

intimate, yet shared, performance. In fact, the epithalamia poems contained in the ninth book of the Alexandrian edition suggest a communal reading that might have been performed by age-mates of the bride. Sánchez's Song Cycle of six Sapphic fragments reveals an informed response to this performance aesthetic, as it was composed 2 for the celebration of his own wedding and meant to be performed by himself and his beloved bride who provided him the initial inspiration. Sánchez's musical setting of these six fragments reveals to us that the fairy-tale version of love that Sappho had for Atthis can exist between two people in the modern world. By presenting love in this way, Sappho emerges as a figure of hope, one that assures us that love can have a fairy-tale ending in our own lives. Sánchez mentions that this cycle traces a journey on many levels: from night to day and darkness to light; from youth and innocence to maturity; from the absence of love to love fulfilled; from marble and temples to nature, a journey transcending the security and limits of perceived social constructs to come into one's own; from moments in the life of Sappho to moments in our own lives. The anticipation of hope created by the textual space in the first song – "The Dance" – sets the rather solemn character of the initial journey, one that longs for images of communal gathering, collective dancing, and individual reflection. The large distance separating the third line of text from the second after the brief textural and registral climax in measure 20 gracefully prepares the sudden E Phrygian modal shift for the last line, foreshadowing the lonely character of the speaker in the following setting, "Nocturne," that can only be redeemed by hope. The static A minor-centered tonality grounded by a pedal A note, combined with the soft dynamics in "Nocturne" might suggest that the emptiness the speaker is feeling has been lingering. Sappho remarked that "the Evening Star was the most beautiful of all stars," and it is in the setting of this fragment where Sánchez's sensitive musical interpretation suggests that Hope is signaling a change in this journey that will yield a positive outcome. The first star to shine bright in the sky reminds us that the first of anything has a special place in the journey of human life. The first shining evening star signals that the experienced day will not return, and forces us to look at the next day and treat every new experience as if it was our first. Sánchez's setting confirms that we cannot be the same as we were yesterday, and each new discovery becomes a moment of change. The piano in "Evening Star" provides a kind of confirming afterthought to the praising rhetoric of the text. The sudden shift to D major in the last line foreshadows the optimism of discovery contained in a new experience. In "Aphrodite's Return," a loose ABA' ternary form structures the three stanzas of poetry. The voice's quasi-recitative character in both A sections, the adventurous harmonic twists on words containing a high level of imagery, and the frequent contrasting tempos, finally coming to firmly settle in a C major tonality at the end, leave us concerned as to how this journey will be realized. In "Eros," the tonally stable nature of the circular motive in the piano depicts a "headland wind," similar to the emotions felt during the early, yet exciting, phases of a new relationship, thus confirming that the speaker is now ready to accept Hope's promise. In the final song, "For Atthis," the cathartic moment becomes clear in the modulatory passage towards F-sharp major in measure 78 after the Sappho reminds us through her own experience that the love she had for Atthis when they were young may have been love at first sight, leaving room for growth in the various stages of love that will inevitably follow. Sappho has succeeded in her wish: she has become remembered in another time – our time, and Sánchez now imparts the same promise using his own personal experience as told through the words of Sappho. Knowing that only fragments of her poetry have survived makes it all the more thought-provoking that she has achieved her wish in this cycle. Perhaps this allows us to fill in the gaps in her story in order to make her meaningful in our own time.

On the Edges of Moonlight
from **Barcarole**

V. So it is, and the lightning would cover your tresses
VI. Do you want to be the solitary ghost
VII. Somebody would come
VIII. In the sea season

Shannon Talley, soprano
Jason Smith, piano

Five Elizabethan Lyrics

William Mac Davis

Dirge (Shakespeare)
Winter (Shakespeare)
The Silver Swan (Anonymous)
Tell Me Where Is Fancy Bred (Shakespeare)
Slow, Slow, Fresh Fount (Ben Jonson)

Lynda Poston-Smith, soprano

Robert Smith, piano

Three Dramatic Psalms

Gregory Sullivan Isaacs

A Simple Song

Jacqueline Lengfelder, soprano

Jason Smith, piano

Gary Levinson / viol in
3/4
↓
violin + soprano + piano
"Without Love"

Pete's copy

VOCES *intimae*

T h e a r t o f S o n g

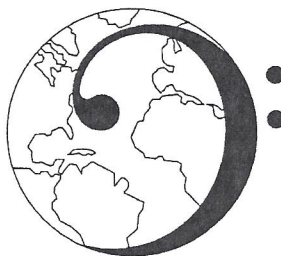
TEXAS ROUND UP

A Round Up of Texas Based Composers and their
Work

Sunday, April 10, 2015, 3:00 PM

Zion Luther Church





The International Society of Bassists presents

**Recital of the Winners of the 2008 ISB/David Walter Composition
Competition**

**Tuesday, June 9, 2007, 5 PM
Schwab Auditorium, Center for Performing Arts
Penn State University**

**Sonata for Contrabass and Piano
Grand prize winner, solo division
Paul Sharpe, double bass
Allison Gagnon, piano**

Peter Fischer

**Three Songs on Selected Poems from
"Chamber Music" by James Joyce
Grand prize winner, chamber division
Jennifer Prost, mezzo soprano
Ruth Hunter, harp
Karol Kowal, double bass**

Katarzyna Brochocka

**FE26
Co-grand prize winner, bass with media division
Eric Hansen, double bass**

Benjamin Taylor

**Grandfather
Co-grand prize winner, bass with media division
Garth Stevenson, double bass**

Garth Stevenson

Liben Music is a sponsor of the ISB/David Walter Composition Competition

TURN OFF ALL CELL PHONES AND PAGERS

No photography or recording, please.



October 19

**Westmoreland Symphony
Chamber Music Series
Curtis Piano Trio**

Tickets \$10 general/\$5 students

Available at door



November 2

**Pitt-Greensburg Chorale
& Chamber Singers**

**Schubert: Messe in G dur
with St. Vincent Strings**

FEMC
Friday Evening Music Club

October 26

FEMC
Friday Evening Music Club

November 30

UNIVERSITY OF PITTSBURGH GREENSBURG

Celebrating 50 Years of Investing in the Future

All performances begin at 7:30 p.m. and occur in the Mary Lou Campana Chapel and Lecture Center, except where noted.

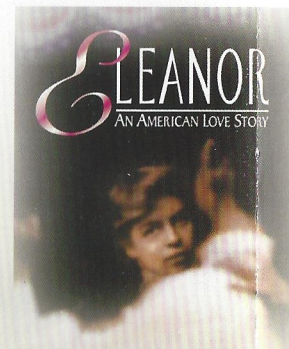
Performances are free and open to the public except where ticket prices are listed. FEMC performances are free but club donations are graciously accepted at the door.



April 4-5
Pitt-Greensburg Theatre Company
Eleanor
An American Love Story
 The Palace Theatre



May 11
Westmoreland Symphony
 Chamber Music Series
Freya String Quartet
 Tickets \$10 general/\$5 students
 Available at door



March 1
**Pitt-Greensburg Chorale
 & Chambers Singers**
 Spring Concert
 World Premiere: *I Would Live in Your Love*
 by Peter Fischer

ELEANOR: Visit www.greensburg.pitt.edu/eleanor for pricing and to purchase tickets on-line. Discount offered to groups and seniors.

FFMC
Friday Evening Music Club
 February 22



February 23
Westmoreland Symphony
 Chamber Music Series
Academy Chamber Ensemble
 Tickets \$10 general/\$5 students
 Available at door

FFMC
Friday Evening Music Club
 March 22

April 13
Joan Chambers Concert Series
Heinz Chapel Choir
 with Pitt-Greensburg Chorale
 Ferguson Theater

FFMC
Friday Evening Music Club
 April 26



Pitt-Greensburg Chorale & Chamber Singers



Who We Have Been [Who We Will Be]
Who We Are

featuring

World Premiere
I Would Live in Your Love

Friday, March 1, 7:30pm
Mary Lou Campana Chapel & Lecture Center

Program

Exsultate Justi

Orlando di Lasso (1532-1594)

Pitt-Greensburg Chamber Singers

Tant Que Vivrai

Claudin de Sermisy (1495-1562)

from **Chansons Françaises**

Francis Poulenc (1899-1963)

Margoton Va T'a L'iau
C'est La Petit' Fill Du Prince
Pilons L'orge

Pitt-Greensburg Chorale & Chamber Singers

I Would Live in Your Love

Dr. Peter Fischer (b. 1956)

World Premiere

John Olearchick, piano
Pitt-Greensburg Chorale

Eleanor: An America Love Story

Thomas Tierney (b. 1942)

*Medley: How the Other Half Lives / Assembly Ball / New Century
Walk / Running Before the Wind / Life of the Party –
Foggy Bottom / Give*

Jordan Fessler, Eleanor Tony Puzzini, Franklin Jess Uhler, Alice
Cletus McConville, Kierstin Brown, Ash Krajcsik, Bethany Thomas,
Nicole Wong, Dmitri Lazzari – Beaus & Debs of Assembly Ball
Pitt-Greensburg Chorale & Guest Voices of Cast of Eleanor

Awake, O North Wind

Daniel Pinkham (1923-2006)

Requiem

Eliza Gilkyson (b. 1950)

Fire of the Dove

Richard Einhorn (b. 1952)

Pitt-Greensburg Chorale

*Please take a moment to turn off your electronic devices, &
Please do not use them in any way during the performance.
All of the performers this evening thank you for these courtesies.*

Translations

Exsultate Justi

Rejoice in the Lord, O ye righteous
For it becometh well the just to be thankful.
Praise the Lord with harp, sing praises unto him with the lute,
An instrument of ten strings.
Sing unto the Lord a new song
Sing praises lustily unto him with a good courage.
For the word of the Lord is true, and all his works are faithful.

Tant que vivrai

As long as I live in the prime of life,
I will serve the mighty god of love,
In words, in deeds, in songs & harmonies.
In several periods he made me languish,
But after my grief he brought me joy.
For I have the love of a sweetbodied beauty.
Her betrothal is pledged to me,



presents

University Chorus

Larry D. Wyatt, *conductor* Benjamin Ebner, *conductor*
Mark Nabholz, *conductor* Damion Womack, *conductor*
Ksenia Ilinykh, *accompanist*

Colla Voce

Larry D. Wyatt, *conductor*
Ann B. Wilson, *accompanist*

USC Graduate Vocal Ensemble

Benjamin Ebner, *conductor*
Jon Woodhams, *accompanist*

USC Concert Choir

Larry D. Wyatt, *conductor*
Nathan Doman, *accompanist*

Society of Composers, Incorporated
2010 National Conference

Thursday, November 11, 2010
7:30 PM

Greene Street United Methodist Church
Columbia, South Carolina

Twilight

Peter Fischer

Angela Bedell, *soprano*
Mark Nabholz, *conductor*

Twilight: a cold green sky. Low massed clouds with dazzling edges. And a sea gull, falling in high pale sunlight. Dusk, the encroachment of poisonous shadows. The leisurely lighting of lamps; and a gradual silence of restless trees. Mist of twilight in my heart: I who was always catching at fire. Mould of black leaves under my feet; I, whose star was desire. Earth spins in her shadow. Let us turn and go back to the first of our loves—the one who was moonlight and the fall of white roses! We are struck down. We hear no music. The moisture of the night is in our hands. Time takes us. We are eternal.

Conrad Aiken

Three Psalms

Chris Arell

Damion Womack, *conductor*

Psalms 131

O Lord, my heart is not proud, nor my eyes haughty; nor do I involve myself in great matters, or in things too difficult for me. Surely I have composed and quieted my soul; like a weaned child rests against his mother my soul is like a weaned child within me. O Israel, hope in the Lord from this time forth and forever.

Psalms 43

(spoken) Vindicate me, O God, and plead my case against an ungodly nation; O deliver me from the deceitful and unjust man! For Thou art the God of my strength; why hast Thou rejected me? Why do I go mourning because of the oppression of the enemy? O send out Thy light and Thy truth, let them lead me; let them bring me to Thy holy hill, and to Thy dwelling places. Then I will go to the altar of God, to God my exceeding joy; and upon the lyre I shall praise Thee, O God, my God.

(sung) Why are you in despair O my soul? And why are you disturbed within me? Hope in God, for I shall again praise Him, the help of my countenance, and my God.

Psalms 117

Praise the Lord, all nations; laud Him, all peoples! For His loving kindness is great toward us, and the truth of the Lord is everlasting. Praise the Lord!

USC UNIVERSITY CHORUS

Requiem

Lan-chee Lam

in memory of a brave fire fighter Ka-hei Wong

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet. Requiem....

Grant them eternal rest, Lord,
and may perpetual light shine upon them.
A hymn, O God, becometh thee in Sion,
and a vow shall be paid to thee in Jerusalem.
Hear my prayer;
to thee all flesh shall come. Requiem....

Ave Verum Corpus (after Mozart)

Jerry Hui

Ave verum Corpus, natum de Maria Virgine,
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit sanguine;
Esto nobis praegustatum
in mortis examine.

Hail, true Body, born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,
Whose side was pierced,
whence flowed water and blood;
Be for us a foretaste (of heaven)
during our final examination.

Viderunt Omnes

Keane Southard

Viderunt omnes fines terrae
salutare Dei nostri;
Jubilare Deo, omnis terra.

All the ends of the earth
have seen the salvation of our God;
Sing joyfully unto God, all the earth.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music™

Shannon Denise Talley
soprano

Regina Shea, piano

Doctoral Project I

Rare Voices of Passion
A Recital of Amorous & Uncommon Literature

Friday, September 10, 2010
Hemmler Recital Hall
Lubbock, Texas
8:00 p.m.

Chi sà, chi sà, qual sia: K. 582.....Wolfgang Amadeus Mozart
(1756-1791)

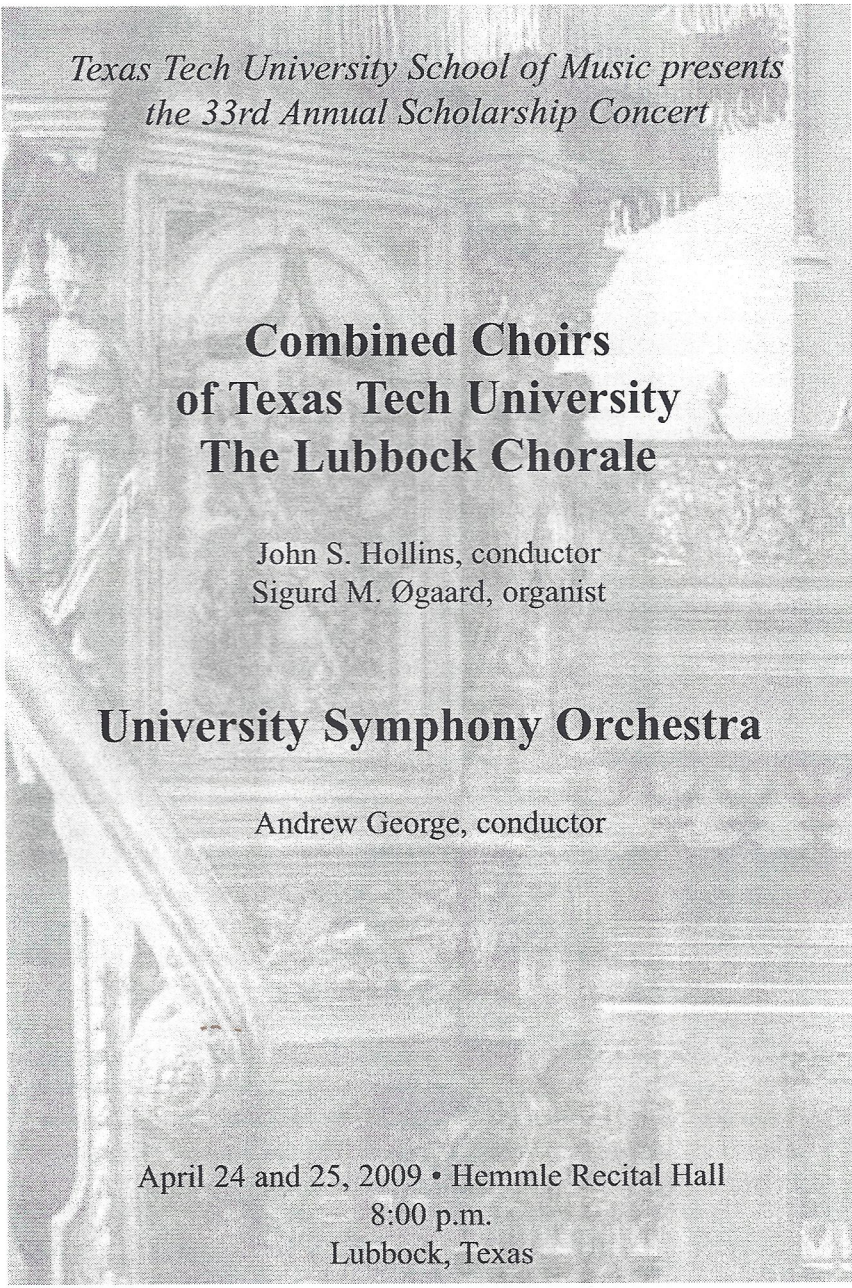
Poème de l'Amour et de la Mer.....Amédée-Ernest Chausson
I. La Fleur des Eaux (1855-1899)
II. La Mort de L'Amour
III. Les Temps des Lilas

From *Wuthering Heights* (1951).....Bernard Herrmann
Aria: I Have Dreamt (1911-1975)

Scene From *O D'Amarti o Morire*.....Peter Fischer
Fabrizio's Aria (b. 1956)
Maria's Aria

Jonathan Frugé, tenor

INTERMISSION



*Texas Tech University School of Music presents
the 33rd Annual Scholarship Concert*

**Combined Choirs
of Texas Tech University
The Lubbock Chorale**

John S. Hollins, conductor
Sigurd M. Øgaard, organist

University Symphony Orchestra

Andrew George, conductor

April 24 and 25, 2009 • Hemmle Recital Hall
8:00 p.m.
Lubbock, Texas

Texas Tech University School of Music presents

**The 33rd Annual
Scholarship Concert**

PROGRAM

I.

A Festival of English Choral Music

I Was Glad When They Said Unto MeC.H.H. Parry
(1848-1918)

Lift Up Your Heads, Op. 44, No. 2William Mathias
(1934-1992)

O Pray for the Peace of JerusalemHerbert Howells
(1892-1983)

Jubilate DeoBenjamin Britten
(1913-1976)

University Singers and The Lubbock Chorale

Song for Athene John Tavener
(b. 1944)

O Clap Your HandsRalph Vaughan Williams
(1872-1958)

And Did Those Feet in Ancient Time (JERUSALEM)C.H.H. Parry

II.

Twilight (2009) Peter Fischer

The University Choir

Andressa Queiroz, Ashley Smith, and Anna Trawick, soprano soloists

INTERMISSION

III.

Symphony No. 4Pyotr Ilyich Tchaikovsky
(1840-1893)

I. Andante sostenuto; Moderato con anima

II. Andantino in modo di canzone

Brief pause for personnel changes and tuning

III. Scherzo: Pizzicato ostinato (Allegro)

IV. Finale: Allegro con fuoco



Arizona Choir

Bruce Chamberlain, conductor

Symphonic Choir

Elizabeth Schauer, conductor

Reflections at Twilight

Sunday, October 25, 2009
3:00 p.m.

Christ Church United Methodist

 THE UNIVERSITY
OF ARIZONA.

COLLEGE OF FINE ARTS
SCHOOL OF MUSIC

Symphonic Choir

Elizabeth Schauer, conductor
Karen Van Sickle, accompanist

Of Faith

O Heiland, reiss die Himmel auf, Op.74 No.2Johannes Brahms
(1833-1897)

Of Fate

Sonnet No. LXIV Dominick Argento
(b. 1927)

The Cloud-Capp'd Towers Ralph Vaughan Williams
(from *Three Shakespeare Songs*) (1872-1958)

Of the Night

Twilight (Arizona première) Peter Fischer
(b. 1956)

Erin Booth, Gabriella Carillo, Victoria Horneman, soloists

Sure on This Shining Night Morten Lauridsen
(b. 1943)

Karen Van Sickle, piano

Of Faith

Hark, I Hear the Harps Eternal Traditional Hymn: INVITATION
arr. Alice Parker

Gabriella Carillo, soloist

INTERMISSION

The Arizona Choir

Bruce Chamberlain, conductor
Joo-Young Oh, accompanist

Exsultate Jubilate (2005) Ola Gjeilo
(b. 1978)

Lucis Creator optime (2001) Vytautas Miškinis
(b. 1954)

Psalms 67 (1894) Charles Ives
(1874-1954)

Psalms 90 (1894/1923) Charles Ives
Shinji Inagi, organ
Kyle Maxwell-Doherty and Eric Hines, bells

Vesperae solennes de Confessore, Wolfgang Amadeus Mozart
K. 339 (1780) (1756-1791)

Dixit Dominus

Leslie Lundquist, soprano
Julie Harman, alto
Alan Stevens, tenor
Jess Koehn, bass

Confitebor tibi, Domine

Sally Olson, soprano
Heather Zosel, alto
L.H. Brown, tenor
Philip Moody, bass

Beatus vir

Erika Burkhart, soprano
Cyril Murphy, alto
L.H. Brown, tenor
Philip Moody, bass

Laudate pueri

Laudate Dominum

Vicki Love, soprano

Magnificat

Ana Miller, soprano
Cyril Murphy, alto
Alan Stevens, tenor
Jess Koehn, bass

Laudate Dominum

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 for ever.

Lesser Doxology

Magnificat

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 for ever.

Lesser Doxology



Peter Fischer

Peter Fischer is associate professor of music at Texas Tech University where he teaches theory and composition. Prior to his appointment at TTU he taught for eight years at Adams State College in Alamosa, Colorado. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists, Solo Division, for his *Sonata for Contrabass and Piano*. Recent works include the *Sonata for Clarinet and Piano* (2008); a chamber

opera—*O D'Amarti O Morire* (2008), based on the story of Don Carlo Gesualdo; the *Ballet of Magical Beings* (2006) for wind ensemble; and *The Sea is Calm Tonight, for SATB Choir and Piano*, commissioned by Bruce Chamberlain at the University of Arizona and premiered by him at the Regional ACDA Convention in Salt Lake City in March 2006. Other works include the song cycle *Barcarole, Notturmo I* and *Notturmo II* for solo piano—both premiered in March 2009 by Gabriel Sanchez, and two new choral works for SSAA and piano—*Strange Voices Sing Among the Planets*, premiered by Tristan Frampton at the University of Missouri (May 2009), and *Echo*, with a scheduled premiere in the spring of 2010.

Dr. Fischer studied composition with Dinos Constantinides, Peter Hesterman, Mark Lee, Paul Haydn, and Jan Bach. He studied electronic and computer music with Stephen David Beck. He has participated in masterclasses with Bernard Rands and Milton Babbitt. He studied piano with Cynthia Geyer, Mark Lee, and George Sanders. He completed a DMA in music composition at Louisiana State University and holds degrees in music and English literature from Illinois Benedictine College, and a master's degree in music composition from Eastern Illinois University.

The University of Arizona

Symphonic Choir

Elizabeth Schauer, conductor



Sunday, April 17, 2011

4:00 p.m. & 7:00 p.m.

Holsclaw Hall

Chorus

Then the daughter of Jephthe went into the mountain, saying:

Filia and Echo – Lucie Parks; Katie Choyguha & Annalicia Gonzolez
Weep, weep ye hills; grieve, grieve ye mountains; and in the affliction of my heart moan (moan!). Lo, I shall die a virgin, and may not in my death find consolation in my sons. Groan, ye forests, springs and rivers; at the death of a maiden, weep (weep!). Alas that I should sorrow in the joy of my people, in the victory of Israel, and the glory of my father. I, childless, I an only daughter, shall die and not live. Shudder, ye rocks, be astonished, ye hills, valleys and caves, resound in horror (resound!). Weep, weep ye children of Israel, lament me in a song of sorrow.

Chorus

Weep, ye children of Israel, weep all ye virgins, and lament the only begotten daughter of Jephthe in a song of sorrow.

INTERMISSION

Lobet den Herrn alle Heiden, BWV 230..... J.S. Bach
(1685-1750)

John Brobeck, organ

Epitaph for Moonlight..... R. Murray Schafer
(b. 1933)

Strange Voices Sing Among the Planets..... Peter Fischer
(world première) (b. 1956)

Finale from Le Nozze di Figaro..... W.A. Mozart
(1756-1791)

Count Almaviva – Ryan Phillips
Figaro – Justin Gilmore
Susannah – Hope Sullivan
Countess Almaviva – Victoria McKean
Antonio – Paul F. Helton, III

Texts & Translations

Lobet den Herrn, alle Heiden

Praise the Lord, all you nations, and praise Him, all you people,
For His grace and truth reign over us for evermore. Alleluia!

Strange Voices Sing Among the Planets (Christina Rossetti)

Strange voices sing among the planets which
Move on forever; in the old sea's foam
There is a prophecy; in Heaven's blue dome
Great beacon fires are lighted; black as pitch
Is night, and yet star jewels make it rich;
And if the moon lights up her cloudy home
The darkness flees, and forth strange gleamings roam
Lighting up hill and vale and mound and ditch.
Earth is full of all questions that all ask;
And she alone of heavy silence full
Answereth not: what is it severeth
Us from the spirits that we would be with?
Or is it that our fleshly ear is dull,
And our own shadow hides light with a mask?

Finale from Le Nozze di Figaro

Count: My men, help, help! (enter Antonio, Basilio, Bartolo,
Don Curzio and servants)

Figaro: I'm lost!

The men: What happened?

Count: The villain has betrayed me, has defamed me, and you
shall see with whom.

The men: I'm amazed, confounded, I can't believe it's true!

Figaro: They're amazed, confounded, Oh what a scene, what fun!
(Cherubino, Barbarina, Marcellina and Susanna come out of the garden)

Count: In vain you resist, come out Madame; now you shall be
rewarded for your honesty . . . The page!

Antonio: My daughter!

Figaro: My mother!

The men: Madame!

Count: The plot is revealed and there is the deceiver.

Susanna: Pardon, pardon.

Count: No, no, do not expect it!

Figaro: Pardon, pardon!

Count: No, no, I will not!

All but the count: Pardon!

Count: No! (the Countess emerges from the arbor)

Women's Chorale
Lift Thine Eyes

Tristan Frampton, conductor
Anne Robinson, accompanist

May 2, 2009
1:30 PM
First Baptist Church

Strange Voices Sing Among the Planets*

Peter Fischer
(contemporary)

*Strange voices sing among the planets which
Move on forever; in the old sea's foam
There is a prophecy; in Heaven's blue dome
Great beacon fires are lighted; black as pitch
Is night, and yet star jewels make it rich;
And if the moon lights up her cloudy home
The darkness flees, and forth strange gleamings roam
Lighting up hill and vale and mound and ditch,
Earth is full of all questions that all ask;
And she alone of heavy silence full
Answereth not: what is it severeth
Us from the spirits that we would be with?
Or is it that our fleshly ear is dull,
And our own shadow hides light with a mask?*

-text by Christina Rossetti

Dance On My Heart

Allen Koepke
(contemporary)

*World premiere

Program Notes

Veni, Domine and Lift Thine Eyes

With this year marking the 200th anniversary of the birth of Felix Mendelssohn, what concert would be complete without paying tribute to this great composer? In late 1830, Mendelssohn traveled to Rome, where he composed several sacred works, including two of his *Drei Motetten* (*Three Motets*), Op. 39. The *Drei Motetten*, which contains the *Veni, Domine*, were inspired by the *Trinità dei Monti*, a Baroque church known for its picturesque setting atop the Spanish Steps, leading to the *Piazza di Spagna*. *Veni, Domine* contains influences of the barcarolle, imitations of Venetian gondolier songs, of which the lilting 6/8 meter represents the movement of the gondola through the canals.

Two of Mendelssohn's most notable choral works include his oratorios *St. Paul* (1836) and *Elijah* (1846). The subject matter found in these oratorios is of particular import to Mendelssohn because of his family's conversion to Christianity. Influenced by the oratorios of Bach and Handel, Mendelssohn included the use of a narrator, recitatives, arias, and, of course, chorales. *Lift Thine Eyes* is a trio of angels, which begins and ends with chordal, homophonic sections similar to the Baroque chorales he studied at the time. The middle section contains imitative counterpoint as the choir sings, "Thy help cometh from the Lord, the Maker of heaven and earth."

Pastor, quien madre virgen

Pastor, quien madre virgen is from the collection of *Canciones y Villanescas espirituales* (*Spiritual Songs and Villanescas*) by Francisco Guerrero, a 16th century Spanish composer. Guerrero had been compiling pieces for this very collection in preparation for publication when, in 1588, he traveled to the Holy Land, visiting Jerusalem, Bethlehem, and Damascus. He was so moved by this experience that, upon returning to Venice in 1589, he decided that 18 of the 20 profane songs he had intended to publish needed to be converted into sacred works. He had decided that the two remaining works had enough sacred overtones to be preserved with their original text.

Strange Voices Sing Among the Planets (notes from the composer)

Strange Voices Sing Among the Planets was commissioned by Tristan Frampton and is dedicated to him and the University of Missouri Women's Chorale. I thank them for presenting the world premiere this afternoon. I saw Tristan conduct in Arizona a few years ago and I immediately knew I wanted to write something for him some day. He asked me last October and I began work right away finding a text. We agreed on this mysterious and beautiful poem by Christina Rossetti.

After a brief piano introduction the opening vocal themes are stated with rising lines presented twice followed by descending arpeggios and then the rising line again. The piano is an integral part of expressing this wonderful text—it serves as both sparks of light and also as the dark underpinning to the entire work. That darkness is especially evident with the words “black as pitch is night,” where dark clusters appear in both vocal and piano parts. The next section reverses the opening gestures with descending melodic moves followed by a return to the rising lines; this leads to a climactic exclamation on the line “Earth is full of all questions.” The opening piano returns to usher in the melodic themes again, leading to a soft close on the poem's enigmatic questions.

Dance On My Heart

Dance On My Heart was the winner of the 1991 Iowa Choral Directors' Association Composition Contest. Allen Koepke describes the work as a fusion of madrigal and contemporary styles. He indicates the initial tempo as ‘Sprightly’, further encouraging the light hearted nature of the madrigal. Alternating between the time signatures of 4/4 and 7/8, Koepke is able to achieve a very natural declamation of the text. If you listen carefully to the text, you will hear the story of a young maid unfold as three different gentlemen ask her for her hand in marriage. We are left with a message attesting to the importance of love.

Composer Biographies

Peter Fischer is Associate Professor of Music at Texas Tech University where he teaches theory and composition. Prior to his appointment at TTU he taught for 8 years at Adams State College in Alamosa, Colorado. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists solo division for his Sonata for Contrabass and Piano. Recent works include the Sonata for Clarinet and Piano (2008), a chamber opera—*O D'Amarti O Morire* (2008), based on the story of Don Carlo Gesualdo, the *Ballet of Magical Beings* (2006) for wind ensemble, *The Sea is Calm Tonight*, for SATB Choir and Piano, commissioned by Bruce Chamberlain at the University of Arizona and premiered by him at the Regional ACDA Convention in Salt Lake City in March of 2006, and the song cycle *Barcarole*; two Nottornos for solo piano were just premiered in March and another choral work, *Twilight*, for SSAATTBBB was premiered last week at TTU. Dr. Fischer studied composition with Dinos Constantinides, Peter Hesterman, Mark Lee, Paul Haydn, and Jan Bach. He studied electronic and computer music with Stephen David Beck. He participated in master classes with Bernard Rands and Milton Babbitt. He studied piano with Cynthia Geyer, Mark Lee, and George Sanders. He completed a DMA in Music Composition at Louisiana State University and holds degrees in Music and English Literature from Benedictine University and a Masters Degree in Music Composition from Eastern Illinois University.

Mitchell Toeppen was born in 1981 in Jefferson City, MO. He studied saxophone with Dr. Randall Smith and composition with Dr. Warren Gooch at Truman State University in Kirksville, MO, earning a B.A. in Music with an emphasis in composition in 2005. He is currently a resident of Columbia, MO. His compositions have primarily included works for saxophone, piano, electronic media, chamber ensembles, and small jazz ensembles. Currently in progress are works for string quartet and for orchestra.