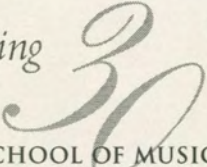


RICE CHORALE
SHEPHERD SINGERS
THOMAS JABER, conductor
ERIC ESPARZA, conductor

Monday, April 10, 2006
8:00 p.m.
Stude Concert Hall

Celebrating  *1975-2005*
Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

*Historia di Jephthe*Giacomo Carissimi
(1605-1674)*Historicus: Kira Austin-Young, mezzo-soprano**James Jirtle, baritone**Jephthe: James Hall**Filia: Ana Treviño-Godfrey**Israelite Women: Lauren Snouffer, soprano**Andrea Leyton-Mange, soprano**Echo: Hannah Nelson, soprano**Lindsay Boulware, soprano**Shepherd Singers**Eric Esparza, conductor**Thomas Jaber, harpsichord and organ**Andrew Dunn, cello**Charles Nilles, double bass*

TRANSLATION

Historicus: When the king of the children of Ammon made war against the children of Israel and disregarded Jephthah's message, the Spirit of the Lord came upon Jephthah and he went on to the children of Ammon, and made a vow to the Lord, saying:

Jephthe: "If You will indeed give the sons of Ammon into my hand, then whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice."

Chorus: So Jephthah crossed over to the sons of Ammon with the spirit, strength, and valor of the Lord to fight against them. And the trumpets sounded, and the drums resounded, and battle against Ammon ensued. Flee, give way, godless ones! Fall down! And with our raging swords, be scattered!

Historicus: And Jephthah struck twenty cities of Ammon with a very great slaughter.

Chorus: And the children of Ammon howled, and were brought low before the children of Israel.

Historicus: When Jephthah came victorious to his house, behold, his only child, a daughter, was coming out to meet him with tambourines and with dancing. She sang:

Filia: "Strike the timbrels and sound the cymbals! Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven, let us praise the prince of war, who has led the children of Israel back to victory!"

Israelite Women: Let us sing a hymn and play a song to the Lord, who gave glory to us and victory to Israel!

Filia: Sing with me to the Lord, sing all you peoples! Praise ye the prince of war, who gave glory to us and victory to Israel!

Chorus: Let us all sing to the Lord, let us praise the prince of war, who gave glory to us and victory to Israel!

Historicus: When Jephthah, who had sworn his oath to the Lord, saw his daughter coming to meet him, with anguish and tears he tore his clothes and said:

Jephthe: "Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."

Filia: "How, then, are you undone, father, and how am I, your only-born daughter, undone?"

Jephthe: "I have opened my mouth to the Lord that whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice. Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."

Filia: "My father, if you have made an oath to the Lord, and returned victorious from your enemies, behold! I, your only daughter, offer myself as a sacrifice to your victory, but, my father, fulfill one wish to your only daughter before I die."

Jephthe: "But what can I do, doomed daughter, to comfort you and your soul?"

Filia: "Send me away, that for two months I may wander in the mountains, and with my companions bewail my virginity."

Jephthe: "Go, my only daughter, go and bewail your virginity."

Chorus: Then Jephthah's daughter went away to the mountains, and bewailed her virginity with her companions, saying:

Filia: Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart!

Echo: Howl!

Filia: Behold! I will die a virgin, and shall not in my death find consolation in my children. Then groan, woods, fountains, and rivers, weep for the destruction of a virgin!

Echo: Weep!

Filia: Woe to me! I grieve amidst the rejoicing of the people, amidst the victory of Israel and the glory of my father. I, a childless virgin, I, an only daughter, must die and no longer live. Then tremble, you rocks, be astounded, you hills, vales, and caves, resonate with horrible sound!

Echo: Resonate!

Filia: Weep, you children of Israel, bewail my hapless virginity, and for Jephthah's only daughter, lament with songs of anguish.

Chorus: Weep, you children of Israel, weep, all you virgins, and for Jephthah's only daughter, lament with songs of anguish.

INTERMISSION

*Vesperae Solennes
de Confessore, K. 339*

Wolfgang Amadeus Mozart
(1756-1791)

Rice Chorale

Thomas Jaber, conductor and pianist

Lauren Snouffer, soprano

Kelly Duerr, mezzo-soprano

Michael Accinno, tenor

James Jirtle, baritone

I. Dixit Dominus. The Lord said unto my Lord: sit at my right hand until I make your enemies your footstool. The scepter of your power the Lord shall send forth from Zion: Rule thou in the midst of your enemies. The power to rule is with you on the day of your strength, in the splendor of the holy ones: I have begotten you from the womb before the rising of the daystar. The Lord has sworn an oath, and will not repent of it: You are a priest forever, after the order of Melchisedech. The Lord at your right hand destroys kings on the day of his wrath; He shall judge among the heathen; He shall pile up ruins and scatter skulls on many lands. He shall drink of the torrent in his way; therefore He shall lift up his head. Glory be to the Father and to the son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.

II. Confitebor tibi, Domine. *I will praise you, O Lord, with my whole heart; in the council of the just and in the congregation. Great are the works of the Lord, made excellent by all his choices. His work is praiseworthy and magnificent; and his justice continues from generation to generation. He has made a remembrance of these wonders; being a merciful and gracious Lord. He provided food for those that fear him. He will be forever mindful of his covenant. The power of his works he will make known to his people. So that he may give them the inheritance of the Gentiles: the works of his hands are truth and good judgment. All his commandments are trustworthy, confirmed from generation to generation, created in truth and equity. The Lord has sent salvation to his people; he has mandated his covenant forever. Holy and terrifying is his name: The beginning of wisdom is the fear of the Lord; all who practice this fear have a good understanding. His praise endures from generation to generation. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

III. Beatus Vir. *Blessed is the man who fears the Lord, who delights in his commandments. His seed shall be mighty upon the earth; the generation of the righteous shall be blessed. Glory and prosperity shall be in his house; and his justice endures from generation to generation. A light has arisen in the darkness for the upright: one who is merciful, compassionate, and just. Happy is the man who sympathizes and shares, who chooses his words with discretion: because he will not be troubled for eternity; the just man shall be in everlasting remembrance. He shall not fear evil tidings; his heart is ready to hope in the Lord. His heart is strengthened; he shall not be shaken until he looks down upon his enemies. He disperses, he gives to the poor; his justice endures from generation to generation, his horn shall be exalted with honor. The wicked will see, and be angered; he will gnash with his teeth, and waste away. The desire of the wicked shall perish. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

IV. Laudate Pueri. *O praise the Lord, ye children, praise the name of the Lord. Blessed be the name of the Lord from henceforth now and forever. From the rising of the sun even unto its setting, the name of the Lord is praiseworthy. The Lord is high above all nations; his glory is above the heavens. Who is like the Lord our God, who dwells on high, and yet he considers the lowly in heaven and on earth? Lifting up the needy from the dust, and raising the poor from the dung heap, so that he may place him with the princes of his people. Who makes the sterile woman to dwell in her house, the joyful mother of children. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

V. Laudate Dominum. *O praise the Lord, all ye nations: praise him, all ye peoples. For his loving kindness has been bestowed upon us, and the truth of the Lord endures forever. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

VI. Magnificat. *My soul magnifies the Lord. And my spirit has rejoiced in God my savior. For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed. For he who is mighty has done great things to me; and holy is his name. And his mercy is on them who fear him from generation to generation. He has shown strength with his arm; he has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats, and exalted the humble. The hungry he has filled with good things. And the rich he has sent empty away. He has helped his servant Israel, in remembrance of his mercy. As it was spoken to our fathers, to Abraham and his seed forever. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

RICE CHORALE

* SHEPHERD SINGERS

Michael Accinno	Tyson Heller	Andrew Reich *
Kira Austin-Young *	Rebecca Henry *	Laurie Ann Reynolds
Zach Averyt *	T.J. Hoffman	Steven Ricondo
Jacob Barton *	Lauren Holmes *	Barry Robinson
Kris Becker	Beth Jablinski	Hilary Robinson
Emily Beer	Allie Janda	Valerie Rogotzke
Nathan Black *	James Jirtle *	G. Stewart Seiple
Lindsay Boulware	Michael Kallstrom	Quinn Shadko *
Cynthia Bova	Aya Kurihara	Jessica Simon
Kathleen Brown	Benjamin Laude	Lauren Snouffer *
Joe Causby	Jennifer Lee	Alexander Solano
Kevin Chen	Andrea Leyton-Mange *	Ryan Stickney *
Kathryn Christensen *	Chan Kyu Lim	Keith Stonum *
Amanda Conley	Chun-Han Sophia Lin	John Summers *
Geoffrey Copper	Jeanie Ling	Meghan Tarkington *
Akshay Dayal	Katy McKinin	Garrett Tate *
Mhair Dekmezian	Daniel McNickle *	Raines Taylor
Michael Dirk	Jeffrey Middleton	Caitlin Thomas
Kelly Duerr	Katina Mitchell *	Claire Austin Thomas
Paul Early	Angela Mortellaro	Andrea Trusty
Eric Esparza *	Ava Moursund	Emily Vacek
Colm Estridge	Hannah Nelson	Audrey Walstrom *
Ian Everhart	Payton Odom *	Alexandra Wax
Grace Field	Catherine Ott-Holland *	Daniel Williamson *
Nikhil Gheewala	Marie Parks	Alexis Witt
Melissa Glueck	Trevor Pittinger	Sarah Woehleke
Gina Goff	Angelique Poteat *	Rachel Wyatt
Emily Hamm	Amy Price	Stephanie Yang
Sara Hampton	Lauren Quong	Raymond Yu

PROGRAM NOTES

Historia di Jephthe Giacomo Carissimi

Carissimi was the most important composer living in Rome in the mid-seventeenth century and is considered to be the father of the modern oratorio form. Trained as a singer and organist, Carissimi became the maestro di capella at the church of San Rufino in Assisi in 1628. A year later he accepted a teaching position at the Collegio Germanico e Hungarico in Rome (a Jesuit seminary where men from German-speaking countries were trained for the priesthood). By the end of 1629 he was given the position of maestro at the Collegio Germanico, and he retained that position until his death. One of his many tasks at the college was to compose music for use in church services there, and Carissimi proved to be a talented composer who was esteemed by his contemporaries. Unfortunately, Carissimi never felt the need to publish any of his works, and even though his compositions were to remain in the college by papal decree, many were destroyed when Napoleon's troops sacked Rome in 1797. Most of Carissimi's works that have found their way into the repertory today were preserved through copies made by his students.

Jephthe established Carissimi as the master of the Latin oratorio by 1650, when the prominent theorist Athanasius Kircher printed part of the final chorus in his influential *Musurgia universalis*. Because of this publication, scholars

know that Carissimi composed *Jephte* before 1649, but information about the exact date of composition and the identity of the librettist is unknown. The story of Jephthah comes from the Old Testament book of Judges 10:6 to 12:7. Carissimi's oratorio is a presentation of the central part of the story in which Jephthah battles the armies of Ammon. Jephthah swears that if the Lord helps him overthrow Ammon, he will in turn sacrifice the first person who greets him when he returns home. Sadly for Jephthah, that person is his only daughter. Jephthah vows to fulfill his promise to the Lord, but grants his daughter her final request and allows her to go into the mountains one last time, where she laments her fate before she is sacrificed.

Many qualities of the modern oratorio are apparent in *Jephte*, including the role of a narrator, solo singers portraying individual characters, direct biblical quotes sung in recitative, and arioso sections. The chorus not only portrays various participatory characters, but provides commentary on the immediate action as well. Unlike the later oratorios by composers such as Handel and Bach, Carissimi shifts the role of the narrator between multiple soloists (or small groups of soloists), and there are no long, expressive arias (although the final lament of Jephthah's daughter most closely resembles an aria).

Vesperae Solennes de Confessore, K. 339 W. A. Mozart

Mozart's contentious employment under the archbishop Hieronymus Colloredo began in 1772 when Colloredo replaced the previous archbishop in Salzburg. Colloredo had strong ideas regarding the nature and style of court music and many restrictions were subsequently placed on musical composition and performance. Despite the difficult conditions, Mozart continued to compose prolifically from 1772-1774, all the while searching for employment elsewhere, often in other cities such as Vienna and Paris. After a series of unfortunate events during his travels (including the death of his mother in Paris in 1778), Mozart returned to Salzburg and Colloredo's court in 1779. Upon his return, Mozart petitioned Colloredo for the position of court organist, and from 1779 to 1780 he engaged in another fruitful period of composition. During this time he composed the *Vesperae Solennes de Confessore*, K. 339, along with a number of other sacred works such as the "Coronation" Mass, K. 317, the *Missa solennis*, K. 337, and another vespers setting, the *Vesperae de Dominica*, K. 321. Although Mozart hoped that these works would win him the position of court organist, Colloredo remained displeased with Mozart (if he had ever been pleased to begin with), and he ultimately appointed Joseph Haydn's younger brother, Johann Michael Haydn.

The *Vesperae Solemnes de Confessore*, or *Solemn Vespers*, was most likely composed to celebrate a saint's feast day, and it is accordingly filled with psalms of praise. The movements consist of five psalm settings plus the "Magnificat," constructed as continuous movements rather than divided into separate choruses and arias characteristic of the Neapolitan style (a style which was popular at the time and would later be used by Mozart in his *Mass in C Minor*). The first two movements, "Dixit dominus" and "Confitebor tibi," are settings of Psalms 110 and 111, respectively, and are both for the full chorus. The third movement setting of Psalm 112, "Beatus vir," employs a quartet of soloists in addition to the chorus. "Laudate pueri," Psalm 113, uses the chorus sans soloists. The fifth and final Psalm setting, Psalm 117 in "Laudate Dominus," adds an overarching soprano solo to the chorus. The piece is concluded with the "Magnificat" (Luke 1:45-55) sung by the full chorus and the quartet of soloists.

— Notes by Alexis Witt

