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# THE UNIVERSITY SINGERS

Steven McCollum, *director*

8:00 PM  
November 24, 1998  
Meany Theater

DA 13,333  
CD 13,334

## PROGRAM

- CD  
[1] INTRO
- [2] *NUN KOMM, DER HEIDEN HEILAND* (8:27) Georg Philipp Telemann  
Kelly Esvelt, alto (1681-1767)  
Alina Rozanski, soprano  
Paul Nahkla, baritone  
Eun Ho Yang, tenor
- [3] *NUN KOMM, DER HEIDEN HEILAND* (14:40) Johann Sebastian Bach  
Alina Rozanski, soprano (1685-1750)  
Paul Nahkla, baritone  
Eun Ho Yang, tenor

## INTERMISSION

- [4] *DIES EST LAETITIAE* (2:28) Venceslaus Samotulinus (ca. 1524-1572)
- [5] *PUER NATUS EST* (4:02) Cristobal de Morales (ca. 1500-1553)
- [6] *TRUMPET GLORIA* (2:00) Guillaume Dufay (ca. 1400-1474)
- [7] *GLORIA IN EXCELSIS* (1:38) Luigi Cherubini/Robert Ross (1760-1842)  
from *Missa Solemnis No. 2 in D Minor* (1811)
- [8] *WHAT SWEETER MUSIC* (3:05) Michael Fink 41'
- [9] *IL EST NE LE DIVIN ENFANT* (1:28) Audrey Snyder
- [10] *'ROUND THE GLORY MANGER* (3:58) Arthur Hardwicke
- [11] *SILENT NIGHT* (2:51) Franz Gruber/Alan Ridout

## *NUN KOMM, DER HEIDEN HEILAND*.....Georg Philipp Telemann

From 1720-1760, Telemann filled a much more prominent place in German composition than Bach. While other composers of the time only produced works that were required by their employers, Telemann composed music which pleased himself and the public, breaking down barriers between sacred and secular music. His music and marketing abilities granted him a prominent place in German society.

He took his music to the masses by composing in a style that avoided technical difficulty. *Nun komm, der Heiden Heiland* represents his early, straightforward style. Telemann's compositional ideas for sacred music called for harmony and expression, music free from undue ornamentation and frequent dissonance, and the avoidance of overly-elaborate counterpoint.

Erdmann Neumeister, who wrote many librettos for sacred works during this period, wrote this cantata's text. The text is to be used for the first Sunday of Advent, calling for the arrival of the Savior of the gentiles. Bach's cantata of the same title also uses Neumeister's text. Telemann's cantata was performed twice initially, in both 1718 and 1722.

## *NUN KOMM, DER HEIDEN HEILAND*.....Johann Sebastian Bach

Bach's setting of this text was written for the first week of Advent, 1714, at a time when he was exploring and incorporating foreign styles into his music. The result was the use of recitative and the more modern da capo aria. Because of the earlier date of composition, these inclusions were more innovative than when they appeared in Telemann's cantata. Bach used more complex counterpoint in his writing, interweaving the inner voices into the refined harmonic fabric.

Each cantata uses an introduction which is influenced by the *French Overture*. Bach selected this construction due to his interest in foreign styles and because the piece was for the beginning of the church year, or its *ouverture*. Telemann was undoubtedly familiar with Bach's creation when he composed his own cantata on the text. The two men had become very well acquainted between the years of 1708-1712, and it is reasonable to conclude that Bach's work would have influenced Telemann's efforts to set the same text.

## *NUN KOMM, DER HEIDEN HEILAND*

(Text used by both Bach and Telemann, grouped here as it appears in Bach)

1. Now come, the gentiles' Savior  
As the Virgin's child revealed,  
At whom marvels all the world  
That God him this birth ordained.

2. To us is come the Savior,  
Who hath our feeble flesh and blood  
Himself now taken  
And taketh us as kinsmen of his blood.  
O treasure unexcelled,  
What hast thou not for us then Done?  
What dost thou not  
Yet daily for thy people?  
Thy coming makes thy light  
Appear with richest blessing.
3. Come, Jesus, come to this thy church now  
And fill with blessing the New Year!  
Advance thy name in rank and honor,  
Uphold thou every wholesome doctrine,  
The pulpit and the altar bless!
4. See now, I stand before the door and on it knock.  
If anyone my voice will now pay heed and make wide the door,  
I will come into his dwelling and take with him the evening supper,  
And he with me.
5. Open wide, my heart and spirit,  
Jesus comes and draws within.  
Though I soon be earth and ashes,  
Me he will yet not disdain,  
That his joy he find in me  
And that I become his dwelling.  
Oh, how blessed shall I be!
6. Amen, amen!  
Come, thou lovely crown of gladness, do not tarry.  
Here I wait for thee with longing

*DIES EST LAETITIAE*

*Text from a 15th century Latin Cresche-Carol. 16th century setting by Venceslaus Samotulinus*

Dies est laetitiae,  
in ortu regali.  
Nam processit hodie,  
Claustro Virginali.

This day is a joyful day,  
regal in its dawning.  
Comes this holy Child today,  
from a Virgin Mother.

*PUER NATUS EST*

*Cristobal Morales, 16th century*

Puer natus est nobis  
et filius datus est nobis

A boy is born to us,  
and a son is given.

*GLORIA IN EXCELSIS*

*Settings by Dufay (15th century) and Cherubini (19th century)*

Gloria in excelsis Deo  
Et in terra pax  
hominibus bonae voluntatis

Glory to God in the highest  
And on earth peace  
to all those of good will.

*IL EST NÉ, LE DIVIN ENFANT (Traditional French Carol)*

Il est né le divin enfant  
Jouez houtbois, resonancez musettes.  
Chantons tous son avenement.

He is born the holy Child  
Hear the flute and the pipes resounding.  
Sing to welcome the Infant mild.

Depuis plus de quatre mille ans,  
Nous le promettaient les prophetes.  
De puis plus de quatre mille ans,  
Nous attendions cet heureux temps.

Through four thousand years on Earth,  
Prophets have foretold His coming.  
Through four thousand years on Earth,  
We awaited the Savior's birth.

Ah, qu'il est beau, qu'il est charmant.  
Ah, que ses graces sont parfaites.  
Qu'il est doux ce divin Enfant.

Ah, such beauty and charm are thine.  
Ah, perfection and grace undying.  
This, thou lovely Child divine.

*Instrumentalists*

Larissa Brown, *violin*  
Veronica Ho, *violin*  
Yu Ling Cheng, *violin*

Lisa Killinger, *viola*  
Kerrick Sasaki, *viola*

Jacob Humphrey, *cello*  
Daniel Ball, *bass*

Dillyn Kost, *oboe*  
Chris Sigman, *oboe*

Hee Won Ham, *organ*  
Ji-min Hong, *piano*

## THE UNIVERSITY SINGERS

Merlyn Ahern  
Danielle Allsop  
Scott Amplayo  
Holly Arsenault  
Jayrold Balagot  
Anthony Balducci  
Christopher Balducci  
Jeannie Barrett  
Kathleen Beaudry  
Joelle Berry  
George Blas  
Marta Brackmann  
Juliana Brandon  
Tracey Burke  
Kari Lee Callahan  
Christopher Cave  
Alicia Chen  
Lap Chung Cheung  
Yoon Cho  
Calley Christie  
Hee Won Chung  
Eiko Clark  
Jeffery Cooper  
Mitchel Cunanan  
Kristin Dermody  
Amy Dickau  
Karen Foley

Timothy Fowler  
Michelle Freeman  
Karina Gordievich  
Steve Gorringe  
Sara Hanson  
Taryn Harmsen  
Jaymes Hilton  
Mary Hose  
Geraldine Hussey  
Megan Hyde  
Leslie Jewett  
Karrie Johnson  
Aria Khanlarkhani  
Katherine Klang  
Ana Kobayashi  
Tara Kolff  
Nicole Kovite  
Benjamin Kromhoitz  
Michael Larned  
Chi-Ying Lee  
Wha-Yeon Lee  
Chung-I Lin  
Robert Magnusson  
Carmel McClean  
Diane Morrison  
Toshiyasu Murai  
Brenda Murphy

Genghis Navarro  
Amanda Nickel  
Catherine Orr  
Havala Osdoba  
Sharon Park  
Danielle Rangel  
Herma Ranola  
Rebecca Ross  
David Rubino  
Seth Ruymen  
Kristen Savala  
Alexis Schultz  
Gwendolyn Singleton  
Josh Teschner  
Minh-Y Nu Ton  
Melissa Torsen  
Josef Venida  
Stacy Visneski  
Kim Vu  
Laural Wang  
Hirofumi Watari  
John Williams  
Stephanie Williams  
Tomi Winters  
Adrienne Zachary