

University of Washington
THE SCHOOL OF MUSIC

M33
1995
5-25

DAT #12,609
CASS #12,610

presents

**Bach: *Missa* from *Mass in B-minor*
Motets by Scheidt, Schein, and
Rheinberger**

**THE UNIVERSITY
MADRIGAL SINGERS**

**Joan Catoni Conlon, *conductor*
Gabriel Dumitrescu, *assistant conductor***

with

**Christine Graham, *soprano*
Heather Curtis, *soprano*
Emily Lott, *soprano*
Jeffrey Cooper, *tenor*
Gabriel Dumitrescu, *bass***

**THURSDAY, MAY 25, 1995
8:00 PM
MEANY THEATER**



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Some years ago, Joshua Rifkin stunned the musical world with his minimalist performances and recording of Johann Sebastian Bach's great monumental masterpiece, the *Mass in B-minor*, with only one performer on each part.

This minimalist approach shocked everyone because the work typically is performed with huge performing forces — with large orchestra, and with even larger chorus. In Rifkin's performances, the work certainly did not sound monumental with only one performer on each part (literally one each of Soprano 1, Soprano 2, Alto, Tenor, Bass, violin 1, violin 2, viola, cello etc.). In his recording, entirely different music emerged. Perhaps not surprisingly, what the listener heard instead was a crystal clear sound portrait of some of the world's most beautiful intricate contrapuntal lines.

Where did Rifkin get this unusual idea? For some years, he had carried on a heated debate in scholarly journals with another musicologist, Robert Marshall, basically arguing that only one person must have performed each part in Bach's time, because only single copies of each part existed. Marshall agrees that only single copies existed, but averred that the single copy would have been held by one singer, the 'concertist' or soloist who stood in the middle, who most assuredly would have been joined by two or more singers standing on either side. According to Marshall, not one singer per part, but perhaps three, would be reasonable.

Regardless of the debate over precise numbers of singers, both Rifkin and Marshall acknowledged that Bach himself used smaller forces than typically have been deployed to perform Bach's music. Perhaps due in part to such scholarly debates, today more small choruses undertake the performance of Bach's wonderful music than did 20 years ago.

In actuality, our performance tonight has little to do with the Rifkin-Marshall debate, or even with historical accuracy; we are not using one singer on a part, but three or more, and we are not using historical musical instruments but modern instruments. Rather, this is an opportunity to see what one can hear in, or can learn about, the music itself if we remove the layers of sound from the usual 'cast of thousands' performance. If the primary motivating reason for such experiments as this is to discover the music anew, then discovery and appreciation of the music are both our goal and reward.

Bach may never have heard in its entirety this lengthy work, thought to be his audition offering for a new position at Dresden. Hurriedly copied by himself, his wife, and a son in preparation for the journey to Dresden, the composition did not yield the longed-for new position for the Cantor of Leipzig, but did bequeath to us some of our most cherished choral repertoire.

Bach's entire *Mass in B-minor* is made up of the *Missa* (3 movements of *Kyrie* text and 9 movements of *Gloria* text), the *Symbolum Nicenum* (9 movements of *Credo* text), *Sanctus*, *Osanna*, *Benedictus*, *Agnus Dei* and *Dona nobis pacem*.

We will perform only the *Missa* portions of Bach's *Mass in B-minor* in this concert, omitting one movement (10. *Qui sedes ad dexteram Patris*) from the *Gloria*.

Historically framing Bach's work in our concert are motets belonging to other three German composers: two from the early Baroque, composed over one hundred years earlier by Scheidt and Schein, and a closing motet, signed one hundred fifty years later than Bach's *Missa*, by Rheinberger.

Samuel Scheidt, eminent composer and organist, spent most of his life in Halle. He went to Amsterdam where he studied with Sweelinck, and later published part of his teacher's work. He collaborated closely with other two contemporary masters, Praetorius and Schütz. Scheidt's jobs as church organist, and court organist and Kapellmeister facilitated his considerable compositional output for keyboard and sacred vocal music, combining traditional counterpoint with the new Italian concerto style. His was recognized as an expert in organ construction, and was often called upon to inspect new organs.

O Jesu süß, wer dein gedenkt belongs to the last of the four volumes of *Geistliche Concerte* (Sacred Concerts). The two versions of this tune, written in imitative style for three voices and basso continuo, will be performed as an *ABA* form. Of the original 18 stanzas of text, we have chosen only the first one for tonight's concert.

Johann Hermann Schein, composer and poet, was an important predecessor of Bach, both as Leipzig Thomaskantor and as a gifted composer. Beside music, he excelled in the study of humanities, law, and liberal arts in Dresden, Leipzig and Schulpforta. In his many positions as Kantor, Kapellmeister and teacher, Schein was equally devoted to sacred and secular music. He cultivated a special friendship with Heinrich Schütz, and was one of the first to graft the style of the Italian madrigal, monody and concerto on to the traditional elements of Lutheran church music.

With *Israelsbrunnlein* (The Fountain of Israel), a collection of pieces composed in a graceful Italian madrigal manner, Schein has risen his sacred music to new expressive heights. The madrigal manner refers to the particular care with which each phrase of text is set. Characteristic of this collection is the more frequent use of unusual intervals and dissonant harmonic figures, especially the diminished 4th, than in any other collection. Although most of the pieces included are based on Old Testament texts, *Ich bin die Wurzel des Geschlechtes David* draws in particular from the last two verses of Revelation, the last book of the Bible, that constitutes a quintessence of the Christian creed.

Joseph Gabriel Rheinberger, composer, organist, conductor, and teacher. A child prodigy, at the age of seven, he was able to take on the post of organist in Vaduz, and started writing music, including a three-part mass with organ accompaniment. His accomplishments and reputation were reflected by the titles received: Hofkapellmeister, honorary doctorate from the University of Munich, member of the Berlin Royal Academy, and corresponding member of the Paris and Florence academies. His lasting fame resulted primarily from his teaching. Many important musicians and scholars were the product of his rigorous schooling, including Humperdinck, Thuille, Wolf-Ferrari, Buonamici, Horatio Parker, G. S. Chadwick, Furtwängler.

Rheinberger derived his inspiration from Bach, Mozart, middle-period Beethoven and early Romantics, while disliked the work of his

contemporaries Wagner and Liszt and was no partisan of the New German School. He consciously remained aloof from the new currents that developed in the mid-19th century.

DAT
ID 2

PROGRAM

(entire Missa: 49'30)

MISSA (1733) from Mass in B-minor. Johann Sebastian Bach (1685-1750)

1. **Kyrie eleison** for chorus of Soprano 1, Soprano 2, Alto, Tenor, Bass, flutes 1, 2, oboes d'amore 1, 2, bassoons, violins 1, 2, viola, basso continuo.

"Lord, have mercy."

2. **Christe eleison** for solo Soprano 1, solo Soprano 2, violins 1, 2, basso continuo.

Christine Graham, *soprano 1*
Heather Curtis, *soprano 2*

"Christ, have mercy."

3. **Kyrie eleison** for chorus of Soprano, Alto, Tenor, Bass, tutti instrumental doubling.

"Lord, have mercy."

4. **Gloria in excelsis Deo**

5. **Et in terra pax** for chorus of Soprano 1, Soprano 2, Alto, Tenor, Bass, trumpets 1, 2, 3, timpani, flutes 1, 2, oboes 1, 2, bassoons, violins 1, 2, viola, basso continuo.

"Glory to God in the highest,
and peace on earth among people of good will."

6. **Laudamus te** for solo Soprano, solo violin, violins 1, 2, viola, basso continuo.

Emily Lott, *soprano 2*

"We praise Thee, we bless Thee, we adore Thee, we glorify Thee."

7. **Gratias agimus tibi** for chorus of Soprano, Alto, Tenor, Bass, trumpets 1, 2, 3, timpani, flutes 1, 2, oboes 1, 2, bassoons, violins 1, 2, viola, basso continuo.

"We give thanks to Thee for Thy great glory."

8. **Domine Deus** for solo Soprano, solo Tenor, flute, violins 1, 2, viola, basso continuo.

Christine Graham, *soprano*
Jeffrey Cooper, *tenor*

"Lord God, the heavenly King, God the Father Almighty,
Lord, the only begotten Son, Jesus Christ, the most high.
Lord God, Lamb of God, Son of the Father."

9. **Qui tollis peccata mundi** for chorus of Soprano, Alto, Tenor, Bass, flutes 1, 2, violins 1, 2, viola, basso continuo.

"Thou Who takest away the sins of the world,
have mercy on us, hear our prayer."

Cass. A

11. **Quoniam tu solus sanctus** for solo Bass, horn, bassons 1, 2, basso continuo. B

Gabriel Dumitrescu, *bass*

"Only Thou are holy, Thou alone are the Lord,
only Thou are most high, Lord Jesus Christ,"

12. **Cum Sancto Spiritu** for chorus of Soprano 1, 2, Alto, Tenor, Bass, trumpets 1, 2, 3, timpani, flutes 1, 2, oboes 1, 2, bassoons, violins 1, 2, viola, basso continuo.

"With the Holy Spirit in the glory of God the Father, Amen."

INTERMISSION

ID3 O JESU SÜß, WER DEIN GEDENKT (1640)...Samuel Scheidt (1587-1654)

I. for chorus of Tenor 1, 2, Bass, basso continuo

II. for chorus of Soprano, Tenor, Bass, basso continuo (2'55)

I. for chorus of Tenor 1, 2, Bass, basso continuo

"O sweet Jesus, the heart of the one who thinks about you is
overwhelmed with joy.

But everything is even sweeter where you, Jesus, are present.

ID4 ICH BIN DIE WURZEL DES GESCHLECHTES DAVID

from ISRAELSBRÜNNLEIN (1623)Johann Hermann Schein (1586-1630)
for chorus of Soprano 1, 2, Alto, Tenor, Bass, basso continuo (3'25)

"I am the root of the tribe of David, the bright Morning Star.
He who testifies to these things says, 'I am coming soon.'

Amen. Yes, come, Lord Jesus!

The grace of our Lord Jesus Christ be with you all. Amen"
Revelation 22:16 b. 20. 21

ID5 ABENDLIED (3'03)Joseph Gabriel Rheinberger (1839-1901)
No.3 from DREI GEISTLICHE GESÄNGE, Opus 69 (1873)

"Stay with us, for it is toward evening and the day is almost over."
Luke 24:29

UNIVERSITY MADRIGAL SINGERS

Soprano 1

Heather Curtis
Christine Graham
Chavaleh LaBerge

Soprano 2

Emily Lott
Hsiao-Ping Wang
Sue Williamson

Alto

Ellen Kaisse
Laurie Kempen
Tara O'Brien Pride
Kristen Shepherd

Contralto

Sean Maguire

Tenor

Jeffrey Cooper
Chip Diamond
Limuel Forgey
Lenny Teh
Vince Velie

Bass

Gabriel Dumitrescu
Sean Maguire
Tim McLellan
Matthew Roy
Joseph Weindl

ORCHESTRA PERSONNEL

Cynthia Martin, *flute 1*
Amy Swanson, *flute 2*

Darlene Franz, *oboe 1*
Kristine Kiner, *oboe 2*

Jason Schilling, *bassoon 1*
Emily Robertson, *bassoon 2*

Ryan Stewart, *horn*

Dan McDermott, *trumpet 1*
Matt Armstrong, *trumpet 2*
Karl Seeley, *trumpet 3*

Emmy Ulmer, *timpani*

Andrea Tersigni, *violin 1*
Jim Chen, *violin 2*
Valerie Cook, *violin 3*

Kjell Sleipness, *viola*

Loren Dempster, *cello*
Laurie Davenport, *cello*
tutti

Olav Hekala, *double bass*

Robert Huw Morgan,
harpsichord

The University of Washington Madrigal Singers, the longest-standing choral ensemble at the University of Washington, was founded in 1935 by Helen Hall. She coached the small ensemble, but did not conduct it. She preferred to let her student Gerald Kechley, a composition major, conduct. Following graduation, Gerald Kechley left Seattle to further his composition studies. He eventually joined the University of Washington Theory/Composition faculty, and conducted the Madrigal Singers until 1986. During that time, the ensemble premiered many of Kechley's compositions, including his opera *The Golden Lion*. Since 1986, it has been conducted by Joan Catoni Conlon.

The select ensemble has performed throughout the Pacific Northwest, and by invitation for conferences of the American Choral Directors Association and the Washington Music Educators. While the ensemble focuses on madrigal literature from the Renaissance, they frequently also perform contemporary repertoire.

Other University of Washington Choirs include the Oratorio Chorus, conducted by Abraham Kaplan, the University Singers, the Jazz Ensemble, conducted by Frank De Miero, and the University Chorale, also conducted by Conlon.

Joan Catoni Conlon, in addition to the University Madrigal Singers and University Chorale, also conducts the Pacific Northwest Chamber Chorus. She researches choral works of Georg Philipp Telemann which have been unheard for 250 years, and publishes with Augsburg Press and Lawson-Gould. Currently, she is working on a conductor's guide to the vocal music of Monteverdi for the American Choral Directors Association. On two sabbaticals, she has studied Hindusthani vocal music in India.

1994-95 UPCOMING EVENTS

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

May 26, ProConArt. 8 PM, Brechemin Auditorium.

May 30, Voice Division Recital, 7 PM, Brechemin Auditorium.

May 30, Percussion Ensemble. 8 PM, Meany Studio Theater.

May 31, Faculty Recital, Soni Ventorum Wind Quintet. 8 PM, Brechemin Auditorium.

May 31, Studio Jazz Ensemble, 8 PM, Meany Theater.

June 1, University Chorale, 8 PM, Meany Theater.

June 2, Collegium Musicum and Baroque Ensemble: *Honoring Henry Purcell*. 8 PM, Brechemin Auditorium.

June 7, UW student composition: *JOB'S WIFE*, by Elizabeth Hoffman (co-sponsored by the Seattle Arts Commission). 8 PM, Meany Studio Theater.

June 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

