

THE UNIVERSITY OF MISSOURI-COLUMBIA
SCHOOL OF FINE ARTS
DEPARTMENT OF MUSIC

presents the

CONCERT CHORALE

Keith Haan, conductor

UNIVERSITY SINGERS

David Rayl, conductor

Sunday, November 8, 1992
First Baptist Church
3:00 p.m.

Concert Chorale

Hallelujah!

William David Brown

Four Songs of The
Newfoundland Outports

Collected by Kenneth Peacock
arr. Harry Somers

The Banks of Newfoundland

(Brian DeLarber, tenor)

She's Like the Swallow

Si j'avais le bateau (If I had the boat)

The Old "Mayflower"

All the Things You Are (*Very Warm for May*)

Jerome Kern
arr. Roy Ringwald

I'm Goin' to Sing

Spiritual
arr. Alice Parker and Robert Shaw

Jesus, You're the Center of My Joy

Richard Smallwood

Faith Daniels, soprano
Loretta Galbreath, piano
Steve McManus, percussion
Matt Wood, bass

Intermission

University Singers

Hanacpachap cussicuinin

Juan Pérez Bocanegra

Exsultate Iusti In Domino

Juan Gutiérrez de Padilla

Judas Mercator Pessimus

José Maurício Nunes Garcia

Three Nocturnes

Carlos Chávez

Sonnet to Sleep (John Keats)
To the Moon (Percy Bysshe Shelley)
So we'll go no more a-roving (Lord Byron)

Reflections From a Country Parson (George Herbert)

John Cheetham

Matins
Antiphon

Premier performance

Three American Lyrics

John Rutter

Fiddler Man
Soldier Boy
The Terrible Tale of Tom Gilligan

Program Notes and Translations

As part of the University of Missouri's celebration of the Columbus Quincentenary, this afternoon's program focuses on the musical styles and traditions of North, South, and Central America.

Canadian composer Harry Somers has arranged a series of folk melodies from the Newfoundland Outports, collected by Kenneth Peacock. This afternoon we begin with the lyric, pentatonic melody of "The Banks of Newfoundland." The second piece in this set, "She's Like the Swallow," is true to its Newfoundland heritage in this version, although the ballad shares verses with other similar songs. The apron, mentioned in the text, is often used as a symbol of pregnancy, while meadows, gardens, and flowers are fertility symbols. "Si j'avais le bateau" and "The Old 'Mayflower'" are examples of 'chin' or 'mouth' music. This is the vocal imitation of instrumental music and is often used for dancing when instruments like a fiddle or an accordion are not available. "Si j'avais le bateau" might be described as a drinking song in which the toast includes wishes for a long life and a quick death when time comes. The story line of "The Old 'Mayflower'" describes the practice of local inhabitants collecting the cargo of abandoned ships found wrecked along the coast. There are tales of local settlers deliberately misplacing beacons to lure vessels onto a shoal or reef.

If I had the boat that my father had given me,
(To the honor of the proprietor! Fire the cannon!)
I would be able to cross the water.
I would be able to cross the water and the sea without the boat.
If I had children who would call me "Mama," I would drink to your health.
Oh! I will pray to God often that they will die suddenly.
To the honor of the proprietor. Fire the cannon! I will drink to the health of a friendly group.

"All the Things Your Are" is from Jerome Kern's 1939 production *Very Warm for May*, his last musical written for Broadway. Although the show, written with Oscar Hammerstein, was a box office disaster, this song has become an American standard and one of many which this team has given us. After 1939 Kern devoted his time exclusively to writing for motion pictures.

Another team responsible for a great deal of music is that of Alice Parker and Robert Shaw. Fred Waring discovered Shaw directing his college glee club and asked him to organize the Fred Waring Glee Club in 1938. Shaw was its conductor until 1945. His own Robert Shaw Chorale toured and recorded from 1948 until 1967 when he became director of the Atlanta Symphony Orchestra. He has won five Grammy awards and has received several honorary doctorates. Alice Parker has also received numerous awards and has been a freelance composer and conductor since 1960. She was arranger for the Robert Shaw Chorale from 1948 until 1968. Aside from her arranging, Parker has written numerous large choral works and three operas.

Gospel music includes a large body of American religious music which reflects the personal religious experience of Protestant evangelical groups, both black and white. First appearing in the 1850s, gospel music has emerged into hymns using sophisticated, spiritual-like texts. A special feature of the gospel song performance is the "vamp," a repeated chordal progression over which a solo singer improvises textual and musical variations. The vamp was first introduced by Mahalia Jackson and Clara Ward. An example familiar to most is Edwin Hawkins' well-known "Oh, Happy Day." "Jesus, You're the Center of My Life" follows this gospel tradition.

Notes by Keith Haan

From our vantage point at the end of the twentieth century it is easy to regard the music of colonial South and Central America (and North America too for that matter) with a certain degree of condescension. To do so, however, only demonstrates our ignorance of the musical life in the "New World" in the sixteenth through the nineteenth centuries. The second half of this afternoon's program begins with a tiny part of the rich treasure of music produced in Mexico, Peru, and Brazil during this period.

Juan Pérez Bocanegra was a Franciscan missionary who worked among the Incas in Peru. He published "Hanacpachap cussicuinin," a piece intended to be sung "in procession when entering the church," at Lima in 1631. From an historical viewpoint, this is a most important work because it is the first piece of polyphonic music published in the Western Hemisphere. Also of interest is the fact that the language is Quechua, the tongue of the Incas.

Juan Gutiérrez de Padilla (c. 1595-1664) is arguably the most competent and imaginative, as well as the most prolific, composer of colonial Mexico. He was born in Spain and served as *maestro di capilla* at Jérez de la Frontera and at Cádiz Cathedral. Although it is not precisely known when he journeyed to New Spain, by 1622 he was a singer in the Puebla cathedral choir, and in 1629 he became director of the cathedral's vast musical resources. (Its budget was the largest in the New World, triple the size of that of the Mexico City cathedral). The most striking feature of his compositional output is the preponderance of works for double choir, of which "Exsultate iusti" is an excellent example. Padilla's compositional style is based on that of Spanish Renaissance masters such as Morales, Guerrero, and Victoria, but his double choir works also show the influence of Venetian composers such as Andrea and Giovanni Gabrieli, particularly in his use of exceptionally vital rhythms and bass lines that are strongly instrumental in character.

Exult, O just ones, in the Lord; praise from the upright is fitting.
Give thanks to the Lord on the harp; with the ten-stringed lyre chant His praises.
Sing to Him a new song; pluck the strings skillfully, with shouts of gladness.
For upright is the word of the Lord and all His works.
He loves justice and mercy; of the kindness of the Lord the earth is full.
The heavens were made by the word of the Lord and their strength by the breath of His mouth.

José Maurício Nunes Garcia (1767-1830) was the most important Brazilian composer of his time. He was born in Rio de Janeiro and spent his entire life in that city. He had little musical training, but he did receive formal instruction in philosophy, languages, rhetoric, and theology. In 1798 he was appointed *mestre de capela* of the cathedral, and in 1808, following the arrival of King João VI of Portugal and his court, Nunes Garcia was appointed *mestre de capela* for the royal chapel. "Judas mercator pessimus," a setting of the Offertory for Holy (Maundy) Thursday, was composed in 1809 during a period of intense creativity following the arrival of the Portuguese court. Its relatively simple textures reveal the composer's desire for devotional expression. Although his formal musical training was limited, he was not in any way isolated from the European musical mainstream. A splendid music library containing the best European works of the time was at his disposal. Not surprisingly, he had a thorough knowledge of contemporary musical practice. For example, in 1819 he conducted the first performance in Brazil of Mozart's *Requiem*, an event which was reported in the Viennese newspaper *Allgemeine Musikalische Zeitung*. His final years were marked by financial difficulties and precarious health, and he died in extreme poverty.

Judas, an evil trader, attacked the Lord with a kiss. He, as an innocent Lamb, did not deny the kiss of Judas. He handed over Christ for a number of silver coins. Better that he had never been born!

Carlos Chávez (1899-1978) played a decisive role in the musical and cultural life of Mexico during the second and third quarters of the twentieth century. He was the founding music director of the Mexico Symphony Orchestra, the country's first permanent symphony orchestra, and served as director of the National Conservatory and director general of the National Institute of Fine Arts. He maintained a long and highly productive association with the United States that included repeated engagements as guest conductor, important commissions, publications of his music, and numerous honors, including the Charles Eliot Norton Chair of Poetics at Harvard University in 1958-59. Nearly all of his professional musical training was as a pianist. He took no composition lessons, although he thoroughly analyzed the music of the great composers and studied harmony, counterpoint, and orchestration on his own. His output is dominated by works for piano and orchestra (seven symphonies and several ballets). The *Three Nocturnes* are his best-known works for unaccompanied chorus.

John Cheetham, Professor of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939 and holds bachelor and masters degrees from the University of New Mexico as well as the Doctor of Musical Arts degree in Composition from the University of Washington. During his tenure at Missouri, Dr. Cheetham has written works for band, orchestra and numerous chamber combinations which have been widely performed in the U.S. and abroad. For the Sesquicentennial of the University he wrote *Propheta Lucis*, a large-scale choral work which was premiered by the University Choral Union in 1989. In addition, he has been the recipient of numerous other commissions including those from the Kentucky Derby Museum, Tennessee Tech University, Texas Tech University, the New Mexico Brass Quintet, and the Summit Brass. He recently was awarded the 1992 Abraham Frost Prize in Composition.

George Herbert was born in 1593 to a politically prominent family. Although his father died when he was three, George was able to attend Westminster School (attached to the Abbey) and Trinity College at Cambridge where he received his Bachelor of Arts, Master of Arts, and Bachelor of Divinity degrees. After serving a short term in Parliament, he was finally ordained to the priesthood in 1630 and was appointed rector of the parish church of Fugglestone St. Peter and the chapel of Bemerton St. Andrew. He served these small rural churches until his death in March 1633. His writings, published posthumously, are contained in *The Temple*, a book of poems from which both "Matins" and "Antiphon" are taken, and *The Country Parson*, a prose work describing the daily life of a rural cleric. Herbert's poems record his deeply personal struggle with God. In his own words, they reveal "a picture of the many spiritual conflicts that have past betwixt God and my soul . . ." This inner activity is always placed within the context of the life and prayer of the Church as a whole. Witness, for example, the very personal nature of the text of "Matins," yet its title places it firmly within the daily ritual of the Anglican Church. "Antiphon" displays this same duality.

John Rutter is one of the most popular of British choral composers. His original works (i.e. *The Reluctant Dragon*, *Requiem*, *Gloria*, etc.) and his carol and folk song arrangements are widely performed in the United States. *Three American Lyrics* was composed in 1985 for the Junior High Honors and Demonstration Choir of the American Choral Directors National Convention.

Notes by David Rayl

Concert Chorale Personnel

Stacy Lewis, pianist
Denise Bundy, pianist

Sopranos

Emilie Bell
Debbie Bollman
Denise Bundy
Faith Daniels
Molly Brenna Farrell
Lori Jo Foster
Melissa Freeman
Sara Graham
Jennifer Gutmann
Lisa Horner
Katie Larsen
Stacy Lewis
Melissa McAllister
Tami McKee
Makeesha Parker
Elizabeth Royer
Rita Schnitzet
Mandy Wagner
Cathy Wessling
Danelle Wheeler

Altos

Christine Bayles
Leslie Baze
Rebecca Brown
Rachel Elmore
Stacy Fletchall
Jennifer Gillespie
Nicole Green
Amy Higgins
Renée Lee
Magdalena (Nina) Mahen
Jennifer McKee
Kristi Miller
Julie Pomcrantz
Lisa Sanders
Jennifer Schultz
Shelley Severn
Anne Sullivan

Tenors

Corey Chambers
Brian Delarber
Robert W. Dodson
Thomas Hulsen
Brian Lehmann
Danny Lyle
Christopher Marks
Kevin Scott Rogers
Robert Jay Saak
Dale Sharkey
Tim Tharp
Jason Veach

Basses

Chris Bunton
Charles Cowan
Michael Dethrow
Jason Erik Jackson
Clayton Karr
Jason Medley
Matthew S. Miller
Jimmy L. Murphy
Bill Register
Brad Roby
Derek Silkebaken
Sam Tucker
Brandon Woodruff

University Singers Personnel

Stephanie Gummersheimer, pianist
Richard Townley, pianist

Sopranos

Dora Anno
Michelle Basnett
Beth Beach
Paige Harper
Megan Hawrylak
Amy Kollmeyer
Melinda Lein
Julie Middleton-Gibson
Cathy Nichols
Amy Pastrovich
Christy Schneider
Charlene Scott
Caroline Worra
Janice Wyatt

Altos

Nedra Lynn Beltz
Claudia Sigilias Costa
Stephanie Gummersheimer
Louise Jaramillo
Yvonne Kester
Brooke Lowsley
Nicole Morse
Amy M. Neal
Lara Nugent
Allyson Wacksman
Pam Williams
Julie Young

Tenors

Cassiano Barbosa
David Bunton
Corey Chambers
Chris Faith
Keith Haan
Jeff Hoffman
Alexandre Innecco
Fred Kiser
Garry L. Sloan
Gregory Wieberg

Basses

Steven Burkholder
Edson Carvalho
Kevin David
David Eisenstein
Ed Elsea III
Rick Field
Scott Harrison
Christopher Koutz
John Miles
John Paulson
Chad Prewett
David Robuck
Ken Sander
Richard Townley
Justin Walters

Coming Concerts and Recitals

†•Bolshoi Ballet	Nov. 8, 8:00 pm, Jesse Aud.
Keyboard Area Recital	Nov. 10, 2:40 p.m., RWRH*
Trombone Studio Recital	Nov. 11, 7:00 pm, RWRH*
†U. Philharmonic	Nov. 14, 8:00 pm Missouri Theatre
Opera Scene Program	Nov. 15, 3:00 pm, RWRH*
Esterhazy Quartet	Nov. 16, 8:00 pm, RWRH*
StringArea Recital	Nov. 17, 2:40 pm, RWRH*
Kelly Grothe, Flute	Nov. 17, 7:00 pm, RWRH*
Katrina Burres, Horn	Nov. 18, 7:00 pm., RWRH*
†•John O'Connor, Pianist	Nov. 19, 8:00 pm, Jesse Aud.
†Symph. Band & Symph. Wind Ens.	Nov. 20, 8:00 pm, Jesse Aud.
Amanda Eickmeyer, Violin	Nov. 21, 3:30 pm, RWRH*
Beth Bullis, Flute	Nov. 21, 5:00 pm, RWRH*
†•King's Singers	Nov. 21, 8:00 pm, Jesse Aud.
Kathy Rollings, Violin	Nov. 22, 2:00 pm, RWRH*
†Small Symph. Band & Univ. Band	Nov. 22, 3:00 p.m., Jesse Aud.
Bowers & Naviaux; Violin/Viola	Nov. 22, 3:30 pm, RWRH*
Nicole Morse, pianist	Nov. 22, 5:00 p.m., RWRH*
Student Woodwind Quintet	Nov. 22, 8:00 pm, RWRH*
Chamber Singers	Nov. 22, 8:00 pm, Sacred Heart Ch.
Claire Stigall, horn	Nov. 23, 7:00 pm, RWRH*
†Percussion Ensemble	Nov. 23, 8:00 pm, Jesse Aud.
Vocal Area Recital	Nov. 26, 2:40 pm, RWRH*
John McLeod & Janice Wenger, Violin/Piano	Nov. 30, 8:00 pm, RWRH*
Missouri Arts Quintet	Dec. 1, 2:40 pm, RWRH*
Dean Southern, Pianist	Dec. 1, 8:30 pm, RWRH*
MU Brass Choir	Dec. 2, 8:00 pm, RWRH*
MO. Wind Cond. Repertory Workshop	Dec. 5, All day, Mem. Union
Kate Hamilton, Viola	Dec. 5, 8:00 pm, RWRH*
Studio Jazz Ensemble	Dec. 5, 8:00 pm, Jesse Aud.
†•Choral Union & U. Philharmonic	Dec. 6, 3:00 pm, Jesse Aud.
Pete Madsen, Trombone	Dec. 6, 7:00 pm, RWRH*
†Marching Mizzou Extravaganza	Dec. 6, 7:30 pm, Hearnes Center
Harlan Jennings, Opera lecturer	Dec. 8, 2:40 pm, RWRH*
String Project Concert	Dec. 13, 7:00 pm, RWRH*

RWRH = Rogers Whitmore Recital Hall

• University Concert Series Event

† Admission charge