

Program

Organist/accompanist: Scott Bailey (4/5, 4/26), Larry Schipull (4/12)

Please hold applause till the end of each section, marked by *

Te lucis ante terminum
(1505-1585)

Thomas Tallis

"Evening" from *Summer Sketches* (4/5 and 4/26)
All praise to thee, my God, this night (4/12)
(1903-1986)

Edwin Lemare (1866-1934)
Flor Peters

Evening Hymn
(1659-1695)

Henry Purcell

Peter Shea, tenor soloist

Phil Helzer, cellist

Rêverie (4/5 and 4/26)
Abendruhe, Op. 174, No. 10 (4/12)
(1839-1901)

Louis Vierne (1870-1937)
Josef Rheinberger

Abendlied
(1839-1901)

Josef Rheinberger

Calme des nuits
(1835-1921)

Camille Saint-Saëns

Sure on this shining night

Samuel Barber (1910-1981)

Cathedral Shadows (4/5 and 4/26)
All through the night (4/12)
(b.1957)

Matthew McConnell (b.1980)
Michael Burkhardt

Tenebrae factae sunt

Trio: Jennifer Tyo, Shelley Roberts, Marc Winer

O vos omnes
(1548-1611)

Tomás Luis de Victoria

To be sung on the water
(1910-1981)

Samuel Barber

Pastorale (4/5 and 4/26)
1911)

Felix-Alexandre Guilmant (1837-

Eventide (4/12)
(1880-1968)

Healey Willan

Ecco mormorar l'onde
(1567-1643)

Claudio Monteverdi

Les fleurs et les arbres
(1835-1921)

Camille Saint-Saens

*Jubilate Deo**
(b. 1990)

Julian Moerth

*The winning composition from the 35th anniversary season Call for Scores

Carillon de Longpont (4/5 and 4/26)
(1870-1937)

Louis Vierne

Now rest beneath night's shadow (4/12)

Flor Peeters (1903-1986)

The Day is Done
(b. 1949)

Stephen Paulus

Program Notes:

For centuries artists have been perfecting ways to present extremes of light and darkness, and degrees of shading between them, in visual form. Techniques go back to ancient Greece, when the Athenian painter Apollodorus developed *skiagraphia* (shadow painting) to suggest depth or volume. Though his art works did not survive, his influence endured and took root in Renaissance painters such as Leonardo da Vinci (1452-1519), and Raffaello Sanzio da Urbino, or Rafael (1483-1520). Some of their most famous works demonstrate *chiaroscuro*, in which contrasting shades of light and darkness give the illusion of three dimensions. The pieces on today's concert were drawn together not only for their texts describing darkness and light, but also to showcase the different techniques composers use in "painting" darkness and light as sound.

The English composer Thomas Tallis wrote two settings of "*Te lucis ante terminum*" for the ancient office of Compline (from the Latin *completorium* or completion), a service of reflection at the day's close. In both of Tallis' settings, only the second verse is set harmonically, resulting in dense chords and minimal use of imitative entrances for each line of text. Henry Purcell's "Evening Hymn" first appeared in the publication *Harmonia Sacra*, compiled by Henry Playford in 1683. The piece is anchored by Purcell's use of a descending ground bass line (save for a few measures throughout), as if to reflect the descent of night – the rhythmic evenness and predictability of this line in sharp contrast to the liveliness of the ending vocal "Hallelujah".

The German composer Josef Rheinberger, who studied and later taught at the conservatory in Munich, is well known for his works for organ (particularly the twenty sonatas), though his choral output is arguably as significant. His richly voiced, six-part setting of “Abendlied” suggests two three-part choirs at the start, which echo each other briefly before individual voices present each line of text, all voices converging only in the piece’s final measures. Camille Saint-Saëns, also a child prodigy and significant teacher of composition (at the Paris Conservatoire), set the opening of “Calme des Nuits” expansively, the harmonic rhythm quickening briefly at references to the sun’s brilliance and noise of day, giving way to a subdued restatement of the opening and hushed coda. It is fitting to follow this pair with music by 20th century American composer Samuel Barber, whose compositions uniquely merge the Romanticism of his European predecessors with new-world inventiveness. Never without a volume of poetry by his side, he was extremely particular in his choice of texts. “Sure on this shining night”, from James Agee’s *Permit Me Voyage*, was first composed for solo voice and piano accompaniment, later arranged for four-part choir.

Both “Tenebrae factae sunt” and “O vos omnes” belong to a set of eighteen Tenebrae responsories by Tomás Luis de Victoria – one part of his significant output of music composed for Holy Week. Changes of texture are distinctive in both pieces; at times a voice disappears, as if to create a more transparent, or plaintive, effect. Surprising major tonalities occur at cadences throughout “O vos omnes”. On today’s program this pair is followed by the delicate “To be sung on the water”, also of Samuel Barber, in which rhythmic motives pass among the voices in wave-like fashion.

The five-part “Ecco mormorar l’onde” was published in 1590 in the second of nine books of madrigals of Claudio Monteverdi. As is typical of the “prima prattica” style of writing, each voice functions independently yet imitates its surrounding lines. Words are often “painted” in sound – low voices for “murmuring”, wavering lines for “trembling”, high duets to depict birds singing. By contrast, Saint-Saëns’ “Les fleurs et les arbres” is largely chordal, with a few duets and solo lines emerging throughout.

Finally, two pieces of the present day: German composer Julian Mörth, the winner of our Call for Scores, who combines chant-like writing with syncopated treatment of the *Jubilate Deo* psalm text, and Minnesota-based composer Stephen Paulus, who has created a calming and peaceful benediction through the text of Henry Wadsworth Longfellow’s *The Day is Done*.