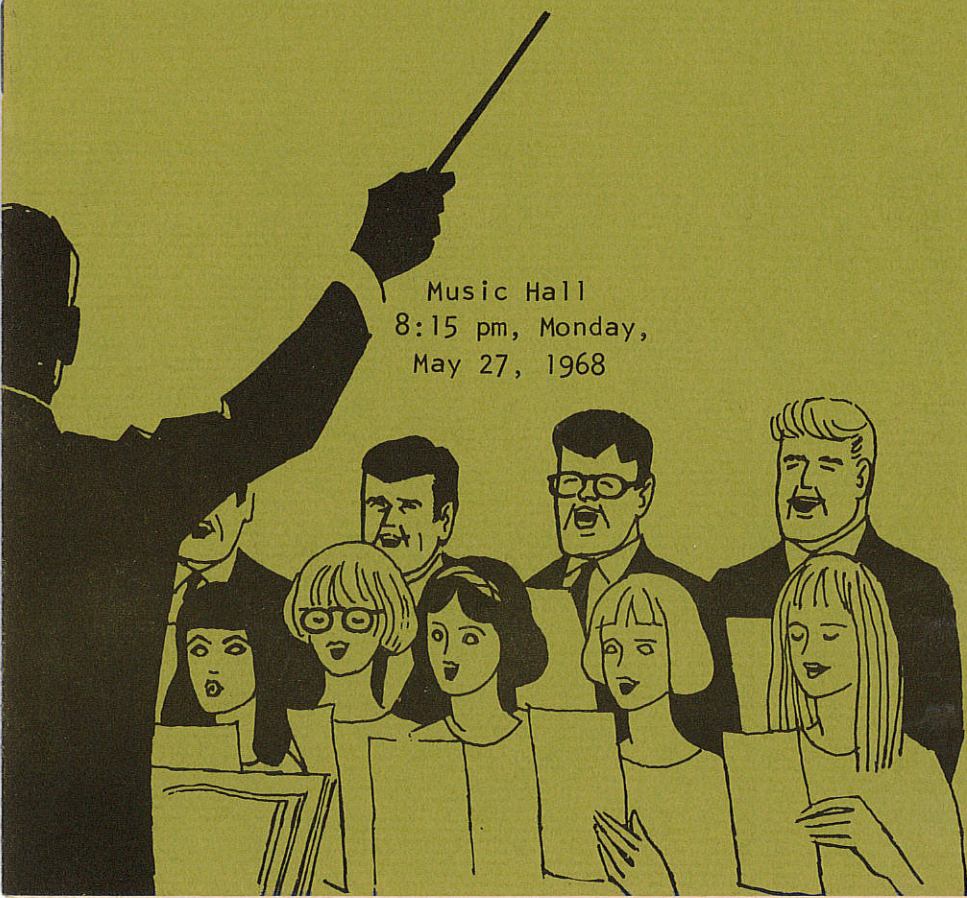


THE UNIVERSITY OF WEST FLORIDA
GAMMA COLLEGE FACULTY OF MUSIC
PRESENT

UNIVERSITY SINGERS
IN
A CHORAL
CONCERT

Conducted by G. ROBERT CHANCELLOR

Music Hall
8:15 pm, Monday,
May 27, 1968



PROGRAM

I

Early Motets & Anthems

Laudate nomen Domini Christopher Tye

O come ye servants of the Lord and praise His holy name. From early morn to setting sun His might on earth proclaim. His laws are just, and glad the heart. He makes His mercies known. Ye princes come, ye people too, and bow before his throne.

Almighty and Everlasting God Orlando Gibbons

Almighty and everlasting God, mercifully look upon our infirmities, and in all our dangers and necessities stretch forth Thy right hand to help and defend us: through Christ our Lord. Amen.

Adoramus te, Christe Giacomo Antonio Perti

We adore thee, O Lord Christ, and offer blessings unto thee! For by thy blessed passion and by thy holy cross Thou hast redeemed the world.

Teach Me, O Lord Thomas Attwood

Teach me, O Lord, the way of Thy statutes, and I shall keep it unto the end.

Oratorio & Cantata Choruses

Selections from Solomon G. F. Handel

Connie Weis, mezzo-soprano

Recitative: Sweep the string to soothe the royal fair,
and rouse each passion with the alternate air.

Air & Chorus: Music spread thy voice around. Sweetly
flow the lulling sound.

Recitative: Then at once from rage remove. Draw the
tear from hopeless love. Lengthen out the solemn air,
full of death and wild despair.

Chorus: Draw the tear from hopeless love. Lengthen out
the solemn air, full of death and wild despair.

Laudate Dominum, from Vesperae Solennes de
Confessore, K. 339 W. A. Mozart

Sandra Davalos, soprano

O praise the Lord, all ye nations. Sing praises all ye
people. Great is His loving kindness toward us. 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.—Psalm 117.

Selections from Elijah, Op. 70 . . . Felix Mendelssohn

Trio of Angels: Lift thine eyes unto the mountains from
whence cometh all help. Thy help cometh from the Lord,
the maker of heaven and earth. He hath said, thy foot
shall not be moved. Thy keeper will never slumber.

Chorus: He, watching over Israel, slumbers not, nor
sleeps. Shouldst thou walking in grief, languish, He
will quicken thee.

III

Late 19th & 20th Century Sacred Music

Laudi alla Vergine Maria, from Quattro Pezzi
Sacri (Four Sacred Pieces) . . . Giuseppe Verdi

Virgin mother, daughter of thy son, more humble and more high than any creature, fixed goal of the eternal plan, Thou art she who so ennobled human nature that thy creator did not disdain to be born of thee. Lady, thou art so great and powerful that he who seeks grace without recourse to thee seeks vainly, as if to fly without wings. In thee is mercy, pity, power. In thee is gathered all the good of all created beings. All hail! —Dante's Paradise, Book 33.

Final Movement, from Three Chorales from
Tagore, Op. 11 Paul Creston

Where the mind is without fear and the head is held high where knowledge is free, where the world has not been broken up into fragments by narrow domestic walls, where the words come out from the depth of truth, where tireless striving stretches its arms toward perfection, where the clear stream of reason has not lost its way into the dreary desert sand of dead habit, where the mind is led forward by thee into ever widening thought and action—into that heaven of freedom, my Father, let my country awake.—from Gitanjali by Rabindranath Tagore

— Intermission —

IV
Secular Choral Songs

Echo Song Orlando di Lasso

Sandra Davalos, soprano
Connie Weis, mezzo-soprano
Mariam Evans, alto
Ron Peake, tenor
Robert Chancellor, baritone

Here returns again the Springtime, that most lovely of all seasons. All the running streams seek summer fields and grow limpid. The ocean calms the angry storm of winter. Pretty ducklings plunge and flutter, and the cranes turn homeward and vanish into the sky. Here returns again the Springtime . . .

Sweet Day Ralph Vaughan Williams

Sweet day! So cool, so calm, so bright, the bridal of the earth and sky, the dew shall weep thy fall tonight for thou must die. Sweet spring! Full of sweet days and roses, a box where sweets compacted lie, my music shows ye have your closes, and all must die. Only a sweet and virtuous soul, like seasoned timber, never gives. But though the whole world turn to coal, then chiefly lives.
—George Herbert.

Revecy venir du printans Claude le Jeune

Sandra Davalos, soprano
Brenda Lavender, alto
Jerry Register, tenor
Larry Alford, baritone

Hola! Hear that fine echo! Call and he will give an answer. O good companion, what do you want? You want us to sing a song to you? Be quiet! You lazy rascal! Goodbye, fine echo. You may rest now. Hush!

V
Folk Songs

Loch Lomond arr. Ralph Vaughan Williams

Jerry Register, tenor

By yon bonny banks and yon bonny braes, where the sun
shines bright on Loch Lomond, where me and my true love
were ever wont to gae, on the bonny banks of Loch Lomond

Three Hungarian Folk Songs arr. Béla Bartók

1. In the village
2. Boatman! Boatman!
3. See the Roses

He's Gone Away arr. Ewald Nolte

Margaret Holmes, mezzo-soprano
Larry Alford, baritone

I'm going away for to stay a little while but I'm coming
back if I go ten thousand miles. Oh, who will tie your
shoes? And who will glove your hands? And who will kiss
your ruby lips when I am gone?—Appalachian Folk Song.

Set Down Servant arr. Robert Shaw

Connie Weis, mezzo-soprano
Henry Grad, bass

Servant: My Lord, you know that you promise me a long
white robe and a pair of shoes.

The Lord: Go yonder angel, fetch me a pair of shoes,
place them on-a my servant's feet.

MUSIC NOTES

I

Christopher Tye (c.1500-c.1572) was an organist
and composer of English church music. "Laudate nomen
Domini" is from his only published work, The Actes of
the Apostles of 1553.

Orlando Gibbons (1583-1625) is one of the most
celebrated English composers of the late Renaissance.
Gibbons was highly acclaimed as a performer and was or-
ganist at the Chapel Royal from 1605 until his death.
"Almighty and Everlasting God" is typical of the style

of the Renaissance motet or anthem with distinct musical ideas for each line of text which are treated imitatively by each of the voices in turn.

II

Although George Frideric Handel (1685-1759) was brought to London to write Italian operas, it is for his English oratorios that he is best remembered today. First performed at Covent Garden in 1749, Solomon is a grandiose and highly colorful musical pageant. In the custom of the 18th century the role of Solomon was sung by a male alto. In Act III Solomon welcomes the Queen of Sheba to his court and commands the royal musicians to display the affective power of music through the contrasting moods of "Music Spread Thy Voice Around" and "Draw the Tear."

The prestigious Music Festival at Birmingham, England invited Mendelssohn (1809-1847) to conduct the 1846 Festival and to compose a major work for the occasion. The result was the oratorio, Elijah. In Part II the prophet Elijah pleads with God to end his life. He falls asleep beneath a juniper tree, and a chorus of angels sings "Lift thine eyes unto the mountains." Immediately following, the full chorus sings the most famous number from the score, "He, Watching over Israel."

III

Giuseppe Verdi (1813-1901), the titan of 19th century Italian opera, also wrote several important works to sacred texts. Two of the Quattro Pezzi Sacri (Four Sacred Pieces, 1898) are scored for large orchestra and chorus. In distinct contrast to these, the third movement, "Laudi alla Vergine Maria" (Praise be to the Virgin Mary) is a setting of the conclusion of Dante's Paradiso and is scored for unaccompanied women's voices.

Paul Creston (1906-) is an American composer who lives in New York. His Three Chorales from Tagore is a relatively early work composed in 1936.

IV

Claude le Jeune (1528-1600) cultivated a new musical style known as "musique mesurée" wherein the rhythm of the music grew from the rhythm of the poetic text. In "Revey venir du printans" the metric stress continually shifts from two to three beats.

V

Béla Bartók (1881-1945) is the foremost Hungarian composer of the 20th century. He spent much of his life collecting Hungarian folk melodies which resulted in the frequent use of folk rhythms and tunes in his works.

THE PERFORMERS

Sopranos

Elaine Britton
Sherron Clement
*Sandra Davalos
Ava Gilmore
Margaret Holmes
Linda Kobylenski
Sharon Safford
Judy Talbot

Altos

Sarah Armstrong
Mary Ann Braddock
Diane Eakes
Betty Edwards
*Mariam Evans
Anna Gary
Nita Karnes
Brenda Lavender
Marilyn Murphy
Michele Nesbitt
Patricia Perry
Connie Weis

Tenors

Gary Horowitz
Ron Peake
*Jerry Register
William Wenzel

Basses

*Larry Alford
Michael Babinchak
Henry Grad
Ernest Stahler
James Wagner

* Section Leaders

Mariam Evans
accompanist
Sherron Clement
rehearsal accompanist
Margaret Holmes
Michael Babinchak
choral assistants

