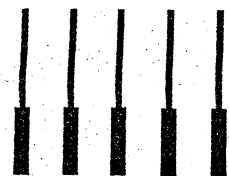


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UNCG
School of Music

UNIVERSITY CHAMBER SINGERS

Richard Cox, Conductor

William M. Folger, William B. Wright

Rehearsal Accompanists and Assistant Conductors

Laura M. Moore, Rehearsal Accompanist

Kemp Baker

Darrell Beck

Brian Carter

Julie Celona

Bernadette L. Cleare

Karen H. Coker

Aviva B. Ezring

John R. Fulton, III

Cheryse McLeod

Brett Pryor

Tyler Smith

D. Paul Strickland

Jennifer M. Taylor

Patricia Toledo

Sunday, April 16, 2000

7:30 p.m.

Recital Hall, Music Building

THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

PROGRAM

Requiem

Introit and Kyrie

Offertoire

Sanctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

Mr. Fulton

Ms. Coker

Mr. Fulton

Intermission

Gabriel Fauré
(1845-1924)

Cantata #4

Sinfonia

Versus I, Christ lag in Todesbanden

Versus II, Den Tod niemand zwingen kunnt

Versus III, Jesus Christus, Gottes Sohn

Mr. Carter

Versus IV, Es war ein wunderlicher Krieg

Versus V, Hier ist das rechte Osterlamm

Mr. Pryor

Versus VI, So feiern wir das hohe Fest

Ms. Cleare, Mr. Smith

Versus VII, Wir essen und leben wohl

Johann Sebastian Bach
(1685-1750)

The hall is equipped with a listening assistance system.
Patrons needing such assistance should please see
one of the ushers in the lobby.

PROGRAM NOTES AND TRANSLATIONS

Requiem

Gabriel Fauré

In a letter to Louis Aquettant (1902), Fauré explains his setting of the *Requiem* in describing death "as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience." After playing numerous funerals as a church organist, Fauré desired to "do something different" and to compose something "for the pleasure of it". His aspirations were achieved in the completion of the *Requiem* Op. 48, a masterful work, which is the most popular composition in his oeuvre.

The history and background of the *Requiem* are both interesting and perplexing. It is believed to have been composed between 25 July 1885 and 31 December 1887, the death dates of his father and mother. The first version was performed 16 January 1888 under Fauré's direction at the Church of the Madeleine in Paris for the funeral of an important parishioner, the architect M. Lesonfiché. Only five of the seven movements were included in this performance, the *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum*. The composer later added the *Offertory* and *Libera me*, completing the work around 1890. The symphonic version for full orchestra was first performed in Lille on 6 May 1900. Although Fauré gave the composition to his editor Julien Hamelle, it was not published until 1900, and the orchestral score not until 1901. No definitive source existed before the publication of John Rutter's edition in 1984 which is considered to be the most explicit and accurate version of the *Requiem* to date.

Fauré's *Requiem* is very different from other 19th-century settings by Verdi and Berlioz. The omission of the *Dies irae* sequence and the overall tranquil setting of Fauré's work are the most obvious differences. Fauré replaces the sequence with texts from the Office of the Dead, the *Libera me* and the *In Paradisum*. The *Libera me* movement includes the only extended section describing the day of wrath and judgment day which is depicted by an agitated ostinato figure played by the horns underscoring the text "*Dies illa, dies irae*." The outburst of the brass accompanying a homorhythmic choral fortissimo comes to a quick close with the return of the tranquil setting of the "*Requiem aeternam*" text.

The *Requiem* is representative of a compositional style bridging romantic melodic gesture and phrasing and early 20th-century harmony and texture. The influence of Gregorian chant is evident in the phrase structure and melodic contour in several of the movements. The seamless melodic development is complimented by a careful balance between voices and instruments creating (with the exception of the "Lux aeterna" section of the *Agnus Dei*) a transparent texture throughout. Swells of *piano* to *forte* and delicate chromatic harmonic shifts propel the work forward in a peaceful manner. The music unquestionably expresses Fauré's optimistic view of death as a transition to happiness not pain.

Cantata #4

Christ lag in Todesbanden

Johann Sebastian Bach

The spirit of Christ's Passion and resurrection, the suffering and jubilation, and the final victory over death are vividly represented in J. S. Bach's Easter Cantata *Christ lag in Todesbanden* BWV 4. Only his Cantata *Der Himmel lacht! die Erde jubiliert* BWV 31 and the Easter Oratorio celebrate the resurrection in a more triumphal mood. BWV 4, possibly Bach's first cantata, is his only pure church cantata in the style of Buxtehude, Pachelbel, and Kuhnau. It manifests the composer's early compositional maturity and understanding of the Lutheran faith through his expression of the text using musical form, symbolism and motivic development.

The exact date of composition is unknown but it is thought to have originated during Bach's tenure in Arnstadt between 14 August 1703 and 29 June 1707. It is possible that he may have performed the Cantata at his audition for the organist position at St. Blasius Church in Mülhausen on Easter, 24 April 1707. It is ironic that, compared to the four cantatas written during the Mülhausen period, the earlier BWV 4 is the most mature.

The Cantata is comprised of a set of contrapuntal variations based on the seven verses of Martin Luther's Easter Hymn tune (1524) and text. The melody contains material from the 11th-century sequence *Victimae paschali laudes* and the Gregorian Easter Alleluja *Christus resurgens ex mortuis*. Martin Luther's text is comprised of scriptural passages referencing the Passover Lamb and excerpts from the ancient Easter sequence *Victimae paschali laudes*.

Each statement of the hymn tune in the successive movements is varied by the overall structure, different performance forces, voice-part placement, and contrapuntal and motivic development. *Versus* IV, a solo quartet, functions as the axis from which pairs of movements radiate outward: *versus* III and V for solo voices, *versus* II and VI for two singers, and *versus* I and VII for four-part mixed chorus. Bach uses a similar symmetrical form in the *Musical Offering* and in the *Symbolum Nicenum* (Credo) of the *B-Minor Mass*. These symmetrical forms symbolize the Greek letter *chi* (X) which represents the name of Christ and the cross.

Symbolism is not only found in the symmetry of the overall composition but in the motivic melodic material that permeates each movement. The "death motive," comprised of descending semitones E to D-sharp and B to A-sharp, is first introduced in the *Sinfonia* and recurs throughout the Cantata. The two-note descending motive is reminiscent of a lament which depicts the mournful aspects of death. *Versus* II provides an example of the expanded lamenting "death motive" in the cor

Perhaps the greatest example of text expression is found in *versus IV*. In this movement the battle between life and death is renewed with climactic fervor. The battle is represented in the music by a canonic stretto symbolizing "death devouring death" with each entrance of the fugato overtaking and consuming the next. The victory over death and the joy of Easter are represented by the closing *Hallelujah* sections in all the movements. In *verses I* the violins, violas and voices depict the jubilation with two-note "hocket" figures and in earlier sections, rapid running sixteenth-note motives in the instrumental and vocal parts convey the joy of the resurrection.

Cantata BWV 4 reveals Bach's compositional genius and maturity at an early stage in his life. *Christ lag in Todesbanden* foreshadows the composer's predilection for text reorganization, symmetry, symbolism, and motivic development which culminates more than forty years later in the *B-Minor Mass*.

—William M. Folger

Fauré Requiem

Introit and Kyrie: Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem. Hear my prayer, for unto thee all flesh shall come. Lord, have mercy, Christ, have mercy, Lord, have mercy.

Offertoire: Lord Jesus Christ, King of glory, liberate the souls of all the faithful departed from the pains of hell and from the deep pit; deliver them from the lion's mouth; let not hell swallow them up, let them not fall into darkness: but let Michael, the holy standard-bearer, bring them into the holy light, which once thou promised to Abraham and to his seed. Sacrifices and prayers of praise, O Lord, we offer to thee. Receive them, Lord, on behalf of those souls we commemorate this day.

Sanctus: Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Pie Jesu: Merciful Lord Jesus, grant them rest.

Agnus Dei: Lamb of God, who takest away the sins of the world, grant them rest everlasting. May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

Libera me: Deliver me, O Lord, from death eternal, on that dreadful day: when the heavens and the earth shall quake, when thou shalt come to judge the world by fire. I am seized by trembling, and I fear until the judgment should come, and I also dread the coming wrath. O that day, day of wrath, day of calamity and misery, momentous day, and exceedingly bitter, when thou shalt come to judge the world by fire. Eternal rest grant to them, O Lord, and let perpetual light shine upon them.

In Paradisum: May the angels lead you into paradise; may the martyrs welcome you upon your arrival, and lead you into the holy city of Jerusalem. May a choir of angels welcome you, and, with Lazarus once a pauper, may you have eternal rest.

Bach Cantata #4, Christ lag in Todesbanden

Versus I. Christ lay in bonds of death sacrificed for our sins. He is again arisen and has brought life to us; therefore we shall be joyful, praise God and be thankful to him and sing *Hallelujah*!

Versus II. No man could conquer death among all mortal children. Our sin has caused all this; no innocence was to be found. Hence came death so suddenly and took power over us, keeping us imprisoned in his realm. *Hallelujah*!

Versus III. Jesus Christ, Son of God, has come in our stead and has done away with sin. Thereby from death have been taken all its rights and its power. Hence nothing remains but death's image; death has lost its sting. *Hallelujah*!

Versus IV. It was a strange war when death and life were struggling. Life retained the victory; it has swallowed up death. The scripture has proclaimed this, how one death devoured another. Death has become a mockery, *Hallelujah*!

Versus V. Here is the true Easter Lamb that God has offered us, which high on the tree of the cross is roasted in burning love. Its blood marks our door; faith holds this up to death. The strangler can no longer harm us, *Hallelujah*!

Versus VI. The high feast thus we celebrate with joyous heart and rapture. The Lord lets it appear for us; He is himself the sun who through the splendor of his grace wholly illumines our hearts. The night of sin has vanished, *Hallelujah*!

Versus VII. We eat and live well on the true Passover bread. The old heaven shall not exist beside the word of grace. Christ will be the food and feed the soul alone; faith will live on no other, *Hallelujah*!

ORCHESTRA PERSONNEL

Violin I

Kathy Cary

Violin II

David Mullikin

Viola

Maud Burkert
Matt King
Marian Wilson
Logan Strawn
Nelson Hernandez

Cello

Cindy Badilla
Jack Turner
Lynne Latham

Bass

Mara Barker
Virginia Masius

Harp

Bonnie Bach

Timpani

Nathan Daughtrey

Horn

Destiny McQuaig
Keith Grush

Organ

William Folger (Fauré)
William Wright (Bach)