

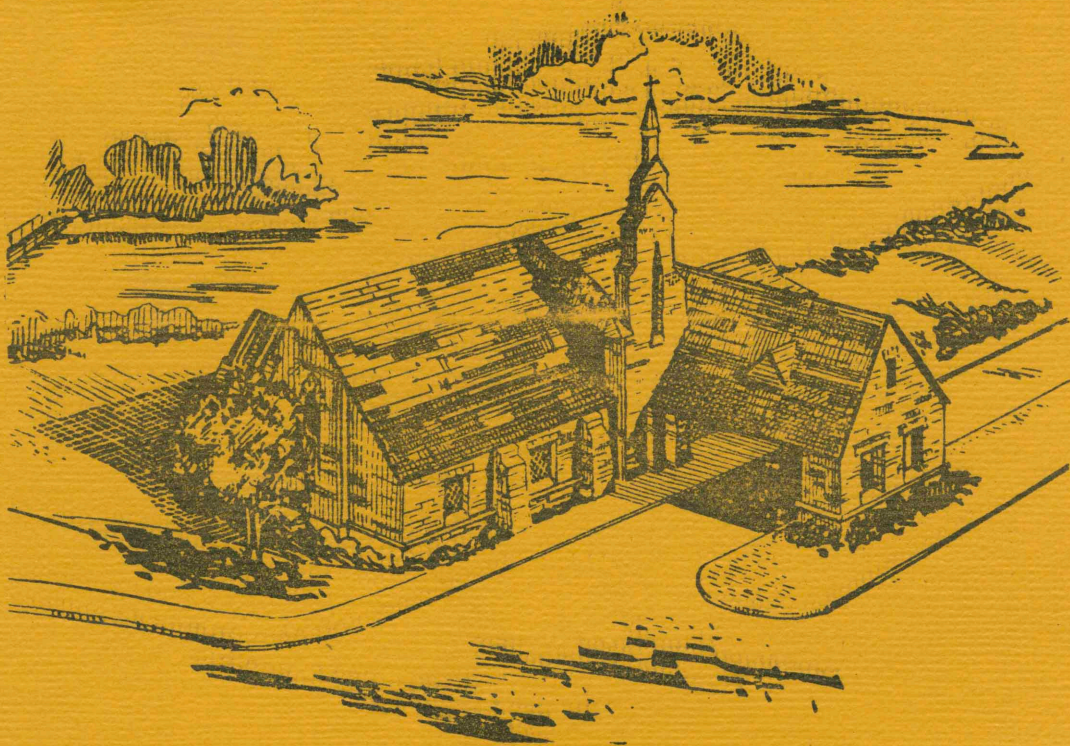
PITTSBURG STATE UNIVERSITY

PITTSBURG, KANSAS

DEPARTMENT OF MUSIC

presents a program of

Advent & Christmas Music



Tuesday, December 13, 1977

~~McCoy Auditorium~~
Timmons Chapel
8:00 p.m.

PROGRAM

(Please withhold applause)

- I. Intrada ----- c. 13th century
Instrumental Ensemble

- II. Three Table Duets ----- Carolyn Pierce, Sandy Wallrich, David Lowe
Two Recorders and Harp

- III. Two Spanish carols
1. El cant des Aucels ----- Catalan Carol
2. La Virgen lava panales ----- Traditional Spanish
Voice and Guitar

- IV. What Child is This?
Instrumental Ensemble

Audience sings:

What child is this, who, laid to rest, On Mary's lap is sleeping?
Whom angels greet with anthems sweet, While shepherds watch are keeping?
This, this is Christ the King; Whom shepherds guard and angels sing:
Haste, haste to bring Him laud, The Babe, the Son of Mary!
Why lies He in such mean estate, Where ox and ass are feeding?
Good Christian fear: for sinners here- The silent word is pleading:
Nails, spear, shall pierce Him through, The Cross be borne for me, for you:
Hail, hail, the Word made flesh, The Babe, the Son of Mary!
So bring Him incense, gold, and myrrh, Come, peasant, king, to own him;
The King of Kings, salvation brings; Let loving hearts enthrone Him.
Raise, raise the song on high, The Virgin sing her lullaby:
Joy, joy for Christ is born, The Babe, the Son of Mary!

- V. Three Baroque Mexican Carols
1. Hmoso amor ----- Juan Garcia
2. A la xacarca xacarilla ----- Juan de Padilla
3. Al dormir el sol ----- Sebastian Duron
Recorder Ensemble

- VI. Three Medieval Carols
1. Make We Joy ----- Selden Ms.
2. Be Merry, Be Merry ----- Trinity Ms.
3. Noel Sing We ----- Selden Ms.
Vocal Duet and Instrumental Ensemble

- VII. Romance ----- c. 18th century, anonymous
 Prelude ----- J. S. Bach
 Study in b ----- Fernando Sor
 Guitar

VIII. Angels We Have Heard On High
 Instrumental Ensemble

Audience sings:

Angels we have heard on high, Sweetly singing o'er the plains.
 And the mountains in reply, Echoing their joyous strains.

Gloria in excelsis Deo, Gloria in excelsis Deo.

Come to Bethlehem, and see Him whose birth the angels sing;
 Come, adore on bended knee, Christ the Lord, the new-born King.

Gloria in excelsis Deo, Gloria in excelsis Deo.

See Him in a manger laid, Whom the choirs of angels praise;
 Mary, Joseph, lend your aid, Whole our hearts in love we raise.

Gloria in excelsis Deo, Gloria in excelsis Deo.

- IX. Nöel ----- Claude Louis D'Aquin
 Organ

- X. Nun wandre, Maria ----- Hugo Wolf
 Voice and Organ

- XI. Two Suites ----- Matthew Locke
 1. Fantazie, Courante
 2. Fantazie, Jigg
 Two Violas da gamba and Baroque Violin

- XII. Adeste fidelis
 Organ

Audience sings:

O come, all ye faithful, joyful and triumphant, O come ye, O come ye to
 Bethlehem; Come and behold Him, born the King of angels: O come, let us
 adore Him, O come, let us adore Him, O come, let us adore Him, Christ
 the Lord.

Sing, choirs of angels, sing in exultation, Sing all ye citizens of heav'n
 above; Glory to God in the highest: (chorus)

Yea, Lord, we greet Thee, born this happy morning, Jesus to Thee be glory
 giv'n; Word of the Father now in flesh appearing: (chorus)

- XIII. Intrada ----- c. 13th century
 Instrumental Ensemble

PERFORMERS

Organ

Martha Pate

Voice

Bonnie Poulos
Burton Parker

Violas da gamba

Mary Elliott James
James T. Poulos

Guitar

Dick Gowen

Recorders

Gene Vollen
Millard Laing
Bill Vance
Jim Mosher

Harp

Jim Mosher

Baroque Violin

Paul Carlson

TABLE DUETS

Throughout the age of formal composition, composers have amused themselves by writing "puzzle compositions," among which we may find many examples of the "table duet" known formally as "canon al contrario reverso." The composition consists of a single-voiced melody which, when read from opposite ends simultaneously by two performers, results in a (two-voiced) duet.

The three duets on this evening's program were selected from routine assignments of the present class in Theory II. Even though the duets can stand perfectly by themselves, a harp obligato has been added to each, simply as an excuse to exhibit the color of an instrument which has not been included in previous Timmons Christmas programs.

Below are the first two and the last two measures of each table duet to be performed this evening. When performed as directed above, each example will yield the opening two measures of the duet.

NOTE: Ms. Wallrich's duet will be played as a single melody first, then as a duet.

The image displays three musical staves, each representing a different table duet. Each staff is divided into two sections: the first two measures on the left and the last two measures on the right. The notation is in treble clef with a key signature of one sharp (F#). The composers' names are written above the right-hand section of each staff.

- C. PIERCE:** The first two measures show a descending eighth-note scale from G4 to D4. The last two measures show an ascending eighth-note scale from D4 to G4.
- S. WALLRICH:** The first two measures show a descending eighth-note scale from G4 to D4. The last two measures show an ascending eighth-note scale from D4 to G4.
- D. LÖWE:** The first two measures show a descending eighth-note scale from G4 to D4. The last two measures show an ascending eighth-note scale from D4 to G4.