

No. 120
Betty

UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

PRESENT

THE UNIVERSITY MADRIGAL SINGERS

Tuesday, December 3, 1974

Maany Theater, 8:00:PM.

GERALD KECHLEY, *Conductor*

PROGRAM

Tape No. 1-7511
 Marc-Antoine Charpentier *32:44* Messe de Minuit pour Noël *CH 12-15-74.*
 (1634-1704)
Kyrie
Gloria
Credo
Offertory (Laissez paître vos bêtes)
Sanctus
Agnus Dei

INTERMISSION

Tape No. 2-7512
 Jacobus Gallus (1550-1591) *1½* Orietur Stella
 Leonhard Paminger (1495-1567) *2:18* Omnis mundus iocundetur/Resonet in
 laudibus/In dulci júbilo
 Melchoir Vulpius (1560-1615) *2:01* Das Volk aber das vorging und nachfolget
 Melchoir Franck (1573-1639) *2:02* Und du Bethlehem im jüdischen Lande
 Michael Praetorius (1571-1621) *2:18* Ein Kind geboren zu Bethlehem
 Diego Ortiz (c. 1525 -?) ~~*6:49*~~ *11½* Variations on the chanson "Doulce Memoire"
 by Sandrin
 Russell Paige, Gamba
 Gerald Kechley (b. 1919) *3:20* Thank we now the Lord of heaven
2:12 Carol of the Birds
2:45 In the lonely midnight
 Benjamin Britten (b. 1913) *2:34* A Hymn to the Virgin
 Robert Kechley (b. 1952) *5:43* Variations on "Lo, how a rose e'er
 blooming"

MADRIGAL SINGERS

Don André*
Robin Asher
Curtis Barber*
Donna Bendiner
Elizabeth Burke
Tonya Clark*

Michelle Dahl*
Karen Gerarden
Stanley Graham
Genevieve Gwynne
Eric Hanson*

Valerie Hutchison*
Randall Johnson*
Peter Kechley*
Deborah Stimson
Joyce Wells

* soloists and small ensembles

INSTRUMENTALISTS

Violins: Carolyn Canfield, Robin Davis, Allen Goss, Joan Kunkel,
Linda Melsted, Mia Wu
Violas: Janet Lynch, Judy Nelson
Celli: Ben Clark, Barbara Kilian
Gamba: Russell Paige
Bass: David Kechley
Flutes: Victoria Bower, Ann Thomas
Obce: Robert Kechley
Harpsichord: Chris Arpin

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PROGRAM NOTES

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The *Messe de Minuit pour Noel* is one of twelve settings of the Mass Ordinary by Charpentier. The character of this Mass derives from the simple folk-like character of the various French carols used in each section of the work. The first Kyrie, for example, is based on "Joseph est bien marie," and the composer directs that this carol should be repeated after Kyrie I is sung. Similarly, the carol "Une juene pucelle" is repeated after Kyrie II. For the Offertory, Charpentier suggests the playing of "Laissez paître vos bêtes." These settings for strings and flutes are found among the composer's autograph manuscripts.

Orietur Stella, by Jacobus Gallus (Jakob Handl or Jakob Petelin), is from Volume I of Opus musicum, a collection of motets written for the entire church year. The text is from the Roman Breviary—second Responsorium for the Wednesday Matins after the third Sunday in Advent. "There shall rise a star out of Jacob and a man shall rise out of Israel. He shall strike all chiefs of the strangers. And all the earth shall be possessed by Him alone; and all Kingdoms of the earth shall then adore Him, all nations shall honor Him."

Paminger has used three Christmas tunes combined simultaneously as the basis for this five part composition. "Resonet in laudibus" appears in the soprano, "Omnis mundus iocundetur" in the tenor, and "In dulci jubilo" in the alto.

The text for *Das Volk aber das vorging and nachfolget* is from Matthew 21, 9: And the multitudes that went before, and that followed, cried; saying: Hosanna to the Son of David. Blessed is he that cometh in the name of the Lord: Hosanna in the highest.

The text for *Und du Bethlehem im jüdischen Lande* is drawn from Micah 5, 1 and Matthew 2, 6: And thou, Bethlehem, in the land of Judah, are not the least among the princes of Judah; for out of these shall come a Governor, that shall rule my people Israel.

Diego Ortiz is famous as being one of the first to employ the principle of divisions (variations). His "Tratado de glosas sobre clausulas... en la musica de violones" appeared in Rome in 1553, and set a standard for artistic use of variation form. Ortiz used a well known chanson, "Doulce Memoire," by Pierre Sandrin for his variations, two of which are being performed this evening.

Robert Kechley's variations are also based on an existing and familiar vocal composition. Here the seven part string orchestra surrounds and interrupts the progress of the carol with an expressive contrapuntal treatment of the various phrases.