

UPCOMING AT THE SCHOOL OF MUSIC

**Sunday, March 12 – 4:00 p.m.**

University Singers and Choral Union  
at the Pioneer Congregational Church (27th and L)  
\$15 general, \$10 senior, \$5 student

**Tuesday, March 14 – 7:00 p.m.**

Symphony Orchestra  
*Stravinsky Octet for Wind Instruments*  
*César Franck Symphony in D Minor*  
\$15 general, \$10 senior, \$5 student

**Wednesday, March 15 – 7:00 p.m.**

Concert Band  
*Jack Stamp's "Cenotaph"*  
*Vaughan-Williams' "English Folk Song Suite"*  
*Frank Ticheli's "Cajun Folk Songs II"*  
*Julie Giroux's "Mystery on Mena Mountain"*  
*Philip Sparke's "Salute to a Hero"*  
*John Fannin's "Seven Hills Overture"*  
\$15 general, \$10 senior, \$5 student

**University Chorale**

*The Renewal of Life. Faith.  
& Love-Submissive Heart*

**Dr. Andrew Kreckmann, conductor**  
**Dr. Ryan Enright, piano**

SATURDAY, 7:00 P.M.  
MARCH 11, 2023  
CATHEDRAL OF THE BLESSED SACRAMENT

From "Choral Dances from Gloriana" Benjamin Britten (1913-1976)  
*Text: William Plomer (1903-1973)*

- I. Time
- II. Concord

*I. Yes he is Time,  
 Lusty and blithe!  
 Time is at his apogee!  
 Although you thought to see  
 A bearded ancient with a scythe,  
 No reaper he  
 That cries 'Take heed!  
 Time is at his apogee!  
 Young and strong in his prime!  
 Behold the sower of the seed!*

*II. Concord, Concord is here,  
 Our days to bless  
 And this our land, our land  
 to endue With plenty,  
 peace and happiness.  
 Concord, Concord and Time,  
 Concord and Time Each needeth each:  
 The ripest fruit hangs where Not one,  
 not one, but only two,  
 only two can reach.*

Missa Papae Marcelli G.P. da Palestrina (c. 1524-1594)

Kyrie  
 Gloria  
 Credo  
 Sanctus & Benedictus  
 Agnus Dei (I & II)

Mid-Winter Songs Morten Lauridsen (b. 1943)  
*Text: Robert Graves (1895-1985)*

- I. Lament for Pasiphaë
- II. Like Snow
- III. She Tells Her Love While Half Asleep
- IV. Mid-Winter Waking
- V. Intercession in Late October

### University Chorale

#### Soprano

Isabelle Ceballos  
 Georgia Nichols  
 Alissa Prince  
 Sophia Silvers

#### Alto

Amanda Britt  
 Hannah Miller  
 Leah Woods  
 Kelly Zurita

#### Tenor

Jake Michael  
 George Jackson  
 Jonathan Saatman

#### Bass

Mc Jefferson Agloro  
 Ryan Antillon  
 John Iosefa  
 David Pshichenko  
 Daniel Swenson

Britten's opera *Gloriana*, Op. 53, was first performed at a gala event at the Royal Opera House, Covent Garden, on 8 June 1953 in the presence of Queen Elizabeth II, in honor of whose coronation (which had taken place just six days before) the work had been composed. Although popular with the general public, who flocked enthusiastically to the early run of performances, the opera was harshly treated in the national press: critics who were already skeptical of the composer's meteoric rise to fame were delighted that the audience at the gala premiere—largely made up of unmusical diplomats and other dignitaries—was baffled by the work, and offended by its warts-and-all portrayal of an ageing monarch. Always pathologically sensitive to criticism, Britten made little attempt to promote the opera after this unfortunate debacle and it only became established in the mainstream operatic repertory many years after his death. He nevertheless salvaged certain parts of the score and sanctioned their use in concert performances.

The set of six Choral dances from 'Gloriana' for unaccompanied chorus was first performed by the BBC Midland Chorus in a broadcast on 7 March 1954; the set was later rearranged to include tenor solo and harp obbligato for a performance to mark the opening of the Queen Elizabeth Hall, London, in 1967. The dances occur in the first scene of the opera's second act, which portrays a colorful masque at Norwich's Guildhall attended by Queen Elizabeth I during a royal progress. Britten had intended this scene to combine vivid pageantry with a homage to Elizabethan song and dance, but later felt that it impeded the dramatic flow of the opera as a whole, and in some later productions the entire scene was cut. The sequence begins with the appearance of the demigod Time, 'lusty and blithe', who is followed by his wife Concord. Her song is set to music made up entirely of concords, a deliberate witticism on Britten's part. After Time and Concord have danced together, country girls, rustics and fishermen join in the celebrations before the concluding 'Dance of homage' to the visiting sovereign. [Mervyn Cooke, 2001]

The history of music is filled with powerful myths. Most involve the genesis of a favorite work (Handel's *Water Music*, Mozart's *Requiem*, Beethoven's "Eroica" Symphony) or a crucial event in the life of a great composer (Beethoven's "Immortal Beloved," Schubert's fatal disease, Schumann's insanity). The most momentous tale of all credits Giovanni Pierluigi da Palestrina's *Missa Papae Marcelli* (*Pope Marcellus Mass*) with nothing less than single-handedly rescuing the future course of the art of Western music from a ban by the all-powerful Catholic Church.

*The Crisis*: As with most legends, despite disputed details and an inevitable degree of elaboration, this one at least is based in fact. While distaste for "modern" music has been rife in every era, a uniquely pernicious esthetic crisis was brewing in the mid-1500s – leaders of the Church, which effectively controlled the development of Western art, had become so shocked at the incursion of profane elements into sacred music that they were contemplating an outright ban. Church leaders insisted that the only legitimate role of music was to convey a religious text clearly and to focus listeners' hearts upon the underlying message, as idealized in the tranquil, linear simplicity of Gregorian chant. But according to accounts of the time, in the view of Church officials these goals had become threatened by complicated polyphonic writing that obscured the words, dance rhythms and allusions to popular song melodies that sowed secular and even lewd thoughts, and an overall aura that gave "empty pleasure to the ears" rather than a focus on the purity of divine worship. (*cont'd in Additional Program Notes with translations...*)

The cycle *Mid-Winter Songs* became the very first work to introduce Lauridsen's music to the USC Chorale. In 1972, Lauridsen joined the faculty of the USC School of Music (where he continues to teach), and in 1980 USC commissioned a work from him to celebrate its centenary. *Mid-Winter Songs* received its premiere by the USC Chamber Singers; among its ranks at the time was a young Grant Gershon. Lauridsen originally wrote the cycle as a piece "not accompanied by piano but for choir and piano," he explains. In other words, since he knew he had the fine pianist Mack Wilberg available to perform, he decided to write a highly challenging, sophisticated piano part, replete with extended solos. (Wilberg would go on to become the present music director of the Mormon Tabernacle Choir.)

The first of eight large-scale, multi-movement cycles in his catalogue, *Mid-Winter Songs* exemplifies several prominent characteristics that have become Lauridsen signatures. First, we find here the profound role poetry plays as inspiration. Lauridsen emphasizes that his normal routine is organized around poetry, which he reads every day; he even reads poems aloud to begin each class with his students at the USC Thornton School of Music. The composer also points out that the poems he has chosen to set determine the specific musical character of a composition and that he develops his musical materials in response to a thorough grappling with all aspects of the text. (*cont'd in Additional Program Notes with texts...*)