Notes

This will mark the fifth time we’ve ended the year with a performance in the Great Court, and we will once again take advantage of its remarkable acoustics and design by featuring a group of polychoral pieces, along with other pieces specifically chosen for this space. Polychoral [multiple choirs] music reached its maturity in Venice, at the cathedral of St. Marks, with its widely separated balconies (that’s St. Marks on the cover of this program) in the late Renaissance period, and our first three composers all worked in Venice during this period.

Salamone Rossi (c. 1570–1630) lived and worked in Venice, one of the few places in western Europe that was generally open to Jews. He was a well-known violinist and became a respected composer, writing in both the late Renaissance style and the new, continuo-based Baroque style. His collection of Hebrew pieces for liturgical use, titled the “Songs of Solomon,” is believed to be the first polyphonic music ever written for use in the Jewish service. He uses the call-and-response style of cantorial music as the basis for this setting of the prayer Adon Olam.

We continue the program with the Alma redemptoris mater a 8 of Orlando di Lasso, a man widely regarded as the most versatile composer of the late Renaissance. Di Lasso was born in what is now Belgium and is considered the last and greatest of a string of Flemish composers who moved to Venice; he wrote over 2,000 works, including sacred and secular pieces in idiomatic Italian, French, German and Latin.

Another foreigner who moved to Venice to study with the masters there composed our third piece, Cantate domino a 12, a work for triple chorus. Hans Leo Hassler was born in Germany, and returned to Germany after spending several years learning the polychoral style in Venice. This work uses unbalanced groups, one choir with no basses, one choir with no sopranos and a fully mixed group to create a “panning” effect similar to what recording engineers often do today in popular music recordings.

We’ll end the opening group of large choral works with a movement from one of the most famous works in music history: the “Kyrie” from Guillaume Machaut’s Messe di Notre Dame. This work from the late Medieval period (around 1360) is the first polyphonic setting of a complete mass. It is “isorhythmic,” built around a gregorian chant that has been slowed down and put in the tenor part, while the sopranos and altos sing complex music derived from the six rhythmic modes of the period, in melodic mode 1 in D (what we would usually call Dorian mode today).

The Chamber Singers will be up next, with some of Joseph Haydn’s charming partsongs—late works of the Classical period master that are similar in style to the madrigals of an earlier age. We’ll then continue with three of Los Angeles composer Morten Lauridsen’s Chansons des Roses, lovely pieces written for a professional choir in Portland.

Gabriel Fauré’s Requiem is one of the great works of the choral repertoire. This beautiful piece was composed in 1888 as a five-movement work; Fauré added the “Offertorium” and “Libera me” sections in 1893. The piece is not a complete setting of the Mass for the Dead—it is instead a collection of appropriate texts chosen by Fauré, and is largely lyrical, rather than dramatic. Fauré uses many extended triadic harmonies, but he also creates traditional melodies, with long, arched phrases in the soprano and supporting chords in the lower voices. We will perform the Requiem this afternoon using organ and harp in place of the chamber orchestra.

Fauré said this about his requiem [translated]: “It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. The music of Gounod has been criticized for its overinclination towards human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist’s nature? As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”
Program

Adon Olam................................................... Salamone Rossi (c. 1570–1630)

Alma redemptoris mater a 8 ..................Orlando di Lasso (1532–1594)

Cantate domino a 12..........................Hans Leo Hassler (1564–1612)

Danielle Traitz, soprano Chelsea Meyer, alto
Michael Jeffers, tenor Steve Pribis, bass

“Kyrie” from Messe di Notre Dame ... Guillaume de Machaut (c. 1300–1377)
Anthony Kotula, tenor

University Chorus

from his “Part-songs”.......................... Joseph Haydn (1732–1809)
Alles hat seine Zeit
Der Greis
Die Harmonie in der Ehe

Selections from Les Chansons des Roses .......... Morten Lauridsen (1943–)
I. “En une seule fleur”
IV. “La rose complète”
V. “Dirait-on”

Chelsea Meyer, pianist
Chamber Singers

Requiem.................................................. Gabriel Fauré (1845–1924)
I. Introit and Kyrie
II. Offertorium
Anthony Kotula, tenor
III. Sanctus
IV. Pie Jesu
Jamie Tijerina, soprano
V. Agnus Dei
VI. Libera me
Luke Rodgers, baritone
VII. In paradisum

Brian Dilts, keyboard Maryanne Meyer, harp
Steven Powell, conductor
University Chorus

TRANSLATIONS

Adon Olam:
Adon olam, asher malakh,
b'terem kol y'tzir nivra
L'eyt na'asa v'kheftso kol,
Azai melekh sh'mo nikra
V'akharey kikhlot hakol
L'vado yimlokh nora
V'hu hayah v'hu hoveh
V'hu yih yeh b'tif'arah
V'hu 'ekhad v'ein sheyni
Lhamshil lo l'hakhbigarah
B'li reysih b'li takhil
V'lo ha'oz v'hamisrah
(B'li ehek b'li dimyon
B'li shiniut umorah
B'li khibur b'li pirud
G'dol ko'ach ugvurah)
V'hu 'Eyli v'khai go'ali
v'tsur khevi b'yom tsarah
V'hu nisi' umanos li
m'hat kosi b'yom 'ekra
(v'hu rofey v'hua'marey
v'hu tzofey v'hu ezrah)
B'ya'do a'kid ru'ki
b'eyt 'ishan v'a'ira
v'im ru'ki g'viyati
Adonai li v'lo 'ira

Eternal Master, who reigned supreme,
Before all of creation was drawn;
When it was finished according to His will,
Then the King’s Name was proclaimed
When this our world shall be no more,
In majesty He still shall reign,
And he was, and he is,
And he will be in glory.
Alone is He, beyond compare,
Without division or ally:
Without beginning, without end,
To Him is the power and sovereignty
(unfathomable and unimaginable
unchanging and irreplaceable
He is without connections or separations
His strength and valor are great)
He is my God, my Living Redeemer
rock of my affliction in the enemy day
He is my banner and refuge
filling my cup the day I call
(He is a healer and a remedy
He watches and He helps)
Into His hand I commit my spirit
when I sleep, and I wake
and with my spirit, my body
The Lord is with me, I will not fear

Alma redemptoris mater:
Alma Redemptoris Mater,
quae pervia caeli porta manes,
Et stella maris,
succurre cadenti
surgere qui curat populo:
Tu quae genuisti,
natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterior,
Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.

Sweet Mother of the Redeemer,
that passage to heaven,
gate of the morning,
and star of the sea:
Assist the fallen,
lift up, you who cure, the people:
you who bore to the wonderment of nature,
your holy Creator.
Virgin before and after,
who received from Gabriel
that joyful greeting,
have mercy on us sinners.

Cantate domino:
Cantate Domino canticum novum;
cantate Domino omnis terra.
Cantate Domino et benedicite nomini eius;
anuntiate de die in diem salutare eius.
Annuntiate inter gentes gloriam ejus,
in omnibus populis mirabilia ejus.
Quoniam magnus Dominus et laudabilis nimis;
terribilis est super omnes deos.

Sing to the Lord a new song;
sing to the Lord, all the earth,
sing to the Lord a new song;
and bless his name;
from day to day tell of his salvation.
Declare (announce) his glory among the nations,
his wonders among all people.
For the Lord is great and greatly to be praised;
he is to be feared above all gods.
**Soprano**
Kiara Aguayo .......................... Music Industry
Chloe Brulia .......................... International Area Studies
Jen Chesterson ......................... Graphic Design
Christina Curreri ...................... Mechanical Engineering & Mechanics
Charlotte DiGiorgio .................. Architecture

#Jessica Finkowski .................. Chemical Engineering

#Kristin Imhoff ....................... Mechanical Engineering

Quinn Kostman ........................ Nursing
Sozit Kurtu .......................... Biological Sciences
Xingzi Lin ............................ Business Administration
Emma Louth .......................... Culinary Arts
Jenny Lu ............................... Biological Sciences
Jessica McLaughlin ................. Communication

#Elizabeth Plowman .................. Electrical Engineering

#Jessica Finkowski .................. Information Systems

Katarzyna Pieklo ..................... Information Technology
#Marielle Octaviano ................. Mechanical Engineering

Nicole Rosen ......................... Film & Video
Laura Salciunas ..................... Behavioral Health Counseling
Stacey Sassaman ..................... Psychology

**Jamie Tijerina ..................... Biology/Pre-Med**

Danielle Traitz ........................ Graphic Design
Alicia Wise .......................... Health Sciences
Sabrina Zeile ........................ Entertainment & Arts Management

**Alto**
Valerie Banas ........................ Mathematics
Sarah Calvanico ..................... Dance
Chrystyna Cappello .................. Architectural Engineering
Isatu Conte .......................... Design & Merchandising
Madison Eggert-Crowe .............. Political Science/Mathematics
Michelle Krichilsky .................. Music Industry

**Erica Louth ........................ Interior Design**

Elaine Lubaszka ..................... Fashion Design

•Chelsea Meyer ........................ Graphic Design

Cara Pavia .......................... Hotel and Restaurant Mgmt
Samantha Ranagan ................. Nutrition

#Meghan Signora ..................... Music Industry
Victoria Spellman ..................... Teacher Education

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