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MESSIAH COLLEGE

ADVANCED CONDUCTING PROJECT

SUBMITTED IN CANDIDACY FOR THE DEGREE

OF MASTER OF MUSIC IN CHORAL

CONDUCTING

DEPARTMENT OF MUSIC

FRANK MCCAULEY

MAY 2014

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Part 1:
Renaissance Era

Ave Maria, Josquin des Prez

O Vos Omnes, Victoria

Ave Maria

Josquin Des Prez (b. 1450- d. 1521)

SATB *a cappella*

Background on the Composer

Josquin is considered by many to be the first to master high Renaissance polyphonic vocal music that became popular during his lifetime. From the Netherlands, Prez is one of the most popular European Renaissance composers who impacted many who followed, including Palestrina. His compositions included masses, motets, and chansons of both sacred and secular styles.¹

Background on the Music

Extremely popular during the sixteenth century because of its “newer” and more “open” style of composition, *Ave Maria* featured fewer melismas and some phrases set with only two voices that would sing in duet. The piece ends with homophonic phrases that unify the choir and to focus on the final text. This simplified polyphonic to homophonic piece is what some have considered to be a nearly perfect composition from Renaissance time period.²

¹ "Josquin des Prez, *Ave Maria* (c1485)." Music History Resource Center. http://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/more/21_Ave_Maria.htm (accessed May 7, 2014).

² Josquin, des Prez. *Ave Maria*. Ed. By Gerd Eichler. (Gerd Eichler 2008).

Technical Considerations

The independent entrances of the choir will provide some challenges for groups that struggle with Polyphonic music. The conductor will need to be clear with entrances as well as cutoffs to make sure that the ensemble stays together. The Latin text is more challenging than most as it is lengthy and contains phrases that are not as common to intermediate choirs. The use of IPA and study from the conductor will help keep the choir unified and precise.

Musical Elements

While the composer would not have originally written in any dynamic or phrasing markings, there are still obvious elements that should be included based on the musical line of each phrase. Des Prez writes beautiful lines that give text stress to appropriate syllables as well as emphasizing them with higher pitches in some of the vocal lines. The director will need to study each phrase and determine dynamics based on appropriate practices of the 16th century.

Stylistic Characteristics

This piece should be performed with a pure unified sound and very limited vibrato. The choir will have to keep the air moving through the phrases and keep the “spin” to their voices controlled. Each phrase should have a natural rise, climax, and fall that lends

itself to the Renaissance style of performance, also allowing each individual part to “peak” through the choir at appropriate text stresses.³

Form and Structure

Ave Maria starts out with imitative polyphony. Each vocal line enters independently but Prez then brings them together in homophonic phrases. He also parallels parts together in duets and trios adding another element to this piece. The final phrase, in a homophonic chorale, gives the piece unity and finality.

Text and translation

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Hail Mary, full of grace.
The Lord be with you, serene Virgin.

Ave cujus **conceptio**,
Solemni plena gaudio,
Caelestia, terrestria,
Nova replet laetitia.

Hail to you whose **conception**,
With solemn rejoicing,
Fills heaven and earth Fills heaven and earth
With new joy.

Ave cujus **nativitas**
Nostra fuit solemnitas,
Ut Lucifer lux oriens,
Verum solem praeveniens.

Hail to you whose **birth**
Was to be our solemnity,
As the rising morning star
Anticipates the true sun.

Ave pia **humilitas**,
Sine viro foecunditas,
Cujus **annuntiatio**,
Nostra fuit salvation.

Hail pious **humility**,
Fruitful without man,
Whose **annunciation**
Was to be our salvation.

Ave vera virginitas,
Immaculata castitas,
Cujus **purificatio**

Hail true virginity
Immaculate chastity,
Whose **purification**

³ Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Corvallis, Oregon: Cascade Printing Co, 1989.

Nostra fuit purgatio.

Ave praeclara omnibus
Angelicis virtutibus,
Cujus fuit **assumptio**
Nostra glorificatio.

O Mater Dei,
Memento mei. Amen.

Was to be our purgation.

Hail shining example
Of all angelic virtues,
Whose **assumption**
Was to be our glorification.

O Mother of God,
Be mindful of me. Amen.

O Vos Omnes

Tomas Luis de Victoria
(1548-1611)
SATB a cappella

Composer

Tomas Luis de Victoria was born in Avila, Spain in 1548. As a young boy he began his musical interests by singing in the Avila Cathedral. After receiving a grant for study at the Collegio Germanico in Rome, he worked as maestro di cappella. In 1575, Victoria became ordained into the priesthood. From 1585 until his death in 1611, Victoria worked as chaplain to King Philip II's sister, Empress Maria, and her daughter, Princess Margaret. The Descalzas de Santa Clara, was located in Madrid. This is where much of Victoria's compositions were written. Currently, the only music left behind from Victoria is sacred due to his employment and devotion to the Roman Catholic faith.⁴

Composition

Victoria originally wrote *O vos omnes* as part of the Roman Catholic liturgy. The piece quickly became well known and is now a famous motet sung by many choirs around the world. The text comes from Lamentations 1:12 of the Bible and is usually part of the Roman Catholic Holy Week Liturgy.⁵

⁴ Robert Stevenson. "Victoria, Tomás Luis de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29298>.

⁵ Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Corvallis, Oregon: Cascade Printing Co, 1989.

Historical Perspective

Victoria is known as the most renowned Spanish Renaissance polyphonist. While this piece was originally written as part of the Catholic Mass, it quickly became popular as a motet that represents what the Renaissance style was like. Victoria was a composer that was actually appreciated and looked up to during his lifetime. His compositions, especially his treatment of dissonance, built off of Palestrina's style of composing.⁶

Musical Elements

O Vos Omnes starts out with a c minor sound but quickly changes to a modal feel. Victoria creates each phrase and voice part with an independence from each other that makes for a challenging piece. Accidentals throughout create elaborate lines with interesting intervals. These occur most notably at cadential points throughout the piece.

Form and Structure

This motet is broken into three sections. The first section makes up the text "O vos omnes, qui transitis perviam, attendite et videte". Victoria changes the middle of the response with "Si est dolor similis, sicut dolor meus". In the final section, Victoria brings all four parts together to unify the "Aggredite, universi populi et videte dolorem meum" text in a final proclamation of the responsory.

⁶

Steven E Plank. *Choral Performances: A Guide to Historical Practice*. Lanham, Maryland: Scarecrow Press, Inc., 2004.

Text and Translation

O vos ómnes qui transítis per víam, attendite et vidéte:

Si est dólór símilis sícut dólór méus.

V. Attendite, univérsi pópuli, et vidéte dolórem méum.

Si est dólór símilis sícut dólór méus.

Translation

O all you who walk by on the road, pay attention and see:

if there be any sorrow like my sorrow.

V. Pay attention, all people, and look at my sorrow:

if there be any sorrow like my sorrow.⁷

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Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Corvallis, Oregon:
Cascade Printing Co, 1989.

Part 2:**Baroque Era**

Gloria in D-Major, RV589, Antonio Vivaldi

“Glory to God”, From *Messiah*, G. F. Handel

Gloria in D-Major

**Antonio Vivaldi
(1678-1741)**

SATB and orchestra/Piano reduction

Composer

Antonio Vivaldi was born in Venice in 1678 in Venice. His father, Giovanni Battista, was an accomplished violinist and played at St. Mark's Basilica. Giovanni most likely taught his son how to play violin, as there are no other teachers mentioned in Antonio's history. Antonio's first passion was not music but instead desired to become a priest. He was ordained in March 1703 and has been nicknamed "il prete rosso," meaning "the red priest". Somewhere through his studies, Vivaldi continued to play the violin, and in September 1703 he became *maestro di violono* at the Ospedale della Pieta. His role at the Venetian orphanage was to give musical training to the girls and provide performances for the surrounding community. Throughout his tenure at the school, he was promoted to higher ranks, eventually earning the highest rank of *maestro di cappella* in 1735. While most of Vivaldi's years were successful at the school, there were a few instances when he was let go and rehired based on funding or time off that he spent composing. In 1737 he left the priesthood because he was censured by the church for unbecoming conduct. In 1738 he was let go of his position at the Pietavi because the school finally became intolerant of his many absences. At his death in 1741 Vivaldi was simply focused on composing.

Composition

Vivaldi's *Gloria* was originally composed during his time as teacher of the orphanage girls at the Ospedale della Pietà. Being part of the Catholic mass, the ensemble would have sung the piece during a service. The mass itself would have been performed minimally during Vivaldi's life and then quickly forgotten after his death. It was not until Alfredo Casella brought attention to it during Vivaldi week in 1939 in Vienna. Since then the piece has become one of Vivaldi's most popular performed choral works.

8

Stylistic Considerations

The piece itself encompasses many of the rules and expectations that would have been set forth during the Baroque era. While Vivaldi himself would not have written in dynamic and articulation markings, he does give conductors a sense of how he would have wanted the piece performed, based on his orchestrations and rhythmic patterns. The triumphant text of "Glory to God" is supported by full homophonic singing that calls for a forte dynamic. The "in excelsis Deo" text is presented through long, legato lines while underneath the orchestra pulses the eighth note pattern. In the final section, Vivaldi adds sixteenth notes in the orchestra for one last triumphant exclamation of the text.⁹

⁸ Dennis Shrock *Choral Repertoire*. New York: Oxford University Press, 2009.

⁹ Manfred F. Bukofzer. *Music in the Baroque Era: From Monteverdi to Bach*. New York: W.W. Norton, 1947. Print.

Musical Elements

The piece begins in D major with typical baroque harmonic structures throughout the A section. Chordal analysis of the piece shows the use of mostly I, IV, and V chords for the first section. To change to the B section, Vivaldi uses V/V7 chords to modulate into b minor. Vivaldi returns to the D major setting in the last section for a triumphant ending.

10

Form and Structure

The form of Vivaldi's *Gloria* is a simple binary form. Measures 1-17 serve as an orchestral introduction. Measures 17-38 make up the A section of the piece. Vivaldi changes the key and the mood of the piece in the B section, made up of measures 38-62.

The final 11 measures are a tag ending of the binary form. ¹¹

Text

Gloria in excelsis Deo

Translation

Glory to God in the Highest

10 Antonio Vivaldi. *Gloria* RV 589. New York: Oxford Press, 1996.

11 Antonio Vivaldi. *Gloria* RV 589. New York: Oxford Press, 1996.

“Glory to God”, *Messiah*

George Frideric Handel
(1685-1759)
SATB and Orchestra

Composer

George Frederic Handel was born in 1685 in Halle, Germany. By the age of nineteen Handel began to play Violin and harpsichord for the Hamburg Opera. This position also gave him time to write and perform his first operas. After two years of playing Handel made a move to Italy and began to focus solely on composing. Later Handel moved to England where he spent most of his life. His compositions, works include sacred and secular choral pieces, solo songs in five different languages, dramatic operas, and oratorios. Handel's most popular work, though, is his *Messiah* that is performed by ensembles around the world regularly.¹²

Composition and Historical Perspective

Handel's early musical career focused mostly on Italian Opera. However, after a physical break down, his music creativity changed direction towards English Choral works and Oratorios. “Messiah” was his sixth Oratorio and was written in under 20 days. Although the premier of the work happened a year after his composing he continue to

¹² Dennis Shrock. *Choral Repertoire*. New York: Oxford University Press, 2009.

revise the work for several years to come. "Messiah" has since become one of the greatest and most performed choral works of Western literature.¹³

Stylistic Considerations

Handel's *Messiah* follows pretty standard rules of the Baroque oratorio. Typical of the time period, the choir sings in mostly homophonic structure while the orchestra has a well ornamented and exciting rhythmic intensity. Measure 18 does have a bit of polyphonic singing which will challenge some ensembles. The piece requires crisp, Baroque {articulations of the text.} The sixteenth notes should be performed light and unaccented. The tempo throughout should remain constant with the pulsed eighth note as the guide.¹⁴

Musical Elements

The *Glory to God* section of *Messiah* remains in D major for the entirety. Handel waits until this section of the *Messiah* to add the trumpets for dramatic effect. He also gives the text "Glory to God" to the top three voices, Soprano, Alto and Bass, and then contrasts the text "and peace on earth" with the lower voices. This text painting symbolizes the separation of heaven and earth. The orchestration often rises by the ends of the phrases as well to symbolize the angels rising to heaven.

¹³ Manfred F Bukofzer. *Music in the Baroque Era: From Monteverdi to Bach*. New York: W.W. Norton, 1947. Print.

¹⁴ G. F. Handel. "Glory to God" from *Messiah*. Ed. By Watkins Shaw. (Watkins Shaw 1996)

Text and Translation

Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2 : 14)

Part 3:

Classical Era

“Sanctus”, *Requim* K626, W. A. Mozart

“Sanctus”, *Requiem K626*

**W. A. Mozart
(1756-1791)
SATB and Orchestra**

Composer

Wolfgang Amadeus Mozart was born on January 27, 1756 in Salzburg, Austria. His father, Leopold, was an accomplished musician and began teaching Mozart at a very young age. The child prodigy began to compose and perform by the age of five. His father took Mozart and his sister, Maria Anna, on a series of concert tours around Europe in 1762. When Mozart was only thirteen years old, the Bishop of Salzburg appointed him as *Konzertmeister*. He received many honors for his work there but eventually desired to leave Salzburg. In 1782 Mozart moved to Vienna and married Constanza Weber. He continued to compose and perform until his death in 1791 at the age of thirty-five. Mozart's compositional output is extraordinarily extensive. He composed a variety of music including masses, motets, operas, symphonies, concertos, and chamber music.¹⁵

Composition

Mozart was commissioned by Count Walsegg of Stuppach to write the requiem. It is believed that Mozart was haunted by the idea of his own death while writing this piece.

¹⁵ Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

He died in 1791 without finishing the work. A student of Mozart, named Xaver Sussmayr, finished the piece as he thought Mozart would have intended. This "Sanctus" section was one that was composed by Sussmayr

Historical Perspective

Mozart composed during the Classical time period which guided how his music was created. While he was innovative and fresh to the time period, he did not make drastic changes or push the envelope as did Beethoven. While the Requiem was being composed, Vienna was dealing with the Austro-Turkish War. Many families were unhappy with the circumstances of life in Vienna under the leadership of Joseph II and left. Economic failures created hardships for musicians such as Mozart which certainly put a strain on their composing environment.¹⁶

Stylistic Considerations

The opening section of the Sanctus starts with a full, open chord by the choir accompanied by a grand orchestra. The chord structure and harmonics are very consistent to the classical time period. The Hosanna section turns even more typical of the Classical time period with lighter, bouncing phrases sung by the different choral voices in a fugue like fashion.

¹⁶ Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

Musical Elements

Mozart's *Sanctus* is entirely written in D major. It begins with an adagio section written in 4/4 time. This slower tempo and large chords lying in many of the ensembles upper registers will present some challenges. At measure 11 the piece turns to 3/4 time with an allegro tempo marking. This greatly contrasts the opening section with a celebratory text of "Hosanna in the Highest".¹⁷

Text

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Translation

Holy, Holy, Holy

Lord God of Hosts

Full are Heaven and earth of Gory thy

Hosanna in highest¹⁸

¹⁷ W. A. Mozart. "Sanctus" from *Requiem*. New York: Edition Peters, 1984.

¹⁸ Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Corvallis, Oregon: Cascade Printing Co, 1989.

Part 4:

Romantic Era

How Lovely is Thy Dwelling Place, Johannes Brahms

How Lovely is they Dwelling Place

Johannes Brahms
(1833-1898)
SATB and Orchestra/Piano Reduction

Composer

Johannes Brahms was born in Hamburg, Germany in 1833. Although his family was poor, Brahms was still able to study piano from a young age. By the time he was twelve years old he was accomplished enough to begin teaching lessons and performing in local taverns. In 1852 Robert Schumann wrote about Brahms' musical genius in his own publication. This brought Brahms' name to the public and helped people gain interest in his music. Schumann and Brahms became lifelong friends until Schumann's death in 1856. Schumann's wife, Clara, and Brahms continued to be friends. It is believed that Brahms loved Clara, but that she did not feel the same in return. In 1868 Brahms moved to Vienna where he continued to compose music of choirs, orchestras, symphonies and piano. He died in 1897 from liver cancer. ¹⁹

¹⁹ George S. Bozarth and Walter Frisch. "Brahms, Johannes." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>.

Composition and Historical Perspective

How Lovely is thy Dwelling Place was originally written in German and part of Brahms' *A German Requiem*. It is believed that he composed much of the Requiem out of mourning for the death of his mother as well as his friend Robert Schumann. The Requiem itself took over three years to compose and was originally performed on Good Friday in 1868. After its debut, Brahms added another movement to finish the Requiem in 1869. The fourth movement, *How Lovely*, is now considered one of Brahms' most famous choral pieces and performed solely by many choirs.²⁰

Stylistic Considerations

How Lovely is thy Dwelling Place encompasses much of the Romantic era's characteristics for choral music. Expressive markings are written throughout the piece. Giving the conductor and ensemble freedom to stretch phrases brings out the mood and emotion of the piece. The dynamic markings should be performed with great contrast as would have been expected during the Romantic time period.

²⁰ George S. Bozarth and Walter Frisch. "Brahms, Johannes." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>.

Musical Elements

This piece begins with a motif that will be used and elaborated on throughout its entirety. The opening homophonic texture of the choir creates a peaceful and tranquil sound to set the mood for the rest of the text. Brahms uses many accidentals and challenging intervals that keep with the Romantic era's characteristics. In addition, Brahms often has the choir singing in their high tessitura creating a full and broad sound.²¹

Form and Structure

This piece is written in a five-part rondo form (ABACA). The first A section is made up of measures 1-45 and is where the choir introduces the first verse of the text. Brahms brings in new material for the B section at measures 46-84. Here the orchestra gets more intense as it underlines the choir's material. The A section returns at measures 85-123 with some subtle changes to keep the material fresh. The C section from measures 124-152 brings in more contrasting material to the rondo. The final coda section of measures 153 to the end is a final repeating of the A section to complete the piece.

²¹ Johannes Brahms. *How Lovely is thy Dwelling Place*. New York: G. Schirmer Inc, 1989.

Text and Translation

How lovely is Thy dwelling place,

O Lord of Hosts!

For my soul, it longeth, yet fainteth for

the courts of the Lord;

my soul and body crieth out,

yea, for the living God.

O blest are they that dwell within Thy house;

they praise Thy name evermore!

(Psalm 84,)

Part 5:**20th Century**

Sure on this Shining Night, Morten Lauridsen

Lamentations of Jeremiah, Z. Randall Stroope

The Last Words of David, Randall Thompson

Prayer of the Children, Kurt Bestor

Sure on this Shining Night

Morten Lauridsen
(1943-)
SATB, TTBB

Background on the Composer

After serving as a firefighter, Lauridsen traveled to Southern California to study composition at the University of Southern California. Composition professors noted as being an influence on him include Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen. In 1967 Lauridsen began his long tenure as a faculty member of USC until 2002. He has earned several awards for his music that include “American Choral Master”, National Medal of the Arts and several Grammy nominations of his works. *O Nata Lux* and *Sure on This Shining Night* have become the all-time best-selling choral works of Theodore Presser.²²

Background on the Music

Lauridsen sets James Agee’s text of *Sure on This Shining Night* as the first of three *Nocturnes-Sa Nuit d’Ete, Soneto de la Noche* and *Sure on this Shining Night*. These three pieces can be performed independently of each other. The set includes an *Epilogue*, which is only performed if *Nocturnes* is done in its entirety.

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Joseph Ohrt. “Sure on This Shining Night from Nocturnes.” In *Teaching Music through Performance in Choir* Vol. 3, edited by Heather J. Buchanan and Atthew W. Mehaffey, 443-446. Chicago: GIA Publications, 2011.

Technical Considerations

While the text itself is not challenging to teach, the long phrases will be a challenge for some choirs. The piece changes meters often, which will also present challenges for the director, pianist, and choir to stay together. Some phrases of the piece sit higher in the choir's voices, which will require much attention vocal technique. The piece is made up of a mixture of polyphonic and homophonic textures. The polyphonic sections will be challenging for the choir and will require clear direction from the conductor.²³

Musical Elements

The piece is written in D-flat major for its entirety. The melody has a pulsing eighth note motive that is used throughout the piece. The melody is passed between the men, the women and the piano. Lauridsen has several dissonances throughout the piece that resolve normally. Much of the piece has the basses singing the third of the chord creating Lauridsen's standard first position sound.²⁴

Stylistic Considerations

Lauridsen is extremely detailed in his music. The piece is completely full of markings for the choir, director, and pianist. Score study is key and will tell the conductor exactly how the piece is to be performed. This leaves little room for personal interpretation.

²³ Joseph Orht. "Sure on This Shining Night from Nocturnes." In *Teaching Music through Performance in Choir* Vol. 3, edited by Heather J. Buchanan and Atthew W. Mehaffey, 443-446. Chicago: GIA Publications, 2011.

²⁴ Z. Randall Stroope. *Sure on this Shining Night*. Houston, Texas: Aliance Music Publication, inc., 1996.

Form and structure

This piece fits mostly into a sonata form. The opening section starts with the men singing the melody and is followed by the women taking the melody and the men adding melismatic harmonic support. On page four the middle section enters and develops a new melody. Through suspenseful dissonance the middle section resolves on the bottom of page five to start the recapitulation.

Text and translation (include text source, IPA, literal and poetic translations)

Sure on this shining night

Of star made shadows round,

Kindness must watch for me

This side the ground.

The late year lies down the north.

All is healed, all is health.

High summer holds the earth.

Hearts all whole.

Sure on this shining night I weep for wonder wand'ring far

alone

Of shadows on the stars.

Lamentations of Jeremiah

Z. Randall Stroope

(1953-)

SATB/Piano

SATB/Wind Ensemble

SATB/Orchestra

Background on the Composer

Z. Randall Stroope was born in Albuquerque, New Mexico in 1953. After graduating high school, Stroope went on to study music in college with his education including a Masters of Music from the University of Colorado Boulder and a Doctor of Musical Arts from Arizona State University. Currently Dr. Stroope is the director of Choral and Vocal Studies at Oklahoma State University. He conducts the Concert Chorale, Chamber Choir and Women's Chorus. In addition to his conducting position he also coordinates the undergraduate and graduate choral conducting program. Stroope has received several awards for his choral compositions that have become readily performed. His most common literature include, *O Magnum Mysterium*, *The Pasture*, *Revelation*, *Homeland*, and *I am not yours*. Stroope has directed thirty-seven All State Choirs, and conducted music festivals in forty states. He has also directed twelve international music festivals in England, Germany, and Italy.²⁵

²⁵

Joseph Ohrt. "Sure on This Shining Night from Nocturnes." In *Teaching Music through Performance in Choir* Vol. 3, edited by Heather J. Buchanan and Atthew W. Mehaffey, 443-446. Chicago: GIA Publications, 2011.

Background on the Music

Stroope chose to compose this piece using the Lamentations of Jeremiah text because of its “human-ness”. All of human nature has suffered to some degree or another, and this piece helps the listener to connect with those feelings almost as if they are expressing their thoughts personally while they listen to the piece. The piece ends with a confident faith in God, that through all painful times, He is always with us.²⁶

Technical Considerations/Musical Elements/Stylistic Considerations

Lamentations is an extremely challenging piece in many aspects, but the most important of these is the vocal demands to the singers in the ensemble. The piece requires a dark and aggressive tone that will require singers with great singing technique. The high tessitura and fortissimo dynamics could quickly tire even the most experienced singers. Rhythmically the piece has constant changing meters that give a sense of dramatic unsettledness to the audience but will require strong communication to the singers from the conductor. Attention to dynamics and accents will be a must throughout the entire piece.²⁷

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"Z. Randall Stroope | Composer & Conductor." Z. Randall Stroope. <http://www.zrstroope.com/> (accessed May 8, 2014).

27

Z. Randall Stroope. *Lamentations of Jeremiah*. Houston, Texas: Alliance Music Publication, inc., 1999.

Text and translation

Lamentations 1:12

O vos omnes qui transitis per viam advertite et videte si est dolor sicut dolor meus
quoniam vindemiavit me ut locutus est Dominus in die irae furoris sui

²⁸Lamentations 1:12

"Is it nothing to you, all you who pass by? Look around and see. Is any suffering like my suffering that was inflicted on me, that the LORD brought on me in the day of his fierce anger?"

The Last Words of David

**Randall Thompson
(1889-1984)**

SATB and Orchestra/Piano Reduction

Background on the Composer

Randall Thompson was one of the most significant American composers of the 20th century. He studied composition at Harvard University under the education of Archibald Davison. In 1922 Thompson received the Prix de Rome, which allowed him to study in Rome for three years. In 1931 his Second Symphony received critical acclaim. Choral music was always Thompson's passion though composing many American favorites including *Frostiana*, *The Testament of Freedom*, *Alleluia*, and *The Last Words of David*. Throughout his career, Thompson taught at Wellesley College, the University of California-Berkeley, the Curtis Institute, the University of Virginia, Princeton University and Harvard University. ²⁹

Background on the Music

In 1949 the Boston Symphony Orchestra commissioned *The Last Words of David* in honor of the 25th anniversary of Dr. Serge Koussevitzky's Directorship.

Technical Considerations

²⁹ Mehaffey, Matthew. "The Last Words of David." In *Teaching Music through Performance in Choir* Vol. 1, edited by Heather J. Buchanan, 234-236. Chicago: GIA Publications, 2005.

The slower tempo of the piece requires slow conducting with intensity and clearness. Consonants must be clear and concise for dramatic interpretation. In addition to the slower tempo are long phrases that will require solid breathe technique. The difficulty of the Alleluia section will be focusing on intonation and keep the choir in tune. Tall, unified vowels will be the focus of this section and clear cutoffs.

Musical Elements

The first preferred accompaniment for the piece is the original orchestra. However, it has been accepted practice to accompany the choir with piano or organ. Most of the ranges in the piece are easily obtainable for most choirs. There are some rhythmic challenges that will be made easier with crisp consonants by the choir. Thompson often adds eighth tied to whole notes giving a cut off on the end of the beat. It is common practice to eliminate the eighth notes and place the ending consonants on the beat to create clarity from the singers. The beginning of the piece is homophonic until the “alleluia” section that turns polyphonic until the final “Amen”.³⁰

Stylistic Considerations

Thompson’s notations of dynamics and accents create a clear picture of how he would like the text to be communicated. It is essential that the director and choir observe these directives to emphasize and stress certain text elements. Much of the text and dynamics help paint a visual picture of the piece such as the growth that happens on the word “shining”.

³⁰ Mehaffey, Matthew. “The Last Words of David.” In *Teaching Music through Performance in Choir* Vol. 1, edited by Heather J. Buchanan, 234-236. Chicago: GIA Publications, 2005.

Form and structure

The piece is split up into three different sections. The opening text, “He that ruleth over men,” is like a triumphant and praiseful fanfare. The second section, “and he shall be as the light in the morning,” paints a picture of a morning’s sunrise through both the text and the harmonic structure accompanying it. The final section of the piece is the “alleluia” section giving praise to God and ending with an Amen. All three parts have distinct characteristics that will require different styles from the choir.³¹

Text and translation

II Samuel XXIII 3,4

He that ruleth over men must be just, ruling in the fear of God.

And he shall be as the light of the morning, when the sun riseth, even a morning without clouds;

as the tender grass springing out of the earth by clear shining after rain.

Alleluia. Amen.

The God of Israel spoke,

the Rock of Israel said to me:

‘When one rules over people in righteousness,

when he rules in the fear of God,

⁴he is like the light of morning at sunrise

³¹ Thompson, Randall. *The Last Words of David*. E. C. Schirmer Music Company, 1950.

on a cloudless morning,
like the brightness after rain
that brings grass from the earth.³²

³² Thompson, Randall. *The Last Words of David*. E. C. Schirmer Music Company, 1950.

Prayer of the Children

Kurt Bestor
(1958-)
SATB, TTBB, SSAA

Background on the Composer

Kurt Bestor is most known for his two choral compositions, *Prayer of the Children* and *Mama Don't You Weep*. In addition to these pieces, he is also known for his Jazz music and arrangements of synthesized Christmas music. Kurt composed music for a movie called "Rigoletto" in 1993. In addition to composing, Kurt also plays in the Salt Lake City Concerts and the Mormon Tabernacle Choir.³³

Background on the Music

In *Prayer of the Children*, Kurt Bestor describes the situation of war and conflict between the Servian, Croation, and Bosnian people. In the 1970's he lived among the war-torn county of these people. At that time the communities were mostly peaceful. When the Yugoslavian President Josip Broz Tito died, politics' dramatically changed. leading to civil war. His love for the people and empathy for their situation provided Kurt with a melody and text to share with the world. This piece describes the broken nature of the "children" involved in wars.

³³ "The Bestor Chronicles: "Prayer of the Children" - The Story Behind the Song.." The Bestor Chronicles: "Prayer of the Children" - The Story Behind the Song.. <http://kbestor.blogspot.com/2005/09/prayer-of-children-story-behind-song.html> (accessed May 7, 2014).

Technical Considerations

The piece is not rhythmically or harmonically challenging. The technical difficulties will be with the choir singing long phrases with consistent breath support. Considerations for the conductor would include the slower four pattern throughout. The conductor will need to keep energy moving through the pattern so that the choir will not become stagnant.

There are a few times that there is cross voicing for the choir that will need to be attended to.³⁴

Musical Elements

The piece is quite simple harmonically, staying in G major throughout with a seven-measure e minor section in the middle at measure 26. Most of the piece is in 4/4 time and will be simple for most choirs.³⁵

Stylistic Considerations

Prayer of the Children is an a cappella choral piece that combines some element of vocal jazz with (spiritual choral music.) There are parts of the piece that have heavy accents that will provide emphasis to the emotion of the text.

³⁴ Bestor, Kurt. *Prayer of the Children*. Miami, FL: Pinnacle Group, 1995.

³⁵ Bestor, Kurt. *Prayer of the Children*. Miami, FL: Pinnacle Group, 1995.

Form and structure

The piece is basically divided into three verses that are each followed by the chorus.

Before the third verse there is a short seven-measure bridge (measure 26-32). Measures 44 through the end are a tag ending to the piece.

Text and translation

Can you hear the prayer of the children
on bended knee, in the shadow of an unknown room?

Empty eyes with no more tears to cry
turning heavenward toward the light.

Crying, " Jesus, help me
to see the morning light of one more day,
but if I should die before I wake,

I pray my soul to take."

Can you feel the hearts of the children
aching for home, for something of their very own.

Reaching hands with nothing to hold onto
but hope for a better day, a better day.

Crying, " Jesus, help me
to feel the love again in my own land,
but if unknown roads lead away from home,
give me loving arms, away from harm."

(oooooo la la la la etc etc.)

Can you hear the voice of the children

softly pleading for silence in their shattered world?

Angry guns preach a gospel full of hate,

blood of the innocent on their hands.

Crying, " Jesus, help me

to feel the sun again upon my face?

For when darkness clears, I know you're near,

bringing peace again."

Can you hear the prayer of the children?³⁶

³⁶ Bestor, Kurt. *Prayer of the Children*. Miami, FL: Pinnacle Group, 1995.

Part 6:

21st Century

Ubi Caritas, Ola Gjeilo

A City Called Heaven, Josephine Poelinitz

Ubi Caritas

Ola Gjeilo
(1978-)
SATB a cappella

Background on the Composer

Gjeilo is a freelance composer and concert/recording artist currently living in Los Angeles. Originally from Norway, he studied at the Norwegian Academy of Music as well as the Royal College of Music in London. In 2005 he finished his Master's degree in composition from the Julliard School. Gjeilo continues to perform piano and compose a variety of music that has been influenced by classical, jazz, and folk music.³⁷

Background on the Music

With a sound at once modern and medieval, the setting of the familiar Latin text starts in unison and evokes plain chant, and gradually unfolds into wider harmonies and more modern harmonic language. Not unduly challenging in terms of vocal range, it is readily accessible to good high school mixed choirs for concerts or festivals at any time.

Technical Considerations

The Latin text itself may not be some of the most familiar words to choirs but they are easily obtainable. The ranges of each part sit nicely in the choir's tesetura which will not be too demanding for most choirs. Gjeilo does tend to use a great deal of dissonance and

³⁷ "Biography | Ola Gjeilo." Ola Gjeilo. <http://olageilo.com/biography/> (accessed May 8, 2014).

some cross voicing that may present some challenges to some choirs. A cappella independence should happen early on so that choirs do not become used to singing with the rehearsal piano.³⁸

Musical Elements

The piece overall is not extremely difficult harmonically. The piece is mostly in f-sharp minor for its entirety ending with a Picardy 3rd major chord. The choir starts in unison, creating a chant like atmosphere that quickly blooms into more modern harmonies.

Stylistic Considerations

Overall the piece should be modeled after Gregorian chant tradition that has some modern flavor to the harmonic structure of the piece. The choir should have an extremely unified sound that is driven by tall vowels and consistent breath support. Keeping the tone of the sound moving and not becoming stagnate will need to be a priority for younger choirs.

Form and structure

Ubi Caritas can be broken down into four parts. The first section starts in unison and then the parts separate into four part harmony. The second section starts at pick up to measure 17 and changes the sound of the piece with an A major section that contrasts the opening verse. The third section made up of a brief five measures transitions us back into

³⁸ "Biography | Ola Gjeilo." Ola Gjeilo. <http://olajeilo.com/biography/> (accessed May 8, 2014).

the final section beginning at pick up to thirty-four which reiterates the opening phrase and melody followed by a closing “Amen”.³⁹

Text

Ubi Caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Timeamus et amemus Deum vivum

Et ex corde diligamus nos sincere.

Amen

Translation

Where charity and love are, God is there,

The love of Christ has gathered us together.

Let us rejoice and be glad in it.

Let us revere and love the living God.

And from a sincere heart let us love one another.

Amen

³⁹ Gjeilo, Ola. *Ubi Caritas*. Alsdkfj:Walton Music Corporation, 2007.

City Called Heaven

Josephine Poelinitz
(b. 1944)
SATB and Piano
SSA and Piano

Composer

Josephine Poelinitz served the Chicago Public School system for many years. First as a vocal music teacher working with pre-school and elementary students and then as a Vocal Music Resource specialist for the area. During her time in the Chicago area, she made a name for herself as a Minister of Music, adjudicator, and clinician. Poelinitz earned her Bachelor's degree in music education at DePaul and a Master's degree in education from National Louis University.⁴⁰

Composition

The original melody used in *City Called Heaven* is an African American spiritual that has been sung for years. Poelinitz had a connection with the melody and wanted to make it accessible for her elementary students. She originally arranged the piece as SAT and added a piano accompaniment to help support the young singers. This accompaniment is what gives the piece a "gospel feel". Her arrangement as a whole remained in her head for several years until Henry Leck heard a performance and encouraged Poelinitz to write it down so that others could perform it. She sought after Dr. Keith Hampton for help to

⁴⁰ Collins, Drew. "City Called Heaven." In *Teaching Music through Performance in Choir* Vol. 2, edited by Heather J. Buchanan and Matthew W. Mehaffey, 121-126. Chicago: Gia Publications, 2011

transcribe the piece which is known as it is today. The piece is available in SAT, SSA and SATB.⁴¹

Stylistic Considerations

The piece is an African-American spiritual with an added gospel feel. Spirituals originated during America's slave years in which slaves would not have been permitted to own instruments. Most spirituals were originally unaccompanied because of this reason. Poelinitz added accompaniment to this piece though, to help support her elementary singers for which the piece was written. It is important to keep the distinction of spiritual in mind for this piece though and not of the gospel style entirely.

Musical Elements

Overall the piece is relatively simple and can be easily obtained by most choirs. The simplicity of the parts makes it simple to adapt the SATB piece for other ensembles and make a combined number. Most of the time will not be spent on note learning but on the spirit of the piece itself. Helping a choir "feel" the composer's intentions is always challenging but especially difficult with this spiritual.⁴²

⁴¹ Collins, Drew. "City Called Heaven." In *Teaching Music through Performance in Choir* Vol. 2, edited by Heather J. Buchanan and Matthew W. Mehaffey, 121-126. Chicago: Gia Publications, 2011

⁴² Poelinitz, Josephine. *City Called Heaven*. Indianapolis: Colla Voce Music, Inc., 2000.

Form and Structure

The form of the piece begins with a four measure introduction into the first verse that is followed by the refrain. Then entire piece repeats again with a tag ending.⁴³

Text and Translation

I am a poor pilgrim of sorrow

And I'm left in this whole wide world

I'm left in this world alone

I have no hope for tomorrow, Lord

But I'm trying to make heaven, Lord, my home, my home

Well, sometimes, I am gonna fall, Lord

And sometimes I'm driven, sometimes, I'm your child

I don't know which way I can run, yes I can run

But I've heard of a city called heaven

And I'm striving to make heaven my home

⁴³ Poelinitz, Josephine. *City Called Heaven*. Indianapolis: Colla Voce Music, Inc., 2000.

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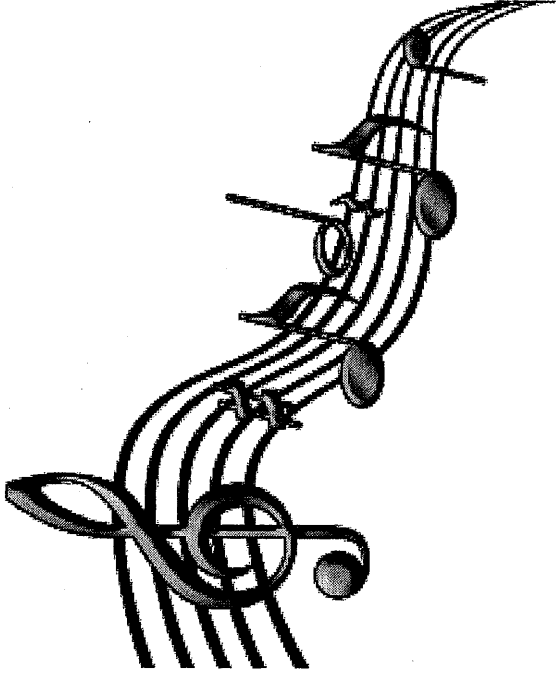
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Sharon High School
Choral Department

presents

Spring Concert

Sunday, May 4th, 2014
7:30PM

Sharon Choirs

Mr. Frank McCauley, Director

Ms. Maureen Murray-Jaklic, Accompanist

Chamber Choir

Ave Maria.....Josquin des Prez

(1450-1521)

O Vos Omnes.....Thomas Luis de Victoria

(1548-1611)

Ubi Caritas.....Ola Gjeilo

(1978-)

Sure on this Shining Night.....Morten Lauridsen

(1943-)

Prayer of the Children.....Kurt Bestor

(1958-)

Concert Choir

Gloria in D Major.....Antonio Vivaldi

(1978-1741)

“Glory to God” from *Messiah*.....G. F. Handel

(1685-1759)

“Sanctus” from *Requiem*.....W. A. Mozart

(1756-1791)

How Lovely is thy Dwelling Place.....Johannes Brahms

(1833-1898)

The Last words of David.....Randall Thompson

(1889-1984)

Lamentations of Jeremiab.....Z. Randall Stroope

(1953-)

Combined Choirs

A City Called Heaven.....Josephine Poelinitz

(1944-)

Mixed Chorus

Arianna Anderson
Jolynn Anderson
Madison Anderson
Shalareese Anderson
Danae Baumgartner
Shawn Byers
Alyssa Campbell
Kwin Clark
Destiny Coxson
Jayelynn Coxson
D'Erika Cromartie
Romie Cross
Loretta Dawson
Jordan Dickson
David Gee
Hannah Glaven
Katelynn Greenawalt
Paige Guthrie
Aaliyah Hagan
Cody Hall
Evan Hawkins
Alexa Hoover
Mar'yon Hopson
Tamia Hopson
Sevon Howell
Tyrese Howell
Allison Hritz
Candice Jackson
Bryce Jefferson
Gryphon Johnson
Raelynn Johnston
Holly Jordan
Dakota Kephart
Nikolas Killa

Allie Kilroy
Amelia Kimpan
Aleesha King
Austin Kirk
Ainsley Klaric
Paige Kurelko
Cassandra Letts
Emma Levitt
De'Asia Lewis
Jamera Lewis
Natalie Liscio
Marissa Malloy
Lanise Manning
Nakita Marsh
Katelynn Merchant
Cassidy Miller
Kyle Miller
Dominique Moore
Azha Motley
Kathryn Mulvey
Jillian Murphy
Marco Nakich
Cynthia Neely
Andrew Nichols
Lashaya Norris
Sierra Odem
Maxx Palisin
Brianna Papp
Marquez Phillips
D'Ondrea Pickett
Anthony Popovitch
Alan Porreca
Briana Porterfield
Justin Reed
Rachel Royer

Bryson Roys
Lecyia Rudolph
Kelly Runge
Chanel Salvio
Isabella Scarmack
Moniquice Seigworth
Celeste Sewinsky
Garrett Snyder
Elisabeth Stanek
Emily Stearns
Andrea Steiner
Daunell Stovall
Jordan Templeton
Zachary Testani
Churaina Thomas
Timothy Thompson
Luciano Tomasello
Isalah Towns
Aiyedun Uzamere
Bethany Wallace
Tamara Willison
Jordan Williams
Makenzy Williams
Lauren Wood
MacKenzie Yuran
Allison Ziegler

Chamber Choir

Michael Allenbaugh
Joshua Anderson
Dylan Cerroni
Mikaela Coryea
Shawn Culp
Zhanea Davis
Julia Foltz
Leah Gaston
Morgan Griffith
Charles Hale
Gryphon Johnson
Katherine Letts
Monique Lopez
Payton Lopreore
Taylor Mohan
Jillian Murphy
Jacob Nichols
Justin Norris
Kelly Orpen
Desinique Phillips
Kayla Reardon
Justin Reed
Megan Rossman
Delaney Ser
Jacob Soles
Elisabeth Stanek
Jessica Thompson
Lillian Trambley
Jenna Wagner
Samuel Walgenbach
Shane Young

Choir Officers

Rick Hale President
Sami Lait Vice President
Lillian Trambley Treasurer
Jenna Wagner Secretary
Iman Morgan Historian

Gryphon Johnson Properties
Justin Reed
Jilli Murphey Publicity
Libby Stanek

Concert Choir

Natalie Alexander	Katelyn Huntington	Megan Rossman
Emma Alexopoulos	Kristina Jacoway	Jared Ser
Michael Allenbaugh	Gryphon Johnson	Delaney Ser
Savanna Altenor	Tyler Killa	Krysta Sewinsky
Alexander Anderson	Samantha Lait	Emily Shaffer
Joshua Anderson	Katherine Letts	Leah Smith
Savannah Barber	Travis Litwiler	Delisa Smith
Jaquelyn Bradshaw	Monique Lopez	Jacob Soles
Shannon Burns	Payton Lopreore	Elisabeth Stanek
Dylan Cerroni	De'Ja Malloy	Destiny Sternthal
Nathan Cione	Monica Martell	Kyle Sumner
Michelle Cochran	Tyler Matthews	Jessica Talbert-kirsch
Lydia Connelly	Monica McCormick	Cassandra Telega
Mikaela Coryea	Joseph McKendrick	Tiaja Thompson
Markus Coxson	Andrew Miller	Jessica Thompson
Shawn Culp	Nicole Miller	Margaret Torr
Jordan Davis	Tiffany Miller	Lillian Trambley
Zhanea Davis	Brooke Minto	Lucas Turner
Alexis Daye	Taylor Mohan	Triston Vecheren
John Dorus	Iman Morgan	Jenna Wagner
Andrew Dunder	Jillian Murphy	Samuel Walgenbach
Charles Ellis	Jacob Nichols	Emily Wierzba
Julia Foltz	Justin Norris	Treasure Williams
Brett Gambill	Kelly Orpen	Shane Young
Leah Gaston	Alize Pascual	
Brittany Giovanni	Ger'Brea Peterson	
Alexis Glenn	Desinique Phillips	
Myeisha Goodrich	Isaiah Pickney	
Morgan Griffith	Eli Porterfield	
Mackenzie Griffiths	Kassandra Price	
Samantha Guthrie	Kayla Reardon	
Charles Hale	Justin Reed	
Alexis Harrison	Ra'kiya Rice	
Ronald Hinkle	Ashtyn Rogers	

Tiger Kittens and Men of

Note

Soprano
Julia Foltz
Samantha Lait
Monique Lopez
Iman Morgan
Kelly Orpen
Libby Stanek
Lillian Trambley

Alto

Madison Anderson
Leah Gaston
Ainsley Klaric
Monica Martell
Jillian Murphy
Kayla Reardon
Jenna Wagner

Tenor

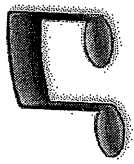
Nate Cione
Shawn Culp
Rick Hale
Payton Lopreore
Shane Young

Bass

Mike Allenbaugh
Josh Anderson
Dylan Cerroni
Gryphon Johnson
Justin Norris
Justin Reed
Jacob Soles
Sam Walgenbaugh

Honor's Chorus

Josh Anderson
Rick Hale
Payton Lopreore
Justin Norris



Special Thanks

Mr. Michael Calla,
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Sharon Middle/High School Stage Crew

*Mrs. Jane Hrycyk and SMHS Faculty
and Staff*

*A special thank you goes to all parents, relatives,
and friends of these students. It is only with your
continued love and support that we are able to per-
form this program tonight. Thank you for sharing
your children with us.*