

Program

EXULTATE IUSTI IN DOMINO *Juan Gutierrez de Padilla* (sung in Latin) (c. 1595-1664)

"Exult, o just ones, in the Lord; praise from the upright is fitting. Give thanks to the Lord on the harp; with the ten-stringed lyre chant His praises. Sing to Him a new song; pluck the strings skillfully, with shouts of gladness. For upright is the word of the Lord and all His works. He loves justice and mercy; of the kindness of the Lord the earth is full. The heavens were made by the word of the Lord and their strength by the breath of His mouth."

This work, published for the first time in 1962, was discovered at Puebla Cathedral by Steven Barwick, while he held a John Knowles Paine Traveling Fellowship from Harvard University. It is composed as a motet for double chorus.

AVE VERUM CORPUS *William Byrd* (sung in Latin) (1543-1623)

"Hail, true body, born of the virgin Mary; Thou who truly suffered on the Cross for mankind; whose side was pierced, whence flowed the blood; be Thou our food at death's hour. O tender, o pious, o Jesus, son of Mary, have mercy upon me. Amen."

This four-part motet is taken from Book I of the Gradualia, published in 1607.

CHRIST LAG IN TODESBANDEN, Cantata No. 4 . *Johann Sebastian Bach* (sung in German) text by *Martin Luther* (1685-1750)

I. "Christ lay in Death's bonds, given into captivity for our sins. He is risen again, and brings us life. Praise God and give Him thanks; and sing Halleluia."

II. "None among men could overcome Death; there was no health in us. Therefore came Death and took power over men, and held us prisoners in his realm. Halleluia."

III. "Jesus Christ came to earth, and took away our sins, and therewith took away all Death's power. There remains only Death's image. He has lost his sting. Halleluia."

IV. "It was a wonderful battle, which Death and Life fought. Life was the victor. It was as if one Death had gobbled up another. Death was made a thing of scorn. Halleluia."

V. "Here is the noble Easter Lamb, which God had promised, who is broiling upon the Cross in hot love. His blood marks the door Death may not pass. The Destroyer can never again shame us. Halleluia."

VI. "So let us celebrate the high feast with joy of heart, because our Lord makes light to shine upon us. He is the Sun Himself, who has illuminated our hearts with His gracious glance. The night of sins has disappeared. Halleluia."

VII. "We feast with joy at the Easter season. The old evil is gone, through the word of the Gracious One. Christ alone will be the feast and nourish the soul. The believer will live no other way. Halleluia."

First performed in 1724, this cantata, by virtue of its depth of expression and mastery of form, belongs among Bach's supreme musical creations for the Church. The stark symbolism of the text gives an almost medieval atmosphere to the work, which is reinforced by Bach's return to the *chorale cantata* form—the only known example among his works. The tonality of E minor prevails throughout; the chorale melody is used as the musical substance of each verse; there are no solos and practically no purely instrumental episodes.

This work was originally scored for accompaniment of strings and continuo. For the present performance, the accompaniment has been transcribed for piano, 4-hands. The original thorough-bass line has been newly realized by Jack Jarrett.

INTERMISSION

A JUBILANT SONG *Norman Dello Joio* (b. 1913)

Joyce Sanford, *soprano soloist*

"O Listen to a Jubilant Song — The joy of our spirit is uncaged, it darts like lightning. For we sing to the joys of youth, and the joy of a glad light-beaming day. O our spirit sings a jubilant song that is to life full of music, of concord, of harmony. We sing prophetic joys of lofty ideals. We sing a universal love awaking in the hearts of men. O to have life, a poem of new joys; to shout, to dance, exult and leap! O to realize space and flying clouds, the sun and moon! O to be rulers of life, of destiny! O listen to our song!" (adapted from Whitman's "Poem of Joys" by the composer).

AND YOU, O CHILD, from *Benedictus* *Patrick McCarty* (b. 1927)

Letty Lee Sloan and Walker Glenn, *soprano soloists*

This is the second movement of a complete setting of the verses of Luke I:68-79. The work was composed in 1959, and is originally scored for accompaniment of wind, brass and percussion.

Dr. McCarty studied at the Eastman School of Music under Bernard Rogers and Howard Hanson. He is currently teaching composition and theory at Loyola University in New Orleans, Louisiana.

EXULTATE DEO *Francis Poulenc* (sung in Latin) (1899-1963)

"Rejoice in the Lord our stay; rejoice in the Lord of Jacob. Sing psalms and beat the drum; play the sweet psalter with the zither; blow the trumpet in the new moon, on this solemn day of your glory."

THE CANTICLE OF THE SUN *Jack Jarrett* (b. 1934)

This work was composed for the University Choir during December, 1962, and is intended as a virtuoso piece for symphonic chorus. The text is from St. Francis of Assisi. The poem is a hymn of praise, thanking the Lord for "our brother, the Sun," "our sister, the Moon," "our sister, the Water," "our brother, the Fire," and "our sister, the Earth." The final section deals with the blessings of those who dwell in God's love, and ends with a brief, exultant setting of the words "Praise ye my Lord and give Him thanks."

Mr. Jarrett studied at the Eastman School of Music under Bernard Rogers and Wayne Barlow, and at the Hochschule fuer Musik in Berlin, Germany, under Boris Blacher and Erich Peter. He is presently Director of Choral Music at the University of Richmond.

JACK JARRETT, *director*

SUZANNE KIDD AND LINDA RATHBUN, *accompanists*