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Lehigh University Choral Arts

Lehigh University Music Department

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LERIGH UNIVERSITY CHORAL ARTS
Steven Sametz, *director*

Beethoven Overture to Coriolanus
Sametz Muji no makotoba
performer (Scripture without words)

Verdi Quattro Pezzi Sacri
(Four Sacred Pieces)

Sunday, 5 April 3:00 PM
Packer Memorial Church

Program

Overture to Coriolanus, op. 62

Ludwig van Beethoven
(1770 - 1827)

Muji no makotoba - *première*
(*Scripture without words*)

Steven Sametz
(b. 1954)

Phenisher Harris, *soprano*
(*Written for the 250th Anniversary Celebration of the City of Bethlehem*)

-intermission-

Quattro Pezzi Sacri (*Four Sacred Pieces*)

Giuseppe Verdi
(1813- 1901)

- I. Ave Maria
- II. Stabat Mater
- III. Lauda alla Vergine Maria
- IV. Te Deum

Diane Ketchie, *soprano*

LEHIGH UNIVERSITY CHORAL ARTS is comprised of the University Choir, Choral Union, and Overtones. The University Choir is a group of 56 mixed voices drawn from all majors of the University. It meets twice weekly and maintains a rigorous concert and touring schedule. Recent tours have included Boston, New York, and the Caribbean Islands. Under the direction of Dr. Steven Sametz, the University Choir has specialized in performances of early music with period instruments and 20th century repertoire. Many new works have been written especially for them. Their most recent New York appearances have been with the San Francisco based male ensemble Chanticleer in the Monteverdi *Vespers of 1610* (with broadcasts on National Public Radio) and in the premiere of Robert Moran's *Hagaromo* at Merkin Hall.

The Choral Union is a non-auditioned group where townspeople and Lehigh faculty, staff, and students come together for one rehearsal a week to perform major works from the choral-orchestral repertoire. Past performances have included *Ein Deutsches Requiem* of Johannes Brahms, Rossini's *Stabat Mater*, Stravinsky's *Symphony of Psalms*, the Verdi *Requiem*, Bernstein's *Chichester Psalms*, and Claude Debussy's *Le martyre de Saint Sébastien*. The Choral Union performs three times a year and is open to everyone. For information on joining either the University Choir or Choral Union, please call 758-3839.

STEVEN SAMETZ is professor of music and Director of Choral Activities at Lehigh University. After completing his undergraduate studies at Yale University and the Hochschule für Musik und darstellende Kunst in Frankfurt, he received the Masters of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison.

Dr. Sametz is active as conductor, composer, and editor. He has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and the Santa Fe Music Festival to create new works for Chanticleer, the Dale Warland Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, and the Santa Fe Desert Chorale. His works have been performed throughout the country and in Canada, as well as in Europe at the Salzburg and Schleswig-Holstein Music Festivals. He has distinguished himself as an orchestral conductor, winning the Redlands Symphony Orchestra conducting competition. Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has also served as Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. In the summer of 1990, he made his debut at the Santa Fe Music Festival, conducting his own works in a program entitled "Sametz conducts Sametz." Sametz recently made his conducting debut in New York and San Francisco. Future engagements include appearances at the Santa Fe Music Festival and the Berkshire Choral Institute.

Notes on the Program

Ludwig van Beethoven

Overture to Coriolanus

Beethoven's *Overture to Coriolanus* (Op. 62) dates from a prolific time which saw the creation of his three "Razumovsky" quartets (Op. 59), the "Appassionata" Sonata, the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto. *The Overture to Coriolanus*, written not for Shakespeare's play but for one of the same title by Matthias Collins, dates from 1807. As is often the case with music written for specific productions, the score has taken on a life of its own. Collins' play was by all accounts a weak effort. The strength of Beethoven's composition has given it a lasting place in the standard orchestral repertoire.

Steven Sametz

Muji no makotoba (Scripture without words)

When I was asked to write a new work for the 250th anniversary celebration for the city of Bethlehem, I wondered how to represent a city and myself in the same composition. At an early discussion, the answer seemed to come from the meeting room itself, a room in the public library devoted to Bethlehem's sister city program with Tondabayashi, Japan. I had recently returned from a trip to Southeast Asia and had brought many instruments back with me. (I don't take slides; I buy gongs....) I liked the idea of expressing the cultural diversity of Bethlehem. There was also a Lehigh connection, since the sister city program was begun in 1959 by a Lehigh graduate, the Reverend Kenneth Heim. The program currently supports cultural exchange between students and townspeople of both cities. The most visible manifestation of the program is the tea house and garden of serenity in Bethlehem's city center, which was jointly designed by community members here and in Tondabayashi.

Muji no makotoba begins with a text I found at the Golden Pavillion in Kyoto. The poem gives wonderful expression to the stillness and beauty of the Japanese gardens. That stillness finds musical expression in the deep sound of gongs and sustained choral writing. The second contrasting text by Hakuin Ekaku takes the meditation to a different level: that in dance and song we may also express a "scripture."

The work is scored for choir with soprano solo, piccolos, flute, alto flute, bass flute, clarinet, trumpet, strings, piano, harp, synthesizer, celesta, and large percussion ensemble. The dominant percussion sounds are provided by Tibetan singing bells, meditation bowls, cup gongs, and Burmese and Thai gongs.

Giuseppe Verdi

Quattro Pezzi Sacri (Four Sacred Pieces)

"I am sending you, alas, also these other two pieces, the Prayer from *Il Paradiso* and the *Stabat*...with immense sorrow! As long as they existed on my desk, I looked at them now and then with satisfaction and they seemed my property! Now they are mine no longer!"

With these words, Verdi sent his *Quattro Pezzi Sacri* to his publisher in October of 1897. Verdi was then 84 years old. They were the flowers of his old age, the fruits of his mature style, coming after his last opera, *Falstaff* (1892). The *Ave Maria* dates from 1889 when Verdi found an "enigmatic scale" printed in a music periodical. He wrote to Arrigo Boito, the librettist of *Otello* and *Falstaff*, that "you will say it's not worth spending time on this trifle, and you're right. But what can I say? When you are old, you become a child, they say: and these trifles recall the age of eighteen, when my teacher enjoyed breaking my brain with such trifles." The resulting work was in four strophes, each harmonizing the rising scale C,Db,E,F#,G#,A#,B (with F natural on the descent) in a different voice. What started out as a seemingly dry harmony exercise is transformed by Verdi into a masterpiece of chromatic invention.

The *Stabat Mater* scored for large orchestra, immediately expands the scope of the *Pezzi Sacri*. The dramatic medieval Latin text gave Verdi impetus for full operatic treatment, from the initial outcry by the unison choir depicting Mary's sorrow at the foot of the cross through the halting setting of "dum emisit spiritum," ("as he gave up the spirit") to the final transcendent ascent to Paradise.

Dante's lines from the last canto of *Il Paradiso* are set for a *cappella* women's choir in the third movement, *Lauda alla Vergine Maria*. The intimacy of this gives way to the large setting for double choir and orchestra in the *Te Deum*. The *Te Deum* is the most ambitious of the *Pezzi Sacri* and Verdi's last major work. The text of the *Te Deum* had historically been set by composers as a grandiose hymn of praise. In his last years, at the height of his creative powers, Verdi gave the text of thanksgiving an intensely personal treatment, forsaking the grand ending and closing the work with the utterance of a single voice: "in thee have I trusted." The brief orchestral coda is at once contemplative, ethereal, and full of mystery.

The *Te Deum*, *Lauda alla Vergine Maria*, and *Stabat Mater* were first performed at Paris on April 7, 1898 under Arturo Toscanini. -SS

Texts

Muji no makotoba (Scripture without words)

Saku hana no
Tsuyu no mizukesa
Naku torino
Koe no sayakesa
Un He ni
Suikan o tatau
Taga tokishi
Muji no makotoba

Yama kiyoku
Somenasu kodachi
Tani fukaku
Tamachiru nagare
Kaze soyogi
Tsuki sumiwataru
Hitori yomu
Muji no makotoba
Muji no kyo

Utau mo mau mo nori no koe

Shichienmyo no tsuki saen

Kono toki nani o ka
motomu beki?

Open flower
Fresh morning dew
Singing bird
Clear voice
Drifting clouds
Admire the blue waters
who has written
Scripture without words.

Mountains rising sharply
Colorful woods
Valleys deep
Streams spray
Wind breathing
Moonlight clear
Alone read
Scripture without words
Without words scripture.

-text found at the
Golden Pavillion, Kyoto

Our dancing and song are
the voice of Dharma
How bright and transparent
the moonlight of wisdom!
What is there outside us that
we seek?

-lines from *Zazen Wazen*,
"Chant in Praise of Meditation"
by Hakuin Ekaku (1686-1769)

Quattro Pezzi Sacri

I. Ave Maria

Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus
ventris tui Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.
Amen

Hail Mary, full of grace,
the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen

II. Stabat Mater

Stabat mater dolorosa
Juxta crucem lacrymosa
Dum pendeat Filius.
Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!
Quae morebat et dolebat
Pia Mater, dum videbat
Nati poenas inclyti.
Quis est homo, qui non
Fleret, Matrem Christi si
Videret in tanto supplicio
Quis non posset
Contristari, Christi
Matrem contemplari
Dolentem cum Filio?
Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem Natum
Moriendo desolatum
Dum emisit spiritum.

Stood the sorrowful mother
weeping by the cross
where her Son was hanging.
Her groaning heart,
full of anguish and sorrow,
a sword had pierced.
O how sad and distressed,
was that blessed
Mother of the only begotten Son!
She grieved and she suffered,
the holy Mother, as she saw
the agonies of her glorious Son.
Who is the man who
would not weep,
to see the Mother of Christ
in such torment?
Who could not be saddened, when
contemplating the Mother of Christ,
grieving for her Son?
For the sins of the world
she saw Jesus in torment,
and undergoing the scourge.
She saw her sweet Son
desolate in dying
as he gave up the Spirit.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christi Deum,
Ut sibi complaceam.
Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui Nati vulnerati,
Tam dignati pro me pati.
Poenas mecum divide.
Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero.
Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.
Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.
Fac ut portem Christi
Mortem, passionis fac
Consortem, et plagas
Recolere. Fac me plagis
Vulnerari, fac me cruce
Inebriari, et cruore Filii.
Flammis ne urar
Succensus, per te, Virgo,
Sim defensus, in die
Judicii Christe, cum sit
Hinc exire da per matrem
Me ventre ad palmam
Victoriae. Quando corpus
Moretur fac ut animae
Donetur paradisi gloria.

Amen

Ah Mother, fountain of love,
make me feel the force of grief
so that I can weep with you.
Make my heart aflame
with the love of Christ, my God,
so that I may please Him.
Holy Mother, Grant this,
fix the wounds of Him who was crucified
firmly in my heart.
Share with me the anguish
of thy wounded Son who deigned to suffer
so much pain for me.
Make me with piety weep with you,
and share the sufferings of the Crucified
as long as I live.
To stand by the cross with you,
and to join with you
In your lamentations is what I long for.
Virgin, virgin most noble,
do not be harsh on me now,
make me weep with you.
Make me bear Christ's death,
make me share his passion,
and contemplate his wounds.
Make me be wounded by his wounds.
Make me drunk with the cross
and the blood of your Son
so that I shall not burn, kindled by flame.
May I be protected by you, O Virgin,
on the day of judgement.
Christ, when I must go from here,
grant me through your mother that I come
to the reward of victory.
When my body dies
make my spirit be given
the glory of paradise.

Amen

III. Laudi alla Vergine Maria

Vergine madre,
Figlia del tuo figlio,
Umile ed alta piú che creatura,

Virgin mother,
daughter of your Son,
meek and exalted more than any creature,

Termine fisso d'eterno consiglio.
Tu se colei che l'umana natura
Nobilitasti, si, che'l suo Fattore
Non disdegno di farsi sua fattura.

Nel ventre tuo si raccese l'amore,

Per lo cui caldo nell'eterna pace
Così è germinato questo fiore.
Qui se' a noi meridiana face
Di caritate, e giuso, in trai mortali

Se' disperanza fontana vivace.
Donna se' tanto grande,
E tanto vali, che qual vuol grazia
Ed a te non ricorre sua disianza
Vuol volar senz'ali. La tua
benignità non pur soccorre

A chi dimanda, ma molte fiata

Liberamente al dimandar precorre.
In te misericordia,
In te pietate, In te magnificenza
In te s'aduna quantunque
in creatura e di bontate.
Ave, Ave.

IV. Te Deum

Te Deum laudamus,
Te Dominum confitemur,
Te aeternum patrem omnis terra
Veneratur tibi omnes Angeli,
Tibi coeli et universae
Potestates: tibi Cherubim
Et Seraphim,
incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus,
Dominus Deus pleni sunt coeli
Et terra gloriae tuae."

fixed end of the eternal design.
You are she who so ennobled
human nature that the Maker
did not disdain to make
Himself of that same making.

In your womb burned anew
that love by whose warmth
In the eternal peace this flower
has grown to fullness. Here
you are to us a midday light
of charity, and down below,
amongst mortals, you are a
living fountain of hope. Lady,
you are so great and such is
your power that whosoever
desires grace and does not
come to you, would have his
desire fly without wings.

Your loving goodness
not only sustains whomsoever
asks, but often spontaneously
is granted before the prayer
is made. In you Mercy, in you
pity, in you generosity, in you
is gathered whatever good
there is in any creature.
Hail, Hail.

We Praise Thee, O God, we
acknowledge Thee to be the
Lord, All the earth doth
worship Thee, Father everlasting.
To Thee all Angels cry aloud, the
heavens and all the powers
therein: To Thee cherubim and
seraphim continually do cry:
"Holy, Holy, Holy, Lord God of
Sabaoth. Heaven and earth are
full of the majesty of Thy glory."

Te gloriosus Apostolorum
Chorus: te Prophetarum laudabilis
Numerus: te Martyrum
Candidatus laudat exercitus.
Te per orbem terrarum
Sancta confitetur ecclesia:
Patrem immensae majestatis:
Venerandum tuum verum,
Et unicum Filium:
Sanctum quoque Paraclitum
Spiritum. Tu Rex gloriae, Christe:
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus
Hominem, non
Horruisti Virginis uterum.
Tu de victo mortis aculeo,
Aperuisti credentibus
Regna coelorum.

Te ergo quaesamus tuis famulis
subveni, quos retioso
Sanguine redemisti.
Aeterna fac cum Sanctis tuis,
In gloria numerari.
Salvum fac populum, Domine, et
Benedic haereditati tuae.
Et rege eos, et extolle illos
Usque in aeternum.
Per singulos dies benedicimus te,
Et laudamus nomen tuum
in saeculum saeculi.
Dignare, Domine, die isto
Sine peccato nos custodire.
Miserere nostri Domine.
Fiat misericordia tua,
Domine, super nos,
quemadmodum speravimus
In te. In te speravi,
Non confundar in aeternum.
In te, Domine, In te speravi.

The glorious company of
the apostles, the goodly fellowship
of the prophets the noble
army of martyrs, praise Thee.
The Holy Church throughout all the
world doth acknowledge Thee:
the Father of an infinite
majesty: Thine honorable, true
and only Son: also the
Holy Ghost the Comforter. Thou
art the King of Glory, O Christ:
Thou art the everlasting Son of the Father.
When Thou tookest upon
Thee to deliver man, Thou did not
abhor the Virgin's womb.
When Thou hadst overcome the
sharpness of death,
Thou didst open the Kingdom of
Heaven to all believers.
We therefore pray Thee, help
Thy servants, whom thou hast
redeemed with Thy precious blood.
Make them to be numbered with
Thy saints in glory everlasting.
O Lord, save Thy people, and bless
and bless Thine heritage
Govern them, and lift them
up forever.
Day by day we magnify Thee,
and we worship Thy name,
ever world without end.
Vouchsafe, O Lord, to
keep us this day without sin.
O Lord have mercy upon us.
O Lord, let Thy mercy lighten
upon us as our trust
is in Thee. In Thee have
I trusted, let me never be
confounded. In Thee
Lord, in Thee have I trusted.

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