

# The University Musical Society

of  
The University of Michigan



*Presents*

*Under the High Patronage of Her Majesty, Queen Elizabeth II*

## THE ROYAL CHORAL SOCIETY

*accompanied by the*

### ROYAL CHORAL SOCIETY PLAYERS

WYNN MORRIS, *Conductor*

*Soloists:*

SALLY LE SAGE, *Soprano*

ALEXANDER OLIVER, *Tenor*

MARJORIE BIGGAR, *Contralto*

RODNEY MACANN, *Bass*

TUESDAY EVENING, NOVEMBER 4, 1969, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Coronation Anthem "The King Shall Rejoice" . . . . . HANDEL

Eryri (Snowdonia) . . . . . ALUN HODDINOTT  
(composed for the Investiture of Charles, Prince of Wales, 1969)

INTERMISSION

Mass in C major . . . . . BEETHOVEN  
Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

*RCA and ANGEL RECORDS*

## PROGRAM NOTES

by ROBIN GOLDING

### Coronation Anthem . . . . . HANDEL

As a natural heritage from his peasant forebears, Handel, in addition to being a composer of great genius and abundant output, was also a thrifty and astute business man. The days of his greatest popularity (1720–1730) were likewise his days of greatest industry. Operas, oratorios, instrumental pieces of many kinds, fairly poured from his quill. Often a noble patron would requisition them at short notice, or Handel himself would create a work for a special occasion. The *Coronation Anthem* was such a work, composed in 1727 for the crowning of King George II.

Handel sought for elegance of design in his music and wrote to attract the ears of his audience through the sheer aesthetic charm of his musical patterns. In his day, the thought of using music as a means of expressing one's individual emotional experiences had not yet been born. Still, any great artist, whether realizing it or not, puts his own self-expression into his work.

### Eryri (Snowdonia) . . . . . ALUN HODDINOTT

Alun Hoddinott was born at Bargoed, Glamorganshire, in 1929, and was educated at University College, Cardiff, where he is now Professor and Head of the Department of Music. He studied the violin from an early age and started writing music while at school. His early compositions were performed when he was a student at University: wider recognition and success came with the Clarinet Concerto, 1950, and Nocturne for Orchestra, 1952, the composer's first published works. Since then, Hoddinott has produced a steady stream of works which have won acclaim both in Britain and throughout Europe. These include three symphonies, eleven concertos, five piano sonatas, and numerous orchestral chamber and choral works. Much of his music is available on disc.

*Eryri* was written for the Investiture of H. R. H. Prince of Wales at Caernarvon Castle on July 1, 1969. It was then scored for sixteen soloists, chorus, and orchestra, but has since been revised into a more practical form for baritone solo, chorus, and orchestra. Nevertheless, it remains an "occasional" work, designed for a specific event and so stands apart, relatively, from the rest of the composer's works in that the style is broad and mostly diatonic. The words are by T. H. Parry-Williams.

1. After the turmoil of ancient times,  
After the 'wind and rain' of the old poet of tempests,\*  
Who told of the stars falling from the heavens,  
And of seas 'grating the shore'.  
And of the false conquering the true,  
There came the sun on hill and peace to the halls;  
The sea ceases from grating the shore,  
The false failed to conquer the true,  
And there came sun on hill and peace to the halls.

\* The "old poet" referred to is Gruffudd ab Yr Ynad Coch, 13th Century.

2. Let honour now crown the ancient language of Wales.  
Let blessing unfeigned be the lot of the land of the Brython.  
Its form and aspect here delight to the heart  
Of one who sang with accents tender.  
Earnest were his gentle words—as he swore  
His sincere allegiance with heartfelt fervour:—  
"I pledge myself ardently  
To love my country as the beloved of my life,  
To cherish the wildness of this land of my youth,  
Its groves and streams and its lakes.  
And in the deep of its earth I shall receive, I know,  
Its last kiss like a loved one."

(The Welsh metre is HIR-A-THODDAID, one of the 'strict' Cyngnanodd metres of Welsh Prosody.)

3. One stormy night I strolled along  
The shore of Menai\* quietly meditating.  
The wind was high, and wild was the white crested wave,  
And the sea raging over the walls of Caernarvon.  
But on the morrow I strolled along  
The shore of Menai, quietly meditating,  
The wind was gentle, and the sea was calm,  
And the sun was shining on the walls of Caernarvon.

\* Menai Straits, which separate Anglesey from the rest of Wales, and on which the Castle of Caernarvon stands. (Based on an anonymous "traditional" folk-lyric)

4. From hill and vale comes the sound of the awakening.  
 Young and old alike are full of hope,  
     From Presteigne to St. Davids,  
     From the Beacons and the summit of Plynlimon  
         and the heights of Snowdonia,  
     From coal-pit and quarry-face,  
 From farm and factory, from field and coast  
 The voice of the people can be heard as one.  
     Throughout Wales sweet is the sound  
     From Mona\* to Monmouth, from Monmouth to Mona.

\* Welsh word for Anglesey.

5. O beloved land, I cherish it, — I will anchor  
     The ship of my love to it.  
 Let the oceans of the world rage,  
     On its soil there will be heaven for me.

(Written in ENGLYN BY BRYNFORD—a Welsh literary form.)

Mass in C major, Op. 86 . . . . . BEETHOVEN

Beethoven's genius was not one that found its natural outlet in the cathedral or the opera house, nor, as has been observed on countless occasions, was he blessed with an instinctive feeling for the singing voice; yet the paradox remains that in *Fidelio* and the *Missa Solemnis* he gave the world two of the greatest masterpieces that the human spirit has produced. The operatic stage had always acted as a challenge that he had doggedly sought to master (the list of his dramatic works, of one kind or another, is considerable, and it is well known how much trouble *Fidelio* cost him before it reached its final shape), whereas purely religious compositions, as opposed to choral works with a more or less vague ecclesiastical connotation, occupy a relatively small part of his oeuvre—if one can refer to two full-scale Masses in such terms.

The first of Beethoven's major religious works, the oratorio *Christus am Ölberge* ('Christ on the Mount of Olives'), was composed in 1803, and is almost more secular than ecclesiastical in spirit: imbued with a revolutionary fervour whose political and humanistic ideals are self-evident. But the Mass in C, Op. 86, which followed it, is quite another matter; indeed it may be regarded as the most purely liturgical of Beethoven's church works, for although the *Missa Solemnis* of 1818–24 was originally intended for performance in a church (the occasion was the installation of Archduke Rudolph as Archbishop of Olmütz in Cologne Cathedral) its sheer size places it beyond the bounds of normal ecclesiastical use. The C-major Mass was written in response to a commission from Prince Nikolaus Esterházy (for whom, in his capacity as Kapellmeister to the household, Haydn had composed his last six Masses between 1796 and 1802), and it was performed for the first time at the Esterházy palace in Eisenstadt on 13 September 1807, the Name Day of Prince Nikolaus's wife, Maria Hermenegild. Despite Prince Nikolaus's fondness for church music the beauty and originality of Beethoven's score seem to have eluded him: in an effort to be polite to the composer after the performance he is supposed to have said "But my dear Beethoven, what is this you have done now?"—whereupon Beethoven left Eisenstadt immediately and removed the dedication of the Mass to the Prince. The publishers Breitkopf & Härtel appear to have been no more enthusiastic about the work than Prince Nikolaus was, as we can tell from the correspondence between them and Beethoven, which trailed on for four years. But Beethoven regarded it with special—and quite understandable—affection. At one point he declared his readiness to forego his own fees for the work, and even to pay the engraver's costs out of his own pocket because, as he said, the Mass "lies especially close to my heart." On another occasion he told them: "I do not like to say anything about my Mass or about myself, but I do believe that I have treated the text in a way that it has seldom been treated." He was also anxious that the words should be clearly heard and make their full impact, and when three movements of the Mass (the *Gloria*, *Sanctus* and *Benedictus*) were performed for the first time in Vienna, at the Theater an der Wien on 22 December 1808, he wished them to be sung in German.

The work is divided into five movements corresponding to the five main sections of the Latin mass, beginning with a lyrical setting of the *Kyrie*, in which the importance of the voice parts—both choral and solo—that is such a feature of the whole work, is immediately apparent. The *Gloria* begins on an exultant note, changes tempo and key (*Andante mosso*, F minor) at the words "Qui tollis," and back again for the concluding, semi-fugal "Quoniam." The *Credo* is divided into four sections. It begins affirmatively (*Allegro con brio*) with a triumphant statement of faith; changes to *Adagio* (E-flat) for the "Et incarnatus" and "Crucifixus"; to *Allegro ma non troppo* and the home key of C for the "Et resurrexit"; and to *Vivace* for the concluding fugue on "Et vitam venturi." The *Sanctus* itself (*Adagio*, A major) is very short and unusually reflective in character (but observe the characteristic drum beats); it leads quickly into a joyful "Pleni sunt coeli" and a fugal "Osanna" (*Allegro*). The "Benedictus" (*Allegretto ma non troppo*, F major) is set predominantly for the solo voices, and is concluded by the traditional restatement of the "Osanna." The *Agnus Dei* begins with a poignant *Poco andante* in C minor; the tempo changes to *Allegro ma non troppo* and the key to the major for the expansive "Dona nobis pacem." On the very last page Beethoven, with a final stroke of genius, turns back to the serene music of the opening *Kyrie*.

---

---

1969—INTERNATIONAL PRESENTATIONS—1970

---

---

*Hill Auditorium*

THE BUDAYA TROUPE (nonsubscription attraction) will be presented in a program of Indonesian dances and music with a Gamelan Orchestra, on Saturday evening, November 8, at 8:30 — at special ticket prices: \$3.00—\$2.50—\$2.00 and \$1.50.

THE OSIPOV BALALAIKA ORCHESTRA with stars of the Bolshoi Opera and Russian Dancers (company of 71) will appear Thursday evening, November 13, at 8:30. A limited number of tickets available at \$6.50 (extreme sides of main floor); \$6.00 (sides of first balcony); and rear of the second balcony at \$3.50 and \$2.50.

---

*Rackham Auditorium*

THE PRAGUE CHAMBER ORCHESTRA will be presented in the second concert of this season's Chamber Arts Series Monday, November 10. Tickets available at \$5.00 and \$4.00 (\$2.50 seats sold out). The program: Sinfonia for Double Orchestra in E-flat (Bach); Symphony in D, No. 96 (Haydn); "Prometheus" Overture (Beethoven); and Symphony in D (Vorisek).

FRANCO GULLI, Violinist, and ENRICA CAVALLO, Pianist, will be heard in a joint recital, Monday, November 17, at 8:30, performing the following program: Sonata in E minor, Op. 36*a* (Busoni); Sonata (Debussy); and Divertimento (Stravinsky). Tickets available at \$5.00 and \$4.00 (\$2.50 seats sold out).

---

*Annual MESSIAH Performances*

In Hill Auditorium

Friday, December 5, 8:30  
Saturday, December 6, 8:30  
Sunday, December 7, 2:30

UNIVERSITY CHORAL UNION, INTERLOCHEN ARTS ACADEMY ORCHESTRA, JANICE HARSANYI, *Soprano*; ROSALIND HUPP, *Contralto*; WALDIE ANDERSON, *Tenor*; ROBERT OLIVER, *Bass*; DONALD BRYANT, *Conductor*.

*Tickets: \$3.00—\$2.50—\$2.00—\$1.50*

---

---

THE UNIVERSITY MUSICAL SOCIETY, Burton Tower

Ann Arbor, Michigan 48104

Hours: 9:00 to 4:30, Monday through Friday; Saturday 9:00 to 12:00. Phone 665-  
(Also 1½ hours before performance at auditorium Box Office)