Members of the University Choir

**SOPRANOS**

Betsy Beale, Silver Springs, Md.
Connie Burke, Waverly, Va.
Walker Glenn, Farmville, Va.
Betty Harrell, Portsmouth, Va.
Nancy Hudson, Midlothian, Va.
Carol Johnston, Norfolk, Va.
Sharon Leith, Manassas, Va.
Sue Ligon, Manhasset, N.Y.
Jean Morris, Wakefield, Va.
Beverly Neale, Banner Elk, N.C.
Joyce Sanford, Dahlgren, Va.
Elizabeth Violette, Hampton, Va.

**ALTOS**

Sally Abel, Arlington, Va.
Carol Bradley, Richmond, Va.
Sally Ann Clark, Farmville, Va.
Ann Cosby, Portsmouth, Va.
Mary Evans, Winchester, Va.
Brenda Falls, Richmond, Va.
Linda Fridley, Covington, Va.
Carol Gilbert, Norfolk, Va.
Nancy Hall, Windsor, Va.
Gloria Harris, Hampton, Va.
Kay Koons, Harrisonburg, Va.
Frankie Liles, Richmond, Va.
Jean Paulette, Staunton, Va.
Carolyn Powell, Richmond, Va.
Julia Williams, Hampton, Va.
Carol Winfield, Petersburg, Va.

**TENORS**

F. R. Baker, Sparks, Nevada
Julius Jepson, Richmond, Va.
Holman Jennings, Martinsburg, W. Va.
Gene Lassister, Chesapeake, Va.
Russell Scruggs, Cullen, Va.
Warren Taylor, Smithfield, Va.

**BASES**

Mac Angell, Wilmington, Delaware
Jack Cosby, Richmond, Va.
Bob Dunville, Richmond, Va.
Fred Linkenheker, Roanoke, Va.
Glen Lutz, Winchester, Va.
Sam McCormick, Richmond, Va.
Stuart Medlin, West Point, Va.
Wm. D. Myrick, Mt Gilead, N.C.
C. A. Porterfield, Richmond, Va.

Suzanne Kidd received her Master of Music degree from the University of Michigan. In 1959-60 she was a student of Hans Vollenweider, in Zurich. She is presently instructor of music at the University of Richmond.

Linda Rathbun is a Freshman at the University of Richmond. She has accompanied extensively in the city of Richmond.

The University of Richmond offers a Bachelor of Arts degree with a major in music, and a Bachelor of Science in Music Education. Major work is offered in piano, organ, voice, strings, woodwinds, brass, music history, music theory and public school music. There are four musical organizations in addition to the University Choir: The Women's Glee Club, the Men's Glee Club, the Orchestra and the Band.

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The University of Richmond presents on tour Spring, 1963

**The UNIVERSITY Choir**

on tour SPRING, 1963

**April 7**

NATIONAL GALLERY OF ART

WASHINGTON, D.C.

8:00 P.M.
Program

EXULTATE JUSTI IN DOMINO . . . . Juan Gutierrez de Padilla
(sung in Latin) (c. 1595-1664)

"Exult, o just ones, in the Lord; praise from the upright is fitting. Give thanks to the Lord on the harp; with the ten-stringed lyre chant His praises. Sing to Him a new song; pluck the strings skillfully, with shouts of gladness. For upright is the word of the Lord and all His works. He loves justice and mercy; of the kindness of the Lord the earth is full. The heavens were made by a word of the Lord and their strength by the breath of His mouth."

This work, published for the first time in 1626, was discovered at Puebla Cathedral by Steven Barwick, while he held a John Knowles Paine Traveling Fellowship from Harvard University. It is composed as a motet for double chorus.

AVE VERUM CORPUS . . . . . . . . William Byrd
(sung in Latin) (1543-1623)

"Hail, true body, born of the virgin Mary; Thou who truly suffered on the Cross for mankind; whose side was pierced, whence flowed the blood; be Thou our food at death's hour. O tender, o pious, o Jesus, son of Mary, have mercy upon me. Amen."

This four-part motet is taken from Book I of the Gradualia, published in 1607.

CHRIST LAG IN TODESBANDEN, Cantata No. 4 . Johann Sebastian Bach
(sung in German) (1685-1750)

I. "Christ lay in Death's bonds, given into captivity for our sins. He is risen again, and brings us life. Praise God and give Him thanks; and sing Halleluia."

II. "None among men could overcome Death; there was no health in us. Therefore came Death and took power over men, and held us prisoners in his realm. Halleluia."

III. "Jesus Christ came to earth, and took away our sins, and therewith took away all Death's power. There remains only Death's image. He has lost his sting. Halleluia."

IV. "It was a wonderful battle, which Death and Life fought. Life was the victor. It was as if one Death had gobbled up another. Death was made a thing of scorn. Halleluia."

V. "Here is the noble Easter Lamb, which God had promised, who is broiling upon the Cross in hot love. His blood marks the door Death may not pass. The Destroyer can never again shame us. Halleluia."

VI. "So let us celebrate the high feast with joy of heart, because our Lord makes light to shine upon us. He is the Sun Himself, who has illuminated our hearts with His gracious glance. The night of sins has disappeared. Halleluia."

VII. "We feast with joy at the Easter season. The old evil is gone, through the word of the Gracious One. Christ alone will be the feast and nourish the soul. The believer will live no other way. Halleluia."

First performed in 1724, this cantata, by virtue of its depth of expression and mastery of form, belongs among Bach's supreme musical creations for the Church. The stark symbolism of the text gives an almost medieval atmosphere to which is reinforced by Bach's return to the chorale cantata form—the only known example among his works. The tonality of E minor prevails throughout; the chorale melody is used as the musical substance of each verse; there are no solos and practically no purely instrumental episodes.

This work was originally scored for accompaniment of strings and continuo. For the present performance, the accompaniment has been transcribed for piano, 4-hands. The original thorough-bass line has been newly realized by Jack Jarrett.

INTERMISSION

A JUBILANT SONG . . . . . . . . Norman Dello Joio
(b. 1913)

Joyce Sanford, soprano soloist

"O Listen to a Jubilant Song — The joy of our spirit is uncaged, it darts like lightning. For we sing to the joys of youth, and the joy of a glad light-beaming day. O our spirit sings a jubilant song that is to life full of music, of concord, of harmony. We sing prophetic joys of lofty ideals. We sing a universal love awaking in the hearts of men. O to have life, a poem of new joys; to shout, to dance, exult and leap! O to realize space and flying clouds, the sun and moon! O to be rulers of life, of destiny! O listen to our song!" (adapted from Whitman's "Poem of Joys" by the composer).

AND YOU, O CHILD, from Benedictus . . . . Patrick McCarty
(b. 1927)

Letty Lee Sloan and Walker Glenn, soprano soloists

This is the second movement of a complete setting of the verses of Luke 1:68-79. The work was composed in 1959, and is originally scored for accompaniment of wind, brass and percussion.

Dr. McCarty studied at the Eastman School of Music under Bernard Rogers and Howard Hanson. He is currently teaching composition and theory at Loyola University in New Orleans, Louisiana.

EXULTATE DEO . . . . . . . . Francis Poulenc
(sung in Latin) (1899-1993)

"Rejoice in the Lord our stay; rejoice in the Lord of Jacob. Sing psalms and beat the drum; play the sweet psalter with the zither; blow the trumpet in the new moon, on this solemn day of your glory."

THE CANTICLE OF THE SUN . . . . . . . . Jack Jarrett
(b. 1934)

This work was composed for the University Choir during December, 1962, and is intended as a virtuoso piece for symphonic chorus. The text is from St. Francis of Assisi. The poem is a hymn of praise, thanking the Lord for "our brother, the Sun; our sister, the Moon; our sister, the Water; our brother, the Fire; and "our sister, the Earth." The final section deals with the blessings of those who dwell in God's love, and ends with a brief, exultant setting of the words "Praise ye my Lord and give Him thanks."

Mr. Jarrett studied at the Eastman School of Music under Bernard Rogers and Wayne Barlow, and at the Hochschule fuer Musik in Berlin, Germany, under Boris Blacher and Erich Peter. He is presently Director of Choral Music at the University of Richmond.

Jack Jarrett, director

Suzanne Kidd and Linda Rathbun, accompanists