

SHEPHERD SINGERS

THOMAS JABER, director

Friday, October 21, 1994

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Pleni sunt coeli
from the mass **Pange lingua**

Josquin Des Pres
(c. 1440-1521)

Heaven and earth are full of Thy glory.

Ryan Minor, tenor
Matthew George, bass-baritone

Agnus Dei
from the mass **De Beata Virgine**

Lamb of God, Who takes away the sin of the world, have mercy on us.

Anne Dreyer, soprano
Anna Christy, soprano

Ave maris stella

Hail, star of the sea, kind mother of God and ever virgin, blessed gate of heaven. While Gabriel's voice takes up that hail, secure us in peace, thou Eve renamed. Loose the chains that bind us, shed light to the blind, drive away our ills, win us every blessing. Show thyself the mother: through thee let Him receive our prayers who, born for us, consented to be thine. Singular virgin, make us, absolved from sins, meek and chaste. Make pure our lives, make safe our way: so that, seeing Jesus, we may ever rejoice together. Praise be to God the Father, glory to Christ on high and to the Holy Ghost, one honor to the Three. (translated by William Earle Nettles)

Baisies-Moy (Four- and Six-part versions)

Kiss me, my sweetheart. I love you! I cannot. Why not? If we should be discovered in an embrace, mother would be angry. And that is that!

Tracy Rhodus, soprano
Suzanne Stockman, mezzo-soprano
Jason Scarcella, tenor
Raymond Granlund, bass

Super flumina Babylonis

Giovanni Pierluigi da Palestrina
(1526-1594)

Upon the rivers of Babylon there we sat and wept, when we remembered Thee, O Sion! On the willows in the midst thereof, we hung up our instruments. (Psalm 136)

Tu es Petrus

*Thou art Peter, and upon this rock I will build my Church; and the doors of Hell shall not prevail against it: and to you I will give the keys of the kingdom of Heaven.
(St. Matthew 16:18)*

Levavi oculos meos

Orlandus Lassus
(1532-1594)

I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth. He will not suffer thy foot to be moved: He that keepeth thee will not slumber. Behold, He that keepeth Israel shall neither slumber nor sleep. The Lord is thy keeper: the Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall preserve thee from all evil: He shall preserve thy soul. The Lord shall preserve thy going out and thy coming in from this time forth, and even forevermore. (Psalm 121)

Nun grüss dich Got, mein mündlein rot

He: Hello my sweet little red-mouthed one! I am true to you from the bottom of my heart. She: What do you have to do with me? Take care of yourself and don't bother me. Your love only brings me pain! He: I beg only to serve you. She: I don't like you. Go away! Get the message! He: You alone please me. She: You don't seem to have any money in your satchel. He: Money isn't everything. I think I have enough for us. She: Your words are good and you speak with a very full mouth. All this makes me angry. You have no money! Both: That is the way it is in this world. To have a love you must have money. Without money nothing counts: not wisdom, youth or art!

Tracy Rhodus, soprano
Mary Cowart, mezzo-soprano

Julianne Gearhart, soprano
Paul Neal, tenor

Gloria

Antonio Vivaldi
(c. 1676-1741)

I. *Gloria in excelsis*
Glory to God in the highest.

II. *Et in terra pax*
And on earth peace to all those of good will.

III. *Laudamus Te*
We praise Thee. We bless Thee. We worship Thee.
We glorify Thee.

Rebecca Coberly, soprano
Shawna Peterson, mezzo-soprano

IV. *Gratias agimus Tibi*
We give thanks to Thee according to Thy great glory.

V. *Propter magnam Gloriam*
Because of Thy great glory.

VI. *Domine Deus*
Lord God, Heavenly King, God the Father almighty.
Anné-Marie Condacse, soprano

VII. *Domine Fili Unigenite*
Lord Jesus Christ, the only begotten Son.

VIII. *Domine Deus, Agnus Dei*
Lord God, Lamb of God, Son of the Father.
Angelia LaRock, mezzo-soprano

IX. *Qui Tollis*
Thou who takest away the sins of the world, have mercy
upon us. Thou who takest away the sins of the world,
receive our prayer.

X. *Qui sedes ad dexteram*
Thou who sittest at the right hand of the Father,
have mercy upon us.
Kimberly Gratland, soprano

XI. *Quoniam tu solus sanctus*
For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

XII. *Cum Sancto Spiritu*
With the Holy Spirit in the glory of God the Father. Amen.

SHEPHERD SINGERS

Soprano	Mezzo-Soprano	Tenor	Bass-Baritone
Sara Bayer	Mary Cowart	Cameron Aiken	Donald Barkauskas
Rebecca Coberly	Kirsten DeHart	Ryan Minor	Hyun-Kwan Chung
Anné-Marie Condacse	Gina Goff	Paul Neal	Matthew George
Anna Christy	Kimberly Gratland	Jonathan Pearl	Raymond Granlund
Stephanie Dillard	Angelia LaRock	Creighton Rumph	Alan Hicks
Anne Dreyer	Shawna Peterson	Jason Scarcella	Jameson James
Julianne Gearhart	Suzanne Stockman	Oliver Soell	Benjamin Smith
Tracy Rhodus		George Zener	

Instrumental Ensemble for Vivaldi's *Gloria*

Inga Kroll, violin I
Melissa Yeh, violin II
Andrew Weaver, viola
Rebecca Carrington, cello
Alain Malo, double bass
Rebecca Schweigert, oboe
Dennis de Jong, trumpet
Donald Doucet, continuo

Although the sacred music of the Renaissance is most associated with the aesthetics of Catholicism and the Counter-Reformation, its impact has yet to know doctrinal boundaries. Even the most famous non-Catholic, Martin Luther, called Josquin Des Prez a "master of the notes ... whose works are cheerful, gentle, mild, and lovely ..." Indeed, Josquin (c. 1440-1521) was famous not only for years after his death but also during his lifetime. His contemporaries, in fact, considered him Michelangelo's musical equivalent.

Concurrent with Josquin's mature style (like many other well-known Western composers, his work has been divided into three periods) is a general trend towards vertical composition. This requires the conception of a piece of music as a cohesive entity, rather than an aggregation of sonorities to which voices and text could be added or subtracted at will. In fact, Josquin is important historically as a primary exponent of *musica reservata*, a style in which every compositional trick known — chromaticism, variety of modes, textural and rhythmic contrasts — is used to emphasize the text. This desire to make the words and the music somehow reflect and complement each other seems to recur every generation or so in music history, as composers come to reconcile the conflicting demands of musical coherence and adherence to the set text.

By the time the Council of Trent was held (from 1545 to 1563), church leaders were rather worried about the state of sacred music. For them, it was still music's duty to teach the congregation the texts, and the complicated polyphony de rigueur,

combined with poor articulation and other choral atrocities, needed purging. Legend has it that Giovanni da Palestrina (c.1526-1594) reacted to this injunction by composing his famous **Pope Marcellus Mass**, a work that was unabashedly polyphonal, but did allow listeners some comprehension of the text. By thus proving polyphony and textual reverence compatible, Palestrina saved the day for musical innovation, or so the story goes.

Romantic lore notwithstanding, Palestrina does rank as one of the pre-eminent composers of "early" music. Given the innovations that were taking place in the secular madrigal at around the same time, Palestrina certainly stands out as a conservative composer. However, his work, perhaps more so than any other's, exemplifies the sober aesthetic goals of the Vatican, and it is that pure, consonant sound of his final product that composers up to this century have tried to imitate. An important aspect of Palestrina's style is his complete avoidance of both chromaticism and dissonance; he instead focuses on sheer sound — texture and timbre — as means of organization. By experimenting with different voicings of the same chord, he can produce subtly contrasting sonorities that propel the music in lieu of traditional harmonic devices.

Orlando de Lassus (1532-1594, also known as di Lasso) was, like Palestrina, a conservative craftsman well suited to the musico-political demands of the Counter-Reformation. There are, however, several notable differences between the two. Lassus was quite a cosmopolitan figure; he was conversant with the Franco-Flemish tradition of Josquin, lived in Italy, and worked for Duke Albrecht of Bavaria. Although he is primarily known as a church composer, his output is more varied than Palestrina's, with German Lieder, French chansons, and Italian madrigals an important part of his oeuvre. Later in his life, however, Lassus renounced the youthful exuberance in his early secular work. In general, scholars find that, compared to Palestrina, Lassus uses a greater economy and is more prone to a wider range of emotions and dynamics. Whereas Palestrina seems to revel in a certain "cloud" of consonance, Lassus employs clearly directed chordal harmony.

With the music of Antonio Vivaldi (1678-1741) we move two centuries forward, from the high Renaissance to the high Baroque. In his time, interestingly enough, Vivaldi was valued more as a virtuosic violinist than as a composer. In fact, some reviews of his performances are reminiscent of those surrounding Paganini one hundred years later. His technical bravura, however, made it difficult for some contemporaries to accept him as a serious composer. But he was well known; a former priest, he was nicknamed *il prete rosso* (the red-headed priest) in reference to his bright red hair.

That Vivaldi was quite prolific has hurt his reputation; we tend to assume that he was some machine, churning out concerti left and right (a matter not helped by Vivaldi's own verbal swagger concerning his compositional prowess). But he does have a distinctive language. For one, although his music is just as rhythmically regular as any Baroque composer's, Vivaldi is more prone to disguise the bar line — a trait particularly evident in the first movement of the **Gloria**, in which the chorus treats the upbeat as if it were the downbeat. He employs pedal points, ninth chords, and other irregularities with seeming abandon, and shifts between major and minor modes with a freedom usually only associated with Schubert. Historically, Vivaldi's development of the concerto form proved to be a harbinger of the Classical symphony. While his music may suffer from a certain coarseness of detail, it is highly expressive and in this regard is a forerunner of the Romantic period.