2. Christmas Carol of 15th Century - Catalan.

Matinee Musicale

Season 1929–'30

Four hundred eighteenth afternoon concert

The Smallman, a Cappella Choir

JOHN SMALLMAN, *Founder and Conductor*

Monday, December 16, 3 p. m.

TEMPLE THEATER

PROGRAM

I.

GLORIA IN EXCELSIS (from "Missa Papac Marcelli") ..... *Palestrina*
Semi-chorus: Rosalie Phillips Miller, Erma DeMott, Daisy Sinclair, Vera Thompson, Lois Miller Bates, Joy Kingan Robinson, Josiah Dyer, Cliff Bates, Frank Pursell, Loren Robinson, Albert Broad, Albert Button.

THE THREE KINGS (Catalan Nativity Song) ..... *Romeu*
Solo Obbligato: Erma DeMott.

FUM, FUM, FUM! (Old Catalan Jolly Christmas March) ..... *Schindler*

THE WALL OF HEAVEN (Motet) ..... *Brahms*

II.

1. Hosanna — F. Melius Christiansen

FOLK SONGS AND MADRIGALS

FUYON TOUS D'AMOUR LE JOU (Early French Folk Song) ..... *Lassus*

IRISH TUNE FROM COUNTY DERRY (British Folk Tune) ..... *Percy Grainger*

NOW IS THE MONTH OF MAYING (Old English Dance) ..... *Morley*

2 – WASSAIL SONG (Early English Carol) ..... *Arr. by Vaughn Williams*

III.

SING YE TO THE LORD ..... *Johann Sebastian Bach*
Allegro Andante Allegro Allegro vivace

NOTE

Of the six motets, Johann Sebastian Bach (1685-1750) has written, this is the mightiest. As for the designation "motet," (originally from the French "le mot," i.e., word), its expressional difference from the oratorio and contata lies in the fact these are rendered with orchestral or organ accompaniment, the motet to be sung "a cappella" or unaccompanied. With the development of church music, the term of "motet" came to apply only to sacred subjects. The motet is further distinguished by the peculiarity that each voice-part (or some of them) carried a different text, a feature that must obviously have pointed the way to vast development in vocal writing with superb musical and dramatic results. In "Sing ye to the Lord," this textual and musical differentiation has been employed by Bach with infinite effect. It occurs in all sections of the monumental opus.

"Sing ye to the Lord" is a song of thanksgiving. A great structure, it opens with a vocal fantasia on this verse of jubilation for nearly 20 pages. It is interesting that Bach uses the whole second choir in unison at first, then the soprano, alto, tenor voices in unison, deviating but slightly in the basses. The first choir (starting at the same time) begins scattered in a sense. The basses sound the "Sing" powerfully and hold it on the same note for seven measures during which the other three voices (of the first choir set) until in the eighth bar the entire first choir bursts jointly into "to the Lord" and sings in verbal and musical unison for a short period until parts disperse again. At times one choir sings in full or near unison and the other choir indulges in a gloriously bewildering maze of contrapuntalism, and vice versa.

IV.

3 – The Pedler

DIVENDRES SANT ..... *Nicolau*
Arr. by K. Schindler

Soprano Obligato: Betty Boldrick.
Quartet: Ruth Somerindyke, Lois Miller Bates, Albert Button, Loren Robinson.

THE ISLAND ..... *Rachmaninoff*
Arr. by H. Alexander Matthews

THE MORNING SONG IN THE JUNGLE ..... *Percy Grainger*
(From "The Second Jungle Book" by Kipling)

HYMN TO RAPHAEL THE DIVINE ..... *Bossi*

CONCERT MANAGEMENT ARTHUR JUDSON, INC.,
Steinway Hall 113 West 57th Street New York City

Russian Prayer –
Lord, our Lord Have Mercy