

SHEPHERD SINGERS

DIANE BARRETT

SHINIK HAM

conductors

KATHERINE BURKWALL, harpsichord

LAURIE REISIG-RISS, cello

Tuesday, April 21, 1987

8:00 p.m. in the

Shepherd School Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

Historia de Jephthe

Giacomo Carissimi
(1605-1674)

(Soloists in order of appearance)

Historicus	<i>Trudy Bent, mezzo-soprano</i>
Jephthe	<i>Dixon Printz, tenor</i>
Israelite	<i>Philip Christiansen, baritone</i>
Historicus	<i>John Krueger, bass</i>
Filia	<i>Melanie Smith, soprano</i>
Echo	<i>Krista Polk, soprano</i>
	<i>Allison Rice, mezzo-soprano</i>

Mrs. Barrett, conductor

INTERMISSION

Hodie Christus Natus Est

Heinrich Schütz
(1585-1672)

Mrs. Barrett, conductor

Quid, Quid Commisisti

Heinrich Schütz

Ego Sum Tui Plaga Doloris

Lobet den Herrn, Alle Heiden
(BWV 230)

Johann Sebastian Bach
(1685-1750)

Mr. Ham, conductor

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.

PROGRAM NOTES

Giacomo Carissimi (1605-1674) was one of the greatest figures to emerge in Baroque Rome. A large portion of his output was intended for church use. The Latin oratorios are works on Lenten subjects.

Jephte, Carissimi's best known Latin oratorio, is based on a passage from the Vulgate Bible (Judges 11:19-38). To gain victory in battle against the Ammonites, Jephthah, an Israelite warrior, vows to the Lord that he will sacrifice the first creature he sees on returning home. After winning the battle, Jephthah returns home. Unfortunately, his only daughter is the first to greet him, and she celebrates his return with dancing and singing. Jephthah relates to his daughter the vow that will force him to sacrifice her. She requests to go with her companions into the mountains for two months to lament her virginity, knowing that in her childlessness her hopes for eternity are lost.

The oratorio is divided into three sections: 1. the battle, 2. the victory celebration, and 3. the dialogue between Jephthah and his daughter and her lament. The libretto paraphrases the text and expands its dramatic portions.

Monody (solo voice with continuo accompaniment) is an essential part of the narrative and dialogue of the work. The chorus has several different functions: 1. to represent a group of personages in the drama (i.e. "Fugite, cedite"); 2. to be a narrator (i.e. "Transivit ergo Jephthe"); and 3. to reflect on past action as did the chorus in ancient Greek tragedy (i.e. the final chorus). Jephthe is exceptional among Carissimi's longer oratorios for the absence of instruments other than continuo.

*Anthaius Kircher, a contemporary Jesuit writer, expressed this opinion of Carissimi in his *Musurgica universalis*: "The most excellent Iacomo Carissimi... outshines others in originality and ease of compositional style, moving the spirits of listeners into many moods; for his compositions are full of life and a vivacity of spirit..."*

Hodie Christus Natus Est is among the Kleine Geistliche Konzerte (Small Spiritual Concerts) composed by Schütz in 1636-1639. The piece is a Latin setting of a Christmas text:

*Today Christ is born, alleluia.
Today the Savior has appeared, alleluia.
Today on earth the angels sing, and
the archangels rejoice saying:
Glory to God in the highest and
on earth peace to men of good will,
alleluia.*

The piece is shaped by an eighteen-measure refrain (alleluia) which occurs after each verse. It is scored for a six-part chorus (SSATBB) and continuo.

SCHÜTZ: MOTETS

*Quid, quid commisisti SWV 56
Ego sum tui plaga Doloris SWV 57*

*The four-voice *Cantiones sacrae* SWV 53-93, published in 1625, is Schütz's most expressive sacred collection and also the most homogeneous textually, since it draws*

mostly on prayers and scriptural passages assembled in the *Precationes* of the Lutheran theologian Andreas Musculus.

It is evident that Schütz often creates larger divisions according to the demands of the text. He sometimes carries out formal alterations when purely abstract considerations seem to require it. The beginning as well as the end, for example, are often more expanded than the middle section, though it is precisely in the central passages that a sense of climax is usually reached. This is certainly true of the *Quid commisisti* cycle. The text falls easily into six sections being in essence two sets of questions and answers framing a central section. It is the text of this middle motet which carries the most concentrated expression of the main theme, man's sense of guilt for the Crucifixion. The two sets of questions and statements from the two motets can be illustrated as follows:

<u>Quid, quid commisisti?</u>		<u>Ego sum tui plaga Doloris</u>
1. Why judged in this way?	—	I pained Thee.
2. Why such vile treatment?	—	My guilt slain Thee.
3. What wrong have you done?	—	My sin required Thy death.
4. What was your guilt?	—	I shall have provoked Thy wrath.
5. For what did you die?	—	I, I, I.
6. What reason for your condemnation?	—	I am Thy crucifixion.

Lobet den Herrn, alle Heiden (Praise the Lord, All Ye Nations) occupies a special position among Bach's motets. There is some doubt as to its authenticity, not only on account of its late appearance (1821), but also because of some stylistic features. This motet differs from all the others in having no chorale and having only four parts. Also it was accompanied by the organ, as is shown by the existence of a continuo part that is quite different from the bass of the choir. The motet is in three sections, though not obviously so, section 1 (*Lobet den Herrn, alle Heiden*) is based on the first verse, and sections 2 and 3 (*Denn seine Gnade und Wahrheit waltet über uns* and *Allelujah*) on the second verse of Psalm 117.

SHEPHERD SINGERS

Soprano

Kristen Baker
Kara Koller
Lisa Long
Krista Polk
Kathy Schlachter
Melanie Smith

Tenor

Stephen Bomgardner
David Cole
Rodney Cuellar
Tom Merrill
Dixon Printz
Jack Sanchez

Alto

Trudy Bent
Johanna Bonno
Linda Daniels
Lisa Inman
Claudia Landivar
Allison Rice

Bass

Philip Christiansen
Keith Kemper
John Krueger
Roman Rebilas
David Taylor
Stan Yoder