Plan now to join us for
the Ninth Annual Madrigal Dinner
Friday and Saturday
February 19 and 20, 1999
Tickets go on sale the second week of January.
Call the Dept. of Performing Arts, 895-2451, to order.

Translations

Locus Iste:
Locus iste a Deo factus est,
inaestimable sacramentum,
irreprehensibilis est.
Locus iste a Deo factus est.

Virga Jesse:
Virga Jesse floruit:
Virgo Deum
et hominem genuit:
pacem Deus reddidit,
in se, reconcilians ima summis.
Alleluia!

Je ne l'ose dire:
La la la, je ne l'ose dire, je le vous dirai.

Il est un homme en nos ville
Qui de sa femme est jaloux.
Il n'est pas jaloux sans cause,
Mais il est cocu du tout.
Il n'est pas jaloux sans cause,
Mais il est cocu du tout.
Il apresteet si la maine
au marché s'en va à tout.
La la la, je ne l'ose dire, je le vous dirai.

Locus Iste:
This place was made by God;
a priceless, holy place,
it is without fault.
This place was made by God.

Virga Jesse:
The Rod of Jesse has blossomed;
A virgin has begotten One who is both God and Man.
Peace has been restored by God,
reconciling in himself the lowest to the highest. Alleluia!

Je ne l'ose dire:
La la la, though I hesitate, I will say to you.

He is a man in our village
who is jealous of his wife.
He is not jealous without cause,
for she is making a fool of him.
He is not jealous without cause,
for she is making a fool of him.
He is bitter with the bargain she has made with everyone.
La la la, though I hesitate, I will say to you.
Program

Locus Iste .................................................. Anton Bruckner (1824–1896)
Virga Jesse .................................................. Anton Bruckner

Gimme Yo Hand ........................................... arr. Steven Powell
Ezekiel saw de Wheel .................................... arr. William L. Dawson

University Chorus

Of all the birds that I do know ......................... John Bartlet (fl. 1610)
Now is the gentle season (pt. 1) ...................... Thomas Morley (1558–1603)
The fields abroad (pt. 2) .............................. Thomas Morley
La la la, je ne l’ose dire ............................... Pierre Certon (c. 1500–1572)
If love be blind ........................................... Thomas Bateson (c. 1570–1630)
Phyllis, now cease to move me ....................... John Ward (1571–1638)
Clorinda false ............................................. Thomas Morley

Chamber Singers

INTERMISSION
(10 MINUTES)

Requiem ..................................................... Gabriel Fauré (1845–1924)
   I. Introit and Kyrie
   II. Offertorium
      Brian Stoudt, baritone
   III. Sanctus
       Jennifer Morris, soprano
   IV. Pie Jesu
   V. Agnus Dei
   VI. Libera me
      LeMar Davidson, baritone
   VII. In paradisum
      Yi-Hsuan Lu, keyboard
      Helen Carrell, organist

Program notes

Our fall programs are generally eclectic affairs, designed to bring new singers into the college atmosphere and to prepare our ensembles for the long haul, and this concert will be no different. We open with two lovely a cappella works by the Austrian composer Anton Bruckner. Bruckner was one of the finest organists of the late Romantic period, and his compositions reflect his instrumental expertise, using the chorus as a giant pipe organ, with massive changes in dynamics and color from phrase to phrase.

We continue with two Negro spirituals, one well-known and one almost unknown. The unique blend of western European melody and tonality with African rhythms makes the spiritual one of the great American music styles. The longing expressed in the texts for a better life gives us all an insight into the minds of the oppressed people who wrote them.

The Chamber Singers will do several types of secular music of the late Renaissance, including a homophonic Lute Song and polyphonic Madrigals and Ballettos. It has been documented many times that musical styles run in cycles, and these pieces demonstrate that phenomenon: note that the earliest (Certon) and latest (Bartlet) composers have written very simple pieces, while the intervening composers are writing music that is much more complex.

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 (as opposed to the famous requiem settings by Berlioz and Verdi). 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.

In memoriam

This performance of the Fauré Requiem has special meaning for us today. Emerald Cenizal, one of our singers, died this summer in a Navy ROTC training accident.

Emerald was a freshman last year, but she made her mark immediately, earning a spot in the soprano section of our select Chamber Singers as well as a spot in the soprano section in the University Chorus. She was a bright, beautiful young woman whose positive, optimistic demeanor made her a favorite with everyone who knew her. Emerald’s death diminishes our community, just as her life enriched it. We will all miss her, but we will not forget her. Our prayers go to her family. Requiescat in pace.
Soprano
Carol Bassett ------------------- Electrical and Computer Engineering
Jenell Carmona ------------------- Mathematics
Ashley Davidson ------------------- Marketing
Melinda Deltufo ------------------- Architectural and Civil Engineering
Dominike Janiszewska -------------- Music
Angela Knapton ------------------- History-Political Science
Katie Metz ------------------------ Psychology
Jennifer Morris ------------------- Arts Administration
Kiddi Nguyen ---------------------- Psychology
#Kimberly Rushing ------------------ Bioscience
#Jen Schmitt ---------------------- International Area Studies
· #Christa Steltz ------------------ Chemical Engineering
Pamela Velasco ------------------- Graphic Design
Terri Williamson ------------------- Psychology

Alto
Lesley Bobiak ---------------------- Chemical Engineering
Katherine Esterheld ---------------- Business
Martha Flickinger ------------------ International Area Studies
Jodi Galaydick --------------------- Music
Tiffany Hsia ----------------------- International Area Studies
Yi-Hsuan Lu ------------------------ Music
Natalie S. Malawey ------------------ Architecture
Jennifer Marinelli ---------------- Finance and International Business
Theresa Ponte ---------------------- Biology
Charu Slawek ----------------------- Business
Julie Temple ------------------------ Psychology
· Judith Underwood ---------------- Chemistry
#Karen Wahl ------------------------ Business

Tenor
Renjie Abraham --------------------- Computer Science
Donovan Artz ---------------------- Computer Science
· #Carlos Barrera Jr. --------------- Architecture
Stuart Breyer ---------------------- Business Administration
Dave Callan ----------------------- Architectural Engineering
Josh Manney ----------------------- Engineering
· Benjamin Miraski ---------------- Commerce and Engineering
Neel Pahlajani --------------------- Finance
Brian Summers --------------------- Electrical and Computer Engineering
Chamber Singers

**Soprano**
- Carol Bassett
- Kimberly Rushing
- Jen Schmitt
- Christa Steltz

**Alto**
- Lesley Bobiak
- Katherine Esterheld
- Jennifer Marinelli
- Judith Underwood

**Tenor**
- Renjie Abraham
- Carlos Barrera
- Josh Manney

**Bass**
- Dante Bucci
- Anthony Ifill
- Benjamin Stephens
- Jason Yan

*Section leaders
*Chorus officers
#Pi Nu Epsilon member