



LAFAYETTE MADRIGAL SINGERS





Lafayette High School
Lexington, Kentucky

Presents

Madrigal Singers

Ryan Marsh, Conductor
Laura Howard, Vocal Instructor

**In Concert for the 2010
American Choral Director's Association
Southern Division Convention**

February 28, 2010
University of Louisville School of Music
Louisville, KY

March 4, 2010
Christ Church Cathedral
Lexington, KY

March 13, 2010
St. Peter's Church
Memphis, TN

About Lafayette High School

Lafayette opened its doors in 1939 and was named for Marquis de Lafayette, the famed French general in the Revolutionary War. Lafayette High School is one of five public high schools in Lexington. The school combines a comprehensive high school curriculum with the School for Creative and Performing Arts Magnet Program (SCAPA) as well as a pre-engineering magnet. Lafayette has a strong tradition of excellence and enjoys outstanding alumni and parental support. The school was currently a recipient of the Smaller Learning Communities planning grant awarded to schools for use toward re-thinking how schools work for students.

Lafayette has many alumni who have distinguished themselves in their professional lives. Some notable alumni include actors Harry Dean Stanton and Jim Varney, former Kentucky Governors John Y. Brown, Jr. and Ernie Fletcher, and the Episcopal Bishop, Reverend Gene Robinson, among many others.

Music Opportunities at Lafayette

The music department at Lafayette has a long tradition of excellence in all areas. The Lafayette Marching Band has been the state champion fifteen years of twenty. Lafayette students have a wide variety of fine arts curriculum choices including a number of vocal ensembles, an instrumental program consisting of strings, wind band, percussion, jazz band, piano, and a comprehensive theatre program. Lafayette also offers beginning piano and music technology courses.

As a part of the School of Creative and Performing Arts (SCAPA) program, students can choose a major in music (including voice, band, orchestra, or piano), dance, art, creative writing, and theatre. The SCAPA program is limited to 250 students in all areas and students are chosen by audition. For voice majors, the SCAPA curriculum includes music theory courses, private voice study and ensemble singing. Voice students leave their ensemble rehearsal for private coaching approximately once every two weeks, participate in monthly performance/master classes and semester recitals and juries.

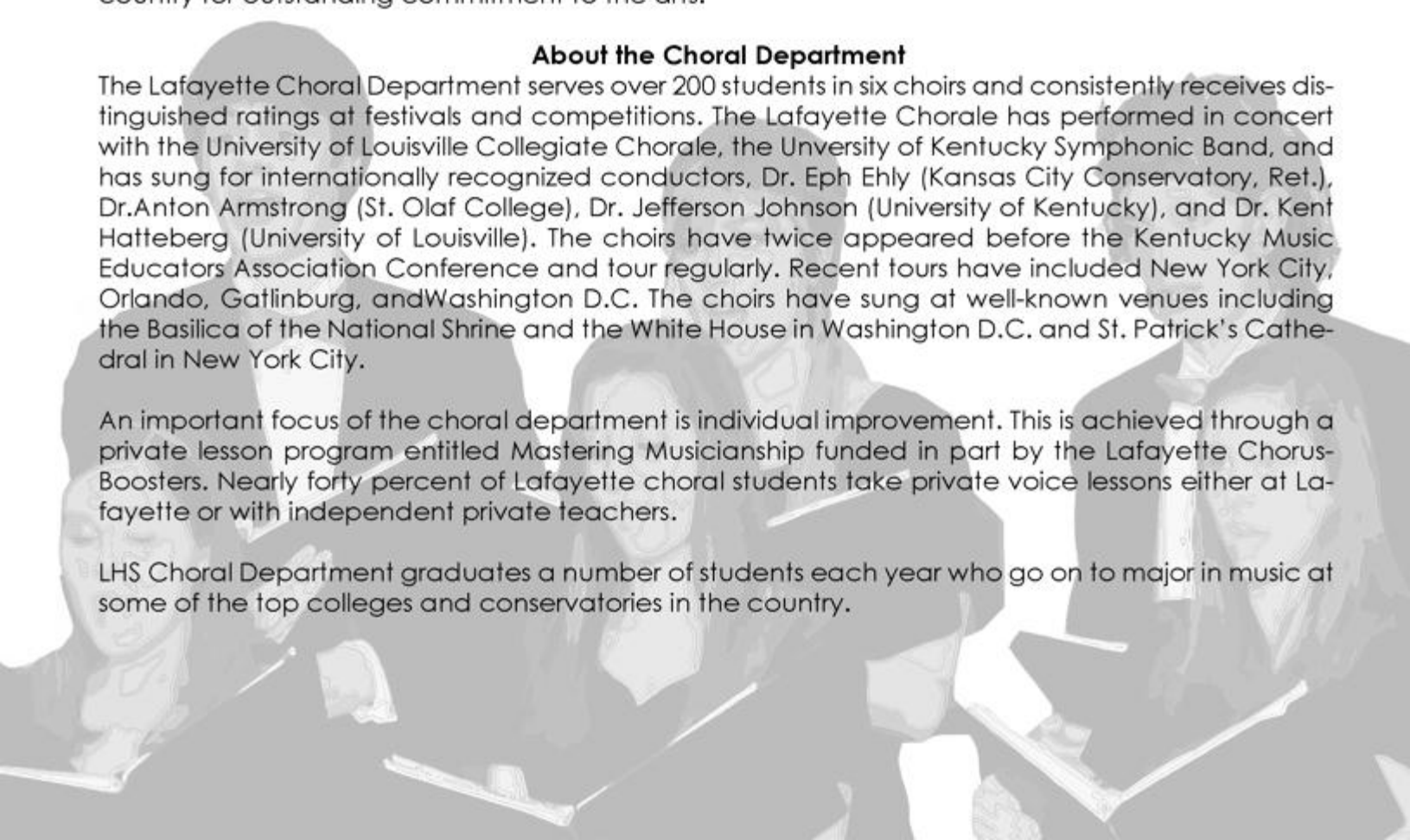
In 2005, Lafayette was recognized as a Grammy Signature School honoring schools across the country for outstanding commitment to the arts.

About the Choral Department

The Lafayette Choral Department serves over 200 students in six choirs and consistently receives distinguished ratings at festivals and competitions. The Lafayette Chorale has performed in concert with the University of Louisville Collegiate Chorale, the University of Kentucky Symphonic Band, and has sung for internationally recognized conductors, Dr. Eph Ehly (Kansas City Conservatory, Ret.), Dr. Anton Armstrong (St. Olaf College), Dr. Jefferson Johnson (University of Kentucky), and Dr. Kent Hatteberg (University of Louisville). The choirs have twice appeared before the Kentucky Music Educators Association Conference and tour regularly. Recent tours have included New York City, Orlando, Gatlinburg, and Washington D.C. The choirs have sung at well-known venues including the Basilica of the National Shrine and the White House in Washington D.C. and St. Patrick's Cathedral in New York City.

An important focus of the choral department is individual improvement. This is achieved through a private lesson program entitled Mastering Musicianship funded in part by the Lafayette Chorus-Boosters. Nearly forty percent of Lafayette choral students take private voice lessons either at Lafayette or with independent private teachers.

LHS Choral Department graduates a number of students each year who go on to major in music at some of the top colleges and conservatories in the country.



Stu Silberman
Superintendent

February 9, 2010

Dear Music Educators:

The honor of performing for the American Choral Director's Association Southern Division Convention is most deserving of the Lafayette High School Madrigals. The dedication and hard work of these students, under the direction of Ryan Marsh, will be evident in their shining performance.

Our young musicians will long remember their honor and experience as they continue to affirm their commitment to vocal music. As there have only been two other Kentucky high schools who have had this honor of performing at either a Divisional or National ACDA convention, the invitation to perform speaks loudly of the talents of these young musicians. The Fayette County Public Schools focus on developing patrons of the arts is strong, with our students and staff being highly dedicated and willing to work hard to develop musical talents.

I know you will enjoy the wonderful sounds of the Lafayette High School Madrigals and best wishes for a productive conference.

Sincerely,



Stu Silberman
Superintendent

SS/ckn



Lafayette High School

401 Reed Lane
Lexington, KY 40503
Phone (859) 381-3474 Fax (859) 381-3487

February 2010

Dear Friends,

What an honor it is for the Lafayette Madrigals to be chosen to perform at the American Choral Directors Association Southern Division Convention! We are especially proud since Lafayette is only the third Kentucky high school to perform at either a Divisional or National ACDA convention. We are very appreciative to the association for the invitation and to our alumni, whose outstanding work has made this invitation possible.

Lafayette High School and the Fayette County Public School system support our students and teachers as they pursue excellence in the arts. We are fortunate that our community appreciates and encourages the arts in education.

We know how much time, energy, heart, and passion goes into putting a performance together. Thank you for allowing our teachers and students to share their work with you and others from around the country.

Sincerely,



Vicki Ritchie
Principal

Administration
Vicki Ritchie, Principal • Verma Clemmons, Associate Principal • Richard Royster, Associate Principal
Stephanie McDermott, Administrative Dean • Sally Adams, Head Counselor



April is in my mistress' face (England)

Choral Public Domain Library #278

Thomas Morley (1558-1603), ed. Ornes

Thomas Morley was a student of William Byrd and became the most significant composer of the Elizabethan form of the Italian madrigal. Morley adapted the Italian madrigal to the tastes of Elizabethan England. He followed his teacher as an influential printer, editor and publisher of music and continued the exclusive printing patent from Queen Elizabeth I.

April is in my mistress' face appeared in *Madrigalls to Foure Voyces* in 1594 and exemplifies the English style of madrigal pioneered by Morley. It is based on the text of the Italian madrigal originally set by Orazio Vecchi, *Nel vis'ha un vago Aprile* (In her face she has a charming April) published in his *Book of Canzonets à 6* in 1587.

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart, a cold December.

"Suite" de Lorca (Finland)

Walton Music, Fazer 52

Einojuhani Rautavaara (b. 1928)

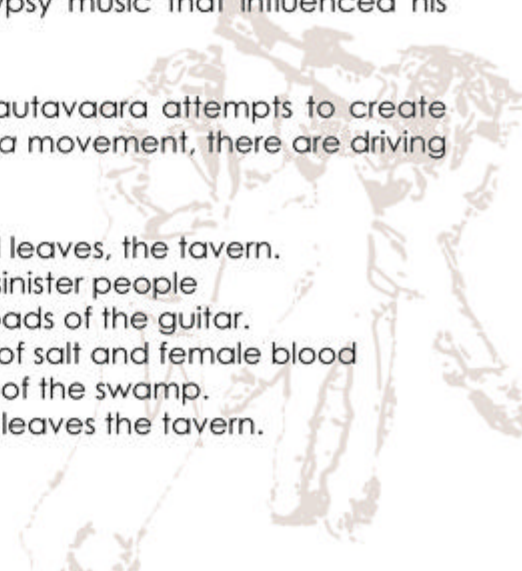
Finnish composer, Einojuhani Rautavaara was born in Helsinki in 1928. He studied composition with such notable composers as Sibelius, Vincent Persichetti (Juilliard), and Aaron Copland (Tanglewood). His compositional output includes eight symphonies, ten concertos, six operas, numerous choral/orchestral works, and chamber, piano and choral works. Rautavaara is known for serial techniques. His work is also influenced by mystical writings, which is evident in his frequent use of angel imagery. Rautavaara has written in a variety of modern styles including neo-classicism, and serial techniques. His output includes eight symphonies, string quartets, concertos, chamber music, choral works, and opera.

Federico Garcia Lorca is widely considered Spain's most important poet and dramatist. Lorca was a contemporary and colleague of Salvador Dali as well as other important artists of the early twentieth century. Lorca maintained a fascination with folklore and gypsy music that influenced his poetry.

"Suite" de Lorca is Rautavaara's most popular work for chorus. Rautavaara attempts to create images of the poetry through text painting effects. In the *Malagueña* movement, there are driving rhythmic figures imitating the galloping of horses.

*La muerte entra y sale de la taberna.
Pasan caballos negros y gente siniestra
Por los hondos caminos de la guitarra.
Y hay un olor a sal y a sangre
En los nardos febriles de la marina.
La muerte entra y sale de la taberna.*

Death enters, and leaves, the tavern.
Black horses and sinister people
travel the deep roads of the guitar.
And there is odor of salt and female blood
In the spike nards of the swamp.
Death enters and leaves the tavern.





Ryan Marsh, Director of Choirs

Ryan Marsh is a native of Floyd Knobs, Indiana and attended the University of Louisville School of Music from 1997 to 2003 where he earned the Bachelor of Music Education degree in Choral Music, Piano and Voice, and the Master of Music Performance degree in Choral Conducting. His primary choral conducting study was with Dr. Kent Hatteberg. While at UofL he sang in the UofL Collegiate Chorale and Cardinal Singers, performing at several state and national conventions. He has also studied with Dr. Jefferson Johnson at the University of Kentucky.

Mr. Marsh moved to Lexington to be the choral director at Lafayette in 2003. He holds professional memberships to the American Choral Director's Association (ACDA), Music Educator's National Conference (MENC) and regularly attends state, regional, national and international conventions and seminars.

Mr. Marsh has an interest in international choral music and has attended and sung in international choral competitions. In 2003 he attended the Bavarian Music Akademie Summer Conducting Seminar in Marktoberdorf, Germany where he studied with Professor Peter Erdei. He also serves as an adjudicator for Kentucky Music Educator's Association (KMEA) contests and festivals. Ryan has served as a staff member of the Kentucky Ambassadors of Music European program representing the Central Kentucky region. Mr. Marsh was elected State Choral Chair-Elect for the Kentucky Music Educator's Association in 2007 and serves as State Choral Chair through 2011 coordinating the Kentucky All-State Choirs.

Mr. Marsh is proud to direct the Lafayette Chorale, Singers, Madrigal Singers, and Men's Chorus. In addition to his choirs, he also teaches AP Music Theory and Introduction to Music Technology. Mr. Marsh led Lafayette through the process of becoming a nationally recognized Grammy Signature School in 2005. He also serves as the music department chair at LHS.

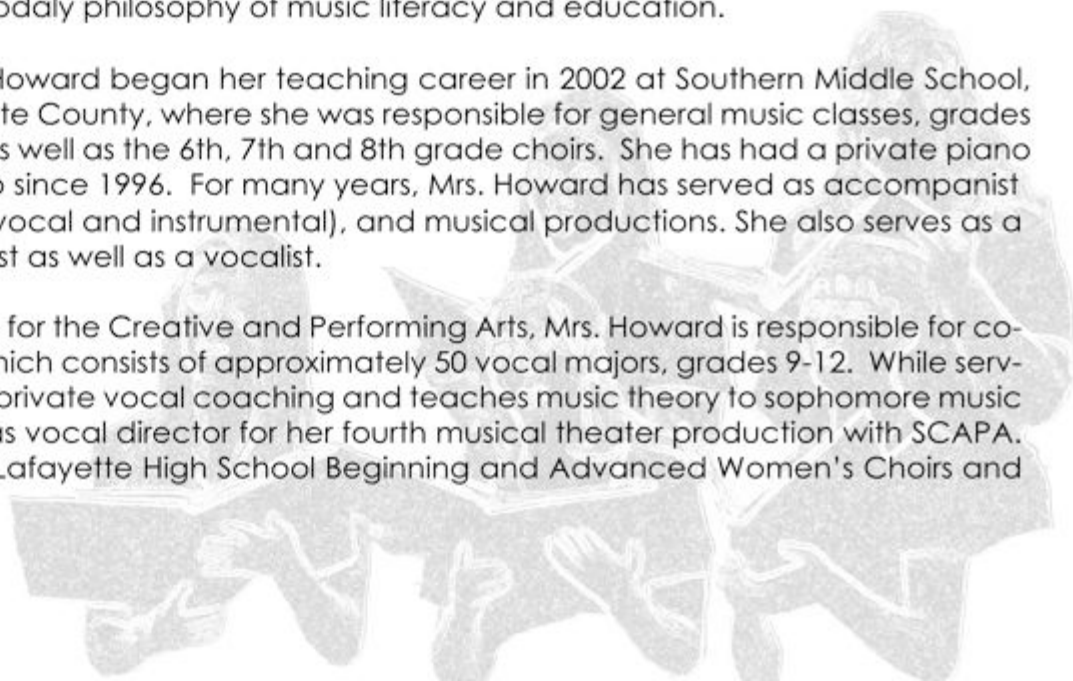


Laura Howard, SCAPA Vocal Instructor

Mrs. Howard is a graduate of Morehead State University where she completed both her BME and MM. While completing her graduate degree, she studied choral conducting privately with Dr. Greg Detweiler, director of choral activities at MSU. She also served as a graduate assistant for the choral music department at MSU. Mrs. Howard has completed training in Levels I and II of the Kodály philosophy of music literacy and education.

Mrs. Howard began her teaching career in 2002 at Southern Middle School, Fayette County, where she was responsible for general music classes, grades 6-8, as well as the 6th, 7th and 8th grade choirs. She has had a private piano studio since 1996. For many years, Mrs. Howard has served as accompanist for various choirs, soloists (both vocal and instrumental), and musical productions. She also serves as a church musician both as a pianist as well as a vocalist.

As vocal instructor for the School for the Creative and Performing Arts, Mrs. Howard is responsible for coordinating the vocal program which consists of approximately 50 vocal majors, grades 9-12. While serving in this capacity she provides private vocal coaching and teaches music theory to sophomore music majors. She is currently serving as vocal director for her fourth musical theater production with SCAPA. Mrs. Howard also conducts the Lafayette High School Beginning and Advanced Women's Choirs and teaches piano keyboarding.



Program

Régi Táncdal

Lajos Bárdos

Kyrie from Missa Brevis in F, Op. 117

Josef Rheinberger

Haec Dies

William Byrd

April is in my mistress' face

Thomas Morley

"Suite" de Lorca, Op. 72

Einojuhani Rautavaara

IV. Malagueña

Newlyweds

Nathan Jones

Premier Performance

Boyo Balu

arr. Dale Warland

Pokpok Alimpako

Francisco Feliciano

Program Notes, Texts. and Translations

Régi Táncdal (Hungary)

Editio Musica Budapest Z. 578

Lajos Bárdos (1899-1986)

Hungarian composer, Lajos Bárdos studied at the Budapest Academy of Music with other great musicians such as Kodály. Along with Kodály, Bárdos was interested in promoting Hungarian folk song through choral music. He was a professor at the Franz Liszt Academy of Music. Bárdos is credited with creating the "singing youth" movement in Hungary that fostered the strong singing tradition in Hungary. As an educator, Bárdos (along with other students of Kodály) was influential in the development of the Kodály Method of musical training.

Régi Táncdal is a dance song that is very popular and commonly sung by Hungarian choirs and folk ensembles. This arrangement by Bárdos uses a melody from the *J. Paix Organ Book* (1583) and text written by Karoly Varga (1949). A *tambur* is a lute popularly used in the folk music of Hungary, Turkey, the Middle East, and Central Asia for centuries. Bárdos writes vocal lines that imitate the *tambur*, *cimbalom* (a dulcimer-like instrument), pipe, and string bass.

Andandóri tammbúr.

Édes rózsámy szívem kedvese hallod,
hív az ének?

Csengőn, bongón

szól a vig zene hadd táncoljak véled!

Jöjj o jöjj édes párom,

nótánk hangja ma meszsze szálljon:

oly szép így ez az élet.

Búg brumming a bűgű húrja

cimbalcimm.

Pengeti cimbalunk is vigan,

pengeti (búg a bűgű húrja.)

Nézd a másik kedvet ad neki

cifra sípját fújva!

El nem fárad a táncos lábod.

látom most csuda szívből járod

mindég újra.

Térded hajlik mintha rózsafa

csendes szélben lebben.

Smintha hozzám angyal szállana

úgy jössz vagy még szebben!

Gyenge vállad az arcod pirja

szebb mint fényben a rózsak szirma

pümkösd reggel a kertben.

Hej tambúr, tammabúr, tambúburí andanidóri.

Hozzád röppen szívem sóhaja

skézen fogva kérlek

Lelkem hangját titkon vidd haza

hadd kíséren téged.

Más visz táncba

de el nem válunk más mégis:

Oly szívert szív,

a mi boldogságunk.

oly szép így ez az élet!

Andandóri tammbúr.

Dear rose, sweethart, can you hear,

the song is calling you?

Csengőn, bongón

the happy music is calling, let me dance with you!

Come, O come, my sweet lover,

the sound of our singing should fly far today:

Life is so beautiful like this (together)!

The string of the double bass is brumming-

Cimbalcimm.

The cimbalom, is playing happily

pengeti búg a bűgű húrja.

Look, the other (musician) gives him the joyful mood

by playing his flute!

Your dancing feet will not get tired.

I can see that now you are dancing from your heart,

(not half heartedly) again and again.

Your knee bends as the tender branch of the rose tree

bends in the calm breeze.

You come to me as if you were

an Angel who flies towards me!

Your tender shoulder, the blush on your face

is more beautiful, than the rose petals

in the morning light of ascension Sunday in the garden.

Tambur, andanidori

The sigh of my heart flies to you

and I ask you while holding your hands:

to take home the music of my soul,

so it can always accompany you.

Even if someone else takes you to dance

it does not separate us. (Because you hear the music of

my soul which accompanies you)

Heart (your) for (my) heart,

this is our happiness.

Life is so beautiful like this (together)!

Kyrie from Missa Brevis in F (Germany)

Missa in honorem Sanctissimae Trinitatis, Op. 117

Carus Verlag 50.117

Josef Rheinberger (1839-1901)

Josef Gabriel Rheinberger was a well-known composer of the late Romantic period in Germany. He was also a conductor, teacher and virtuosic organist and pianist. Although a prolific composer during the late Romantic period, Rheinberger's music is firmly rooted in the classical vein and has also been described as Brahmsian in style. He did not approve of the New German school of composition typified by Wagner and Liszt. He preferred the study of the counterpoint of Bach and other Baroque masters. Although his choral works are overshadowed by his popular organ sonatas, they are masterful in their own rite. Rheinberger composed twenty-two masses which, "range from simple works in a neo-Renaissance imitative style for equal voices a cappella to large-scale choral/orchestral works in the style of Mozart and Joseph Haydn." (Dennis Shrock)

Although today, the *Missa in honorem Sanctissimae Trinitatis* is not widely known, it was included in a list of works compiled by the composer toward the end of his life as one of the six masses he felt were important. The mass was masterfully composed in only two days in April 1880. The *Kyrie* is based upon a Gregorian triad motif and is an understated and imitative plea.

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Haec Dies (England)

Choral Public Domain Library #91

William Byrd (1543-1623), ed. Braginetz

The works of English composer William Byrd defined the Renaissance period in England. Aside from church music for both the Catholic and Protestant churches, which comprises most of his musical output, he also composed madrigals, consort music, and music for the keyboard. Byrd was a pupil of Thomas Tallis, and in 1575, became his partner in an exclusive printing patent from Queen Elizabeth I.

Haec dies is found in Byrd's second collection of *Cantiones sacrae* printed in November 1591. The joyous text (Psalm 118:24) is scored for six voices and employs both homophonic and polyphonic writing. *Haec Dies* also embraces text painting characteristics of the madrigal style.

Haec dies quam fecit Dominus,
exultemus et laetemur in ea,
Alleluya.

This is the day which the Lord hath made:
let us be glad and rejoice therein.
Alleluia.

Personnel

Soprano

Gabrielle Barker (12) SV
Katherine Bennett (11) SV
Hillary Crookston (12)
Jami Hart (12) SV
Elaina Henderson (12) SD
Jasmine Johnson (11) SV
Kailey Marshall (11)
Sydney Steele (12) SV

Alto

Julia Hendrick (12)
Kelcie Hollis (12)
Hannah Johnson (12) SV
Megan Keller (12)
Ellie Osborne (12) SV
Jennifer Rhodenhiser (11) SD
Jill Richardson (12)
Ellie Todd (11) SV
Hannah Yates (12) SV
Monika Zeps (12)

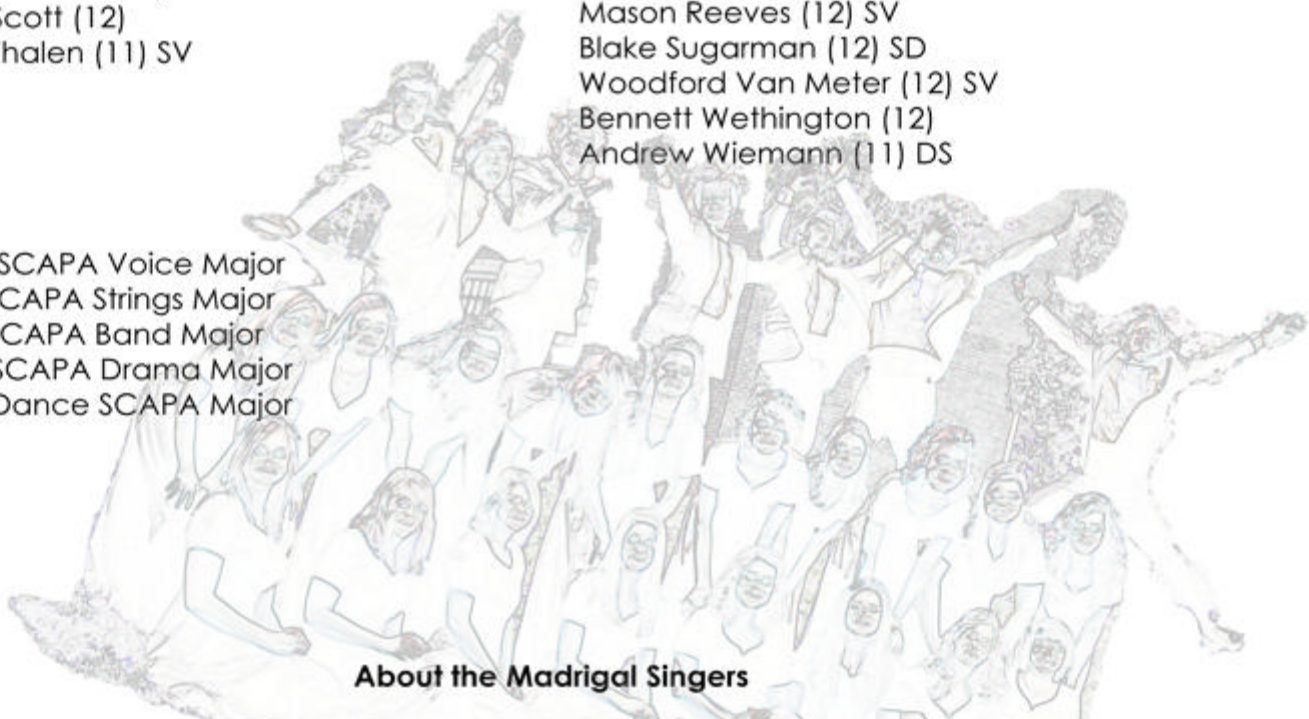
Tenor

Jimmy Betts (12) SD
Lucas Hansen (12) SD
Andrew Miller (11) SV
Elliott Mattox (12)
Alek Scott (12)
Will Whalen (11) SV

Bass

Will Baldwin (12)
Taylor Begley (12) SV
Travis Daley (12)
Micah Miller (12) SV
Mason Reeves (12) SV
Blake Sugarman (12) SD
Woodford Van Meter (12) SV
Bennett Wethington (12)
Andrew Wiemann (11) DS

SV = SCAPA Voice Major
SS = SCAPA Strings Major
SB = SCAPA Band Major
SD = SCAPA Drama Major
DS = Dance SCAPA Major



About the Madrigal Singers

The Madrigal Singers are primarily juniors and seniors often enrolled in the course as their second choral ensemble. The group performs chamber music, madrigals, and high quality choral repertoire from all time periods and styles. The Lafayette Madrigal Singers compete annually in the University of Louisville Margaret Comstock Chamber Choir Competition and have won first place five times. The Madrigal singers pride themselves in singing a variety of foreign languages and a repertoire of entirely a cappella music. The group performed for the Kentucky Music Educator's Association State Conference in February 2009.

Newlyweds (America)

GIA, G-7792

Nathan Jones (b. 1983)

"Newlyweds" is a simple and elegant text by Marjory Wentworth. Marjory is the poet laureate of South Carolina and author of three collections of poetry. I discovered her poetry while singing at the Spoleto Festival USA in Charleston, SC with the Westminster Choir in June 2009. This poem contains wonderful images including ribbons spilling out of bags of unopened gifts and red and yellow roses clasped in front of the young bride's heart. I felt that these images describe the feeling of excited uncertainty at the beginning of a couple's life together. I wanted to portray this excitement and sense of traveling forward in the music.

In the section about the ribbons, I used a rising suspension chain to mimic the unraveling and spinning out of the ribbon. Throughout the piece, are thick, low chords symbolizing the security and comfort felt at the beginning of a new relationship. At the end of the poem we are left with the line, "as they travel home with all they think they will ever need." I have tried to capture this sentiment by returning "home," to the original voicing and material from the beginning. This ends the piece unresolved, similar to the poem's unknown ending for this new couple. Now they must live out life and continue to write their own story together. – Nathan Jones
www.nathanjonesmusic.com www.marjorywentworth.net

A bride, beneath a backpack bigger than her body,
holds a vase of red and yellow roses in front of her heart.
The groom dragging a suitcase on wheels, hugs a shopping bag stuffed with still-wrapped gifts.
Wedding cake balanced on top.

Ribbons spilling thin white streams, through the air behind them as they travel home,
with all they think they will ever need.

Boyo Balu (Portugal)

earthsongs

arr. Dale Warland (b. 1932)

Boyo Balu comes from *Canção de Embalar*, a setting of the Portuguese lullaby by American composer, Janika Vandervelde. Famed American conductor, Dale Warland, arranged this setting based upon the melody by Janika Vandervelde. The words "boyo-yo, balu, lalo" are simply phonemes.

Janika Vandervelde is a native of Wisconsin and has served as composer-in-residence in three Twin Cities' organizations including the Minnesota Chorale, Minnesota Center for Arts Education and the Women's International League for Peace and Freedom. She is primarily a choral composer and has composed numerous commissions for all levels. She currently teaches orchestration at the University of Minnesota.

Pokpok Alimpako (Philippines)

earthsongs

Francisco F. Feliciano (b. 1941)

Pokpok Alimpako is a piece based on a motif of a Maranao (Southern Philippines) melody and the words of a Muslim children's chant. The Maranao language is spoken by the Maranao people, one of the largest Islamic groups in the Philippines, living in the southern part of Mindanao, the Philippines' second largest island. The text comes from a children's circle game in which the children make fists and place them alternately one on top of the other. The topmost fist makes a pounding motion on the other fists as the game is played. Then the lowermost fist is released, fists are opened one at a time, palms up and the game played again. Still in a circle, the children sing another verse of chant and bring their hands upward with a jerky movement as they ruffle one another's hair.

The interlocking rhythms are characteristic of a compositional practice found in music of the Kulintang, a traditional Filipino ensemble consisting of seven or eight knobbed gongs that enter one at a time in special rhythmic patterns to create a layered sound similar to the Indonesian gamelan. In 1981, Pokpok Alimbako was the official contest piece for the National Music Competitions for Young Artists, Youth Choir Finals, at the Cultural Center of the Philippines. – earthsongs publications

Pokpok alimpako pok!
Limpakopiko malalago isi daling
Daon si Boroboro,
Bukas kasa-isa
Pokpok alimpako!

Pound your hands;
Dali will run.
Boro-boro is not around.
Open that hand under the other.
Pound your hands!



Acknowledgements



Fayette County Public Schools Stu Silberman, Superintendent

School Board Members
Becky Sagan, Chair
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Melissa Bacon
Kirk Tinsley



Friends of the Arts School

Lafayette High School Administration

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Verna Clemons, Associate Principal
Richard Royster, Associate Principal
Stephanie McDermott, Administrative Dean



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Ryan Marsh, Department Chair
Laura Howard, Vocal Instructor/Director, Music Theory

Charles M. Smith, Director of Bands
Dr. Terry Magee, Assistant Band Director, Music Theory
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Chris Strange, Jazz Band Director
John Willmarth, Percussion Director

Jennifer Grice, Orchestra Director
Frederick Speck, Assistant Orchestra Director

Dave Gillespie, SCAPA Piano
Millie Fields, SCAPA Voice

Special Thanks

Jason Sturgill, program design
Kent Hatteberg, University of Louisville
Jeff Johnson, University of Kentucky
Chaperones and Parents









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