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Concert and Oratorio Choirs Concert

James L. Roderick Conductor
Illinois State University

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ILLINOIS STATE UNIVERSITY

MUSIC DEPARTMENT

presents a

C O N C E R T

by the

CONCERT AND ORATORIO CHOIRS

JAMES L. RODERICK, Conductor

8:15 p.m.

Tuesday, May 21, 1968

Capen Auditorium

PROGRAM

veral Selections from "The Fantasticks"

Tom Jones and Harvey Schmidt

"Try To Remember"
"Never Say No"
"Soon It's Gonna Rain"
"They Were You"

Gate of Heaven

Randall Thompson

Randall Thompson is one of America's best known and loved choral composers. He is currently on the music faculty of Harvard University.

tera Domini (Praise the Lord)

Cesar Franck

Soloists: Kay Prowant, soprano
Judith Leary, alto
Michael Persennaire, bass

Translation: Praise the Lord, His works are marvelous, By His grace and His might, He hath exalted us. Alleluia. We shall not die but shall live always, and shall extol the works of the Lord,

ORATORIO CHOIR

Gail Holdridge, accompanist

sa Mi-Mi

Johannes Ockeghem

Kyrie
Gloria
Sanctus
Agnus Dei

Johannes Ockeghem (1425-1495) held positions at Antwerp and with the Duke of Orleans early in his career. About 1452, he entered the service of the King of France and spent the remainder of his life in the service of the royal sovereigns. He was revered by his contemporaries as the greatest musician and teacher of his day.

In Ockeghem's music the structural elements on which our ears depend to make a musical fabric coherent are absent. This is especially evident in the Missa Mi-Mi. Each movement of the mass begins with a brief motive in the bass (e-A, both of which may be termed "mi" in the flexible "scale" system of the time), thus the name Missa Mi-Mi. Following this there is no apparent structural organization, and all of the typical contrapuntal arti-

fices (i.e., imitation, sequence, canon, etc.) are shunned. Melodic phrases are not symmetrical, and in the polyphonic framework the lack of symmetry is compounded. Cadences, which could bind the lines together, are weak and infrequent. The mass is for four voices, and as is typical of Ockeghem, the ranges are quite low. This resulting texture contributes to the overall impact of the mass.

American Jazz Mass

Frank P. Tirro (1960)

Instrumental Ensemble:
Richard Shanklin, alto saxophone
Bruce Mack, baritone saxophone
Randy Deckwerth, trumpet; Jim Hamilton, string bass
Larry Snider, drums

Kyrie; Gloria; Credo
Sanctus and Benedictus; Lord's Prayer; Agnus Dei

Frank P. Tirro received the Bachelor of Music Education degree from the University of Nebraska and the Master of Music in Theory and Composition from Northwestern University. He is currently engaged in doctoral studies in Musicology at the University of Chicago.

The last decade has seen the appearance of a number of folk and jazz settings of sacred texts. The most common reasons cited for using these particular styles are the concern for new means of communication between man's secular world and his spiritual world. It is difficult for modern man to adjust to the idea of associating a religious text to jazz idiom because the past century has seen a division in the minds of men as to whether music sounds sacred or secular. It is important to remember, however, that this has not always been so. The motets of the 13th, 14th, and 15th centuries were often written with both sacred and secular texts. There is no discernible difference between the styles of opera and oratorio in the 17th century.

In the 18th century, such important composers as Bach and Handel freely interchanged sacred and secular texts using identical music. For example, Bach's Christmas Oratorio consists primarily of material composed earlier by Bach for use in his secular cantatas, and the familiar "For Unto Us A Child Is Born" from the Messiah was originally composed and used by Handel as a love song. In the 19th century, Haydn, Beethoven, Berlioz, Rossini, and Verdi all wrote religious works in operatic style.

If choral groups limited their performance of choral works based on sacred texts to music which "sounded sacred" to the people of that time, there would remain little sacred choral literature for performance.

CONCERT CHOIR