

SCHOOL OF FINE ARTS
DEPARTMENT OF MUSIC
Celebrating 90 Years of Excellence in Music, 1907–1997

UNIVERSITY Singers

David Rayl, conductor

Saturday, November 1, 1997
8:00 p.m.

First Baptist Church
Columbia, Missouri

Program

Ascendit Deus
O vos omnes

Jacob Handl
Tomás Luis de Victoria

Abendlied
Os justi
How Lovely Is Thy Dwelling Place
Keith Walker, conductor

Josef Rheinberger
Anton Bruckner
Johannes Brahms

Salve Regina
Exultate Deo
O vos omnes

Alfred Desenclos
Francis Poulenc
Alberto Ginastera

Intermission

Gamelan

R. Murray Schafer

Ecco mormorar l'onde
Si ch'io vorrei morire
Io son la primavera

Claudio Monteverdi
Claudio Monteverdi
William Hawley

A Stephen Foster Medley

Stephen Foster
arr. Jon Washburn

*Terry Lester, Tof McWilliams, Callie Reynolds,
Emily McKinney, Michael Snider,
Susan Warren, Sariah Pinick, Justin Tanner*

Elijah Rock

Traditional Spiritual
arr. Moses Hogan

Program Notes

The music on tonight's program will also be performed when the University Singers tour England and France next May. The first half of the program is composed of three groups of sacred works representing the late Renaissance, late 19th-century Austro-German Romanticism, and the mid-20th century. The second half, containing mainly secular works, opens with the music of a contemporary Canadian composer, continues with madrigal settings from the Renaissance and 20th century, and concludes with the music of Stephen Foster and an African-American spiritual.

The Slovenian composer Jacob Handl (1550–1591) was highly regarded in his own time. As a young man he sang in the Vienna Hofkapelle, later became Kapellmeister to the Bishop of Olmutz, and, still later, Kantor of the Church of St. Jan na Brzehu in Prague. His music demonstrates a synthesis of the "modern" Italian approach to composition with Franco-Flemish contrapuntal technique. Each line of text is given its own unique musical material, which is then woven together within a complex contrapuntal fabric. Handl's *Ascendit Deus* is an exuberant setting of a portion of Psalm 46, used liturgically at Mass on the Feast of the Ascension.

God is gone up with a shout! Alleluia!
The Lord with the sound of the trumpet! Alleluia!

Tomás Luis de Victoria (1548–1611) was born in Avila, Spain, and received his early musical training there. He later traveled to Rome where he held several important church music positions. After living in the Papal city for nearly thirty years, he returned to Spain and served as personal chaplain to the Dowager Empress Maria at the Monasterio de las Descalzes Reales in Madrid. Much of his music, including *O vos omnes*, captures the religious fervor of the Spanish Counter-Reformation, infused with an intensity of textual expression that is thoroughly personal and typically Spanish. The text of *O vos omnes* comes from the Lamentations of Jeremiah, occasioned by the defeat and subsequent captivity of the Jewish nation by the Babylonians in the 6th century B.C. Liturgically, this motet would likely have been sung at Matins on Holy Saturday, the eve of Easter Sunday.

O all you, who pass by along the way, behold and see if there is
sorrow like my sorrow.



Josef Rheinberger (1839–1901) spent most of his career in Munich, initially as conductor of the Choral Society and later as professor of organ, piano, and composition at the Conservatory and as Hofkapellmeister. Best known today for his organ works, he also produced an important, if not particularly adventuresome, body of choral music as well. *Abendlied* (1855) shows his mastery of traditional polyphonic writing and is clearly influenced by the Cecilian move-

ment, a 19th-century attempt to revive the “a cappella” style of the 16th century, specifically, the music of Palestrina. The words, from the Gospel of Luke, are those spoken by the disciples to the stranger (later discovered to be Jesus) they meet on the road to Emmaus just after the Resurrection.

Stay with us, for it is becoming evening, and the day is far spent.

Anton Bruckner (1824–1896) was born in Upper Austria and spent the early years of his career at St. Florian’s monastery and at the cathedral in Linz. In 1868 he moved to Vienna where he became professor of harmony and counterpoint at the Conservatory. Recognized today as one of the 19th century’s greatest composers of Catholic liturgical music, his output includes six Masses, a Requiem, a Te Deum, a Magnificat, five psalms and 36 smaller works, of which *Os justi* is one of the most popular. Like Rheinberger’s *Abendlied*, it demonstrates the influence of the Cecilian movement (most especially in the unison chant with which it ends) but its use of thick textures, wide ranges, and extreme dynamic contrasts shows that it is also firmly grounded in late 19th-century German Romanticism.

The mouth of the righteous utters wisdom
And his tongue speaks justice.
The law of his God is in his heart,
And his steps do not falter. Alleluia!

Choral music occupied an important place in the output of Johannes Brahms (1833–1897), the 100th anniversary of whose death we commemorate this year. In addition to his composing activities, Brahms held a number of choral conducting positions. In the early years of his career, he was choral conductor at the tiny court of Detmold and directed a women’s chorus in Hamburg. After moving to Vienna, he briefly served as conductor of the *Singakademie* (an amateur choral group dedicated to the performance of “historical” music) and later, as artistic director of the *Gesellschaft der Musikfreunde*. “How lovely is thy dwelling place” is the fourth movement of *Ein Deutsches Requiem*. Like the Bruckner motet, its feet are planted in both the late 19th century and in the more distant past. The long, spinning melodies and accompanying harmonies are pure 19th-century German Romanticism, but the extended fugato on “We praise thy name evermore” also demonstrates Brahms’s mastery of the imitative writing of composers like Bach and Handel.



Alfred Desenclos (1912–1971) is largely unknown outside his native France, although he enjoyed a fairly prominent position in French musical life. He won the 1942 *Grand Prix de Rome*, served as director of the Conservatory in Roubaix for many years, and was professor of harmony at the National Conservatory in Paris for the last four years of his life. He is best known outside France for *Prélude, Cadence et Finale* for saxophone and piano (1955) and a saxophone quartet (1964). His choral works include only a Requiem (1962) and

two motets, *Salve Regina* and *Nos Autem*, composed in the year of his death. *Salve Regina* is reminiscent of the music of Maurice Duruflé in its fluid vocal writing and its use of modes and chant-like melodic lines.

Hail, O Queen, Mother of mercy; our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs, groaning and weeping in this valley of tears.
Hasten therefore, our advocate, and turn your merciful eyes toward us.
And show us Jesus, the blessed fruit of your womb, after this exile.
O merciful, O pious, O sweet Virgin Mary.

In contrast to Desenclos, Francis Poulenc (1899–1963) enjoyed an international reputation throughout most of his career. His choral music and solo songs represent the largest part of his oeuvre. He acknowledged that “Indeed, I think that I put the best and the most authentic side of myself into my choral music.” Composed in 1941, *Exultate Deo*, subtitled “Motet for solemn feasts,” sets verses from Psalm 80. It typifies Poulenc’s choral writing: 1) predominantly homophonic textures, 2) short phrases that are repeated, 3) basically diatonic harmonies but with unconventional voice-leading, 4) frequent meter changes, and 5) displaced textual accents.

Sing aloud to God, our strength!
Shout for joy to the God of Jacob!
Raise a song, sound the timbrel, the sweet lyre with the harp!
Blow the trumpet at the new moon, at the full moon, on our feast day!

Alberto Ginastera (1916–1983) was one of the most important South American composers of the 20th century. The music of the first half of his career, up to the mid-1950s, tended to be somewhat nationalistic in that its rhythms and melodies are at least partially derived from Argentine folksongs and dances. He was also much influenced by Bartok, Falla, and Stravinsky, and in the *O vos omnes*, from the *Lamentaciones de Jeremias Profeta* (1946), one hears echoes of all three of these composers: quartal harmonies, fugal writing, angular melodies, a fierce primitivism, etc. The work seems to express the anger and despair of those who have survived a world war and have seen the devastation that humanity is capable of inflicting on itself.

O all you, who pass by along the way, behold and see if there is sorrow like my sorrow,
which the Lord inflicted on me on the wrathful day of His fury.
See, Lord, for I am in distress, my womb is in tumult.
See, Lord, my heart is overthrown, because I am full of bitterness.
See, Lord, at the door the sword destroys and in the house it is as death.
For that reason, I weep, and my eyes flow with tears,
because my comforter has fled from my soul, because my children are destroyed while my enemy grows strong.
Avenge in furious anger and obliterate them under heaven, Lord.

In addition to being one of Canada's most important composers, R. Murray Schafer (b. 1933) has also been a pioneer in the field of music education, being especially concerned with developing creativity in children. Composed in 1979, *Gamelan* is based on the pentatonic scale of the gamelan music of Bali and Java (C, D, F, G, B-flat) and uses as its text the Balinese names for these five tones: *dong, deng, dung, dang, ding*. This shows Schafer's predilection for emphasizing the phonetic rather than semantic content of his texts. According to the composer, "The words have an onomatopoeic suggestiveness, for the initial 'd' reminds us of something struck while the 'ng' recalls the ringing of a gong or diophone. The changing colours of the vowels from dark to light suggest the rising notes of the scale."



Claudio Monteverdi (1567–1643) is generally regarded as the most important and influential composer in the transition from the Renaissance to the Baroque. This transition is particularly evident in his eight books of madrigals. The first four books, from which *Ecco mormorar l'onde* and *Si ch'io vorrei morire* are taken, typify the language of secular music in the waning days of the Renaissance with their lack of instrumental accompaniment, polyphonic approach to part writing, modal harmonies, and organization by phrases of text.

Lo, the waves murmur and the branches tremble in the breeze of
morning and in the young trees.
And upon the green branches the pretty birds sing sweetly, and the
East laughs.
Behold, already the dawn appears and is reflected in the sea.
It clears the sky and makes pearly the delicate frost and gilds the high
mountain.
O beautiful and fair dawn, the breeze is your messenger, and your
breeze restores every inflamed heart.

Yes, I want to die!
Now that I kiss with love the beautiful mouth of my beloved
sweetheart.
Ah, dear and sweet tongue,
Give to me so many moist kisses that I perish from their sweetness
upon her breast.
Ah, my life, clasp me to this pale breast until I swoon.
Ah, mouth! Ah, kiss! Ah, tongue!
I say once more: Yes, I want to die!

William Hawley (b. 1950) has gained international prominence as a composer of choral music through commissions and performances by ensembles such as the Dale Warland Singers, Chanticleer, the New London Singers, the Aspen Music Festival, and the Gregg Smith Singers. Hawley wrote the *Seven Madrigals*, from which *Io son la primavera* is taken, for Chanticleer in 1986. The poetry is by the Renaissance poet Tasso, whose poetry was often set

by composers such as Monteverdi. According to the composer, these madrigals “represent . . . a return to the classic word-setting by the Italian masters of Tasso’s time. Special attention is lent to the cadence and weight of words and even syllables, so that their musical enhancement is literal and not abstract.” In order to relieve the “bittersweet alternation of opposing emotions,” Hawley has interspersed homophonic, declamatory sections of Tasso’s text with florid, polyphonic ones.

I am Spring
who gladly, lovely women, returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arouse in your hearts new loves.

For me Zephyr sighs,
for me the earth laughs, as do the serene heavens;
from breast to breast fly the charming Cupids by the thousands,
armed with arrows and with torches.

And you, again delighted,
take pleasure in my coming amidst laughing and song;
love your lovers
now, while April adorns lovely faces with flowers;
Spring for you will not return forever.



Although virtually self-taught as a musician, Stephen Collins Foster (1826–1864) holds an important place in the history of American song. He published his first song at the age of 18 and by the 1850s his music was enormously popular throughout the nation, yet he died penniless in Bellevue Hospital in New York at the age of only 38. Some of his songs became so well-known they are now regarded almost as folk music. They tend to be of two types: 1) simple, sentimental songs “of hearth and home” and 2) minstrel songs. In the former group are lyrical favorites like “Jeannie with the Light Brown Hair,” “My Old Kentucky Home, Good Night!” and “Beautiful Dreamer.” The latter group, including “Camptown Races” and “Oh! Susanna,” are generally about plantation life, in black dialect, and strongly rhythmic with accompaniments that imitate the banjo.



Moses Hogan is one of this country’s most important young African-American conductors and arrangers. Like many of his colleagues, he continues to return to the African-American spiritual as source material for new choral works. In recent years, his Moses Hogan Chorale, from New Orleans, has made two compact disc recordings of his spiritual arrangements and has appeared at conventions and workshops throughout the United States.

University Singers
David Rayl, conductor
Ryan Malone, rehearsal pianist

Soprano

Shilpa Bavikatte
Kristy Burge
Sara Graham
Janiece Hedrick
Paula Malone
Megan McDonald
Emily McKinney
Sarah Philbrick
Sariah Pinick
Valery Price
Janice Simmons

Alto

Elizabeth Bennett
Jennifer Brambila
Sarah Cooper
Jennifer Derrington
Callie Epperson
Stacey Hite
Rebecca Hunt
Kandi Kos
Kellie Maltagliati
Callie Reynolds
Audra Sergel
Kate Swords
Susan Warren
Kate Wellborn

Tenor

Greg Gilmore
Travis Grant
Josh Hayes
Terrence Lester
Tof McWilliams
James Melton
Bret Sanders
Michael Snider
Justin Tanner
Kevin Wortley

Bass

Matt Dameron
Jason Forbach
Justin Giles
Jason Green
Eric Hughes
Chris Joplin
John Litten
Ryan Malone
Josh Powlishta
Greg Sojka*
John Vetter
Keith Walker

* Scholarship recipient,
Tom Mills University Singers Foundation

The University Singers offers a proud tradition of excellence in choral singing. This 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, the University Singers performed, by invitation, 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 the summer of 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 Florilège Vocal de Tours in Tours, France. That appearance will be preceded by a two-week tour of England and France, including performances in London, Cambridge, Ely, Rouen, and Paris.

Choral Union and University Philharmonic will perform Brahms's *A German Requiem* on Saturday, November 22 at 8:00 p.m. in Jesse Auditorium. Tickets are \$10 and are available from the Concert Series box office in Jesse Hall.