PROGRAM

1. Mariazell Mass, No. 8 in C Major

Joseph Haydn (1732-1809)

Composed in 1782, Mariazell Mass, also called Missa Cellensis, is considered an earlier composition when compared to Haydn’s more popular masses, including Nelsonmesse, Paukenmesse, and Harmoniemesse. It was the result of a private commission and was believed to be intended as an offering for the pilgrimage church of Mariazell. In fact, it was recently that the original parts of the mass were found in the organ loft of the church at Mariazell.

Haydn wrote the Mariazell Mass at a time when opera season was at its height for the Esterhazys, the aristocratic family under whose patronage Haydn spent most of his life. Perhaps some operatic fervor made its way into Haydn’s mass with the jubilant trumpets and timpani. Add to this Haydn’s combination of polyphonic textures and language and the result is a festive celebration of perhaps the most inspirational source of text in choral music, the mass.
In the late 19th century, Gordon Binkerd received his education from Eastman School of Music and Harvard. His passion for highly chromatic music led him to adapt a particular organ prelude of Brahms for chorus. Following a complete introduction of the theme by the sopranos, Binkerd weaves repetitions of the theme throughout all voices using this very popular text that has inspired great composers, including Hugo Distler.

**Three German Choral Inspirations for Advent**

Det är en Ros Entsprungen (ca. 1570-1615) Melchior Vulpius was considered the most important composer of Protestant hymns in Germany during his life. Highly respected, he composed some 200 motets and 400 hymns. This canon in four parts combines elements of chant and polyphonic Renaissance traditions.

Es ist ein ros Entsprungen, No. 8 from Eleven Choral Preludes for Organ (1833-1897) Johannes Brahms (adapt, Gordon Binkerd b. 1916)

Gordon Binkerd, American composer, boldly adapted Brahms' organ prelude for mixed chorus. He writes, "This ornamented chorale prelude of Brahms is one of the small gems of the 19th century. The chorale melody of Michael Praetorius is transformed into something highly expressive and personal, while the richness of the harmony places the late 19th century palette at the service of the early 17th century hymn."

Continuing the great German tradition of choral music, Max Reger composed this gentle lullaby for Mary and Jesus.

Carol of the Russian Children (1916) trad., arr. Gladys Pitcher

Coventry Carol (1873-1916) trad., arr. Gregg Smith

**Three Carol Preludes for a Little Child**

Mária Wiegenlied (The Virgin's Slumber Song) (1512) Max Reger (1873-1916)

Carol of the Russian Children (1916) trad., arr. Gladys Pitcher

Coventry Carol (1873-1916) trad., arr. Gregg Smith

**Three German Choral Inspirations for Advent**

Intermission

**Three German Choral Inspirations for Advent**

**Four Carols for Advent**

Mária Wiegenlied (The Virgin's Slumber Song)

Carol of the Russian Children

Coventry Carol

**Combined University Singers and Doctoral Chorus**

**INTERMISSION**

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**Three Carols for a Little Child**

Three Carols for a Little Child

Carol of the Russian Children

Coventry Carol

**Combined University Singers and Doctoral Chorus**

**INTERMISSION**

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Carol of the Russian Children

Coventry Carol

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