

University of Missouri-Columbia  
School of Fine Arts  
Department of Music  
Event No. 130 in the 1996-97 Series

# UNIVERSITY SINGERS

Gregory Gilmore and David Rayl,  
conductors

8:00 p.m.  
Saturday, April 12, 1997  
Broadway Christian Church  
Columbia, Missouri



## Program

Marienlieder, Op. 22	Johannes Brahms
1. Der englische Gruss	
2. Marias Kirchgang	
3. Marias Wallfahrt	
4. Der Jäger	
7. Marias Lob	
Ave Maria	Jacques Arcadelt
Quand ie vous ayme ardentement	Jacques Arcadelt
Il bianco e dole cigno	Jacques Arcadelt
In Peace and Joy	James Fritschel
Blessed Be the Name of the Lord	Dale Grotenhuis

**University Singers**  
*Gregory Gilmore, conductor*

**Intermission**



Factum est silentium

Richard Dering

Richte mich, Gott  
Heilig

Felix Mendelssohn  
Felix Mendelssohn

Schöne Fremde

Fanny Mendelssohn Hensel

Listen to the Lambs  
Ave Maria

R. Nathaniel Dett  
R. Nathaniel Dett

O Clap Your Hands, All Ye People!

Carl Staplin

**University Singers**  
*David Rayl, conductor*



Special thanks to the Thomas L. Mills University Singers  
Foundation for ongoing support of the MU choral program.

The University Singers and the Department of Music also  
extend thanks to Michael Straw and the people of Broadway  
Christian Church of Columbia for the use of their facilities.



## Program Notes and Translations

The *Marienlieder* illustrate Johannes Brahms' (1833-1897) fondness for folk songs and early music. The cycle of unaccompanied part songs uses traditional texts that are a combination of documented events and legends that praise Mary for her pure and holy spirit. Brahms composed the cycle in the style of early German church music; as a result they sound closer to strophic chorales or carols than Romantic choral music. The *Marienlieder* are neither totally sacred or secular, but are a mixture of the two styles. Composed in 1859, the *Marienlieder* are Brahms' first unaccompanied part songs. They were first performed in Hamburg on September 19, 1859, and published in 1862.

### 1. "The Angel's Greeting"

"Hail, Mary you favored mother," so sang the angels to the virgin Mary. In their prayers there she resounds.  
Mary, you shall receive a son. From whom Heaven and Earth do desire that you should be the mother of God.  
Mary, who heard this gladly said, "I am a servant of God, according to your Word may it be done to me.  
The Angels sank to their knees, they all sang to Mary a song of praise.

### 2. "Mary's Journey to Church"

Mary wanted to go to church, there she came to the deep lake.  
"Oh sailor, sail me across the sea, I will give you what your heart desires."  
"I'll sail you across the sea if you will be my wife."  
"Should I be your wife, I would much rather swim across the sea."  
When she came to the middle, all the little bells began to peal.  
They rang loudly, they rang softly, they rang all at the same time.  
Mary knelt onto a rock, the sailor's heart broke in two.

### 3. "Mary's Pilgrimage"

Mary went for a walk far away in a foreign land when she  
found God.  
She had already found him well before Herod's house, he  
looked so sad.  
The cross which he must carry to Jerusalem in the city where  
he was tortured.  
On that, man should reflect whether young or old, that the  
heavenly kingdom suffers violence!

### 4. "The Hunter"

The hunter wanted to hunt well, wanted to hunt in Heaven on  
high.  
Whom does he meet in the heath? Maria, the pretty virgin.  
The angel blew his little horn, which sounded everywhere.  
Hail to you Mary, you are full of grace.  
Hail to you Mary, a fine noble virgin. Your womb should  
nurse and carry a little child delicate and small.  
Who in Heaven and earth will once more take his place.  
Mary, the most pure, dropped again on her knees when she  
offered to God in heaven, His will be done.

### 7. "Praise of Mary"

Mary, true joy of heaven, delight of the world!  
Who would not love you? You are inscribed, yes, engraved  
with deep letters in my little heart.  
As a garnet melts within the laurel wreath, so it is with me,  
my soul and my life, torn by love and consumed by fire  
at your name.  
The face of the starry heavens and all the sun's light, all  
precious stones would not venture to shine; pearls, corals,  
gold, silver, they fell before you in the darkness.  
Mary, O my highest joy, the world disgusts me. I seek to die  
that you may gain for me only the grace of God on the  
higher path, so I go my way happily.





Born in what is now France, Jacques Arcadelt (1505-1568) lived in Florence and Venice, and served as a member of the Roman Papal Establishment before moving to Paris where he spent the last years of his life. It is likely that he studied with Josquin Desprez in his youth. His known output includes 24 motets, 126 French chansons and over 200 madrigals. A representative piece from each of these three genres make up this portion of the program. The melodic material of "Ave Maria" is based on a Gregorian chant melody. Arcadelt treats the text of the sacred motet as the most important element of the composition; uncomplicated harmonies and declamation are used to insure that the text is understood and placed above all other musical elements. The traditional Ave Maria text begins with the words of the Angel Gabriel announcing to Mary the conception of the Messiah. The second line was originally spoken by Elizabeth, Mary's cousin and mother of John the Baptist, upon hearing the news of the conception. Arcadelt omits the final line of the traditional Ave Maria text which is a plea to Mary to pray for us "now and at the hour of our death." "Quand ie vous ayme ardemement" is a typical French chanson, incorporating a secular love text, four-part writing, and imitative polyphony. "Il bianco e dolce cigno" is one of Arcadelt's most popular Italian madrigals. Arcadelt's madrigal style is influenced by that of the French chanson. His madrigals typically use minimal polyphony, less superficial texts, and more harmonic dissonance than the chansons. In the texts of both genres, the poetry is set line by line, while the texts of Italian madrigals tend to be more serious and weighty.

Hail, Mary, full of grace, the Lord is with you,  
Blessed art you among women, and blessed is the fruit of thy womb,  
Jesus.  
Holy Mary, Mother of God, pray for us.

When I love you ardently, your beauty surpasses others.  
When I love you frigidly, your beauty becomes like ice.  
Hasten to grant me grace without the use of cruelty,  
for if my affection fades, your beauty demands farewell.

The white sweet swan sings while dying,  
while I weep as I reach life's end.  
How strange that he dies disconsolate, and I die happy.  
Weary to the point of death, drained of all joy and desires,  
I meet death without sorrow.  
Content to die a thousand deaths a day.



James Fritschel (b. 1929) retired in 1994 after serving on the faculties of Wartburg College and California Lutheran University. Fritschel received a Bachelor of Music Education degree from Wartburg College and a Master of Arts degree from Colorado State College. Before pursuing doctoral studies at the University of Iowa, he taught choral and instrumental music in the public school systems of Wyoming and Nebraska. He began his tenure at Wartburg College in 1959 before completing his Ph.D. in 1960; he moved to California Lutheran University in 1984. Mr. Fritschel has received honors for several of his compositions and has choral works printed by many publishers including Hinshaw, Hal Leonard, Augsburg, and Jenson. The text of "In Peace and Joy" is based on the second chapter of Luke, which recounts the words of Simeon upon seeing the child Jesus when He was brought to the temple by his parents. God had promised Simeon that he would not die before he saw the Messiah, and Luke records his response to the fulfillment of this promise.



Dale Grotenhuis (b. 1931) currently serves as the choral director of the Seventh Reformed Church in Grand Rapids, Michigan. He recently retired from Dordt College in Sioux Center, Iowa where he served as Director of Choral Activities; his duties there included conducting the Dordt College concert choir. "Blessed Be the Name of the Lord" is one of the over 60 choral works he has composed. The main portion of the work is a recurring theme in an asymmetrical meter. Each measure of the dance-like melody receives four beats, but the first two beats contain three eighth notes each, while the last two contain two eighth notes each. This theme is joined by a countermelody and is sung first by the men; following a short unison bridge, the women repeat the melody. Another tune, harmonized in the style of a chorale, follows before all voices sing the principal motif a final time.



Richard Dering (*ca.* 1580-1630) was the illegitimate son of an English gentleman. Little is known of his early life, but it is thought that he was brought up in England as an Anglican and converted to Roman Catholicism later in life. By 1617 he was organist to a community of English Benedictine nuns in Brussels and by the end of 1625 he was serving as organist to the English queen, Henrietta Marie. The motet “Factum est silentium” is from his 1618 collection, *Cantica Sacra*, and was likely intended for use as devotional music rather than within the Catholic liturgy.

There was silence in heaven while the dragon joined battle with the Archangel Michael. A cry was heard—thousands of thousands saying: “Salvation and honor and power be to Almighty God.” Alleluia!



During 1997 we commemorate the 150th anniversary of the death of Felix Mendelssohn (1809-1847) and of his sister Fanny Mendelssohn Hensel (1805-1847). The children of a wealthy banker and the grandchildren of a celebrated philosopher, Felix and Fanny were raised in an environment of culture and refinement, receiving most of their education from private tutors.

In 1829 Felix played an important role in reawakening interest in the music of Bach by conducting the *St. Matthew Passion*, the first performance of the work since the death of the composer in 1750. He was a prolific composer of works in all genres. His choral output includes oratorios, motets, anthems, psalm settings, and part-songs. “Richte mich Gott,” a setting of Psalm 43 for 8-part choir, and “Heilig,” a setting of the Sanctus text in German, were composed for the Berlin Cathedral Choir.

Vindicate me, O God, and defend my cause against an unholy people.  
And deliver me from the deceitful and unjust people. For you are the  
God of my strength, why do you cast me off?

Send your light and your truth, that they lead me to your holy  
mountain and to your dwelling.

That I might go in there to the altar of God, to the God who is my joy  
and bliss. And I will thank you, God, on the harp.

Why are you downcast, my soul, and so disquieted in me?  
Hope in God! I will yet praise him, for he is my countenance's help  
and my God.

Holy, holy, holy Lord, God of Sabaoth. Heaven and earth are filled  
with your glory. Hosanna in the highest! Blessed is he who comes in  
the name of the Lord. Hosanna in the highest!



Fanny was given the same excellent and comprehensive musical  
training as her brother and was, without a doubt, the most  
significant woman composer of the 19th century. Although she  
and her brother enjoyed a warm relationship and maintained an  
intensive, life-long exchange of musical ideas, he prevented her  
from publishing any of her works until 1846, just one year before  
her sudden, unexpected death.

The treetops rustle and tremble as though the old gods were making their  
rounds at this hour around the half-ruined walls.

Here beneath the myrtle trees in quiet twilight majesty, what are you  
speaking to me confusedly as in dreams, fantastic night?

All the stars twinkle at me with glowing love-look, the distance talks  
drunkenly, the distance talks of future, great happiness.



R. Nathaniel Dett (1882-1943) was born in Canada and came to the United States at an early age. He received a Bachelor of Music degree from the Oberlin Conservatory in 1908 and undertook additional studies at the American Conservatory, Columbia University, and Harvard University. He taught at a number of colleges and universities, notably Lincoln Institute (now Lincoln University) in Jefferson City and Hampton Institute. Under his direction the Hampton Institute Choir achieved international fame. He sought to bring black music into the mainstream of American musical culture by incorporating the characteristics of indigenous black American music with Romantic forms and techniques. In contrast to the spiritual arrangements by his contemporaries, "Listen to the Lambs," written in 1914, is an original composition which he called "A religious characteristic in the form of an anthem." The work fuses African and European compositional elements to produce an anthem that is popular in appeal, yet stylistically representative of the 19th-century European Romantic tradition. The "Ave Maria" setting seems even more strongly based on European models, specifically the choral works of Mendelssohn and Bruckner.

Hail, Mary, full of grace! The Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus.  
Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.



Carl Staplin is on the music faculty of Drake University in Des Moines, Iowa, where he is Head of the Keyboard Area and Advisor for the Church Music and Music Business programs. He studied organ and composition at Syracuse University and the Yale School of Music and received a Ph.D. in Performance Practices from Washington University, St. Louis. Before joining the Drake faculty he taught at the University of Evansville. His setting of Psalm 47, "O Clap Your Hands, All Ye People!" was composed for the University of Evansville Choir, Robert M. Rapp, conductor.



◆  
University Singers  
David Rayl, conductor  
Ryan Malone, rehearsal pianist

**Sopranos**

Laura Been  
Heather Brooks  
Jenny Broom  
Amity Bryson  
Janiece Hedrick  
Julie Johnson  
Melissa Pickens  
Sariah Pinick  
Valery Price  
Janice Simmons  
Paula Stickel

**Tenors**

Mike Elliott  
Gregory Gilmore  
Shand Glenn  
Travis Grant  
Josh Hayes  
Terrence Lester  
Todd Samra  
Robert Sinclair  
Justin Tanner  
Jeff Thompson  
Kevin Wortley

**Altos**

Elizabeth Bennett  
Karen Ely  
Callie Epperson  
Stacey Hite  
Rebecca Hunt  
Kandi Kos  
Kellie Maltagliati  
Audra Sergel  
Robin Sypolt  
Susan Warren  
Kate Wellborn

**Basses**

Julian Andebrhan  
Dennis Folwarczny  
Justin Giles  
Todd Gill  
Jason Green  
Chris Joplin  
John Litten  
Ryan Malone  
Bret Sanders  
John Vetter  
Chris Wood

◆  
Requests for accommodations related to disability need to be made to Dr. Alex Pickard, 213 Fine Arts Building, 882-7361, at least seven days in advance of the event.

## About University Singers:

The University Singers offers a proud tradition of excellence in choral singing. This exceptional ensemble represented the State of Missouri at the 1964 World's Fair in New York and at a concert celebrating the Bicentennial of the Declaration of Independence in Washington's Kennedy Center in 1976. On four occasions they have performed at regional and national conventions of the Music Educators National Conference and the American Choral Directors Association and have appeared several times at the annual convention of the Missouri Music Educators Association, most recently in 1996. In March, 1995, they performed in the Kennedy Center for the Performing Arts and Constitution Hall for the national convention of the ACDA. In 1984, they made a 23-day concert tour of Great Britain, including performances at the Brighton and Exeter festivals, and University College at Cardiff, Wales, and in summer 1989, they returned to Europe for a three-week tour with performances in various churches, schools, and festivals. In May 1998 they will appear, by invitation, at the 27th annual *Florilège Vocal de Tours* in Tours, France.

## Department of Music

### Still-to-Come Concerts, Recitals, & Other Musical Events

James Doing, tenor; Janice Wenger, pianist	4/13/97	RWRH, 8:00 pm
†Hitt Street Harmony, Jazz Ensemble and JB3	4/14/97	MoTh, 8:00 pm
◇Esterhazy Quartet	4/14/97	RWRH, 8:00 pm
† Symphonic Band and Concert Band	4/15/97	MoTh, 8:00 pm
† Symphonic Wind Ensemble	4/16/97	MoTh, 8:00 pm
Marcia Spence Lecture/Performance	4/17/97	RWRH, 2:40 pm
† University Philharmonic	4/18/97	MoTh, 8:00 pm
Concert Chorale	4/19/97	MUMC, 8:00 pm
Percussion Ensemble	4/20/97	RWRH, 3:00 pm
Chamber Singers	4/21/97	SHCC, 8:00 pm
◇The Missouri Quintet and Buder Quintet	4/22/97	RWRH, 8:00 pm
MU Cello Choir	4/25/97	RWRH, 3:40 pm
MU Brass Choir, Univ. Band, & Jazz Band 2	4/29/97	RWRH, 8:00 pm
† Lab Orchestra	4/30/97	MoTh, 8:00 pm
Choral Union; Schubert's <i>Mass in A-flat Major</i>	5/4/97	JAud, 8:00 pm

RWRH = Rogers Whitmore Recital Hall; JAud=Jesse Auditorium  
SHCC=Sacred Heart Catholic Church; MoTh=Missouri Theatre