

No. 90
Susan

UNIVERSITY OF TORONTO OPERA
Rodney Eichenberger, Conductor

Wednesday, November 28, 1973

Roethke Auditorium

PROGRAM

Tape No. 1 - 7133 (34)

Missa Brevis in F Major K. 192 23:38 MOZART

Lori Colvig, Soprano 25/2
Michelle Dahl, Mezzo Soprano

Brian Trevor, Tenor
James Stahlecker, Baritone

CH 1-27-74.

Intermission

Tape No. 2 - 7134 (35)

Nun Danket Alle Gott 5:20 PACHELBEL

5-20

Don Andre, Conductor*

CH 12-9-73.

Three Motets 10:50

Os Justi meditabitur sapientiam
Locus iste a Deo factus est
Christus factus est pro nobis obediens

BRUCKNER

CH 1-20-74.

The Vision 5:30

DALE JERGENSON

Soloists: Lori Colvig, Michelle Dahl, Georgia Robins, Michael Benson
5-34 Michael Connolly, Chris Peterson, William Wood

CH 12-9-73.

Auction Cries 2:41

JOHN BIGGS

*In partial fulfillment of the degree, Master of Arts

Program Notes

Missa Brevis in F - K 192

Mozart

The Missa Brevis in F major was written in June of 1774 when Mozart was in the employ of the Archbishop of Salzburg. The Archbishop did not allow the duration of the religious service to exceed three quarters of an hour and so Mozart resisted the musical development of sections of the mass that he later treated so magnificently in the great Mass in C minor K 427. Nevertheless, the Missa Brevis has great beauty and is a 'mature' accomplishment for the 18 year old composer. The recurrent principal motive in the Credo, which Mozart also uses in other works, has its apotheosis in his Jupiter Symphony.

Nun Danket Alle Gott

Pachelbel

Johann Pachelbel's chief contribution to his and subsequent ages was in the elaboration of chorale melodies, an art which was to reach full flower with J. S. Bach. This technique is demonstrated here in the final movement of Nun danket alle Gott. The work achieves a joyous quality appropriate to its text of thanks and praise to God.

Three Motets

Bruckner

The deeply religious Anton Bruckner captured the medieval mystic spirit within the classic form and high romantic color of his church music. Einstein states, "the mixture of stylistic elements - the choral, the acappella ideal, classicism, romanticism - is so personal, naive and unreflecting that it appears almost more than Bruckner's symphonic art, as a timeless wonder." In these three motets, we find those elements of which Einstein speaks. Together they reflect Bruckner's synthesis of the music before and during his time.

The Vision

Dale Jergenson

The Vision is a setting of Lawrence Ferlinghetti's poem, "Big Fat Hairy Vision of Evil" which presents the overwhelming horror of drugs as they control the body and mind of the victim. Particularly prominent is the word, "horse", a slang term for heroin. "Horse is evil" and "Evil is lush with horse teeth." The piece is not music per se, but is rather a dramatization of the poem and the audience is the center of the drama.

Auction Cries

John Biggs

"Auction Cries" extends an invitation to attend the auction that will be held somewhere north of Emporia, Kansas. Biggs has taken the auction advertisement of the "Emporia Gazette" and set it to music. The repetition of the directions begins to sound very much like the auctioneer and the sale includes something for everyone.