

Denver, 1979

A SET OF FOUR WINTER-SPRING 1979

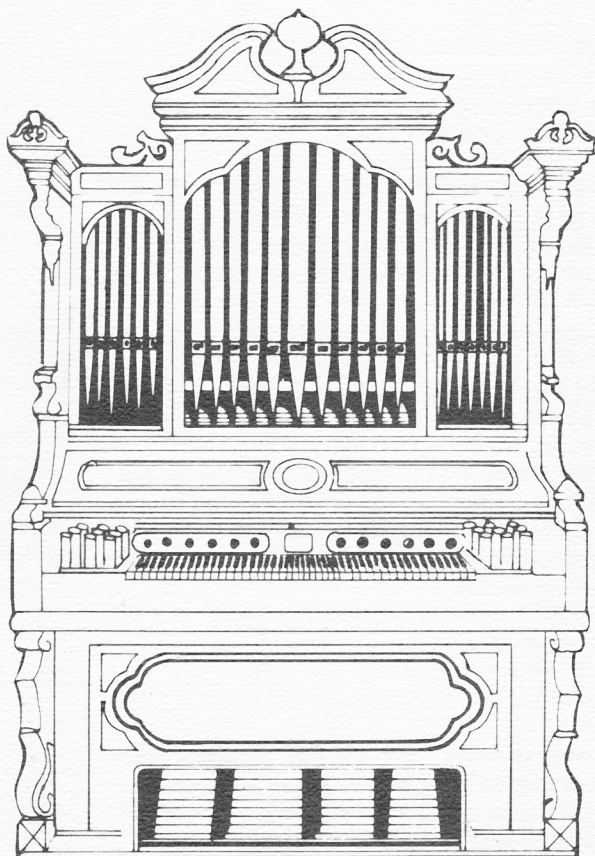


CLASSIC CHORALE

Jerald Lepinski
Conductor

Concert No. 2
fourth annual

THE ORGANIST AND THE CHOIR



Two Works
by Normand Lockwood

DONNE'S LAST SERMON

SECOND CONCERTO
FOR
ORGAN AND BRASSES

Guest Artist
Organist

Marilyn Mason

Whatley Chapel
19th and Olive
8:00 P.M., Wednesday, March 7

PROGRAM

ECCE SACERDOS

Choir, Organ and Trombones

Anton Bruckner
(1824-1896)

**FESTLICHES PRAELUDIUM
FESTLICHES POSTLUDIUM**

Organ and Brass

Vincenz Goller
(1873-1953)

GLORY BE TO GOD

Choir

Sergei Rachmaninoff
(1873-1943)

HOSANNA TO THE SON OF DAVID

Choir and Organ

Daniel Moe
(1926-)

VARIATIONS ON "AUDEN"

Organ

Vincent Persichetti
(1915-)

MAGNIFICAT

Michael Tippett
(1905-)

INTERMISSION

DONNE'S LAST SERMON

Normand Lockwood

Soloists: Charlie Cleneay
Trish Roberts
Jeanne Varney

'Deaths Duell, or, a Consolation to the Soule, against the dying Life, and liuing Death of the Body. Delivered in a Sermon at White Hall, before the Kings Maiesty, in the beginning of Lent, 1630.'

DONNE'S LAST SERMON

Text adapted from "Donne's Sermons", Selected Passages, with an Essay by Logan Pearsall Smith, Oxford University Press.

I

In all the periods and transitions in this life, are so many passages from death to death; our very birth and entrance into this life, is exitus à morte, an issue from death, for in our mothers wombe wee are dead so, as that wee doe not know wee live, not so much as wee doe in our sleepe. In the grave the wormes doe not kill us, we breed and feed, and then kill those wormes, which we our selves produc'd. In the wombe, if we stayed in it beyond our time, the dead child kills the Mother that conceived it, even after it is dead. And if we be not dead so in the wombe, yet we are dead so, as David's Idols are dead. In the wombe we have eyes and see not, eares and heare not; There in the wombe wee are fitted for workes of darkness, all the while deprived of light: There in the wombe wee are taught cruelty, by being fed with blood, and may be damned, though we be never borne. Wee have a winding sheete in our Mothers wombe, which growes with us from our conception, and wee come into the world, wound up in that winding sheete, for we come to seek a grave; And as prisoners discharg'd of actions may lye for fees; so when the wombe hath discharg'd us, yet we are bound to it by cordes of flesh by such a string, as that we cannot goe thence, nor stay there; wee celebrate our owne funeralls with cryes, even at our birth; as though our threescore and ten years life were spent in our mothers labour; we begge our Baptisme, with another Sacrament, with teares; and we come into a world that lasts many ages, but we last not.

II

This whole world is but an universall churchyard, but our common grave, and the life & motion that the greatest persons have in it, is but the shaking of buried bodies in their grave, by an earth-quake. That which we call life, is but Hebdomada mortium, a weeke of death, seaven dayes, seaven periods of our life spent in dyeing, a dyeing seaven times over, and there is an end.

III

Our birth dyes in infancy, and our infancy dyes in youth, and youth and the rest dye in age, and age also dyes, and determines all. Nor doe all these, youth out of infancy, or age out of youth arise so, as a Phoenix out of the ashes of another Phoenix formerly dead, but as a Snake out of dung. Our youth is worse than our infancy, and our age worse than our youth. Our youth is hungry and thirsty, after those sinnes, which our infancy knew not; and our age is sory and angry, that it cannot persue those sinnes which our youth did; & besides, al the way, so many deaths, so many deadly calamities accompany every condition, every period of this life. Upon this sense doth Job wish that God had not brought him forth out of the wombe. O that I had given up the Ghost, and no eye seene me? I should have beene as though I had not beene.

IV

But for us that dye now and sleepe in the state of the dead, we must all passe this posthume death, this death after death, nay this death after buriall, this death of corruption and putrefaction, of vermiculation and incineration, of dissolution and dispersion in and from the grave. These bodies that have been the children of royall parents, & the parents of royall children, must say with Job, Corruption thou art my father, and to the Worme thou art my mother. My mouth shall be filled with dust, and the worme shall feed, and feed sweetly upon me. The ambitious man shall have no satisfaction, if the poorest alive tread upon him, nor the poorest receive any contentment in being made equall to Princes, for they shall bee equall but in dust. One dyeth at his full strength, being wholly at ease, & in quiet, and another dyeth in the bitterness of his soul, but they lye downe alike, and the worme covers them.

V

Even those bodies that were the temples of the holy Ghost, come to this dilapidation, to ruine, to rubidge, to dust, even the Israel of the Lord, and Jacob himself hath no other specification, vermis Jacob, Thou worme of Jacob. Truely the consideration of this posthume death, this death after buriall, that after God hath delivered me from the death of the wombe, from the manifold deaths of the world, I must dye againe in an Incineration of the flesh, in a dispersion of that dust. That Monarch, who spread over many nations alive, must in his dust lye in a corner of that sheete of lead, and that privat and retir'd man, that thought himselfe his owne for ever, must in his dust of the grave be published, and bee mingled with the dust of every high way, of every dunghill, and swallowed in every puddle and pond; This is the most inglorious, contemptible vilification, the most deadly and peremptory nullification of man, that we can consider.

COMMISSIONED BY THE CLASSIC CHORALE, 1978

Composer's note on DONNE'S LAST SERMON

"What drew me to this, John Donne's Last Sermon, is his uncompromising approach to the topic, "Deaths Duell, or, a Consolation to the Soule, against the dying Life, and liuing Death of the Body", and his relentless pursuit of its statement.

Not without dramaturgy, it lends itself to the heightening capabilities of organ and chorus. The choral writing is sometimes sparse, the better to hear and understand the words. The organ's complement includes occasional 'pictorial' references. Its chief musically-unifying factor is a fairly constant use of synthetic modes.

Commissioned in 1978, it is dedicated to the Classic Chorale."

Normand Lockwood

CONCERTO FOR ORGAN AND BRASSES

Normand Lockwood

Composer's note on SECOND CONCERTO FOR ORGAN AND BRASSES

"Commissioned in 1977 by Marilyn Mason and dedicated to her, this work stems from Dr. Mason's having early recorded my first CONCERTO FOR ORGAN AND BRASSES, which she has played many times since.

SECOND CONCERTO FOR ORGAN AND BRASSES is in three movements. PARTITA, in which occur fragments of, then the entire tune, "Langdon", which straddles the fence between the serious, or the would-be serious, and the frivolous, in characteristic 18th century manner. CANZONE, in which fragments of the tune serve only remotely and obscurely as melodic sources. RICERCARE SCHERZOSO, whose principal subject is a musical cryptogram based on the letters L-A-N-G-D-O-N in both their original and retrograde order. This is heard as follows:

E A G G D A G / G A D G G A E
(L a n g d o n / n o d g n a L)"

Normand Lockwood

COMMISSIONED BY MARILYN MASON, 1977

DR. MARILYN MASON

Dr. Marilyn Mason, one of the world's leading organists, has accumulated a number of noteworthy firsts during her career as a concert artist, such as being the first American woman organist to be invited to play in Westminster Abbey (1957) and the first American organist to perform in Egypt (1970). She is currently chairman of the organ department at the University of Michigan.

Dr. Mason maintains a lively interest in contemporary music and has commissioned many respected composers to write works for the organ. One of these commissioned works, CONCERTO FOR ORGAN AND BRASSES, by Denver composer Normand Lockwood, will be premiered tonight.

NORMAND LOCKWOOD

Normand Lockwood, Professor Emeritus of Music at the University of Denver, is a well-known and highly-regarded composer. He has studied with such notable musicians as Ottorino Respighi and Nadia Boulanger and has received numerous awards and commissions for his music.

Through the generosity of a group of members, the Classic Chorale was able to commission Normand Lockwood to write a piece for choir and organ to be performed on this program. DONNE'S LAST SERMON is the result, and the Classic Chorale is honored to premiere it tonight.



CLASSIC CHORALE SINGERS FOR THIS PERFORMANCE

SOPRANOS

Kathy Catalano
Donna Chadderton
Emily Charvat
Loys Gappa
Anne Larsen
Pattie Michaels
Denise Murkin
Martha Powers
Laura Stone
Marian Wellman

ALTOS

Elissa Angell
Sr. Elaine Arbuthnot
Arlene Archibold
Deborah Birch
Jane Dickson
Nancy Malone
Ardis Miller
Trish Roberts
Joan Senzek Solheim
Jeanne Varney
Alberta Williams

TENORS

Dave Carter
Neville Gaggiani
Nino Gonzales
Brian Grimm
John MacIntyre
David Mansfield
Galen Prentice
Roy Reents
Bob Samuels

BASSES

Charlie Cleneay
Sandy Dawsey
John Derr
Bill Dodrill
Dave Durnell
John Kline
Jerry Wells
Jack Wolfe
John Wright

INSTRUMENTALISTS

Trumpets: Jeanine Downing
Edward Lenicheck
Robert Symmonds

Trombones: Bruce Lazier
Richard Reed
John Vance

ACKNOWLEDGEMENTS

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Clinton Funk: Photography

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