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University Choir and Schola Cantorum Tour Program

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UNIVERSITY OF RICHMOND

Department of Music

University Choir

and

Schola Cantorum

T O U R P R O G R A M

1979

March 24:
Bruton Parish Church
Williamsburg, Virginia

March 25:
St. John's Church
Hampton, Virginia

March 29:
National Baptist Memorial
Church
Washington, D.C.

March 30:
Old Ship Church
Hingham, Massachusetts

March 31:
Setauket Presbyterian Church
Setauket, New York

April 2:
Cannon Memorial Chapel
University of Richmond
Richmond, Virginia

P R O G R A M

Prelude: Prelude and Fugue in C minor (BWV 549)

J. S. Bach

(d. 1750)

Sonata

Giovanni Gabrieli

(d. 1612)

Mrs. Bunting

The Brass Ensemble

I. Music of the Sixteenth Century

Benedicta es, coelorum Regina
Choir

Josquin Desprez

(d. 1521)

This large motet, first published in 1520, has three main sections, identifiable to the ear by full stops. The 14th century plainsong melody on which it is based can be heard in embellished form in the topmost part throughout. At first the tune is accompanied in canon by a lower part, later by free imitation in which all the lower parts play an equal role. The six voice-parts are used mostly in groups of two and three at a time, in echo-like successions, coming together all at once only at climactic points in the piece.

Innsbruck, ich muss dich lassen: Four settings
Schola

The melody of Innsbruck, one of the most famous of all popular songs of central Europe, may originally have been composed in imitation of popular style by Heinrich Isaac (d. 1517). The first two settings presented here are both credited to Isaac. The first one, with the melody in the soprano, is the best-known; the second has the melody in the tenor, and is somewhat more complicated in style. We have chosen to use the same stanza (the first) for both settings. The third setting, for three voices, is by Leonhard Lechner (d. 1606), an Austrian (who spent his professional life in Dresden, Nuremberg, and Stuttgart). to which the second stanza will be sung. The third stanza will be sung to a setting by Carl Orff (b. 1895), whose interest in his country's literature and music produced, along with his famous Carmina Burana, a great many short, pungent settings of old German tunes.

Ach, Herr, lass dein lieb Engelein
Choir and Schola

Hans Leo Hassler
(d. 1612)

Hassler is generally thought of as one of the Germans who successfully transplanted the color and expressivity of late 16th century Italian music to his native language. This achievement, most often associated with his light vocal music, is apparent also in sacred settings such as this one. The backbone of the composition is a well-known Lutheran chorale tune. Hassler sets it in a manner derived from the much-admired multi-chorus style first consistently used in Venice. Two contrasting vocal groups sing the successive phrases in alternation, combining only at the climactic ending. It is of interest that J. S. Bach chose to conclude his monumental St. John Passion with a setting of this same chorale tune.

II. Music of Vienna, 1700-1900

Regina coeli

Schola

Antonio Caldara
(d. 1736)

Caldara, a Venetian, spent the last twenty years of his life in the service of the Austrian Imperial Court. In that advantageous capacity he became one of the most esteemed musicians of his time, and is now perhaps unjustly neglected. His main achievement was as a prolific composer of vocal music (over 100 operas and oratorios). Regina coeli, set to an ancient Catholic liturgical text intended for evening services from Easter to Pentecost, is an energetic fugue in which the same subject and countersubject are used for each of the three major portions of the text: Regina coeli . . .; Quia quem meruisti . . .; and Resurrexit sicut dixit. . .

Abendlied zu Gott

Choir

Josef Haydn
(d. 1809)

Haydn wrote quantities of so-called Gesellschaftslieder (social songs) for occasions when entertainment was desired. Despite the informal atmosphere for which they were intended, they provide a valuable contribution to today's choral repertoire, being, as they are, free of association with any particular ritual. C. F. Gellert's

poem is indeed a prayer, but we are dealing here with a personal devotion, not an institutional one. In this sense, although it is set in quasi-fugal style, it serves as a contrast to Caldara's strict fugue.

Drei Equali (WoO 30)

Brass

Ludwig van Beethoven
(d. 1827)

A viennese church music regulation of 1823 defines Equali as pieces of instrumental music for occasions of mourning. Beethoven composed these (for four trombones) in 1812, on commission. At his funeral in 1827--a large-scale civic and social event in Vienna--they were provided with texts and sung by male voices as part of the proceedings.

Locus iste

Choir, Schola, Brass, and Organ

Anton Bruckner
(d. 1896)

Bruckner has been less well known to audiences here than his contemporary, Brahms; but in his native Austria he has almost the status of a saint. Most of his life was spent as a church musician, even after he became famous through concert tours as an organist, a University appointment, and a well-publicized personal association with Wagner during the years of contentious bickering between that composer and Brahms. Bruckner's legendary humility and self-effacement account in part for the reverence in which he is held in Austria. This same quality may also explain a certain naiveté in even his most sophisticated church music. Unlike Haydn, Bruckner wrote little "social music." Both the works performed here were intended to be sung as part of the Roman liturgy. The gentle, quiet Locus iste is a motet for the dedication of a church, while the vigorous, vocally demanding Ecce sacerdos is a portion of the Mass for a papal confessor, containing a quotation of the lesser Doxology in Gregorian Chant.

Ecce Sacerdos Magnus

Anton Bruckner

Interlude: Ich weiss, dass mein Erlöser lebt

Choir, Schola, Brass, and Organ

Schütz, like Hassler, transplanted Italian technical devices and expressive fervor into pieces on German texts. In the case of Schütz, the transplanting took place for the

most part into the rich soil of the music for the church services of the Elector of Saxony, whom he served at Dresden as court composer. Although the text of "Ich weiss . . ." stems from the Old Testament (Job 19:25-26), it is often associated in our times with Easter, as an evocation of awestruck belief in the miracle of Resurrection.

Intermission

III. Music of the Twentieth Century

Chamber Cantata, Un Soir de Neige (Paul Eluard) Francis Poulenc
De grandes cuillers de neige (d. 1963)
La bonne neige
Bois meurtri
La nuit le froid la solitude
Schola

It has been said that for the bantering songs by which he is best known, Poulenc preferred poems by Max Jacob and Guillaume Apollinaire; but that Paul Eluard was the one to whom he turned when writing from the heart. Eluard (d. 1952) had as his central theme the diffusion and unselfishness of love. The texts of this little cantata evoke, rather than describe, a variety of emotions connected with a bleak country landscape in winter. Specific verbal interpretations of Poulenc's view of them are bound to be in some way wrong; and yet the moods and pictures they bring on are memorably distinct.

Cantata, Rejoice in the Lamb Benjamin Britten
Choir and Organ (d. 1976)

Christopher Smart, author of the poem from which Britten drew his text for this cantata, was one of those persons who today would be rather affectionately regarded as a "British eccentric." His strange, ecstatic turn of mind--and his difficulties with the authorities--are reflected in his charming, childlike verses. The cantata's ten sections consist of a mood-setting opening; a combining of various Old Testament persons with real and fanciful beasts in praise of God; a quiet, ecstatic Hallelujah; solos expressing how God is variously praised by the cat, the

mouse, and the flowers; a direct reference by the chorus to the poet's pitiful conflicts with the law; a bass solo suggesting that certain letters of the alphabet reveal God; an association of musical instruments with certain rhymes; and a return of the Hallelujah.

IV. Three Spirituals

Walk Together, Children

James Weldon Johnson
arr. W. H. Smith

The Cool of the Day

Jean Ritchie
adapted J. Erb

I'm Gonna Live So God Can Use Me

arr. Wendell Whalum

Schola Cantorum and Choir

Walk Together, Children, composed originally by James Weldon Johnson, appears to have sprung from the tradition of slave songs that were used as codes to communicate information about escape routes or rendezvous times and places. The Cool of the Day, Jean Ritchie's moving plea for humanity to re-earn the right to inhabit the earth, is also a "composed folksong" that first appeared on a 1977 recording of Miss Ritchie's. As yet unpublished, it is performed here in an adaptation of the recording. Wendell Whalum's unpublished setting of I'm Gonna Live is drawn directly from Whalum's experience as music director to black congregations.

Postlude: Herr, unser Herrscher (Psalm 8)

Heinrich Schütz

Choir, Schola Cantorum, Brass Ensemble, and Organ
Schütz' Psalmen Davids (Psalms of David), published in 1619, is a collection of works for multiple choirs of voices and instruments in Venetian style. Herr, unser Herrscher, No. 6 in the collection, is scored for three unequal groups: a small four-part chorus of tenors and sopranos; a large four-part chorus of altos, tenors, and basses; and a five-part chorus of wind or string instruments - all with organ accompaniment. The interplay between, and combination of, these three groups conveys in glowing sounds the grandeur of the ideas contained in the text.

University Choir, 1979

Soprano I

Cathy Collins, Choir Librarian
Anne D'Agostino, Property Manager
Leslie Dunaway, Property Manager
Mary Alice Parks
Emily Rennie
Anne Seeler, Publicity Manager
Sally Simpson
Leslie Umphrey

Soprano II

Diane Barksdale
Lisa Beekley
Carol Grizzard
Anne Grove, Choir Accompanist
Sariann Kidd
Laura McGuire
Susan O'Keefe
Sally Scriba
Martha Stockstill
Maris Wicker

Alto I

Betsy Andrews
Christi Bailey
Cindy Clark
Tamra Hall
Mary Harris
Sandy Lamphere
Elaine McCauley, President
Belle Robertson
Suzanne Seiler
Page Smart
Katherine Startzman
Leigh White

Alto II

Janet Brantley
Elaine Crews, Secretary
Jo Guthrie
Vonda Mae Kimble, Social Chairman
Robin Meador
Kim Phillips
Betsy Skinner, Tour Manager
Sharon Somerville

Tenor I

Randy Fansler
Jonathan Holljes
Kent Johnson
Brian Trollope

Tenor II

Stuart Cary
John Ingersoll

Bass I

Clay Agee
Wes Cooper, Treasurer
Tom Elder
Art Lumsden
Jim McCormack
John Quinley
Nick Richardson

Bass II

Jim Bennighof
Clint Smith
Yoo Taik Suh
Alan Thompson

Schola Cantorum

Cathy Collins
Dee Carter
Lisa Beekley
Elaine McCauley
Katy Wren
Betsy Skinner
Esther Jane Hardenbergh
Stuart Cary
Bill Benton
Dudley Oakes
Jeff Pool
Bill Brubeck
Jim Bennighof

Brass Ensemble

Ellen Rogers, horn

Susan Charnley, horn
Mike Cobb, trombone
Kirk Good, trombone
Robert Preihs, tuba

Soloists in Britten, Rejoice in the Lamb

Cathy Collins, soprano
Diane Barksdale, mezzo-soprano
Jonathan Holljes, tenor
Alan Thompson, bass

Organist

Suzanne Bunting, Assistant Professor of Music

Director

James Erb, Professor of Music

The University Choir is composed of undergraduates from all departments of the University, chosen by audition. The Schola Cantorum, numbering twelve singers chosen for their voices and musicianship, specializes in music for small vocal ensembles. The University Brass Ensemble is made up of students selected from the University Wind Ensemble. Their repertoire consists principally of renaissance and baroque music.

The University of Richmond, located on a wooded campus in the western suburbs of Richmond, Virginia, is a small, private, predominantly undergraduate institution. The Music Department offers the B.A. and B.M. degrees, a wide range of performing opportunities, and close personal association with a distinguished faculty.

James Erb holds degrees from Colorado College, the Vienna State Academy of Music, Indiana University, and Harvard University. He has held grants from the Danforth Foundation and the Martha Baird Rockefeller Fund for Music, and twice received the University of Richmond's Distinguished Educator Award. He is a contributing editor to the complete edition of Orlando di Lasso's works sponsored by the Bavarian Academy of Sciences, Munich.

Suzanne Kidd Bunting teaches organ, accompanying, and music literature classes. She holds degrees from the University of Richmond and the University of Michigan, and has studied organ with Robert Noehren, Hans Vollenweider, and Anton Heiller. She regularly presents recitals on the University's Beckerath baroque organ, and performs frequently as harpsichordist and as a recital accompanist on the piano.