

Early Music Concert

Tuesday, April 16, 2019 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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

PROGRAM

- Victimae Pascali Laudes** **Medieval Chant**
- Sonata No. 2, op. 30.**..... **Tommaso Giordani (1730-1806)**
Allegro Spiritoso
- I will no more come to thee** **Thomas Morley (1557-1603)**
- Contrapunctus (Art of Fugue)** **J. S. Bach (1685-1750)**
- Sie ist dahin, K. 229.**..... **W. A. Mozart (1756-1791)**
- Duet** **W. A. Mozart**
from Le Nozze di Figaro
- Ich habe gewart** **Michael Praetorius (1571-1621)**
from Musae Sionae
- Sonata in D Major, Hob. XVI:24.**..... **Franz Joseph Haydn (1732-1809)**
- Chorus, Duet, Chorus** **Henry Purcell (1659-1695)**
from Dido and Aeneas
- Lament** **Henry Purcell**
from Dido and Aeneas
- All'ombra di sospetto**..... **Antonio Vivaldi (1678-1741)**
- Duet** **G. F. Handel (1685-1759)**
from Semele
- Ich Weiss dass mein Erlöser lebt, SWV 393** **Heinrich Schütz (1585-1672)**

Director's Note

Tonight's concert is the culmination of several weeks of preparation by the participants in the Early Music Lab class. Most of the music on the program are their choices and arrangements. The result is a mix of repertoire, vocal and instrumental, sacred and secular – from a large scale sacred concerto of Schütz, to an intimate adagio by Haydn played on the clavichord. There are no names with every selection on the program; everybody had some part in this production, so thank you to all participants (listed in alphabetical order):

Kelli Bower-Hobart ♦ Brennan Brichoux ♦ Julie Chu ♦ Holly Evans
Meagan Gaskill ♦ Sabrina Hussein ♦ Ben Johnson ♦ Alex Jones ♦ Matthew Kusche
Lucas Larreau ♦ Alyssa Lyngaas ♦ Zhichu Ren ♦ Sophie Robinson ♦ Benjamin Sawry
Frank Saxton ♦ Alec Sjöholm ♦ Cat Tyler ♦ Eric Zabala

Enjoy the evening!
Paul Tegels

Program Notes

Victimae Paschali Laudes is a sequence from the medieval era usually attributed to the 11th century priest and writer, Wipo of Burgundy. A specific type of chant, a sequence is a chant sung during any liturgical celebration of the Eucharist – in terms of *Victimae Paschali*, the piece is a part of the Roman Catholic Mass and Easter liturgy. The work is also one of the only sequences that was preserved after the monumental Council of Trent (which began the Counter-Reformation) and is still in use today. Musically speaking, the piece is characteristic of the chant style with its monophonic texture and modal melodic line. While the beginning and end of *Victimae Paschali* are an ensemble statement describing the resurrection of Jesus Christ (signified by both men and women singing as an ensemble), notice the conversation that occurs in the middle, signified by the trade-off of text between the men and women. In this section, the women represent Mary who just witnessed Christ's resurrection, and the men are those who hear her words.

*To the Paschal victim let Christians offer up their songs of praise.
The Lamb has redeemed the sheep: Christ who is without sin has reconciled sinners to the Father.
Death and life have fought a huge battle; The Prince of Life was dead, but lives and reigns.
Tell us, Mary, what did you see on your way?
The tomb of Christ, who is alive, and I saw the glory of his rising;
Angels standing as witnesses, the shroud and linen cloth.
Christ my hope has risen: He has gone to Galilee before you.
More trust should be placed in truthful Mary than in a deceitful crowd of Jews.
Truly, we know Christ has risen from the dead: O King and victor, have mercy on us.
Amen. Alleluia.*

Tommaso Giordani was an Italian composer who moved to Ireland and England in his later life. *Opus 30* consists of three sonatas for flute or violin, bass viol or viola, and harpsichord or piano. In tonight's performance, you will hear the first movement of the second sonata, played on flute, viola, and harpsichord, with the bass line reinforced on the cello.

Thomas Morley was an English composer, theorist, singer and organist during the Renaissance era. He is most famous for his English madrigals, as well as his advancement of the Italian madrigal. Published by Morley in 1594 under his own printing patent, *I will no more come to thee* is just one example of his secular madrigals.

Considered to be the pinnacle of both his output and the development of the fugue, **Johann Sebastian Bach** composed the *Art of Fugue* toward the end of his long life. The death of Bach in 1750 marks the conventional end of the Baroque period, and leads into the Classical, which is the last period that we consider to be included in "early music." So, for our purposes, this music is relatively modern, and this is demonstrated by the way that Bach interweaves brilliantly complex counterpoint and stunning harmony. The *Art of Fugue* was written without specific orchestration, which allows for many varied performance types. While it is often performed for solo piano or organ, you will hear it played by three string instruments and flute. Listen for the opening statement of the somber fugal subject, and all the subsequent statements by each of the four different instruments as they interact with and support one another.

Wolfgang Amadeus Mozart wrote a large collection of canons which explore a wide array of harmonic inventions. Deceivingly difficult, their chromatic twists surprise the singer as well as listener. *Sie ist dahin* (She is gone) mourns the death or departure of a nightingale.

*She is gone, the singer that sang the songs of May.
She, who through her song beautified the whole grove,
she is gone!*

In Act Three of Mozart's *Le Nozze di Figaro*, the Countess and Susanna have hatched a plan to deceive the lecherous and unfaithful Count. Their intent is to lure the count into the garden to expose his treachery. In this scene, Susanna tells the Count she will meet him in the garden, and the Count rejoices at his supposed success. In this arrangement, the first violin parts are taken by the flute while the organ fills the harmonic texture as needed to make up for missing instruments.

Michael Praetorius was a German composer, theorist, and organist. His writings include *Syntagma Musicum*, an extensive description of instruments that were in use at his time, as well as the famous four-part arrangement of *Lo, How a Rose*, that appears in many modern hymnals. This motet appears in a collection of motets, based on psalm and chorale texts, called *Musae Sionae*, published in 1605. The text of *Ich habe gewart* (I have waited) is based on Psalm 40. The text translates as, "I waited patiently for the Lord; he turned to me and heard my cry. With his mighty power he lifted me out of the slimy pit, out of the mud and mire; he set my feet on a rock and gave me a firm place to stand."

First invented in the early fourteenth century, the clavichord was primarily used in the late Middle Ages, Renaissance, Baroque, and Classical periods. While it cannot play in chamber or orchestral settings due to its incredibly quiet volume, the clavichord nonetheless remains "the most intimate of instruments" for the small venues in which it is usually performed and the high level of control the performer has over its sound. For that reason it was often used as a practice instrument for organists and harpsichordists. The *Adagio* from Haydn's *Sonata in D Major, Hob. XVI:24* is a perfect piece to demonstrate this intimacy because of its key, singing melodic line, and introspective emotional quality.

The famous opera, *Dido and Aeneas*, was written by Henry Purcell in 1689, with a libretto written by Nahum Tate. Born in 1659 in London England, Purcell was an active composer in instrumental, theatre, and church music. *Dido and Aeneas* is one of his most well-known works for theatre. The two choruses are performed with instruments only, making it an instrumental introduction and postlude. The famous *Lament* from the same opera, with its dramatic use of descending chromatic lines, is also performed instrumentally in a unique combination of saxophone and organ.

Antonio Vivaldi (1678-1741) wrote 36 chamber cantatas for voice and continuo, occasionally including an obbligato instrument, that often centered around themes of love. *All'ombra di Sospetto* is among these cantatas written for soprano, continuo, and obbligato flute. The cantata opens with a recitative that sets the tone for the suspicion and possible infidelity that is the theme of the love in this cantata. The first da capo aria, *Larghetto*, is in G major in the opening and closing sections and transitions to its relative minor, E minor, for the middle section. The traverse flute that would have been played in Vivaldi's time well matched the tone and agility of the soprano line and the two voices often represent the relationship the text focuses on. The flute and voice initially only play separately in this aria, until finally they imitate one another in a sequence and then join together to finish out a long melismatic passage. The dissonance between the flute and soprano line in the middle section highlights the distrust and suspicion found in this relationship.

*In the shadow of suspicion
my constant affection
loses faith somewhat
and a flattering beauty
little believes
It won't be the heart
of the beauty of our love
that sweetens the punishment
with your quirks
If flattery the core
of every pleasure
and let worship
with force despise.*

George Frideric Handel's *Semele* was first presented in concert form at Covent Garden theatre on February 10th, 1744. Handel presented his musical drama during Lent to a bit of a scandalous review. With both sacred and secular lyrics, London audiences were quite surprised by the adulterous, sexual text. The duet *Prepare* is a call for rejoicing – an invitation to worship and to sing praises in the heavenly choir. Today, *Semele* is frequently performed in both opera houses and in the concert hall.

Heinrich Schütz is one of the most important German composers before Bach. Born in Germany, he studied in Italy with Giovanni Gabrieli, and settled for most of his professional life in Dresden, Germany. *Ich weiss dass mein Erlöser lebt* is based on Job 19:25-27, “I know that my redeemer lives, and that in the end he will stand on the earth. And after my skin has been destroyed, yet in my flesh I will see God; I myself will see him with my own eyes—I, and not another.” It is part of his *Geistliche Chormusik* (Sacred Choir Music), a collection of motets written in mostly polyphonic style. In this performance, instruments are frequently doubling the voices, bringing everyone in the ensemble together for a grand finale.

Spring Events at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 2 February, 3pm**
WSMTA 4-Piano Benefit Concert, free admission
- 8 Friday, 8pm**
University Wind Ensemble Homecoming Concert
- 9 Saturday, 7pm**
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 10 Sunday, 3pm**
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
- 15 Friday, 6pm**
Andrew Cooperstock Piano Masterclass, free admission
- 15 Friday, 8pm**
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
- 22 Friday, 8pm**
Showcase Concert, free admission
- 26 Tuesday, 8pm**
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
- 27 Wednesday, 8pm**
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

- 1 Friday, 3:40pm**
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano.
Jennie Lee Hansen Recital Hall
- 1 Friday, 6pm**
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
- 1 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 2 Saturday, 8pm**
Artist Series: Gina Gillie & Mark Robbins, Horns
- 3 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Carole Terry, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 6 Wednesday, 8pm**
Regency Series: Regency Voices
- 9 Saturday, 1pm**
Guitar Orchestra and Ensemble, free admission
- 9 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 10 Sunday, 3pm**
University Wind Ensemble
- 10 Sunday, 8pm**
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
- 12 Tuesday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm**
Musical: *Sweeney Todd*. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Friday, 2pm**
Appalachia Piano Trio Masterclass, free admission
- 15 Friday, 5pm**
Artist Series: Appalachia Piano Trio, free admission
- 16 Sunday, 1pm**
Pan Celebration, free admission
- 19 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 20 Wednesday, 8pm**
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission

APRIL

- 3 Wednesday, 8pm**
Artist Series: Fan Li and Friends Voice Recital, free admission
- 7 Sunday, 3pm**
Richard D. Moe Organ Recital Series: William Porter, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 8 Monday, 7:15pm**
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra Tour Preview
- 14 Sunday, 3pm**
The Bach Aria Project, free admission
- 16 Tuesday, 1pm**
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

- 16 Tuesday, 8pm**
Early Music Concert, free admission
- 18 Thursday, 6:30pm**
PLUtonic/HERmonic, MBR Amphitheater, free admission
- 24 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 25 Thursday, 8pm**
University Singers and University Men's Chorus, free admission
- 26 Friday, 3:40pm**
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
- 26 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 27 Saturday, 3pm**
Piano Recital: Students of Oksana Ejokina, free admission
- 28 Sunday, 3pm**
Regency Series: Lyric Brass Quintet
- 30 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY

- 2 Thursday, 8pm**
University Chorale
- 3 Friday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 4 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 5pm**
Guitar Orchestra and Ensemble, free admission
- 5 Sunday, 12pm**
South Sound Saxophone Ensemble, free admission
- 7 Tuesday, 8pm**
University Symphony Orchestra
- 9 Thursday, 8pm**
Keyboard Students, free admission
- 10 Friday, 5pm**
Zonda Student Wind Quintet Recital, free admission
- 11 Saturday, 3pm**
Woodwind Students Recital, free admission
- 11 Saturday, 4:30pm**
Brass Students Recital, free admission
- 12 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Tuesday, 8pm**
String Kaleidoscope, free admission
- 15 Wednesday, 8pm**
University Concert Band, free admission
- 18 Friday, 4pm**
Forestone Wise Monsen Scholarship Recital, free admission
- 18 Saturday, 3pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 18 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Sunday, 3pm**
Composers Forum, free admission
- 19 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 22 Wednesday, 7:30pm**
Artist Series: Fan Li Voice Recital, free admission
- 23 Thursday, 8pm**
Choir of the West Tour Preview

To Order Tickets:

- On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+); MILITARY; PLU ALUMNI & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
<http://www.plu.edu/music/calendar> (updated March 26, 2019)