

GRADUATE CONDUCTING RECITAL

By

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SUPERVISORY COMMITTEE:

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A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

UNIVERSITY OF FLORIDA
2012

To my husband and my family, for their unconditional love and support

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Summary of Performance Option in Lieu of Thesis
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November 2012

Chair: Will Kelsing
Member: Russell Robinson

On November 18, 2012, I conducted a graduate recital in the University Auditorium. This graduate recital was in fulfilment of requirements for the Master of Music in Choral Conducting. The program was comprised of eight choral compositions. Among these compositions were: *Lux Aurumque*; *Crucifixus*; *O Sacrum Convivium*; *Recordando a Venezuela*; *Muié Rendera*, *Chôro No.3 Pica-Pau*, *Battle of Jericho*; and the third movement of the *Gloria*. These choral compositions come from varied genres and cultures across time and space. Baroque/Classical Italy, 20th Century France, Folk music of modern day Venezuela, 20th Century Art and Folk Music from Brazil, and modern pieces from the United Kingdom, and the United States. Within the repertoire were selections in the English, Latin, Spanish and Portuguese languages. Six of the pieces were *a cappella*, with the remainder having varied accompaniment such as accordion, horns, alto saxophone, clarinet, bassoon, trombones, tuba, trumpets, timpani and percussion. The vocal performers were student members of the University of Florida Concert Choir, members of the UF Women's Chorale and the Chamber Singers from the School of Music.

INTRODUCTION

On November 18, 2012, I conducted a graduate recital in the University Auditorium. This graduate recital was in fulfillment of requirements for the Master of Music in Choral Conducting. The program was comprised of eight choral compositions. Among these compositions were: *Lux Aurumque*; *Crucifixus*; *O Sacrum Convivium*; *Recordando a Venezuela*; *Muié Rendera*, *Chôro No.3 Pica-Pau*, *Battle of Jericho*; and the third movement of the *Gloria*. These choral compositions come from varied genres and cultures across time and space. Baroque/Classical Italy, 20th Century France, Folk music of modern day Venezuela, 20th Century Art and Folk Music from Brazil, and modern pieces from the United Kingdom, and the United States.

I decided to perform these selections for their variety, their multicultural character and the challenge they represented for the ensemble. To begin the program, I chose the choral work *Lux Aurumque* by Eric Whitacre for its simplicity and beauty, which helped to set the atmosphere for the rest of the concert. The program then moved to *Crucifixus*, an eight-part motet by Antonio Lotti. I have known this piece for a long time from my choral experience with the Schola Cantorum de Venezuela. Its intensity and criss-crossed lines provide a vivid feeling of what could be the crucifixion of Jesus Christ. The next piece was *O Sacrum Convivium* by Oliver Messiaen. As my inclination is for more contemporary harmonies, this piece represented a challenge for the choir and for myself. Although the entire piece is homophonic, its long phrases necessitate that the interpretation maintains a constant illation and sense of connectedness much more evident than in a highly contrapuntal piece. *Recordando a Venezuela* was composed by the father of one of the first music teachers I had during my childhood. As the song represents an important part of my life, I decided to arrange it for the choir and highlight the Venezuelan waltz, as well as its distinctive polyrhythms. The following piece performed was a Brazilian tune arranged by Pinto Fonseca, *Muié Rendera*. As I taught and conducted this piece with the UF Women's Chorale throughout the semester, it seemed logical to invite members of the choir to perform it on my

recital. This fit perfectly with the next part of the program. *Chôro No.3 Pica-Pau* was a suggestion Dr. Dos Santos made to me after a Jacaré Brazil performance and I decided to take the challenge. I find Villa-Lobos' works very interesting, and I am attracted to the sonority of male voices. This was a perfect opportunity to work with them. The following piece was *Battle of Jericho* arranged by Moses Hogan. This was a natural decision due to the previous project the Chamber Singers were working on, a set of spirituals performed in Buga, Colombia during an international festival in October 2012. This piece exalts the roots of African-American music. The last piece was the third movement of the *Gloria* by John Rutter. I knew I wanted to do this piece for my graduate recital ever since I worked with it in one of my conducting classes in 2010. Its shifting meters, majestic sound and overall positive energy led me to place it at the close of the concert. The repertoire I chose covers different styles, tempi, and harmonic structures. Two of the pieces performed included instrumentation, which is the next area I intend to explore in my conducting career.

PROGRAM

Lux Aurumque
Shelley Sanderson, soloist
Eric Whitacre (USA)
(1970-)

Crucifixus
Antonio Lotti (Italy)
(ca.1667-1740)

O Sacrum Convivium
Oliver Messiaen (France)
(1908-1992)

Recordando a Venezuela*
Michael Ward-Bergeman, accordion
Gerardo Petit/Arr. Yulene Velásquez
(1932-) (Venezuela)

*world premiere of this arrangement

Muié Rendera
Arr. C.A. Pinto Fonseca (Brazil)
(1933-2006)

Members of the University of Florida Women's Chorale

Chôro No.3 Pica-Pau
Adren Hance, trombone
Melody Rueger, clarinet
Taylor Barber, alto saxophone
Laura Weiss, Matthew Brooker, Chris Hunter, horn
Ethan Miller, bassoon
Heitor Villa-Lobos (Brazil)
(1887-1959)

Battle of Jericho
Trad./Arr. Moses Hogan (USA)
(1957-2003)

University of Florida Chamber Singers

Gloria (III movement)
John Rutter (UK)
(1945-)

University of Florida Concert Choir

Shawn Thomas, organ
Schelvin Robinson, trumpet
Fred Green II, trumpet
Atse Theodros, trumpet
Robert Polidan, trumpet
Matthew Varney, trombone
Danielle Scherzer, trombone
Adren Hance, bass trombone
Cody Ray, tuba
Andrew Barnes, percussion
Caitlin Jones, percussion

PROGRAM NOTES

Lux Aurumque

Eric Whitacre is one of the most performed composers of his generation. He studied composition at the University of Nevada and the Juilliard School with notable composers including John Corigliano and David Diamond. His choral works and band works have rapidly become accepted in the repertoire due to their strong appeal to audiences and players alike. *Lux Aurumque* was commissioned in 2000 by the Master Chorale of Tampa Bay. The text was taken from a poem by Edward Esch and translated into the Latin by the celebrated American poet Charles Anthony Silvestri. The piece has been also arranged for wind symphony, string orchestra and male choir. This version features SATB.

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the new-born baby.

Crucifixus (eight-part setting)

Antonio Lotti was probably born in Venice, and lived and worked there for most of his life. In 1736 he was appointed maestro di capella at Saint Mark's. He was widely admired for his church music. He composed three settings of the *Crucifixus*, in six, eight and ten parts. The most frequently performed is this eight-part setting, which originally formed part of a larger work, *Credo in F* for choir and orchestra that Lotti wrote around 1718 whilst at the court of Dresden. Its cumulative dissonances and dramatic intensity are exceptionally powerful.

Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est.

Crucified also for us,
under Pontius Pilate,
Suffered, and buried was.

O Sacrum Convivium (O Sacred Feast)

Olivier Messiaen was one of the 20th-century's most important composers of organ music for the Catholic service. *O Sacrum Convivium* is his only vocal work specifically for the church. It was composed early in 1937 and when the score was published later that year by Durand, the title page indicated that the work had been commissioned by Abbé F. Brun, a noted authority on Gregorian chant. The first documented performance was in Messiaen's arrangement for solo voice and organ at a concert of Les Amis de l'Orgue at the Trinité on February 17, 1938. *O Sacrum*

Convivium is an antiphon associated with the Magnificat at the second Vespers service of the feast of Corpus Christi. The text is attributed to St. Thomas Aquinas.

O sacrum convivium,
in quo Christus sumitur
recolitur memoria passionis ejus,
mens impletur gratia
et futurae gloriae nobis pignus datur,
Alleluia.

O sacred banquet,
wherein Christ is received
the memorial of his passion is renewed
the soul is filled with grace
and a pledge of future glory is given to
us,
Alleluia

Recordando a Venezuela (Remembering Venezuela)

Composed by Gerardo Petit, this piece represents an important part of my childhood as well as my current status as a Venezuelan emigrant. The piece is in a traditional waltz rhythm (3/4) of my native country and encompasses syncopation and polyrhythms. In the first part of this original choral arrangement, the traditional Venezuelan *cuatro* (four string guitar) is represented in the sopranos, tenors and basses, while the altos introduce the melody.

Nostalgia, me lleno de nostalgia
al sentirme ausente de mi patria querida
recordando su gente, sus pueblos, sus
praderas
y mientras más recuerdo más te quiero
Venezuela.

Me dicen que ahora estás más bella,
que los que te visitan se quedan
encantados.
Se emociona mi alma y emprendo una
oración
dando gracias al cielo y a nuestro
Libertador.

Orgullosa me siento al decir "Venezuela"
pues tienes para todos un poco de
amistad..
Aquí lo he comprobado, desde un país
lejano
todo el que te visita quiere volver allá.

Nostalgia...I am filled with nostalgia
When I feel away from my beloved
country
Remembering its people, its villages, its
meadows..
And the more memories I have, I love you
more Venezuela.

They tell me that now you are more
beautiful,
That everyone who visits you is
enchanted.
It thrills my soul and I undertake a prayer
Thanking heaven and our deliverer.

I feel proud to say "Venezuela"
Because you have for everyone a bit of
friendship..
Even from this far away country, I have
the proof
Everyone who visits you wants to return.

Muié Rendera

Two of the most popular traditional folk songs from Northeast Brazil are combined in this arrangement of Carlos Alberto Pinto Fonseca. While emphasizing the rhythmic aspects of the songs, Pinto Fonseca's choral writing is also precise and clear. He enjoyed a successful career as a conductor and is well known for his arrangements of folk music.

Ole, muié rendera,
Ole, muié renda,
Tu me ensina a faze rendá,
Que eu te ensino a namorá.

Hey, lacemaker woman,
Hey, lacemaker woman,
If you teach me how to weave,
I'll teach you how to court.

Virgulino é Lampeao,
É Lampa, é Lampa, é Lampa,
é Lampeao.
O seu nome é Virgulino,
O apelido é Lampeao.

Virgulino is Lampeao.
He is Lampa, Lampa, Lampa,
He is Lampeao.
His name is Virgulino,
His nickname is Lampeao.

Chôro no.3 Pica-Pau (Woodpecker)

Chôro is traditionally a Brazilian popular music instrumental style. Its origins are in 19th century Rio de Janeiro. Despite the fact that chôro translates as "cry," the style often has a fast and happy rhythm, characterized by virtuosity and improvisation. Chôro is considered the first urban popular music typical of Brazil.

Pica-Pau was composed in 1925 for male chorus and wind instruments (clarinet, alto saxophone, bassoon, 3 horns, and trombone.) The work is deeply rooted in indigenous culture. The theme and the lyrics of this chôro, *Nozani-Na Orekoa* comes from the Paricis Indians and were recorded by E. Roquette-Pinto. In this chôro, Villa-Lobos makes repeated use of onomatopœic writing, imitating the sound of the bird pecking at a branch. The male choir finishes off with the exclamation 'Brazil!'

The Battle of Jericho

Moses Hogan holds an international reputation as one of the world's leading contemporary directors and arrangers of the African-American spiritual. He was born in New Orleans, Louisiana, and studied at The New Orleans Center for Creative Arts and Oberlin Conservatory of Music. Hogan also studied at Juilliard School of Music and Louisiana State University. Hogan's arrangements have become staples in the repertoires of college, high school, church, community and professional choirs worldwide.

Gloria (3rd movement)

John Rutter composed the *Gloria* as a concert work. It was commissioned by the Voices of Mel Olson and the composer directed the first performance on the occasion of his first visit to the United States in May 1974. The Latin text comes from the Ordinary of the Mass. Rutter's setting is based mainly on one of the Gregorian chants associated with the text. The composer himself sees this work as analogous to a symphony, with three movements— *allegro vivace, andante, vivace e ritmico*. The accompaniment is for brass ensemble with timpani, percussion and organ. Rutter says this work is "exalted, devotional and jubilant by turns."

Quoniam tu solus sanctus,
tu solus Dominus.
Tu solus Altissimus, Jesu Christe
Cum Sancto Spiritu in Gloria Dei Patris.
Amen

For thou alone holy,
thou alone Lord.
Thou alone most high, Jesus Christ.
With Holy Spirit in glory of God Father.
Amen.

PERFORMERS

University of Florida Concert Choir

Tané DeKrey, Rehearsal pianist

Soprano I

Caitlin Ruddy
Erica Williams*
Grace Svatek*
Jessica Reid
Kathryn Dutton
Lori Weaverling
Lynnea Rhodes
Michelle Fegeas
Peyton Rydell
Shelley Sanderson*

Soprano II

Amy Smith
Caitlin Pearse
Caroline Fieldheim*
Elizabeth Hartley*
Joanna Gardner*
Joanna Reeg*
Megan Clancy
Vennele Jamin

Alto I

Amanda Garrett
Carolyn Ballard*
Emily Stokes
Jackie Vondette
Jamey Wright*
Kaitlyn Flynn

Alto II

Amber Suleskey*
Camille Lively*
Cammie Jo Hatcher*
Chelsea Brinda
Erica Villanueva
Rachel Beal*

Tenor I

Brandon Good
Clemente Cuevas*
Dean Thomason*
Erick Crow*
Phillip Grow*

Tenor II

Billy Vranish*
Bradley Parsons
Camilo Leal
Cedric Douglas
Gabriel Sanchez
Sam Silverberg*

Bass I

Jason Beck*
Javier Peña
Jeremy Nichols
Kevin Lozano
Matthew Bishchoff
Ross Cawton
Sean Hoolihan*
Shawn Thomas
Steven Evens*
Tyler Ferguson

Bass II

Colin Chan
Collin Thompson*
Dale Brumfield
Jarín Whalley
Joyner Atilés-Lopez*
Kyle Gray*
Matt Gender
Peter Bushnell*
Timothy Williams
William Storrs

* *University of Florida Chamber Singers*

Members of the UF Women's Chorale

Sopranos

Megan Hammerling
Kate Albright
Ashley Abney
Sarah Johnston
Alexandra Robertson
Chloe de Crecy
Katie Muniz
Kira Krall
Olivia Couret
Allison Gilland
Chelsea Kohl
Emily Greaves
Jill Theis
Kirsten Forrester
Gisselle Morrobel

Altos

Kristina Mercado
Nashka Desrosiers
Jessica Glicksberg
Victoria Hutchins
Maggie Ameno
Miranda Horta
Tina Horton
Madison Bellaire
Beauty Kolenc
Remi Okazaki
Christel Mimifir
Ayanna Thomas

BIOGRAPHICAL SKETCH

Yulene Velásquez Iturrate received her Bachelor of Social Communications from Universidad Santa María, Venezuela. She studied music at the Conservatory “Juan José Landaeta” and Choral Conducting at the Universidad Nacional Experimental de las Artes, under Ana María Raga. She has performed internationally as a member of the Schola Cantorum de Venezuela and has worked with world renowned composers such as John Adams and Osvaldo Golijov, and under the baton of Gustavo Dudamel, Helmuth Rilling, Simon Rattle, Claudio Abbado, Louis Langrée, Erkki Pohjola, Krzysztof Penderecki, Bob Spano, Hakwon Yoon, María Guinand, and Alberto Grau.

From 2005 to 2010 she performed the Grammy nominated oratorio *La Pasión según San Marcos* by Osvaldo Golijov with the Schola Canorum de Venezuela in several countries and cities of the United States, and participated in the recording of the album produced by Deutsche Grammophon. As a member of the Schola Canorum de Venezuela she premiered the contemporary opera *A Flowering Tree* by John Adams in Vienna, recording two years later under the production of Nonesuch Records. As a conductor, Ms. Velásquez worked as Director of the Children’s Choir from Fundación Empresas Polar, as Assistant Director of the children choir from the Universidad Central de Venezuela, and as the conductor of the Escuela Nacional de Música Juan Manuela Olivares. Ms. Velásquez received her Master of Music in Choral Conducting from the University of Florida in Gainesville, Florida.