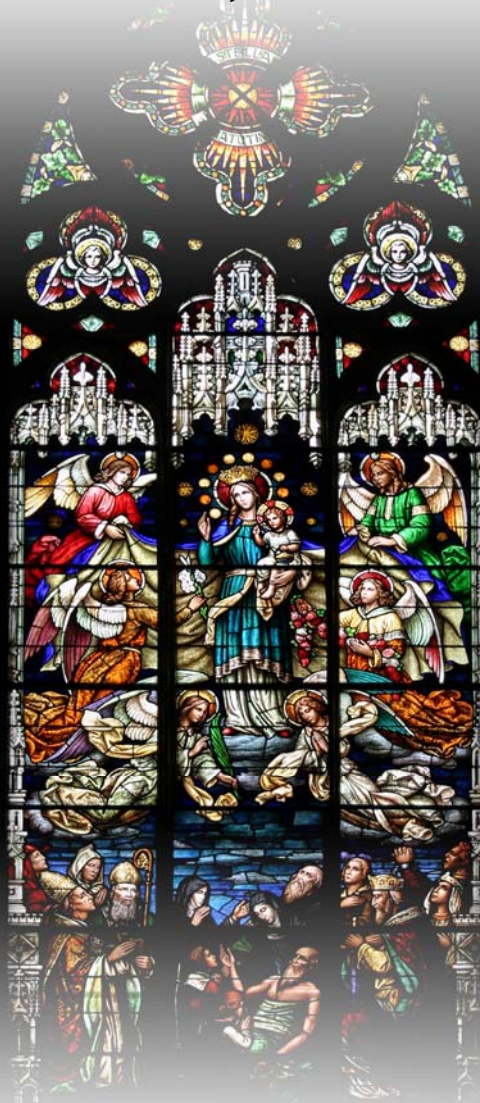


How Great the Art

Open House and Benefit Concert for
St. Mary's Church



a celebration of the art and history of St. Mary's

How Great the Art

Concert Program

Organ Preludes

Dr. Brandon Spence

- Nun bitten Wir den Heiligen Geist** (Now Pray We to the Holy Spirit)
..... D. Buxtehude
- Fugue in C (jig)** D. Buxtehude
- Liebster Jesu wir sind Hier** (Blessed Jesus, We Are Here)J.S. Bach
- Blessed Are Ye Faithful Souls Departed** J. Brahms
- Our E.M. Skinner pipe organ was commissioned for St. Mary's by the Fritz family and built in 1927. While it is not a "big" organ, it is an important historical instrument, and of better quality than most pipe organs built in the late 1920's. Skinner was one of the most respected and influential organ builders in the United States.

The Grand Rapids Community College

Madrigal Singers

- Non Nobis, Domine**..... William Byrd, 1540-1623
Not unto us, Lord, not unto us, but to thy name give glory.
- Confitemini Domino**Alessandro Constantini, fl. 1550
Oh give thanks unto God.
- Adoramus Te Christe** Orlando di Lasso, 1532-1594
We adore you, O Christ.
- Alleluia** (from Magnus Opus Musicum)
..... Orlando di Lasso, 1532-1594

How Merrily We Live..... Michael Este, 1580-1648

This year the GRCC Madrigal Singers is an all-treble ensemble, although this is not normally the case. The ensemble is open by audition to both music majors and non-music majors. The singers perform music from the Renaissance and early Baroque eras.

The Grand Rapids Community College Madrigal Singers:

Carrie Steffen, Alto 1

Erin Wall, Soprano

Isabel Branch, Soprano

Julia Smereka, Soprano

Katherine Jannakos, Alto 2

Shannon Barton, Soprano

Kevin J. Dobreff, Director



*The Grand Valley State University
Cantate Chamber Ensemble*

Secular Music of the 16th and 17th Centuries

Come, Let Your Hearts Be Singing Giovanni Gastoldi, ?-1622

Taanzen und Springen..... Hans Leo Hassler, 1564-1612

*Dancing and springing, singing and ringing, fa la, la
Fiddles are sounding, Lutes are resounding,
Now to be merry, Life will not tarry,
So let us be gay. Fa, la, la*

*Lovely young maidens, Hearts lightly laden, fa, la, la
Together walking, Laughing and talking,,
Happy when nearer friends that are dearer
Than silver and gold, Fa, la, la*

Fa una Canzona Orazio Vecchi, 1550-1605

*Sing me a song with not a note of sadness!
When all the pain of love drives me to madness!
Sing me to sleep with a sweet serenading,
Oh, so gently, Oh so gently from sound to silence fading.*

*Sing me a song to cool a lover's burning!
When to my heart the anguish keeps returning.
Sing me to sleep with a sweet serenading,
Oh, so gently, Oh so gently from sound to silence fading.*

Madrigals—secular pieces for not only personal enjoyment but also in connection with dramatic performances and public or private festivities—were often performed in small chamber settings. Madrigalian verse in the early 16th century owed its style, imagery, even vocabulary to the lyrics of Petrarch, whose poetry was enjoying a revival at the time. Earliest madrigals originated in Northern Italy in the 1320s. The late 16th century madrigal ‘migrated’ to England where the genre enjoyed great popularity.

Secular Music of the 18th Century

Now We Are Met (a Catch) Samuel Webb, 1770-1843

When Allen-a-Dale Went a-Hunting

..... Robert L. de Pearsall, 1795-1856

How Great is the Pleasure (a Catch)

..... Henry Harrington, 1727-1816

The later history of the English Madrigal featured “**Madrigal Societies**” and “**Catch and Glee Clubs,**” where amateurs would enthusiastically capture and preserve their favorite genre of old music. A **Catch** is, quite simply, a round. Everyone sings the melody, but as each voice enters successively, the result is not unison, but harmony. In the 17th century, the words Round and Catch were used almost indiscriminately. Allusions to Rounds and Catches are so common in Elizabethan literature that their popularity is unquestionable.

If the concept of the Renaissance gentleman included the easy versatility of swordsmanship, extemporaneous recitation of poetry, and skill in sight-reading ayres and madrigals, it is no less true that the average worker or tradesman, though illiterate, could 'bear his part' in a Round or Catch. Shakespeare and his contemporaries not only allude to well-known catches, but a number are actually sung in the plays.

Music of Other Cultures

Afton Water Scottish folk song
Arr. David Willcocks

Quick! We Have But a Second..... Irish air
Arr. Charles V. Stanford

All My Trials..... Bahamian spiritual
Arr. Norman Luboff
Kara Delille, solo

Dashing Away with the Smoothing Iron British folk song
Arr. John Rutter

Jabula Jesu Zulu folk song
Arr. Stephan Hatfield
*We say, be joyful (with) Jesus,
We say, play Solly, have a good time,
hey, Solly, have a good time. Listen!*

Our concert of unaccompanied mixed-voice arrangements of folk-songs provide the listener with pleasing settings of popular tunes of various countries. From the well-known setting of the Robert Burns text depicting the Scottish **Afton River** to the lively directive by Thomas Moore to enjoy life to the fullest in **Quick, We Have but a Second!** listeners are given brief glimpses of lives of everyday folk. The Bahamian Spiritual **All My Trials** is a simple, but intense, acceptance of despair. The British Isles folk song **Dashing Away With the Smoothing Iron** is a delightful setting of man's pursuit of one who stole his heart every day of the week. The musical variations for each day of the week are clever and humorous. **Jabula Jesu** is based

on an African folk song featuring the African love for layering ostinatos and poly-rhythms allowing very rich textures and creating variety in shaping and phrasing.

This highly select vocal ensemble of fourteen auditioned singers gave its premiere performance in October, 2007. Although the original intent of this choral group was to specialize in a cappella sacred and secular music of the early periods of music (Renaissance and Baroque), the ensemble has expanded its repertoire to include folk song arrangements and part songs of the Romantic period. Though the majority of the singers in Cantate Chamber Ensemble are music education majors, the group is open to qualified singers of any discipline.

The Grand Valley State University Cantate Chamber Ensemble:

Nicole Ball, Dewitt	Mary Maczka, Grand Rapids
Denise Berczynski, Batavia, IL	Samantha Mazzie, Wixom
Kara Delille, Middleville	Andrew Samson, Greenville
Juan Faraoni, Canton, OH	Jacob Sheler, Jenison
Joshua Gierman, Jenison	Zachary Sheneman, Otsego
Linda Janik, Novi	Kelly Willard, Ypsilanti
Kirsten Lashbrook, Manistee	Justin Willman, Walled Lake

Ellen Pool, director



The Aquinas College Chorus

Sure On This Shining Night..... Samuel Barber (1910-1981)

The Turtle DoveEnglish folk song
Arr. Ralph Vaughan Williams, 1872-1958
Soloists: Mar'Quinn Curry, Nicole Storey

- Ain't Got Time to Die** traditional spiritual
 Arr. Hall Johnson, 1888-1970
Soloists: Kathleen Lally, Caitlin Brooks, Erin Sprague-Rice
- Shenandoah**American folk song
 Arr. James Erb, b.1926
- Fuga y Misterio**Astor Piazzolla, 1921-1992
 Arr. Jon Washburn, b. 1942
- My Soul's Been Anchored in the Lord**..... traditional spiritual
 Arr. Moses Hogan, 1957-2003

The Aquinas College Chorus is a non-auditioned choir, comprised of students from nearly every course of study. The choir meets twice per week. We perform two to three concerts per semester, as well as sing at major events at the college: the Dean's List Program, special Masses, Baccalaureate, etc. In the past, the College Chorus has performed major works with the Battle Creek Symphony, and will be performing, in May, with the West Shore Symphony.

The Aquinas College Chorus:

Soprano

Ashley Jachim
 Courtney Arnold
 Elizabeth Christian
 Erin Sprague-Rice
 Jennifer Totzke
 Jerica O'Hagan
 Kaitlin Barth
 Kathleen Lally
 Kathryn Goffnett
 Lauren Smith
 Leah Kellie
 Marilyn Buford
 Mary Emma Knape
 Mary Lothschutz

Nicole Storey
 Nikole Forsgren
 Roberta Trahan-Grabiell
 Robin Brown
 Samantha Schultz
 Theresa M. Wasinski

Alto

Allye Gaietto
 Caitlin Brooks
 Claire Daly
 Danielle Brower
 Ember Clark
 Erin Jenkins
 H. J. DeVrou
 Julie Macino

Krystal Wait	<u>Bass</u>
Laura Williard	Bradford Winkler
Mikaela VanDenBerge	Daniel Skuza
Nora Hurley	Gregory Porath
Rachel Hearn	Joseph Hosty
Rachel Wojcik	Justin Kazanowski
Skye Geppert	Kyle McCarthy
Stacy Michell	Matthew Johnson
<u>Tenor</u>	Owen Fifield
James Trares	Will Bennett
MarQuinn Curry	Zachary Rigney
Tien Ho	Mark Webb, <i>director</i>
Zack Wells	Bill Marfink, <i>accompanist</i>



Organ Postlude

Dr. Brandon Spence

Tocatta and Fugue in Dm J.S.Bach

A **free will offering** will be taken up to support the campaign to repair our landmark building. Ushers will be near the doors with baskets to accept your contributions. Thank you so much for your generosity.

Through God’s goodness and the donations of people who have gone before us, we have a beautiful building in which to gather and pray. Our work of repairing the church building will help St. Mary’s Church continue the caring work of Christ.

Please look for a Building Restoration Fund brochure, or visit our parish web site (<http://www.stmarygr.org/restorationfund.htm>) for more details about this project and our progress.

St. Mary’s Roman Catholic Church

423 First St. NW | Grand Rapids, MI | 49504-5277

Email: parish@stmarygr.org | Web: www.stmarygr.org | Tel. 616.459.7390

Iglesia Santa María