BALL STATE
UNIVERSITY

College of Fine Arts
School of Music

CARNEGIE HALL PREVIEW CONCERT

featuring the

BALL STATE UNIVERSITY SINGERS

Alan Alder, director

and the

INDIANAPOLIS SYMPHONIC CHOIR

Michael Davis, assistant artistic director

Sunday, May 22, 2022 | 5 p.m.
SURSA PERFORMANCE HALL

UNIVERSITY SINGERS

Lovesight ..... **Robert H. Young**

Shenandoah..... **Traditional American Folk Song**
arr. Derric Johnson

Elijah Rock..... **arr. Moses Hogan**

COMBINED CHOIRS

Requiem..... **Herbert Howells**
(1892–1983)

Michael Davis, conductor
Natalie Spruell, soprano
Holly Beasley Erickson, mezzo-soprano
Alejandro Reyna, tenor
Patrick Pauloski, baritone

Festival Te Deum, Op. 32 ..... **Benjamin Britten**
(1913–1976)

Alan Alder, conductor
David Duncan, organ
Kamryn Yenser, soprano

Requiem - Herbert Howells

Howells's music, described by scholars as "more widely respected than performed," is filled with inseparable "visionary splendor and a sense of loss" (Grove, 1980). His music is "much more complex than other choral music of the period: Long, unfolding melodies are seamlessly woven into the overall textures; the harmonic language is modal, chromatic, often dissonant and deliberately ambiguous. The overall style is free-flowing, impassioned and impressionistic, all of which gives Howells's music a distinctive visionary quality. His anthems, and in particular his many wonderful settings of the canticles, place him as probably the greatest composer of Anglican church music" (Bawden, n.d.). Formatively influenced by Edward Elgar and a close friend of Ralph Vaughan Williams, he was recognized with the honors of CBE (Commander of the Order of the British Empire) in 1953 and CH (Order of the Companions of Honour) in 1972.

Howells lost friends and mentors during World War I, and his nine-year-old son, Michael, to illness in 1935. These tragic events "inevitably cast an immense shadow over the composer's life" and work (Bawden). The *Requiem*, for unaccompanied chorus, was composed circa 1932 but was not released for publication until 1980, near the end of the composer's life. *Requiem* "is a wonderful, heart-aching work of searing beauty. It may not have been written as a direct response to personal loss, but it is scarcely surprising that it was to this work that Howells returned just a few years later [in 1938 when composing his masterpiece *Hymnus Paradisi*] to find both the structure and much of the musical material he needed to make his own response to the deepest, most profound loss of his life" (Andrews, 2012).

Today's performance of Herbert Howells's *Requiem* is dedicated to the memories of all lost as a result of the COVID-19 pandemic.

Festival Te Deum, Op. 32 - Benjamin Britten

Britten believed in composing music that was useful to people, and that his pieces be for a specific purpose. *Festival Te Deum*, was written in 1945 for the commemoration of the 100th anniversary of St. Mark's Church of Swindon, Wiltshire, England. With this piece, Britten chose to look back and look forward simultaneously by taking the traditional sonata form and turning it inside out (slow-fast-slow vs. the traditional fast-slow-fast). The first section begins very quietly and introspective, with the chorus singing in multi-meter, chant-like unison passages layered over the organ's block chords. The choral voices then branch off independently to introduce the first evidence of harmony--depicting the masses offering praise upward, followed by the "comforter" descending and/or reaching down to the masses. The second section, by contrast, begins with a joyous explosion from the choir that is answered by the organ in an equally energetic fashion –an ancient compositional call-and-response structure. Typical of the traditional sonata form, the third and final section emulates the first section while introducing new musical elements. This section is also quiet and reflective, but adds a solo voice (soprano) before the entrance of each choral voice. The accumulating choral entrances build to a dramatic crescendo that climaxes on the text "O Lord in Thee have I trusted." The piece then ends as it began: seeking a deep sense of reverence through the calming solo voices accompanied by the organ's now-familiar block chords.

Program notes for the Howells compiled by Michael Davis (2022), and edited by Faedra Lazar Weiss (2022).

References:
-Andrews, Paul. (2012). Notes to Howells Requiem (sound recording). Hyperion CDA67914.
-Bawden, John. (n.d.) Requiem: Herbert Howells [Choral Programme Notes]. British Choirs on the Net.
-The New Grove Dictionary of Music and Musicians [Grove] (1980), s. v. "Howells, Herbert." New York: Macmillan.

Program notes for the Britten compiled by Alan Alder (2022).

Michael Davis has served as Assistant Artistic Director for the Indianapolis Symphonic Choir since 2002. He has supported choral preparation for conductors including Eric Stark, Nicolas McGegan, Mario Venzago, Erich Kunzel, Jack Everly, Patrick Quigley, Michael Christie, and Krzysztof Urbański. He was Chorusmaster for the Symphonic Choir's world premiere of Mohammed Fairouz's commissioned oratorio *Zabur* (released by Naxos Records 2016) and subsequent Carnegie Hall premiere. His work conducting the Indianapolis Chamber Orchestra was included on *Festival of Carols* (Naxos 2019) featuring the Indianapolis Symphonic Choir and Sylvia McNair. Davis's introduction to Carnegie Hall was in 1997 as a tenor for Robert Shaw's Festival Chorus, with his conducting debut following in 2001. Through Carnegie Hall's Professional Choral Workshops, Davis also sang for James Conlon, Sir Neville Marriner, Andre Previn, Peter Schreier, Charles Dutoit, Robert Spano and Chorusmasters Ann Howard Jones, Vance George, John Oliver, and Norman Mackenzie. Davis has managed and/or performed in concert tours nationally (44 states) and internationally (Europe, Asia, Canada). He is Director of Music at First Presbyterian Church of Noblesville, Indiana and holds degrees in vocal performance and the Doctor of Arts degree in choral conducting and higher education administration from Ball State University.

Alan Alder is an Assistant Professor of Teaching in the School of Music at Ball State University, where he servers as Producer/Director of the world-renowned Ball State University Singers, Indiana's *Official Goodwill Ambassadors*, and teaches Music History. Under Dr. Alder's direction, the University Singers won the gold medal at the 2012 World Choir Games, making them the World's Number One Collegiate Entertainment Organization. The group also won the top prize at the Xinghai International Choral Championships in Guangzhou, China, making them the most awarded collegiate entertainment group in competition history. In 2018, the University Singers toured England and performed a concert with The Funky Voices, one of the world's premiere pop music choirs.

Dr. Alder is a sought-after adjudicator, clinician, guest conductor, and has conducted and performed with artists such as Grammy Award winner Sandi Patty, Broadway's Eden Espinosa, Doc Severinsen, and jazz legends J.J. Johnson and Jiggs Whigham. Dr. Alder published *The Show Choir Handbook* in 2016, and *Essentials in Music Appreciation* in 2017. He will make his Carnegie Hall conducting debut in May of 2022.

David Duncan currently serves as the Keyboard Artist for the Indianapolis Symphonic Choir. He works regularly with many of the finest musical organizations in the Midwest, including the Great American Songbook High School Vocal Competition with Michael Feinstein, Indianapolis Symphony Orchestra, Indianapolis Children's Choir, and Encore Vocal Arts Ensemble. He also works extensively as a pianist/conductor for professional theatre companies in the Indianapolis Metro area, including the Indiana Repertory Theatre, Actors Theatre of Indiana, Civic Theatre, Beef and Boards Dinner Theatre, and the Bose Lyric Theatre at Anderson. Duncan is staff accompanist/choral arranger at Franklin Central High School, Organist at Resurrection Lutheran Church in Indianapolis, and has served on the faculties of both Taylor University and Anderson University. He received both his Bachelor and Master of Music degrees in piano performance from the Indiana University School of Music.

Ball State University Singers: Nearly sixty years ago, the Indiana General Assembly elevated Ball State Teacher's College to the status of "University." In anticipation of the event, a new musical organization under founding director Don Neuen, was created in honor of the University. The current cast of twenty-four singers, thirteen instrumentalists, five technicians and wardrobe personnel are under the direction of Dr. Alan L. Alder. At home, across the state, and around the world, the group is known as Indiana's *Official Goodwill Ambassadors*. They have performed and captivated audiences all over the world, and hold the title of the World's Number One Collegiate Entertainment Organization.

The **Indianapolis Symphonic Choir** is proud to be one of the nation's most established and dynamic musical institutions. Under the leadership of Artistic Director Eric Stark, the Choir is among the most active symphonic choruses in the United States reaching over 20,000 persons each season through performances, education, and community engagement programs. The 160+ volunteer singers demonstrate the Choir's commitment to musical excellence through their talent and dedication during each 10-month season. The Symphonic Choir is led by a professional staff and governed by a volunteer Board of Directors. Founded in 1937 at the Orchestra's request to perform the great choral-orchestral repertoire, the Indianapolis Symphonic Choir continues to be the primary choral partner of the Indianapolis Symphony Orchestra (ISO). In 2018, the Choir joined the ISO at the Kennedy Center (Washington, D.C.) for SHIFT: A Festival of American Orchestras. In 2015, the Symphonic Choir commissioned and premiered Mohammed Fairouz's oratorio *Zabur,* which was released internationally by Naxos Records (2016) and also featured the Indianapolis Symphony Orchestra and the Indianapolis Children's Choir. In 2019, Naxos records released *Festival of Carols,* featuring the Indianapolis Symphonic Choir, Indianapolis Chamber Orchestra, and Grammy award-winning soprano Sylvia McNair.

UNIVERSITY SINGERS

Megan Baczynski
Phillip Baggio
Isaac Berry
Maxwell Bright
Emily Brooke
Scott Carter
Dalton Dietrich
Mikkenzi Edwards
Jakob Harding
Tyler Henderson
Jonah Herrmann
Ethan Hutchinson
Dylan Kaufman
Savanah Lagemann
Ellen McCool
Zoe McNulty
Carson Peach
Dridri Porzio
Claire Presley
Samantha Ragusin
Madi Relue
Mason Ruan
Reece Schwartz
Katy Shaffer
Caleb Sholty
Jackson Vice
Alayna Whitis
Kamryn Yenser

INDIANAPOLIS SYMPHONIC CHOIR

Holly Beasley – Erickson
Jonathan E. Baker
Marylin Baumgardt
Laura Bechtel
Deana M. Beecher
Kierstin Berry
Kristen Bremmer
Christopher Brush
Emily Carson – Dunn
Paulo Castro
Kendra Cline
Cameron Douglas Craig
Moffett R. Craig
Allen Davis
Lawrence V. Fitz
Patti Goesch
Thomas Goesch
Jane E. Gosling
Mary Gosling
Diane Hall
Danielle Hartman
Alexander Holloway
Rob Holmes
Brant Hughes
Krsitin Ingersoll
Deborah Jones
Quay Kester
C. William Landshulz
Katherine T. Landschulz
Donald E. Mains, Jr.
Karen Mangia
Lee Ann Markle-Hamilton
Susan Markle
Rodney Martin
Bob Massie
Judith E. Meyerberg
Becci Miller
Robert E. Moore
Thomas A. Nichols
Diana Pannell
Bill Paraskevas
Patrick Pauloski
Brian Pierson
Gail Ratliff
Andy Reel
Alejandro Reyna
Mary Robinson
Ingrid Rockstrom
Ashley K. Rogers
Charles Schafer
Sydney Schafer
Craig Slaughter
Nalani Smith
Karl E. Snider
Natalie Spruell
Charles R. Tallman
Lisa Turner
Yolanda Valdivia
Faedra Weiss
Dixie L. Williams
Suellen Williams
Thomas Woo
Mary Jo Wright

BALL STATE COLLEGE OF FINE ARTS

Seth Beckman, *dean*
Christie Zimmerman, *associate dean*

BALL STATE SCHOOL OF MUSIC

Ryan Hourigan, *director*
Jon Truitt, *associate director*
Peter Opie, *coordinator of admissions and scholarships*

BALL STATE UNIVERSITY CHORAL PROGRAM

Andrew Crow, *director of choral activities*
Kerry Glann, *associate director of choral activities*
Alan Alder, *director of University Singers*

BALL STATE VOICE FACULTY

Kathleen Maurer, *mezzo-soprano and voice area coordinator*
Cara Chowning, *vocal coach*
Aaron Paige, *tenor*
Yoko Shimazaki-Kilburn, *soprano*
Cynthia Smith, *mezzo-soprano*
Elizabeth Truitt, *soprano*
Jon Truitt, *baritone and director of opera*
Mei Zhong, *soprano*

INDIANAPOLIS SYMPHONIC CHOIR

Eric Stark, *artistic director*
Michael Davis, *assistant artistic director*
Kara M. Stolle, *production specialist*
Alejandro Reyna, *conducting fellow*
David Duncan, *keyboard artist*
Liam Bonner, *executive director*

More information about and tickets for the Carnegie Hall performance on May 29 (2 p.m.) are available at **dciny.org/events/05-29-2022/**

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