

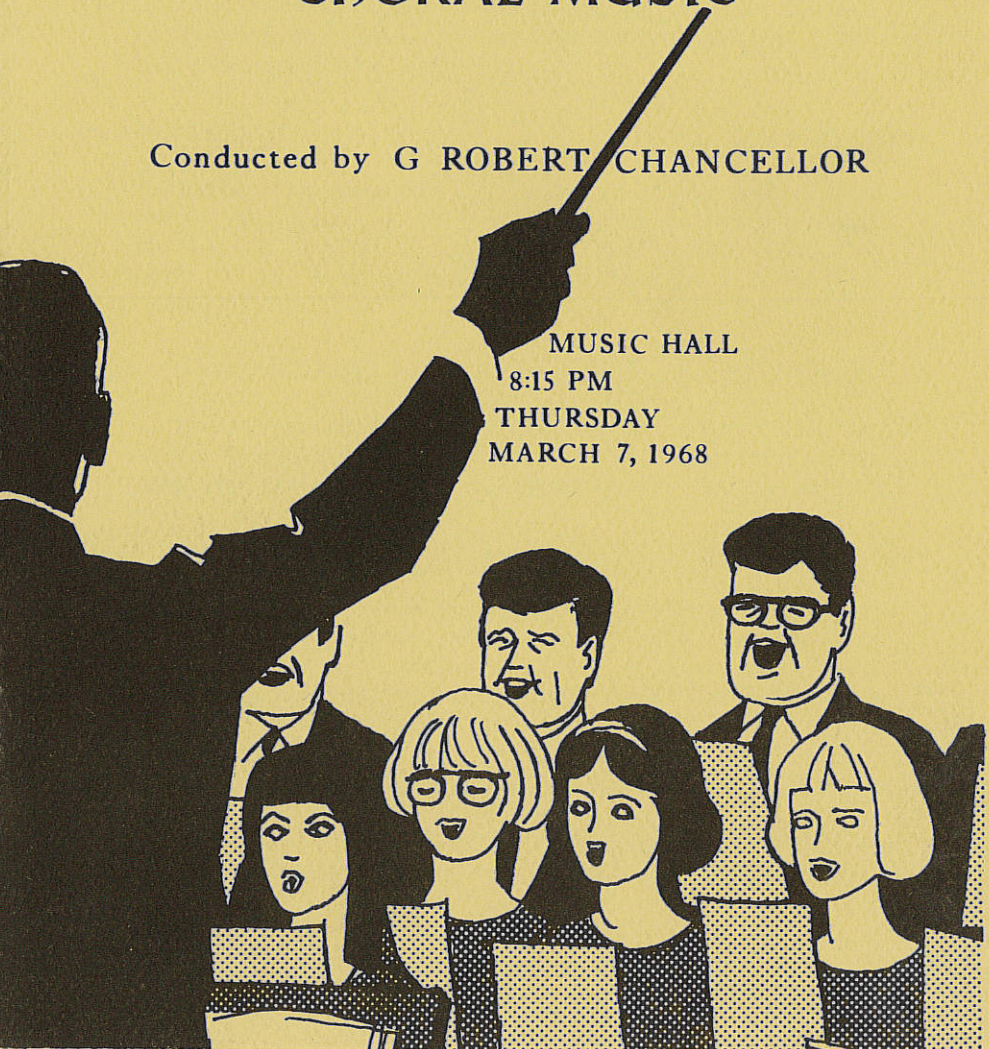
THE UNIVERSITY OF WEST FLORIDA  
GAMMA COLLEGE / FACULTY OF MUSIC

PRESENT

UNIVERSITY SINGERS  
IN A CONCERT  
OF SACRED AND SECULAR  
CHORAL MUSIC

Conducted by G ROBERT CHANCELLOR

MUSIC HALL  
8:15 PM  
THURSDAY  
MARCH 7, 1968



PROGRAM

I

Sacred Music of the Renaissance & Baroque

Call to Remembrance, O Lord . . . . . Richard Farrant

Call to remembrance, O Lord, Thy tender mercy and Thy loving kindness which have been ever of old. O remember not the sins and offences of my youth, but according to Thy mercy think Thou on me, O Lord, for Thy goodness.--Psalm 25:5-6.

Recordata . . . . . G. P. da Palestrina

Jerusalem remembered in the days of her affliction and of her miseries all her pleasant things that she had in the days of old, when her people fell into the hand of the enemy, and none did help her.--Lamentations 1:7.

Super flumina Babylonis . . . . . G. P. da Palestrina

By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof.--Psalm 136:1-2.

Final Chorus from St. Matthew Passion . Heinrich Schütz

Praise to Thee, Lord Jesus, who in bitter pain, on the cross did suffer and for our sake wast slain. Thou reignest with God the Father in Eternity. Lead us erring sinners unto heaven and Thee. Kyrie eleison (God have mercy), Christe eleison (Christ have mercy).

Crucifixus from Mass in B Minor, BWV 232 . . . J. S. Bach

He was crucified also for us, suffered under Pontius Pilate, and was buried.--from the Credo of the Mass.

Sacred Music of the Late 18th, 19th & 20th Centuries

Ave Verum, K. 618 . . . . . W. A. Mozart

Hail, true Body born of the Virgin Mary who did truly suffer upon the cross for all men. Thou, whose side was pierced from which the blood did flow, be a symbol to us through Thy death.--from the Feast of Corpus Christi.

Pater Noster . . . . . Igor Stravinsky

Our Father who art in heaven, hallowed by Thy name. Thy kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our debts as we forgive our debtors and lead us not into temptation but deliver us from evil. Amen  
--Luke 11:2-4.

Grant unto Me, Op. 29, No. 2 . . . . .Johannes Brahms

Grant unto me the joy of Thy salvation, with Thine infinite love uphold Thou me.--Psalm 51:12.

Avinu Malkeynu . . . . . Max Janowski

Margaret Holmes, mezzo-soprano  
Sandra Davalos, soprano

Our Father, our King, hear our prayer. We have sinned before Thee have mercy upon us and upon our children. Our Father, our King, keep far from our country pestilence, war and famine, cause all hate and oppression to vanish from the earth. Our Father, our King, inscribe us for blessing in the Book of Life, and grant unto us a year of happiness.--from the Service for Rosh Hashanah.

Nunc Dimittis . . . . . Alexander Gretchaninov

Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation which Thou hast prepared before the face of all people. A light to lighten the Gentiles, and to be the glory of Thy people, Israel.--Luke 2:29-32.

Secular Choral Songs

Fa una canzone . . . . . Orazio Vecchi

Sing to me a song with not a note of sadness! When all the pain of love drives me to madness. Sing me to sleep with a sweet serenading. O so gently, from sound to silence fading. Sing me a song to cool a lover's burning! When to my heart the anguish keeps returning. Sing me to sleep . . .

Mon coeur se recommande á vous . . . . .Orlandus Lassus

My heart is offered unto you, full now of woe and deep despairing. Be not to constancy untrue, say one farewell my sorrow sharing. My mouth which once could smile in gladness, and charming stories improvise, now may only curse in its madness those who banished me from your eyes. My heart is offered . . .

Sing We and Chant It . . . . . Thomas Morley

Sing we and chant it while love doth grant it. Not long youth lasteth, and old age hasteth. Now is best leisure to take our pleasure. All things invite us now to delight us. Hence, care, be packing, no mirth be lacking. Let spare no treasure to live in pleasure.--Michael Drayton.

Da unten im Tale . . . . German Folk, arr. Joh. Brahms

Down low in the valley the water flows deep, and I love you so dearly, I scarcely can speak. You tell me you love me, you tell me you're true, yet the touch of a falsehood is in all you do. For the time that you loved me, dear, thanks give I thee, with the wish that another love truer may be.

In Stiller Nacht . . . . German Folk, arr. Joh. Brahms

The still of night has drowned the light and in the dim of darkness the gentle wind's soft whispering sings to me a song of sadness. With ageless woe, with pain unknown, my heart is overflowing. The flowers all can hear the call. My tears have urged their growing.

IV  
Spirituals

Soon I Will Be Done . . . . . arr. William Dawson

Soon I will be done with the troubles of the world,  
going home to live with God. I want to meet my mother,  
I'm going to live with God. No more weeping and wailing.  
I want to meet my Jesus, I'm going to live with God.

Deep River. . . . . arr. Alice Parker and Robert Shaw

Deep river, my home is over Jordan, Lord, I want to  
cross over into camp ground. O, don't you want to go  
to the Gospel Feast, that Promised Land, where all is  
peace? Deep river . . .

Elijah Rock . . . . . arr. Jester Hairston

Elijah Rock, shout, shout! Elijah Rock, coming up,  
Lord. Satan's a liar and a conjurer too, if you don't  
mind out, he'll conjure you. If I could, I surely  
would just stand on the rock where Moses stood. Eli-  
jah Rock . . .

Ain'-a That Good News . . . . . arr. William Dawson

I got a crown up in the kingdom, ain't that good  
news. I'm going to lay down this world, going to  
shoulder up my cross, going to take it home to my Jesus,  
ain't that good news!

MUSIC NOTES

I

Richard Farrant (c.1530-1581) was organist of the  
British Chapel Royal and composed primarily church music.  
His anthem, "Call to Remembrance," is one of the finest  
pieces of 16th century English sacred music.

Giovanni Pietro Aloysio Prencestino (c.1525-1594)  
is known today as "Palestrina" after the city of his birth.  
The two motets are written in the classic sacred style  
of the Late Renaissance. Each line of text is treated  
imitatively by the voices which are of equal melodic impor-  
tance.

Heinrich Schütz (1585-1672) was Kapellmeister (Chapel Master) to the Elector of Saxony in Dresden and the greatest composer of German church music prior to J. S. Bach. He wrote four unaccompanied passions after the four evangelists which were performed at the Good Friday services at the Elector's Chapel.

The monumental Mass in B Minor is the most important work of Johann Sebastian Bach (1685-1750) and perhaps the most significant composition in the history of music. The Mass was completed during the last years of Bach's career in Leipzig and probably was never performed during his lifetime. One of twenty-four movements in the Mass, the "Crucifixus" is unified throughout by a recurring ostinato bass pattern.

## II

The motet, "Ave Verum," was composed in the last year of Wolfgang Amadeus Mozart's life (1756-1791). One of Mozart's most popular compositions, this motet is, nevertheless, a masterpiece in miniature. Beginning in D major, the middle section moves to the tonality of F major, the remoteness of which is mitigated by the smooth voice leading.

Igor Stravinsky (1882- ) is the best known of 20th century composers. "Pater Noster" is one of two short choruses on Latin texts which were composed in 1948 when Stravinsky embraced Roman Catholicism. Written during a time of "Neo-classic" influence, this restrained work has a highly transparent texture.

"Grant unto me" is the conclusion of a three-movement motet composed in 1860 by Johannes Brahms (1833-1897). This movement begins with the male voices alternating with the trebles. The opening andante leads into a magnificent four-voice fugue which forms an appropriate conclusion to the set.

Max Janowski is Music Director of the K.A.M. Temple in Chicago. His many compositions for the Reformed Jewish Service use melodies of a Hebraic character set in late Romantic harmonies. "Avinu Malkeynu" is a final prayer in the Evening Service for the New Year, Rosh Hashanah.

Most of the choral works of Alexander Gretchaninov (1864-1956) were composed for liturgical services of the Russian Orthodox Church. The words of Simeon upon Christ's presentation at the Temple are here set in the rich, chordal texture so characteristic of Russian choral music.

--G. Robert Chancellor

## THE PERFORMERS

### Sopranos

Elaine Britton  
Marjorie Brown  
Sherron Clement  
\* Sandra Davalos  
Margaret Holmes  
Vaughn Johnson  
Sharon Safford  
Marcia Sandlin

### Altos

Sarah Armstrong  
Bobette Brooks  
\* Mariam Evans  
Anna Gary  
Ava Gilmore  
Brenda Lavender  
Patricia Perry  
Judy Talbot

### Tenors

Glen Bradley  
Raymond Butler  
Gerald Jensen  
William Masker  
\* Jerry Register  
James Tucker

### Basses

\* Larry Alford  
Michael Babinchak  
Tom Nelson  
William Smith  
Ernest Stahler  
James Wagner  
William Wenzel

Michael Babinchak  
choral assistant  
Bobette Brooks  
accompanist  
Margaret Holmes  
choral assistant  
\* Section Leaders

