



CLASSIC CHORALE



Jerald Lepinski
Conductor

1976-1977 Season

The Organist and the Choir

FRIDAY, JANUARY 28 AT 8 PM
SATURDAY, JANUARY 29 AT 8 PM
WHATLEY CHAPEL - 19TH & OLIVE

MOUNTAIN NIGHTS I

ZOLTAN KODALY
(1882-1967)

The first of five pieces without words for women's voices, nearly unique in choral literature.

MAGNIFICAT DU HUITIÈME TON EN SOL MAJEUR

CHARLES ANTOINE LE CLERC

PLEIN JEU
DUO
JEU DU CLARION
FLUTTE
MUSSETTE
GRAND JEU

The Magnificat (hymn of the Virgin) comes from St. Luke's Gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 7th century. Because there were twelve verses in the Magnificat, composers would write six verses for organ alone. Here Le Clerc utilizes the eighth tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

O VOS OMNES

TOMAS LUIS DE VICTORIA
(1548-1611)

O ye men who pass by on the road, give ear and see if there be any sorrow like unto my sorrow. Give ear all ye people and see if there be any sorrow like unto my sorrow.

MOUNTAIN NIGHTS IV

ZOLTAN KODALY
(1882-1967)

FANTASY AND FUGUE IN G MINOR BWV 542

J.S. BACH
(1685-1750)

MEDITATIONS ON THE MYSTERY OF THE HOLY TRINITY

OLIVIER MESSIAEN
(1908 -)

"In the Word was Life and Life was the Light..."
John 1:4

CONCERT VARIATIONS ON THE AUSTRIAN HYMN

JOHN KNOWLES PAINE
(1839-1906)

TWO POEMS OF JORGE DE LIMA (1941)

JEAN BERGER

BRAZILIAN PSALM
à Louis Aubert avec ma gratitude

Soloist: John MacIntyre, tenor

O God, the book says:
 Praise ye the Lord. Praise God in His sanctuary:
 praise Him in the firmament of His power.
 Praise Him for His mighty acts:
 praise Him according to His excellent greatness.
 Praise Him with the sound of the trumpet:
 praise Him with the psaltery and harp.
 Praise Him with the timbrel and dance:
 praise Him with stringed instruments and organs.
 Praise Him upon the loud cymbals:
 praise Him upon the high-sounding cymbals.
 Let everything that hath breath praise the Lord.
 Alleluia.
 Psaltery and harp I do not have. But I will make a procession for
 you, Lord, a novena for your son, the Holy Infant, litanies for the
 mother of God. Please accept them, dear Lord. It is Abel who
 offers them.

AS CANTIGAS

Hear the singing.
 The songs wash the clothes of the washwomen. The songs are so
 beautiful that the women all are sad. The songs lead the oxen of
 the ox drivers. The oxen are fatigued; the load is so heavy and
 the road is so long that it has no end.
 Hear the singing.
 The songs are light. The songs lift the oxen and beat the clothes
 of the washwomen.
 The songs are so good. The black souls weigh so much, and are
 as dirty as the clothes, as heavyladen as the oxen. The songs
 are so good. They wash the souls of the sinners, they lift the
 souls of the sinners.
 The songs are so good. Hear the singing.

Though the Classic Chorale and Jean Berger are old friends,
 and have worked closely for many years, this is the Chorale's
 first performance of his first, and probably most famous,
 major choral work, the **BRAZILIAN PSALM**. It has usually
 been heard (unfortunately) in translation and in a shortened
 version. A setting of a poem by the Brazilian Jorge de Lima,
 the piece was written for presentation to John Finley Williamson
 of the Westminster Choir School. **AS CANTIGAS** was written
 as a companion piece at the request of the publisher, G. Schirmer, Inc.

Intermission

QUIET DESIGN (1953)

NORMAND LOCKWOOD

Commissioned by and dedicated to Marilyn Mason.

A CLOUD OF WITNESSES (1960)

NORMAND LOCKWOOD

Soloist: Carol Ann Niles, soprano

The text is adapted from Hebrews 11 and Psalms 33 and 39.
 This work was written for the 50th anniversary of the
 Cleveland Chapter of the American Guild of Organists.

MESSE "CUM JUBILO", OP. 11 (1967)

MAURICE DURUFLÉ
 (1902 -)

à ma femme

Soloist: Galen Prentice, tenor

EXERPTS FROM MISSA BREVIS

ZOLTAN KODALY
(1882-1967)

INTROITUS
KYRIE

Soprano trio: Kathy Catalano
Nancy Curington
Beverly Gipson

GLORIA

Soloists: Anna Dixon, alto
John MacIntyre, tenor
Elton Monismith, baritone

The opening movements from the work which is the inspiration for this annual series of concerts entitled "The Organist and the Choir".



MARILYN MASON is Chairman of the Department of Organ of the University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included return performances at Westminster Abbey and appearances in Vienna, Berlin and Paris. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America. Her foreign tours have also taken her to Brazil, Spain and Egypt. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.



17th Season - 1976-77

**THE BACH ARIA GROUP
with the DENVER SYMPHONY**

Friday, February 25 at 8:00 P.M.
Denver Auditorium, 14th and Curtis

Although this is a Denver Symphony concert, the Classic Chorale has several blocks of choice parquet and mezzanine seats which are priced at \$12.

**POPULAR MUSIC
THROUGH THE CENTURIES**

Friday, May 20 at 8:00 P.M.
Saturday, May 21 at 8:00 P.M.
St. Mark's Church, 1160 Lincoln

\$4.50 adults
\$3.50 students and senior citizens

**THE SAINT MATTHEW PASSION
of J. S. BACH**

Saturday, March 26
Part I 5:30 - 7:00 P.M.
Part II 8:45 - 10:15 P.M.
Whatley Chapel, 19th and Olive

\$8:00 adults
\$6.00 students and senior citizens

Special rates are available for groups of ten or more. For information call the Chorale office at 572-3111 or 572-3113.