Choral Series

Choir of the West

Thursday, April 27, 2017 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University  
School of Arts and Communication / Department of Music present  

Choral Series  

Choir of the West  
Richard Nance, Conductor  

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches, pagers and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all electronic devices is not permitted in the concert hall.  

BAROQUE SPLENDOR  

This evening we present three brilliant works from the Baroque era. Two of them display artistic characteristics shown in sculpture, painting, architecture, literature, dance, theatre and music of the period: a sense of grandeur, movement, tension, high emotion, conflicting forces, vitality, exaggerated movement, complexity – all designed to appeal to the highest emotions of the consumer. The third piece on our program is strikingly different from the other two: an example of a simpler, chant-like style called falsobordone.  

*Jesu, meine Freude* is the largest of six works most often classified as Bach’s motets, believed to have been composed while he was serving as Kapellmeister at Thomaskirche in Leipzig (1723-1750). Though evidence is not conclusive, historians believe this work was composed in 1723 for the funeral of the wife of the local postmaster. Bach utilized a German hymn text by Johann Franck (1618-1677) and passages from Romans, on which the sermon at the funeral was based. The texts are set in alternating fashion in eleven movements, making this work twice as large as any other Bach motet. A chorale by Johann Crüger (1598-1662) serves as the melodic basis for the odd movements, at times set in simple hymn-like fashion, and in other cases in highly ornamented fashion. The texts from Romans receive free, often dramatic composition in the even movements. For variety, Bach sets two of the Romans texts as solo trios, one for SSA voices and the other ATB.  

After attending university and establishing himself professionally at the Calvinist Cathedral in Halle, George Frideric Handel spent three years in Italy seeking to grow his career as a composer of opera. He gave highly acclaimed premieres in Florence and Venice, however opera was at that time banned in Papal States, so while living in Rome he composed sacred music for powerful members of the clergy. The cantata *Dixit Dominus* (1707) is such a work. This virtuosic piece is divided into nine movements, filled with exciting, declamatory music that conveys the martial nature of the psalm. Complex fugues abound, there are extended instrumental introductions in several movements. Arias for mezzo-soprano and soprano, and solo passages within choruses lend variety. All this is set in music with a distinctly Italian flavor, reflecting how deeply Handel had absorbed himself into that musical culture.  

Gregorio Allegri worked primarily in Rome as a composer and singer in the Papal Chapel. *Miserere mei, Deus*, his best known work, is thought to have been composed in the 1630’s for the Papal Choir to sing at Tenebrae services during Holy Week. The nineteen verses of Psalm 50 (Vulgate) are set out in alternating verses for full choir of five voices (SSATB), cantors, and a solo quartet (SSAB). The forces combine only for the final verse. The refrains sung by the solo quartet are the hallmark of this work, with a high C repeated each time by the 1st soprano. In *falsobordone* what looked simple on the score may have been highly ornamented in performance. The Pope (Urban VIII) was apparently so taken with Allegri’s setting that he decreed it must never be allowed to leave the Vatican, and anyone who would distribute it faced excommunication. Mozart, then only fourteen, heard the work in a service during a visit to the Vatican and later transcribed it from memory. Mozart’s copy may have been the source material for the first published editions. Pope Clement XIV was in power at the time, and approved of Mozart’s copy—saving him from excommunication!
### Program

**Jesu, Meine Freude, BWV 227.......................................................... Johann Sebastian Bach (1685-1750)**

1. **Chorale** (Johann Franck)

<table>
<thead>
<tr>
<th>Jesu, meine Freude,</th>
<th>Jesu, my joy,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meines Herzens Weide,</td>
<td>my heart’s delight,</td>
</tr>
<tr>
<td>Jesu, meine Zier,</td>
<td>Jesu, my treasure,</td>
</tr>
<tr>
<td>Ach, wie lang, ach lange</td>
<td>How long, ah, how long</td>
</tr>
<tr>
<td>Ist dem Herzen bange</td>
<td>my heart is troubled</td>
</tr>
<tr>
<td>Und verlangt nach dir!</td>
<td>and longs for you!</td>
</tr>
<tr>
<td>Gottes Lamm, mein Bräutigam,</td>
<td>God’s lamb, my bridegroom,</td>
</tr>
<tr>
<td>Außer dir soll mir auf Erden</td>
<td>besides you, nothing else on earth</td>
</tr>
<tr>
<td>Nichts sonst Liebers werden.</td>
<td>shall become dearer to me.</td>
</tr>
</tbody>
</table>

2. **Chorus** (Romans 8: 1, 8: 4b)

| Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist. | There is now nothing condemnable in them who are in Christ Jesus, who walk not according to the flesh, but according to the spirit. |

3. **Chorale** (Johann Franck)

<table>
<thead>
<tr>
<th>Unter deinen Schirmen</th>
<th>Under your protection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bin ich vor den Stürmen</td>
<td>I am free from the storms</td>
</tr>
<tr>
<td>Aller Feinde frei.</td>
<td>of all my foes.</td>
</tr>
<tr>
<td>Laß den Satan wittern,</td>
<td>Let Satan suspect it,</td>
</tr>
<tr>
<td>Laß den Feind erbittern,</td>
<td>let the foe become bitter;</td>
</tr>
<tr>
<td>Mir steht Jesus bei.</td>
<td>Jesus stands by me.</td>
</tr>
<tr>
<td>Ob es jetzt gleich kracht und blitze,</td>
<td>If a storm suddenly crashes and flashes,</td>
</tr>
<tr>
<td>Ob gleich Sünd und Hölle schrecken:</td>
<td>if sin and hell suddenly frighten me,</td>
</tr>
<tr>
<td>Jesu will mich decken.</td>
<td>Jesus will protect me.</td>
</tr>
</tbody>
</table>

4. **Trio** (Romans 8: 2)

**Mollie Parce, Julie Landes, Hannah Rausch, soloists**

| Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes. | For the law of the spirit, which gives life in Christ Jesus, has made me free from the law of sin and death. |

5. **Chorale** (Johann Franck)

| Trotz dem alten Drachen, Trotz des Todesrachen, Trotz der Furcht dazu, Gottes Macht halt mich in acht: Erd und Abgrund muß verstummen, Ob sie noch so brummen. Tobe Welt und springe, Ich steh hier und singe, In gar sichrer Ruh. |
|-------------------------------------------------|-------------------------------------------------|
| Despite the old dragon, despite death’s jaws, and despite fears as well, even though the world might rage and burst, I will stand here and sing in utterly confident peace. God’s might holds me in awe; earth and abyss must become silent, even though now they grumble. |

6. **Chorus** (Romans 8: 9)

| Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnet. Wer aber Christi Geist nicht hat, der ist nicht sein. | You, however, are not carnal, but spiritual, if indeed God’s spirit dwells in you. But anyone who does not have Christ’s spirit does not belong to him. |
7. **Chorale** (Johann Franck)

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muß leiden,
Nicht von Jesu scheiden.

Away with all treasures!
You are my delight,
Jesu, my pleasure!
Away, you vain honors,
I do not want to hear you;
remain unknown to me!
Misery, distress, cross, shame and death
shall not, though I must suffer greatly,
separate me from Jesu.

8. **Trio** (Romans 8: 10)

Lydia Bill, Sean Murphy, Dalton Rouse, soloists

So aber Christus in euch ist,
so ist der Leib zwar tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

But if Christ is in you,
the body is indeed dead because of sin;
the spirit, however, is alive
because of righteousness.

9. **Chorale** (Johann Franck)

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefälst du nicht!
Gute Nacht, ihr Sünden,
Bleibet weit dahin!
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

Farewell, O life
that the world has chosen;
you please me not!
Farewell you sins.
Stay far behind me;
come no more into the light!
Farewell pride and pomp;
to you, life of iniquity,
a final farewell be bidden.

10. **Chorus** (Romans 8: 11)

So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnet,
so wird auch derseibige,
der Jesum von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen
um des willen, daß sein Geist in euch wohnet.

If the spirit of him
who has raised Jesus from the dead
dwells in you,
so will the same one
who has raised Christ from the dead
bring life to your mortal bodies,
because of his spirit that dwells in you.

11. **Chorale** (Johann Franck)

Weicht, ihr Trauergeist!
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Give way, you spirits of grief!
for my lord of joy,
Jesus, enters in.
For those who love God,
even their sorrows
must be pure sweetness.
Even if I must endure mockery and scorn,
yet you remain, even in suffering,
Jesu, my joy!

Interval
Miserere mei, Deus (Psalm 50) ................................................................. Gregorio Allegri (1582-1652)
Ethan Lee and Austin Schend, cantors
Natalie Breshears, Cassandra Willock, Catherine Tyler, Luke Hartley, solo quartet

Chorus
Miserére méi, Déus,
secúndum mágnam misericórdiam túam.

Cantor
Et secúndum multí tudínim miseratiónum tuúrum:
délle iniquitátem méam.

Quartet
Amplíus láva me ab iniquitáte méa,
et a peccáto mó mé íánde me:

Cantor
Quóniam inituitátem méam ego cognosco:
et peccátum méum contra me est sémper.

Chorus
Tíbi sóli peccávi,
et máltum córam te fé ci:
ut justíficéris in sérniónibus túís,
et vínças cum judicáris

Cantor
Aspérges me, Dómine, hyssó po,
et mundábor: lavá bis me,
et super nivem dealbábor.

Quartet
Audítui méo dábis góaudium et laëtítiam:
et exsultábunt óssa humilíata.

Cantor
Avérte fáciem túam a peccátis méis:
et ómnes iniquitátes méas délé.

Chorus
Cor múndum créa in me Déus:
et spíritum réctum innova in viscéribus méis.
Cantor
Ne projícias me a fácie túa:
et spíritum sánctum túum ne áuferas a me.

Cast me not away from your countenance, and take not your holy spirit from me.

Chorus
Rédde míhi laetítiam salutáris túi:
et spíritu principáli confírma me.

Restore unto me the joy of your salvation; and uphold me with a steadfast spirit.

Cantor
Docébo iníquos vías túas:
et ímpii ad te converténtur.

I will teach transgressors your ways; and the wicked shall be converted unto you.

Quartet
Libera me de sanguínibus Déus, Déus, salútis méae:
et exsultátib língua méa justitiam túam.

Deliver me from bloodguiltiness, O God, God of my salvation; and my tongue shall extol your justice.

Cantor
Dómine, labia méa aperies:
et os méum annuntiábit láudem túam.

O Lord, you will open my lips: and my mouth shall proclaim your praise.

Chorus
Quóniam si voluísses sacrificium, dedíssem utique:
holocáustis non delectáberis.

For if you had desired sacrifice, I would indeed have given it: you will not delight in burnt offerings.

Cantor
Sacrifícium Déo spíritus contribulátus:
cor contrítum et humiliátum,
Déus, non despícies.

A sacrifice to God is a broken spirit: a humble and contrite heart, O God, you will not despise.

Quartet
Benígne fac, Dómine, in bona voluntáte túa Sión:
ut aedificéntur múri Jerúsalem.

Grant kindness to Zion, O Lord, according to your good pleasure: that the walls of Jerusalem may be built up.

Chorus
Tunc acceptábis sacrificium justitiae, oblationés et holocáustus:
tunc impónent super altáre túum vítulos.

Then you will accept the sacrifice of righteousness, the oblations and the whole-burnt offerings; then they will lay bullocks upon your altar.

Intermission
Tribute to 2017 Graduating Seniors

Dixit Dominus (Psalm 109), HWV 232.................................................................George Frideric Handel (1685-1759)

1. Chorus
Marissa Moultrie, Lydia Bill and Logan Kropp, soloists

Díxit Dóminus Dómino méo:
The Lord said unto my Lord:
Séde a déxtris méis,
Sit at my right hand
donec pónam inimícos túos
until I make your enemies
scabélum pédum túorum.
your footstool.

2. Aria
Lydia Bill, mezzo-soprano

Virgam virtútis túae
The scepter of your power
emíttet Dóminus ex Síon:
the Lord shall send forth from Zion:
domináre in médio inimicórüm túórum.
Rule thou in the midst of your enemies.

3. Aria
Marissa Moultrie, soprano

Técum principium
The power to rule is with you
in díe virtútis túae,
on the day of your strength,
in splendóribus sanctórum:
in the splendor of the holy ones:
ex útero ante lucíferum génui te.
I have begotten you from the womb
before the rising of the day-star.

4. Chorus

Jurávit Dóminus,
The Lord has sworn an oath,
et non poenítébit éum:
and will not repent of it:

5. Chorus

Tu es sacérdos in aetérnum
You are a priest forever,
secúndum órdinem Melchísedech.
after the order of Melchisedech.

6. Soloists and Chorus
Natalie Breshears, Cassandra Willock, Logan Kropp, and Karl Eickhoff, soloists

Dóminus a déxtris túís,
The Lord at your right hand
confréigit in díe fræ súæ réges.
destroys kings on the day of his wrath;

7. Chorus

Judicábit in natióribus,
He shall judge among the heathen;
implébit ruínas;
he shall pile up ruins;
conquisábit cápita in térra multórum.
he shall shatter skulls on many lands.

8. Duet and Chorus
Haley Kim and Cassandra Willock, soloists

De torrénte in vía bíbet,
He shall drink of the torrent in his way;
proptérea exaltábit cáput.
therefore he shall lift up his head.

9. Chorus
Haley Kim, Cassandra Willock and Nick Stevens, soloists

Gloria Pátri, et Filio,
Glory to the Father, and to the Son,
et Spiritui Sáncto,
and to the Holy Spirit,
Sicut érat in princípio, et nunc, et sémper,
As it was in the beginning, is now, and ever shall be,
et in sǽcula saeculórum. Amen.
world without end. Amen,
### Choir of the West

**Richard Nance, conductor**

<table>
<thead>
<tr>
<th><strong>Soprano</strong></th>
<th><strong>Alto</strong></th>
<th><strong>Tenor</strong></th>
<th><strong>Bass</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexandra Atwood *</td>
<td>Lydia Bill</td>
<td>Daniel Beal</td>
<td>Karl Eickhoff</td>
</tr>
<tr>
<td>Natalie Breshears</td>
<td>Rachel Bridges</td>
<td>Joshua Carlisle</td>
<td>Michael Greer</td>
</tr>
<tr>
<td>Haley Kim</td>
<td>Gillian Dockins</td>
<td><em>Dylan Harm</em></td>
<td>Luke Hartley</td>
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<tr>
<td>Julie Landes</td>
<td>Alicia Hoag</td>
<td>Logan Kropp</td>
<td>Ethan Moon</td>
</tr>
<tr>
<td>Marissa Moultrie</td>
<td>Morgan Myers</td>
<td>Sean Murphy</td>
<td>*Aron Roberts</td>
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<tr>
<td><em>Mollie Parce,</em></td>
<td><em>Kiana Norman-Slack,</em></td>
<td>Austin Schend</td>
<td>Dalton Rouse</td>
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<tr>
<td>Emily Shane</td>
<td>+Hannah Rausch</td>
<td>Nick Stevens</td>
<td>Manuel Tirado</td>
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<tr>
<td><em>Cassandra Willock</em></td>
<td>Catherine Tyler</td>
<td>Ethan Wiederspan</td>
<td></td>
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</tbody>
</table>

*Graduating seniors  +Student teaching in fall of 2017

### Instrumental Ensemble

Svend Rønning, violin 1 (concertmaster) • Gwendolyn Taylor, violin 2 • Betty Agent, viola 1 • Rick Neff, viola 2

Emily Hu, cello • Chris Burn, double bass • Jonathan Wohlers, organ