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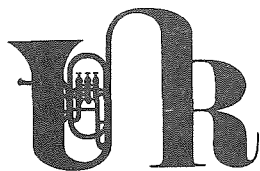
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UNIVERSITY OF RICHMOND

Department of Music

Schola Cantorum Spring Concert

April 6, 1984 8:15 PM

North Court Recital Hall

PROGRAM

I. Renaissance Polyphony, Sacred and Profane

- | | |
|---|-----------------------------------|
| Draw On, Sweet Night | John Wilbye
(1574-1638) |
| Kyrie, from <u>Missa Ut Re Mi Fa Sol La</u> | G.P. da Palestrina
(1525-1594) |
| Ecce, quod natura | Anon. 15th-Century
English |
| Agnus Dei, from <u>Missa Ut Re Mi Fa Sol La</u> | Palestrina |
| Gaudete, Christus est natus | Anon. 16th-Century
English |
| Musica Dei donum optimi | Orlando di Lasso
(1532-1594) |

II. "Let Me Count The Ways . . ."

The Coolin	Samuel Barber (1910-1981)
With Air Commanding, from <u>The Rake's Progress</u>	Igor Stravinsky (1882-1971)
Trois beaux oiseaux du Paradis	Maurice Ravel (1875-1937)
Il est bel et bon	Pierre Passereau (fl. 1509-47)
Marie	Francis Poulenc (1899-1963)
Smoke Gets in Your Eyes	Jerome Kern (1885-1945) arr. J. Erb
Vier Zigeunerlieder (Four Gypsy Songs), op. 112	Johannes Brahms (1833-1897)

Soloists, in order of appearance:

Sandra Dickerson	Suzanne Morehouse
Robert V. Hannah	Charles Elliott
Kathryn Fessler	Virginia Griffiths
Gregory Lawrence	

Accompanists:

Suzanne Bunting, Associate Professor of Music
and Chairman, Department of Music
Steven Errante, Assistant Professor of Music

Conductor:

James Erb, Professor of Music

The Schola Cantorum:

Joy Gibson	Nancy Errichetti
Virginia Griffiths	Gregory Lawrence
Leslie Heath	Robert V. Hannah
Sandra Dickerson	Scott Ziglar
Suzanne Morehouse	Jon Anderson
Kathryn Fessler	Charles Elliott
Jeffrey Divers	

Notes

Draw on, Sweet Night (1609)

Madrigals are normally serious, often brooding compositions on texts of high literary quality. This graphically depicts the cares ". . . that do arise from painful melancholy" as a despairing poet welcomes night's embrace as the "best time for my complaining."

Kyrie and Agnus Dei from Missa Ut Re Mi Fa Sol La (1570)

Palestrina was composer to the Vatican. In that capacity he composed over 100 Masses, a degree of productivity comparable in volume to the thousands of 30-second advertising jingles written for television today. Given this pressure to produce regularly he turned to the old practice of using a predetermined musical theme as a stimulus to composition. The theme in this instance is made up of the first six notes of the major scale (the medieval ut representing the do that later replaced it), ascending and then descending. He repeats this simple tune over and over in different rhythmic values, some fast, some slow, in one of the two soprano parts. On this trellis Palestrina weaves a rich thicket of sound, unfolding from a simple scale a variety as endlessly new as the surface of an ocean. In the climactic last movement he increases the number of voices from six to seven by instructing the second alto to sing the scale a measure later than the soprano, and a fifth lower.

Ecce quod natura and Gaudete, Christus est natus

Each of these pieces consists of a choral refrain alternating with several verses for soloists. Ecce is from a manuscript in the British Library in which only two of the three voice parts of the refrain are written out, the third consisting of an alto part singing the soprano a fourth below written pitch. All four of the parts of Gaudete are written out, a sign it is probably of later origin. It was recently a "hit" as part of an album by the rock group Steel Eye Span.

Notes, cont.

Musica Dei donum optimi (1594)

Lasso must have written the words to this piece. It was published in 1594, a few months before his death. Part of a collection he called his "swan song," it is the closest thing we have to a summing-up of an old man's love for his art.

II. "Let Me Count the Ways"

These songs were chosen for contrast of content and style. Barber's "Coolin" sets the pastoral wooing of an Irish goatherd as a swaying siciliano; "With Air Commanding" cynically presents, in Stravinsky's citric tones, pleasures of brawling and bawdry; in "Il est bel et bon" a snickering housewife boasts to her neighbor about how her good husband does all the housework and even feeds the chickens so she can see her lovers as she pleases (the imitated clucking of hens involves a play on words that denotes cuckoldry); "Trois beaux oiseaux" is a tender lament of wartime France, written in 1915; in "Marie" a despairing lover waits endlessly for his sweetheart to come back; "Smoke Gets in Your Eyes" evokes in show-tune style the bittersweet humiliation of a love found and then lost. Finally, Brahms' "Four Gypsy Songs" convey the impression that those nomadic people had nothing to do but sing about nature and love. On a small scale they recall the composer's famous "Liebeslieder" waltzes.

Next: Student Recital: Lilian Speiden, piano
Jeffery McCracken, tenor
North Court Recital Hall
April 8, 1984
4:00 PM