



SOUTHWESTERN AT MEMPHIS
and
EVERGREEN PRESBYTERIAN CHURCH
present

A CEREMONY OF CAROLS

Benjamin Britten

(Selections sung by students of Memphis State University Campus School)

Harp: Frances Phillips

Soloists: Holli Burge, Will Newcomb, Jenny Wong

Director: Susan Van Dyck

INTERLUDE - Harp

INTROIT - *Hodie Christus Natus Est* (Today Christ is born)

This day is our Saviour born: This day on earth angels are singing, archangels rejoicing. This day just men rejoice saying, glory to God in the highest.

There is no Rose

*There is no rose of such vertu as is the rose that bare Jesu.
Alleluia.*

For in this rose contened was heaven and earth in litel space.

Res miranda.

By that rose we may well see there be one God in persons three,

Pares forma.

The aungels sungen the shepherds to: Gloria in excelsis Deo.

Gaudeamus.

Leave we all this werldly mirth, and follow we this joyful birth.

Transeamus.

That yonge child

*That yonge child when it gan weep, with song she lulled him asleep:
that was so sweet a melody it passed alle minstrelsy.*

The nightingale sang also: her song is hoarse and nought thereto:

whoso attendeth to her song and leaveth the first then doth he wrong.

Balulalow

*O my deare hert, young Jesu sweit, prepare they creddil in my spreit,
and I sall rock thee to my hert, and never mair from thee depart.*

*But I sall praise thee evermoir with sanges sweit unto thy gloir;
the knees of my hert sall I bow, and sing that richt Balulalow.*

Deo Gracias

Deo gracias.

*Adam lay ibounden, bounden in a bond; four thousand winter thought
he not too long. Deo gracias.*

*And all was for an appil, an appil that he tok, as clerkes finden
written in their book. Deo gracias.*

*Ne had the appil take ben the appil take ben, ne hadde never our
lady a ben hevene quene.*

*Blessed be the time that appil take was. Therefore we moun
singen Deo gracias.*

MAGNIFICAT IN D
Johann Sebastian Bach

Southwestern Singers and Evergreen Chancel Choir
Soloists: Diane Clark, Soprano; Ginger Hopkins, Alto;
Edward Hull, Tenor; James Williamson, Bass
Conductor: Tony Lee Garner

- I. MAGNIFICAT Chorus
My soul magnifies the Lord...
- II. ET EXULTAVIT Alto: Ginger Hopkins
and my spirit rejoices in God my Saviour
- III. QUIA RESPEXIT Soprano: Diane Clark
For he has regarded the low estate of his handmaiden.
- IV. OMNES GENERATIONES Chorus
For behold, henceforth all generations will call me blessed.
- V. QUIA FECIT MIHI MAGNA Bass: James Williamson
For he who is mighty has done great things for me,
and holy is his name.
- VI. ET MISERICORDIA Alto: Ginger Hopkins
Tenor: Edward Hull
And his mercy is on those who fear him from
generation to generation.
- VII. FECIT POTENTIAM Chorus
He has shown strength with his arm, he has scattered
the proud in the imagination of their hearts.
- VIII. DEPOSUIT Tenor: Edward Hull
He has put down the mighty from their thrones, and
exalted those of low degree.
- IX. ESURIENTES Alto: Ginger Hopkins
He has filled the hungry with good things, and the
rich he has sent empty away.
- X. SUSCEPIT ISRAEL Semi-chorus
He has helped his servant Israel, in remembrance
of his mercy...
- XI. SICUT LOCUTUS EST. Chorus
As he spoke to our fathers, to Abraham and to his
posterity forever.
- XII. GLORIA PATRI Chorus
Glory be to the Father, the Son and to the Holy Ghost.
As it was in the beginning, is now and ever shall be,
world without end. Amen.

DECEMBER 8, 1980

8:00 P.M.

"MAGNIFICAT"

J. S. Bach

"Magnificat" was originally composed in 1723 but revised to its present form seven years later. It is based on the New Testament passage of Luke 1:46-55. Those verses fall thematically into two sections. The first portion reveals Mary's joy and awe at being chosen by God to give birth to His son. The second makes prophetic statements regarding God's justice.

Tony Lee Garner, assistant professor of music at Southwestern, is conducting this Christmas concert which in addition to "Magnificat" will include selections from Benjamin Britten's "Ceremony of Carols" performed by children of the Memphis State Campus School Chorus. They are directed by Susan Van Dyck.

Frances Phillips will accompany the youth chorus on the harp. A full orchestra, complete with such out-of-the-ordinary instruments as the piccolo trumpet and the oboe d'amore, will complement the vocalists for "Magnificat."

Soloists for the performance are soprano Diane Clark, an assistant professor at Southwestern; alto Ginger Hopkins, a choir member at Evergreen; tenor Ed Hull, a part-time music instructor at Memphis State University; and bass James Williamson, choir member at Evergreen.

" Magnificat"

So as not to be trapped into a tradition of doing the same music every year there will be no performance of "Hodie" in 1980, at least, not at Evergreen. The Chancel Choir will be joined by the Southwestern Singers for a performance of "Magnificat" by J.S. Bach on Monday night, December 8 at 8:00 p.m. Included in the orchestra will be some unique instruments which are not often heard, such as, the piccolo trumpet and the oboe d'amore.

Children and Christmas are so much a part of each other that we have included them again in our Christmas music this year. Susan Van Dyck is preparing her Campus School Chorus to sing selections from the " Ceremony of Carols" by Benjamin Britten. They will be accompanied on the harp by Frances Phillips.

The "Magnificat" took its present form about 1730, seven years after its original version. The text is Luke 1:46-55 and it is divided into two parts. The first is highly personal (verses 46-49) and the second is prophetic. The first section reveals Mary as a woman of intense religious feelings. She is clearly exultant over the favor which has been bestowed upon her and yet is full of a sense of awe and humility.

Chorus: My soul magnifies the Lord

Alto: and my spirit rejoices in God my Savior.

Soprano: For he has regarded the low estate of his handmaiden; from henceforth I will be called blessed

Chorus: By all generations.

Bach's music is full of musical symbols. He gives the opening lines of this work to the chorus which seems to be symbolic of the joy which should be shared and expressed by all people in the announcement of the birth of Jesus. The chorus finishes the soprano's last sentence with the work's first fugue. Only two words are sung, Omnes generationes, all generations. The first five notes of the fugue subject appear a total of 41 times in 27 measures. They appear once in canon at the unison. So, what Bach has created here is a fugue of perpetual motion through perpetual imitation as a means of expressing, symbolizing, all generations following after one another.

Bach distributes the orchestral forces, too, symbolically. The opening choral section is accompanied by full orchestra. The Alto solo is accompanied by continuo (harpsichord) and strings. The Soprano solo, in which the text concerns God's relationship with Mary, is accompanied by one of the most lovely Baroque instruments the oboe d'amore (oboe of love.)

It is very tempting to look for, and find, more symbolism in Bach's music than is really there. However, resisting temptation is nobody's strong suit.

Bass solo: For he who is mighty has done great things for me,
and his holy name.

Alto Tenor

Duet: And his mercy is on those who fear him from generation
to generation.

It is not uncommon for Bach to associate might and strength with the bass voice. It is noteworthy, too, that no treble instruments are used in this movement. Musically, the alto-tenor duet is very soothing and comforting as is the text. This mood is enhanced by the use, in the accompaniment, of the most pastoral of all instruments, the flute.

(Turn over on back)

The next movement, sung by the chorus, is the apex of the musical architecture of the whole work. It is the movement which gives the whole work the shape of the arch, the architectural symbol of upward striving. How does it fulfill this role? It is the only movement, other than the first and last, to use the full orchestral forces. It is the longest of all the movements. The text, "He has shown strength with his arm, he has scattered the proud in the imagination of their hearts," inspired in Bach a fugue subject of enormous strength and vitality. It is the longest subject of any of the three fugues. (A fugue subject is just that, the subject of a particular movement. It is the musical figure which is imitated in other voices or instruments and forms the musical material for that movement.) This particular subject can be characterized as angular (containing musical skips and leaps,) as relentless in its forward force. It is perfectly suited to the text. The momentum achieved in this movement is so great that it cannot be brought to a halt immediately. It requires a coda, a sort of exclamation point in the form of a seven measure adagio, or slow section, which brings the movement to a grand close.

There is no letting up in the vitality and strength created by the previous chorus when we arrive at the tenor solo, "Deposuit potentes" (He has put down the mighty from their thrones and exalted those of low degree.)

The opening music of this movement is a rapidly descending scale-wise passage in f# minor, played first by the violins and then sung by the tenor on the word "deposuit." For the "exalting of those of low degree," Bach turns to the use of a rising musical figure in more comforting major tonalities, one of which is D major, the key of the whole work.

An alto solo follows which, in accordance with the mood of the text, is musically very comforting. (He has filled the hungry with good things.) Again, we encounter the use of two flutes in the accompaniment.

The text of the next movement, "He has helped his servant Israel, in remembrance of his mercy" is set to music which is by far the most fluid, the most like comforting of any in this work. It is written for three-part treble voices singing musical figures which weave in and out of one another continuously, producing a musical fabric. The oboes accompany this movement with the musical figure, in long notes, (called the *tonus peregrinus*) which is used to chant the "Magnificat" text in the Roman service.

The third and last fugue is "Sicut locutus est" and is sung by the chorus. The text concerns the promise made by God to Abraham and to his posterity. The fugue subject is the simplest, the most straightforward, the easiest to understand of all the fugue subjects. The chorus sings the text to uncomplicated accompaniment consisting of continuo and lower strings. There is no misunderstanding the promise of the music.

The last movement of the "Magnificat" opens with the "Gloria Patri." Musical symbolism is copious here. This is the only movement in which Bach uses triplets (beats divided into three parts.) He uses three statements of a similar musical figure for the Father, Son, and Holy Ghost. The keys of these three musical statements form what is known as a circle of fifths which brings the section back to the key of its beginning. The second section of the last movement consists of the text "as it was in the beginning, is now and ever shall be.." And, for this text, Bach uses the same music as is found in the beginning of the whole work and in the same key.

If you wish to tread where angels fear you might believe that the great arch created by the opening, the great "Fecit potentiam" fugue and the closing movement, has within it the musical formula used for all "amens." In musical jargon it is called a IV-I cadence. In this case I is D major and IV is G major. The great fugue is in G major and the beginning and the ending movements are in D major.

Soloists for this performance will be Diane Clark, Soprano, Ginger Hopkins, Alto, Ed Hull, Tenor, and James Williamson, Bass.