

This recital is done in partial fulfillment of the Doctor of Musical Arts degree. Mr. Pedroza is a student of Dr. John H. Dickson at Texas Tech University

Graduate Conducting Recital

Ricardo Pedroza, conductor

St. John the Baptist Episcopal Cathedral

Sunday, December 10, 2006

5:00PM

PROGRAM NOTES

Gloria RV 589

Antonio Vivaldi

- I Gloria
- II Et in terra pax
- III Laudamus te
- IV Gratias Agimus tibi
- V Propter Magnam gloriam
- VI Domine Deus, Rex coelestis
- VII Domine Fili unigenite
- VIII Domine Deus, Agnus Dei
- XIX Qui tollis peccata mundi
- X Qui sedes ad dexteram Patris
- XI Quoniam tu ssolus sanctus
- XII Cum sanctus spiritu

Vivaldi's *Gloria* is in 12 contrasted movements. Its swift changes of mood and varied vocal colouring are among several striking features. Vivaldi's *Gloria* begins jubilantly in D major with the full orchestra in unison. Vivaldi does an admirable job of painting the text in his music. Listening to the chorus proclaim 'Gloria in excelsis Deo!', it is easy to imagine the voices of the angels announcing the birth of Christ. When they sing of 'peace on earth' in the *Et in terra pax hominibus*, the almost liquid voices of the strings combined with the featuring of lower vocal parts bring a beautiful sense of the sublimity of the words. *Laudamus te*, a duet for two sopranos in G major, brightens as it returns to the tempo of the first movement. The lovely echoing style of the two vocal parts and the light colors of the string music lends such vitality that the melody actually seems to spiral upward with its words of praise. The fourth movement, *Gratias agimus tibi*, uses a strict homophonic style, forming a bold introduction to the four-part choral fugato *Propter magnam gloriam tuam*. Vivaldi allows for either a violin or an oboe solo to

accompany the soprano voice in the C major siciliano *Domine Deus Rex caelestis*. This performance features an oboe, whose character is well-suited too the pastorally associated rhythm of this movement. The F major chorus, *Domine Fili unigenite* offers a strong contrast its restless character. Further contrast is provided by Vivaldi's varied treatment of the vocal parts, which declaim the text sometimes in pairs and sometimes in four-part harmony. The *Domine Deus, Agnus Dei* in d minor, is an aria for alto with choral interjections. The short E minor chorus, *Qui tollis peccata mundi*, is in two rhythmically contrasting sections, the first weighty and striking for its modulation, the second brisker and with an important chromatic element. In *Qui sedes ad dexteram*, an aria for alto., the text suggests the ascent of Christ from the cross to the right hand of the Father. The *Quoniam tu solus sanctus* is a compressed reprise of the first movement. The text indicates the transfer of the glory of God the Father to the Son. This leads to the concluding chorus *Cum sancto Spiritu* which is based on an earlier fugue by Giovanni Maria Ruggieri.

<ol style="list-style-type: none"> 1. Gloria in excelsis Deo 2. Et in terra paz hominibus. 3. Laudamus te, Benedicimus te, Adoramus te, Glorificamus te. 4. Gratias agimus tibi. 5. Propter magnam gloriam tuam. 6. Domine Deus, Rex coelestis, Deus Pater omnipotens. 7. Domine Fili, Unigenite, Jesu Christe. 8. Domine Deus, Agnus Dei, Filius Patris, Domine Deus, Rex coelestis, Domini Fili Unigenite, Miserere nobis. Qui tollis peccata mundi, Agnus Dei, Filius Patris, Miserere nobis 9. Qui tollis peccata mundi, suscipe Deprecationem nostrum. 10. Qui sedes ad dexteram Patris, Miserere nobis. 11. Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe. 12. Cum sancto Spiritu, in Gloria Dei Patris, Amen 	<ol style="list-style-type: none"> 1. Glory to God in the highest 2. And on earth peace to men of goodwill. 3. We praise Thee, we bless Thee, We worship Thee, we glorify Thee. 4. We give thanks to Thee. 5. For Thy great glory. 6. Lord, God, heavenly King, God the Father almighty. 7. Oh, Lord, the only begotten Son, Jesus Christ. 8. Oh Lord, Lamb of God, Son of the Father, Oh Lord God, heavenly King, oh Lord the Only-begotten Son, have mercy upon us. Thou that takest away the sin of the world. Lamb of the God, Son of the Father, have Mercy upon us. 9. Thou that takest away the sin of the world, Receive our prayers. 10. Thou that sittest at the right hand of the Father, Have mercy upon us. 11. For thou only art Holy, Thou only art the Lord. Thou only art most High, Jesus Christ. 12. With the Holy Ghost, in the glory of God, the Father, Amen.
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Esto les digo

Kinley Lange

This is a capella, Spanish setting of a scriptural text (Matthew 18:19-20) that has been performed widely across the US, Canada and Europe, including a performance at St Peter's Basilica in the Vatican. The harmonic structure is lush and vibrant, tonally based but with colorful non-chord tones.

(http://www.kinleylange.com/KL_music_Choral02.htm) Kinley Lange is Director of Music and Composer in Residence at Memorial Drive Presbyterian Church in Houston, Texas. Much of his

compositional work is in response to the liturgical needs of his congregation and choirs and in fulfilling commissions which he receives from churches, high schools, colleges and individuals. He pursued graduate studies in composition and choral conducting at the University of Texas at Austin with Karl Korte and Morris Beachy.

<p>Esto les digo, si dos de ustedes de ponen De acuerdo aquí en la tierra para pedir Algo en oración, mi Padre que está en los Cielos se lo dará. Porque donde dos o tres Se reúnen en mi nombre, allí estoy yo.</p>	<p>I tell you that if two of you on earth agree about anything you ask for, it will be done for you by my Father on heaven. For where two or three come together in my name, there am I with them.</p>
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O Nata lux

Morten Lauridsen

Music by Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the Twentieth-Century. Three recording of his works have received Grammy nominations. Mr. Lauridsen (b. 1943) served as Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001 and has been Professor of Composition at the University of Southern California Thornton School of Music since 1972. Lauridsen calls "O Nata Lux" a "serene *a cappella* motet celebrating the Redeemer." While the ebb and flow of the melodic lines may be suggestive of plainchant, the "swelling" of harmonies, from very close to open and back, is truly contemporary in style. Lauridsen's music is proof that what we call "dissonance" as a result of close harmony need not be strident or harsh, but softly intense. (<http://dcguild.home.mindspring.com/Programs/20021214.html>)

<p>O nata lux de lumine, Jesu redemptor saeculi, dignare Clemens supplicum laudes preces que sumere</p> <p>Qui carne quomdam contegi dignatus es pro perditis, nos membra confer effici, tui beati corporis.</p>	<p>O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants.</p> <p>Thou who once deigned to be clothed in flesh for sake of the lost ones, grant us to be made members of your holy body.</p>
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What sweeter music

John Rutter

This is a contemporary carol from 1988 with lyrics by Robert Herrick, 17th century English poet. John Rutter is one of several highly successful living composers whose styles meld contemporary and traditional harmonies in a way that is at once accessible and memorable. He formed the Cambridge Singers, a professional chamber choir, and has composed a significantly extensive catalogue of works. The relationship between words and music is evident right from the beginning with the crescendo in "Awake the voice" in sopranos and the entrance of men voices in "Dark and dull night" contrasting with the soprano color.

<p>I What sweeter music can we bring than a carol for to sing the birth of this our heav'nly King? Awake the voice!, awake the string! Dark and dull night, fly hence away, and give the honour to this day that sees December truned to May.</p>	<p>II Why does the chilling winter's mom smile loke a field beset with corn? Or smell like a meadow newly shorn Thus on the sudden? Come and see the cause, why things thus fragrant be: Tis he is born, whose quickening birth gives life and luster, public mirth, to heaven and the underneath.</p>
<p>III We see him come, and know him ours, who, with his sunshine and his showers, turns the patient ground to flowers. The darling of the world is come, and fit it is, we find a room to welcome him. The nobler part of all the house here is the heart, which we will give him; and bequeath this holy, and this ivy wreath, to do him honour; who's our King, and Lord of all this revealing.</p>	

I got a home in-a dat rock

Arr. Moses Hogan

Moses Hogan was an African-American composer and arranger of choral music. He is best known for his very popular and accessible settings of spirituals. Hogan was a pianist, conductor and arranger of international renown. His works are highly celebrated and performed by high school, college, church, community, and professional choirs across the globe today. Hogan draws a sharp distinction between spirituals and later musical outgrowths such as gospel. Original spirituals, he says "contained a lyrical quality and dealt with a variety of emotions. Having evolved within the inhuman conditions of slavery, spirituals "were consistently employed in the quest for freedom," but also, Hogan adds, "in religious services, and to educate, gossip, reprimand, signal, or to aid in story-telling. They functioned as a means of educating slaves about their own affairs."

(http://saintpaulsunday.publicradio.org/features/9709_ragin/ragin.shtml)

<p>I got a home in-a dat Rock, don't you see? Between the earth and sky, thought I heard my Saviour cry You got a home in-a dat Rock, don't you see?</p>	<p>Poor man Lazarus, poor as I, don't you see? When he died he foun' a home on high, he had a home in-a dar Rock, don't you see?</p>
<p>Rich man Dives, he lived so well, don't you see? When he died he foun' a home in Hell, he had no home in-a dat Rock, don't you see?</p>	<p>God gave Noah the rainbow sign, don't you see? no mo' water, but fire nex' time, better get a home in-a dar Rock, don't you see?</p>

Choir**Soprano**

Koral Martínez
Rabel Ortiz
Shani Emanuel
Ramleez Vázquez
Victoria Santiago

Alto

Julie Aranda
Katia Miller
Marlene Machado
Chantalia Leito
Ruwie Vázquez
Joemilly Quiñones

Tenor

Edwin Vega
Hernán González
Carlos Torres
Luis Pantoja
Dahir Bocanegra

Bass

Joel Quiñones
Cesar Méndez
Jorge Torres
Omri Mota
Rafael Parrilla
Claudio Valverdi

Soloists in Vivaldi

Koral Martínez, soprano
Yaritza Zayas, soprano
Diana Villafañe, mezzo-soprano

Soloist in Lange

Victoria Santiago, soprano

Orchestra**Violin I**

Alejandro Kamayd
Alexis Velázquez
Gretchen O'Mahoney

Violin II

Cesar Avilés
Lorena Valdés
Veronica Quevedo

Viola

Martha Hernández
Emanuel Olivieri

Cello

Sheila Ortiz

Double-Bass

Antonio Frontera

Oboe

Nermis Miseses

Trumpet

Felipe Rodríguez

Harpsichord

Luis Rodríguez