Abstract

Summary of Dissertation Recitals:
Three programs of Choral Music

by

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The repertoire chosen for the three conducting recitals represented music from various eras, ranging from the Renaissance to the 20th Century. The recitals feature ensembles of varying musical experiences and vocal skills and a wide range of musical accompaniment from unaccompanied to orchestral.

The first recital was performed on February 7, 2014 at Bethlehem United Church of Christ, Ann Arbor, Michigan, by a recital choir and chamber orchestra. The program featured Membra Jesu nostri by Dieterich Buxtehude (c. 1637-1707) which was interspersed with pieces: For the Fallen by Douglas Guest (1916-1996); A Child’s Prayer by James MacMillan (b. 1954); There is a balm in Gilead by William Levi Dawson (1899-1990); Funeral Hymn for a Soldier by John Knowles Paine (1839-1906); and concluded with O Haupt voll Blut und Wunden by Felix Mendelssohn (1809-1847).

The second recital was performed on November 19, 2015, in Hill Auditorium, Ann Arbor, Michigan, by the University of Michigan Arts Chorale and orchestra and featured Requiem, K. 626 (ed. Süssmayr), by Wolfgang Amadeus Mozart (1756-1791).
The final recital was in two parts. The first was performed on October 23, 2015 in Stamps Auditorium at the Walgreen Drama Center, Ann Arbor, Michigan, by the University of Michigan Chamber Choir and featured the Kyrie and Gloria from the Mass in E-flat ("Cantus Missae"), Op. 109 by Joseph Rheinberger (1839-1901). The second was performed on January 19, 2016, at Bethlehem United Church of Christ, Ann Arbor, Michigan, by a recital choir, strings and continuo players. The program featured Ave Maria by Robert Parsons (c. 1535-1571); O sacrum convivium by Thomas Tallis (1505-1585); Hosanna to the son of David by Orlando Gibbons (1583-1625); Drop down ye heavens from above by Judith Weir (b. 1954); and Dido and Aeneas, Z. 626 by Henry Purcell (1659-1695).