

THE UNIVERSITY OF WASHINGTON

SCHOOL OF MUSIC

presents the

Collegium Musicum

Sunday, March 8, 1959 at 4:00 p.m.
Recital Hall, Music Building

PROGRAM

The Passion According to St. Matthew

Heinrich Schuetz
(1585-1672)

Introit

The Foretelling. The Last Supper

The Betrayal in the Garden

Christ Before Caiaphas. Peter's Denial

Christ Before Pilate

The Crucifixion

The Entombment

Closing Chorus

Soloists:

Evangelist: Thomas Tavener, tenor
Jesus: Howard Nelson, bass-baritone
Judas: Peter Hallock, counter-tenor
Peter: Tommy Goleeke, tenor
High Priest: Alan Lund, bass

Pilate: Mahlon Schanzenbach, tenor
First Maid: Carol Milam, soprano
Second Maid: Ann Erickson, soprano
Pilate's Wife: Marli Janssen, soprano

Chorus: The University Chamber Choir
Conductor: Miriam Terry

Row

#1365 & #1366.

THE PASSION ACCORDING TO ST. MATTHEW
By Heinrich Schuetz (1585-1672)

Program Notes

Collegium Musicum

Toward the end of his long life, Schuetz set the Passion story three times, using the Gospels of St. Luke, St. John and St. Matthew. The St. Matthew setting, the last of the three, comes from the year 1666, when the composer was eighty-one years old. After a lifetime of composing in the "new" manner, for voices and instruments, Schuetz reverted, in these Passion settings, to a purely vocal style. The choruses, to be sure, have all the impact and dramatic intensity of Schuetz' earlier style, but the recitative is almost completely non-operatic, a purely monodic stream of melody not unlike plain song.

Although Schuetz was consciously using an older technique in these recitatives, he brought to it the new concept of the intimate connection of tone and speech that included "tone painting". Among the numerous examples in this work might be mentioned "to be crucified", "and immediately the cock crew", and "there was darkness over all the land".

Still more remarkable is Schuetz' skill at portraying his characters: the nobility and compassion of Jesus, the emotionalism of Peter, the authority of Pilate and of the high priest, the weakness of Judas. Against the reticent background of the unaccompanied monody, the bloodthirstiness of the mob stands out in vivid profile.

In preparing a new English version of this work, the editor used the King James rendering as a basis, departing from it only when absolutely necessary. For several of the choral passages he is indebted to the uncopyrighted translation of Henry S. Drinker.

Richard T. Gore (from the
Editor's Foreword to the
Concordia edition.)

CHAMBER CHOIR PERSONNEL

Elinor Bertram	Peter Hallock	Vera Neufeld
Joan Catoni	Anita Hornstein	Norman Owen
Kathryn Deye	Marli Janssen	Linda Russell
Ann Erickson	Alan Lund	Mahlon Schanzenbach
Eleanor Feetham	Elwyn Maddox	Gerhardt Sinzheimer
Annette Gerry	Carol Milam	Donald Turner