn arrangement, written by Wayne Oquin, treats a familiar hymn tune in new and interesting ways. There are moments of beautiful simplicity which are contrasted by moments of intense and virtuosic writing. Throughout the piece, the listener is encouraged to reflect on God's work in their life and to sing praises to the Lord in all things.

Oquin is currently on the faculty at the Julliard School of Music. His compositions for instruments, voices, and keyboard are highly acclaimed.

Rivers of Delight

This setting of Fanny Crosby's hymn text was commissioned in 2015 by a church in St. Louis, MO, and performed that same year in Florida by Concordia University's own Chamber Choir. This afternoon it will be premiered in Nebraska with David von Kampen's permission by a select five-voice ensemble and piano accompaniment.

A lilting gospel groove heavily influences the rhythm and melody of this song. As is the case in many of Crosby's songs, these lyrics revolve around the joy we have in knowing that the Lord is always victorious and by our side. Fanny uses direct citations from Scripture (Psalm 23) to emphasize the validity of our personal relationship with Christ.

My Spirit, Be Joyful

My Spirit Be Joyful, by J.S. Bach (1685-1750) is from Cantata No. 146, originally a duet written for tenor and bass. This arrangement by Douglas Smith is truly a pleasure to play as each instrument has an opportunity to state the motive. Its simple design provides many challenges, including passing material back and forth across the ensemble seamlessly in canonic style.