

615 05/22/49
BOISE JUNIOR COLLEGE MUSIC

DEPARTMENT

Presents

SPRING CONCERT

by the

A CAPPELLA CHOIR

C. GRIFFITH BRATT

Director

Sunday, May 22, 1949

8:15 P. M.

COLLEGE AUDITORIUM

Boise, Idaho

PROGRAM

PRAISE GOD, THE LORD - - - J. S. Bach-Hermann

The harmonization of this short, direct, chorale melody of Nicolaus Hermann (1560) was made by Bach about 250 years after the melody and words were composed by Hermann. As is Bach's custom in treating these early chorale melodies the setting is metrical.

O JESU SWEET - - - J. S. Bach-Scheidt

The melody, attributed to S. Scheidt, is a beautiful cradle song for the Infant Jesus. This harmonization is one of the loveliest of chorale settings by Bach.

GOD'S INFANT SON - - - Michael Praetorius

Praetorius was one of the most prolific of all composers. Many of his compositions still remain unpublished. He lived from 1571-1621 and was considered the foremost composer of his time. His great collection of sacred music, "Musae Sioniae," was the first collection of religious music (except chorales) ever made. This selection is from his "Musae Sioniae," Part Six.

SHEPHERDS, QUICKLY WAKE - - - Tyrolian-Wasner

This traditional Tyrolian carol is arranged by the conductor and spiritual leader of the famous Trapp Family Singers. Franz Wasner is a priest as well as a musician. His setting of this short carol is a little gem.

PATAPAN - - - Old French Carol

Martin Shaw, modern English composer, has edited this arrangement of this old Burgundian Carol. It is believed to date from the late 17th century.

SANS DAY CAROL - - - Old English Carol

The Sans Day carol is sometimes called the St. Day Carol, and since it is English in origin perhaps the St. Day, or St. They Carol is more accurate in name. St. They was an old Breton saint whose cult was widely spread in American Cornwall. It may be because of the English adoption of a Breton saint that we still find the carol called by its French name. This carol is well suited for several seasons of the Church Year. Nativity, Passiontide and Eastertide are all mentioned in it.

A LULLABY FOR CHRISTMAS - - - N. Lockwood

Mr. Lockwood is a contemporary American composer of considerable ability. He is best known for his writings for unaccompanied voices. This lullaby is a good example of his style.

I WRESTLE AND PRAY (Motet for double choir) - - J. S. Bach

This motet makes wide use of antiphonal choirs and requires two full choirs of four parts each to sing it. The listener can readily grasp Bach's dramatization of the words "wrestle and pray." As the motet progresses it is apparent that the worshiper gains in strength, conviction and faith until the singers and listeners alike are lifted to a great climax of assurance that God has heard and will answer the pleas set forth.

INTERMISSION

LORD, IN THY RESURRECTION (Motet for double choir) - N. Gallus

This motet, written for double chorus, is an excellent example of the high calibre of musical composition of the latter sixteenth century. Gallus lived from 1550 to 1591 and was a contemporary with Orlando diLasso. This particular period of composition was just as great in its own way as the painting and other forms of art which came out of Europe during this time.

ECHO SONG (Double Chorus) - - - - - O. diLasso

An echo quartette will be heard off stage in this composition. The musical craftsmanship in this short chorus is superb. Every word and note that the choir on stage sings is echoed two beats later by the echo chorus off stage. The effect is similar to what we might expect if we were to sing across some Idaho canyon. The singers in the echo chorus are Shirley Fowler, soprano; Jean Nelson, alto; Merle Carpenter, tenor, and Dick Clark, baritone.

GOSPEL BOOGIE (Merle Carpenter, tenor soloist) - L. R. Abernathy

Here is a setting of words of a spiritual type to music which is very much in the modern Negro idiom. It is a good example of successful composing in the spiritual style.

RELIGION IS A FORTUNE (Spiritual) - - - - - Arr. by N. Cain

In this eight-part setting of a traditional spiritual Mr. Cain has caught the Negro rhythm inherent in all true spirituals. This is fun to sing and because of this it is also fun to hear.

SANCTUS - - - - - P. Chesnokoff

This setting of the Sanctus, which in English means, "Holy, Holy, Holy, Lord God of Sabaoth," is in the musical form that is found in the Russian Orthodox Liturgy.

EARLY ONE MORNING - English Folk Song, Arr. by T. Dunhill

A simple and beautiful setting of an English love song. It speaks of the fears of a young maid who feels that she is being deceived by her lover.

JUST AS THE TIDE WAS FLOWING - - - English Folk Song Arr. by R. V. Williams

A rollicking song of the sea with the lack of inhibitions that one would expect in a sailor. Mr. Williams is the dean of present-day English composers.

WHO AM I? - - - - - C. Griffith Bratt

This is a musical setting of the poem by Carl Sandburg. The poem is typical Sandburg. It has great beauty of line, yet possesses expressions that, lifted from their context, are crude and vulgar. Sandburg is, throughout the work, making statements of truth; truth, which is the most elusive captive of the universe.

CHOIR PERSONNEL

SOPRANOS

Allyn, Leanore
 Bryant, Betty
 Craven, Suzanne
 Elder, DeNice
 Fowler, Shirley
 Geisinger, Ann
 Graham, Daisy
 Hussman, Betty
 Jones, Joan
 Kakebecke, Katherine
 Kerwin, Shirley
 Morgan, Gail
 Obenchain, Connie
 Oliason, Virginia
 Olsen, Sidney
 O'Toole, Eileen
 Stille, June
 Shauver, Lavona

BASSES

Azcuenaga, Walter
 Atwood, Bob
 Baker, Bob
 Burchett, Clarence
 Chapman, Marvin
 Clark, Dick
 Hamilton, Carl
 Jameson, Bill
 Johnston, Bill

Oberbillig, Harlow
 Ogan, Leroy
 Rustay, Dick
 Stewart, Charles

ALTOS

Azcuenaga, Joan
 Baxter, Dolores
 Cutler, Kay
 Dahlberg, Celesta
 Dorrien, Gaynor
 Elison, Sally
 Fay, Nellie
 Hamilton, Rachael
 Hammer, Jean
 Johnson, Shirley
 Nelson, Jean
 Rigney, Marjorie
 Rich, Jeanette
 Rogers, Ida

TENORS

Arrambide, Tony
 Carpenter, Merle
 Carringer, Buyrl
 Jolley, Blaine
 Melander, Wayne
 Jordan, John
 Otto, Ed
 Sandy, Elmer

ABOUT THE CHOIR

The Boise Junior College Choir has recently completed a tour which has taken it into three states and covered a distance of about 1200 miles. The choir sang for one of the Music Week performances in Ontario, Oregon, at the Congregational Church in New Plymouth, the First Christian Church in Twin Falls and for high schools in Emmett, Payette, Caldwell, Jerome, Ontario, and Rupert. On Palm Sunday night a concert was given in the Methodist Church in Nampa. Several radio programs have been presented. All these concerts have been marked by enthusiasm on the part of those who have listened to them. Perhaps the most successful concert sung by the choir was the one before the faculty and student body at Weber College on May 6. Having heard of the concert given the night before at the 34th Ward, the Ogden High School a Cappella Choir turned out for the Weber performance. Under the direction of Mr. Carroll Weber and Bill Johnston, the choir also put on a highly successful operetta, "Artist's Life," during Music Week in Boise. Bill Johnston, one of the choir members, wrote this operetta. All in all, the choir has had a highly successful and busy year.