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The University Choir and The University Chamber Orchestra

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The University of Richmond

presents

The University Choir

JAMES ERB, *Conductor*

and

The University Chamber Orchestra

JAMES HUSTIS, *Conductor*



8:30 P.M.

DECEMBER 14, 1964

CANNON MEMORIAL CHAPEL

Program



THE ORCHESTRA

CONCERTO GROSSO IN C MAJOR, OPUS 3, NO. 12 *Francesco Manfredini*
(c. 1688-1737)

PASTORALE — LARGO — ALLEGRO

Solo violins: Karola Hustis and Ann Archer

This Christmas concerto is the last of a group of twelve *concerti grossi* for two violins accompanied by string orchestra published in 1718, and dedicated to Duke Anton I of Bavaria. The first movement, Pastorale, is typical of many such movements in 12/8 or 6/8 metre by composers of the late Baroque era, and inspired by the bagpipe music of Italian shepherds, whose custom it was to pipe folk music in the streets of Rome during the Christmas season.

SYMPHONY NO. 14 IN A MAJOR, K. 114 *Wolfgang Amadeus Mozart*
(1756-1791)

ALLEGRO MODERATO — ANDANTE — MENUETTO — ALLEGRO MOLTO

Mozart, though only fifteen years old when he wrote this work, had already graduated from his early period of composing symphonies in the old Italian pattern of three movements. The often melodically independent second violins, divided viola parts, and contrapuntal texture (notice the beginning of the second section of the Andante) all point the way to his last three unsurpassed symphonies, composed seventeen years later in sonata form.

ALLELUIA AND FUGUE FOR STRING ORCHESTRA, OPUS 40b *Alan Hovhaness*
(b. 1911)

Alan Hovhaness is one of the most often heard American composers of our time. His extremely large list of compositions include symphonies, operas, chamber music for a great variety of instruments, songs, and band music. Although skilled in the traditional techniques of western counterpoint and harmony, he frequently uses the melodic and rhythmic modes of the Orient. In recent years he has spent much time in India, Japan, and Korea, studying the aesthetics of these ancient cultures, and giving enthusiastically received concerts of his own music.

INTERMISSION

A Composite Musical Mass

THE CHOIR AND THE ORCHESTRA

INTROIT: PUER NATUS EST *Heinrich Isaac*
(ca. 1450-1517)

For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder: and his name shall be called the messenger of the Covenant.

O sing unto the Lord a new song: for he hath done marvelous things.

Glory be to the Father and to the Son; as it was in the beginning, is now, and ever shall be, world without end. (Isaiah 9:6, Psalm 98)

KYRIE ELEISON *Marc-Antoine Charpentier*
(1634-1704)

Lord, have mercy upon us; Christ have mercy upon us; Lord, have mercy upon us.

GLORIA IN EXCELSIS *Charpentier*

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takes away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

GRADUAL: VIDERUNT OMNES *William Byrd*
(1543-1623)

All the ends of the earth have seen the salvation of our God. Make a joyful noise unto the Lord, all the earth.

The Lord hath made known his salvation: his righteousness hath he openly showed in the sight of the heathen. (Ps. 98: 3, 2)

ALLELUIA: DIES SANCTIFICATUS *Isaac*

Alleluia! Now the hallowed day sheds its light upon us: then come, ye people, and kneel before the Lord your God: for today there hath descended from heaven a light to guide us. Alleluia!

CREDO IN UNUM DEUM *Charpentier*

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible: And in one Lord Jesus Christ, the only-begotten son of God; Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God; Begotten, not made: Being of one substance with the Father; By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man; And was crucified also for us under Pontius Pilate; He suffered and was buried; and the third day he rose again according to the Scriptures: And ascended into Heaven, And sitteth on the right hand of the Father: And he shall come again, with glory, to judge both the quick and the dead; Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord, and Giver of Life, Who proceedeth from the Father and the Son; Who with the Father and the Son together is worshipped and glorified; Who spake by the Prophets: And I believe in one Catholic and Apostolic Church: I acknowledge one Baptism for the remission of sins: And I look for the Ressurrection of the dead: And the Life of the world to come. Amen.

OFFERTORY: TUI SUNT CAELI *Byrd*

The heavens are thine, the earth also is thine; As for the world and the fulness thereof, thou has founded them. Justice and judgment are the habitation of thy throne. (Ps. 89: 11, 14).

SANCTUS AND BENEDICTUS *Charpentier*

Holy, Holy, Holy, Lord God of hosts, Heaven and earth are full of thy glory: Glory be to thee, O Lord Most High. Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI *Charpentier*

Lamb of God, that takest away the sins of the world, have mercy upon us. Lamb of God, that takest away the sins of the world, grant us thy peace.

Notes

Tonight's performance includes all except one of the musical items of the Mass. The Ordinary of the Mass has a text which does not change according to the season. Musical items of the Ordinary are the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. When musicians speak of a Mass, they usually mean the musical portions of the Ordinary. Items belonging to the Proper of the Mass have texts which celebrate specific liturgical occasions. Musical items of the Proper are the Introit, Gradual, Alleluia, Offertory, and Communion, which is omitted in this evening's performance. Most works known as motets are actually settings of texts used in the Proper of the Mass.

The Mass presented tonight includes Charpentier's "Messe de Minuit" (Midnight Mass), a setting of the Ordinary intended to be performed as Christmas day begins. It is based on twelve traditional French carols, probably as well known to Charpentier's congregations as "Silent Night" is to us. The musical style is distinctly operatic and preserves also the breezy style of French folk song.

Heinrich Isaac finished his monumental collection of settings for the Proper, entitled *Choralis Constantinus*, shortly before he died. A similar collection by William Byrd, called *Gradulia*, was published early in the seventeenth century at a time when anti-Catholic feeling in England was actually a threat to the composer's life. The Isaac settings are based on Gregorian chant, which still influences his feeling for musical style. The Byrd settings are in a mature renaissance style, rhythmically concise and declamatory, almost free of any Gregorian associations. The completion of such comprehensive settings of the hundreds of items of the Proper by these two composers was an act of devotion that may be compared with the achievement of J. S. Bach.



PERSONNEL OF THE UNIVERSITY CHAMBER ORCHESTRA

First Violin:

Karola Hustis, Charles Webb, Marshall Lowenstein, Robert Shamie, Ann Ball, Alan Sica

Second Violin:

Ann Archer, Astra Swingle, Virginia Rouse, Collie Goolsby, Trudy Fisher

Viola:

Ruth Erb, Judy Marmion, Zilphia O'Halloran

Cello:

Carol Miller, Susan Sydnor, Victor Parcell

Bass:

John Gibbens

Flute:

Judy Eastman, Lynn Griffith

Horn:

Gregory Hustis, John Harris

Organ:

Suzanne Kidd

Harpisichord:

Geraldine Rutter

(The harpsichord is generously loaned by its builder, Mr. Paul Brandt of Richmond)

PERSONNEL OF THE UNIVERSITY CHOIR

Soprano:

Carol Copley, Margaret Cridlin, Jeanette Elgert, Barbara Gardner, Mary Ann Lippincott, Lindsey Peters, Margaret Phelps, Anne Pomeroy, Pat Rainwater, Jean Reynolds, Nancy Saunders

Alto:

Jane Barlett, Cheryl Bily, Brenda Bishop, Eileen Ford, Mary Ann James, Pamela Myers, Jane Norman, Jean Paulette, Geraldine Rutter, Carolyn Tietze, Jane Williams

Tenor:

Frank R. Baker, Lynn A. Blue, Jr., Harold F. Conner, Robert L. Crute, Julius J. Jepson, Robert Saunders, Joseph C. Northen

Bass:

Robert A. Butler, Jr., Earl A. Crouch, Jr., Robert H. Grizzard, Melvin Little, Richard Paulette, Jr., Willard R. Pierce, Liston Rudd, Martin E. Shotzberger, Kenneth W. Webb, Richard Smith