

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

BRUCE BROWNE

Conducting

a
Program** of Choral Works

Thursday, May 25, 1972

Music Auditorium, 12:30 P.M.

Reel No. 6650

P R O G R A M

ORLANDO diLASSO
(1532-1594)

In Hora Ultima

LUCA MARENZIO
(1553-1599)

O Fere Stelle, Homai Datemi Pace

MICHAEL PRAETORIUS
(1571-1621)

Wie Schön Leuchtet der Morgenstern

HEINRICH SCHÜTZ
(1585-1672)

Die Zwölfjährige Jesus im Tempel

HEINRICH SCHÜTZ

Saul

Assisted by

Ingrid Strom, *Violin I*

Carol Kapek, *Viola I*

Eileen Swanson, *Violin II*

Betsy Stuen, *Viola II*

Lynn Nowels, *Cello*

and

Terry Anderson, *Organist*

CHORAL PERSONNEL

Janice Atkey
Derek Beck*
Dianna Howard
Lawrence Marsh*

Belle Morlok*
John Obourn
Ginni Paynton
Ken Peterson*

Anita Rodin*
Margaret Russell*
Robin Shakarian*
Dick Sparks*

Dennis VanZandt
Frank Varro*
Renee Welch*
Nancy Zylstra*

*Soloist

** This program is in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

May 25, 1972

PROGRAM NOTES

Both the motet by Lassus and the madrigal by Marenzio make abundant use of word-painting, but while Lassus patently illustrates each word with a short, matching musical passage; Marenzio handles the music-text association in a broader, perhaps subtler way. In the text, where the stars are asked to "change my crude style" (*muta il crudo stile*), Marenzio depicts the operative word, "muta", with a series of chords progressing downward from Bb major, through Eb and Ab, finally to Db/ Later in the madrigal, the chromaticism moves to the remote area of E major, as the composer portrays the "cruel trap of love" (*suo spietato laccio*).

The Lassus motet is from Vol. XV of the collected works (on microfilm in the Music Library). The Marenzio madrigal first appeared in "Di Luca Marenzio Madrigali a quatro, cinque, et sei voci," published in Venice, 1588. The latter piece has been transcribed and edited for performance by the conductor.

"Wie schön leuchtet der Morgenstern" is one of Praetorius' later compositions, from the Polyhymnia Gadaceutrix of 1619. The composer's preface to this setting displays his attitude towards the performance of the concertato idiom as it appears in Polyhymnia: he offers the conductor several choices as to the rendition of the piece, with five variants of concertato forces which might be employed. This performance follows the composer's third alternative: use of continuo, with instruments doubling the solo voices.

The ritornello in tripla is a stock feature of many of Praetorius' works in the Polyhymnia volume. In the preface to it, he advises the conductor limited in vocal and instrumental forces, to extract at least the ritornelli, and perform them in a "chorus pro cappella".

Both compositions by Schütz are from the Symphoniae Sacrae III of 1650. The familiar parables of the twelve-year-old Jesus and the conversion of Saul of Tarsus offered ample opportunity for the composer to display his mastery of the concertato style, and his perfect wedding of text and music. The characterizations in Saul are particularly apt: the gasping call of the tax-collector's name at the onset, the clash of parallel seconds at "verfolgst" (persecute), the multi-dimensional iteration of Christ's call, and the final dying away of the last duet are other indications of how keenly Schütz defined each situation and personality in his music.

IN HORA ULTIMA ...

In the last hour, all things shall perish.
Trumpet, flute and harp, joking, laughter,
dancing, singing, and chanting.

O FERRE STELLE ...

Oh wild stars, now give me peace,
and Thou, Fortune, change my crude manner.
Send me to the fields and the forests
to sing first in my accustomed manner
that I can no longer sustain the battle
that love has forged within me with its cruel snare.

WIE SCHÖN LEUCHTET ...

How brightly shines the morning star
full of grace and truth from the Lord,
the sweet root of Jesse

The son of David from Jacob's stem,
my King and my bride, my heart hath possessed

Loving, friendly, lordly, honest,
full of gifts and splendid is He.
High and splendid is He.

DIE ZWÖLFJÄHRIGE JESUS (The twelve-year-old Jesus in the Temple).

Maria and Joseph: My Son, why have you done this to us?
See! Your father and I have sought after you with distress.

Jesus: Why have you sought me? Do you not know that I
am about my Father's business?

Chorus: How lovely are Thy dwelling places, O Lord of Sabaoth.
My soul longs for Thee and seeks Thee in the courts
of the Lord.

Soloists: My life and soul rejoice in the living God.

Chorus: Blessed are they who dwell within Thy house.
They praise Thy name evermore.

SAUL ...

Saul, Saul, Saul, why do you persecute Me?
It is so hard for you to kick against the thorns.