

intermission

Missa Brevis

Ji-Hoon Park

Kyrie eleison

Gloria

Sanctus

Agnus Dei

Lana Marie Stark, soprano

Leah Hannon, piano

Stephen Medlar, Korean percussion

personnel

soprano

Allison Drinkard*

Karin Kanneberg

Mary Catherine Mousourakis*

Senja Petersen

Catherine Rogers

Krystin Seckinger

Lana Marie Stark

Kira White

alto

Peggy Breese

Jan Curtis

Stacy Eblin

Leah Hannon*

Eddie Hockspeier

Kenna Kinsey

Susan McCain

Mary Phillips

tenor

Randy Canady

Brian Dean

George Fidler

Drew Hillis

Paul Petit*

Timothy Wheelles*

Billy Wooten

Grady Zittrouer

baritone

Derrick Aikens*

Justin Almanza*

Dan Bolta

Cayman Cardiff*

Andrew Davis*

Ken Mosely*

Steven Schulte

Carey Stark*

bass

Zachary Blaylock

Raymond R. Ellis, jr

Jamie Hillen

Sanford Jones

Wes Perkins*

Nathaniel Roper*

Benjamin Rafuse*

Ira James Ryan*

*Spem in alium

Cantopi

Robert L. Harris, conductor

Leah Hannon, piano

presents

PORPORA – MASS IN C
TALLIS – SPEM IN ALIUM
PARK – MISSA BREVIS

Tuesday, May 7 – 7:30 pm
St. Peter's Episcopal Church

Mass in C (1742)

Nicola Porpora
(1686-1768)

I. Kyrie eleison

Kyrie eleison

Lord have mercy,

Christe eleison

Christ have mercy,

Kyrie eleison

Lord have mercy.

II. Gloria in excelsis Deo

Gloria

Glory to God in the highest,

Et in terra pax

And on earth peace to all those of good will.

Laudamus te

We praise thee. We bless thee. We worship thee. We glorify thee.

Gratias agimus tibi

We give thanks to thee according to thy great glory. Lord God, heavenly king, God the Father almighty. Lord God, Jesus Christ, the only begotten Son. Lord Jesus Christ, the only begotten Son.

Qui tollis

Thou who takest away the sins of the world, have mercy upon us.

Qui tollis (bass solo)

*Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon us.*

Quoniam (soprano solo)

For Thou alone art holy, Thou alone art the Lord, Thou alone art the most high, Jesus Christ.

Cum Sancto Spiritu

With the Holy Spirit to the glory of God the Father. Amen.

III. Credo in unum Deum

Credo

I believe in one God, the Father Almighty, maker of heaven and earth and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God. Begotten not made, of one substance with the Father by whom all things were made. Who for us and for our salvation came down from heaven,

Et incarnatus est

And was incarnate by the Holy Spirit of the Virgin Mary, and was made man.

Crucifixus (duet)

Crucified also for us under Pontius Pilate, he suffered and was buried.

Et resurrexit

And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son, Who together with the Father and the Son is adored and glorified, who Spoke to us through the Prophets.

IV. Sanctus

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

V. Benedictus

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

VI. Agnus Dei

*Lamb of God, who takest away the sins of the world have mercy on us.
Lamb of God, who takest away the sins of the world have mercy on us.
Lamb of God, who takest away the sins of the world, grant us peace.*

Soloists (in order of appearance): Stacy Eblin, mezzo soprano; Brian Dean, tenor; Kira White, soprano; Raymond R. Ellis, jr, bass; Krystin Seckinger, soprano; Edie Hockspeier, mezzo soprano; Catherine Rogers, soprano; Jamie Hillen, bass

Instrumental ensemble: Terry Moore, violin I; Mario Incorvaia, violin II, Hannah Brown, viola; Sarah Schenkman, cello; Tim McKee, organ

Spem in alium

Spem in alium nunquam habui praeter in te, Deus Israel

*I have never put my hope in any other but in you, God of Israel
qui irasceres et propitius eris,*

who will be angry and yet become again gracious,

et omnia peccata hominum in tribulatione dimittis.

and who forgives all the sins of man in suffering.

Dominus Deus, Creator caeli et terrae, respice humilitatem nostram.

Lord God, creator of heaven and earth look upon our lowliness.

Thomas Tallis

(1505-1585)

Nicola Porpora (1686-1768) was born in Naples, the center of an active opera scene dominated by Alessandro Scarlatti. He began formal study in Naples at the Conservatorio dei Poveri di Gesù Christo, one of the leading music training institutions in Europe. His first opera, *Agrippina*, was premiered in 1708. Over his long career he was to compose more than 40 operas which were premiered in Venice, Rome and London.

He served numerous courts including Prince Philip of Hesse-Darmstadt, and the Portuguese ambassador in Rome. His greatest fame came as a singing teacher, particularly of castrati opera stars. Farinelli and Caffarelli, two of the greatest singers of the age both studied with Porpora.

From 1725 to 1743 he served intermittently in three of the four famous institutions for young women in Venice, including the *ospedale della Pietà* which also employed Antonio Vivaldi. There he wrote sacred soli and cantatas for the young wards, whom by international reputation performed at a phenomenally high level.

During his Venetian period he detoured to London where he was invited to be a part of the Opera of the Nobility, a rival opera company created to compete with Handel. The end result was that both companies went bankrupt. A fortuitous result of that difficult period in Handel's career was his turn from opera to oratorio, which in turn, resulted in *Messiah*.

He was in Dresden in 1747 where he composed the Mass in C and was the singing teacher to Princess Maria Antonia. In 1751 or 1752 Porpora went to Vienna where he gave singing lessons and taught composition to the young Joseph Haydn who was willing to serve as Porpora's valet and accompanist in payment for his lessons. Haydn was later to say that he "never quite understood counterpoint until he studied with the great Porpora."

Porpora's later years were difficult. He returned to teaching in Naples. Musical styles had passed him by and he struggled in poverty with few performances of his music. Upon his death a benefit concert had to be given to cover his funeral expenses.

Thomas Tallis (c.1505-1585) was born in England and after his early musical training became a church musician, first as a singer and later as a composer. His career spanned the turbulent times from the reign of Henry VIII, through Edward VI, Mary and finally, Elizabeth I. It was a difficult time for a practicing catholic and Tallis was able to maintain favor with sacred music composed for the Anglican rite as well as for the church of his own faith. Virtually all of his music was composed for church use. The flowering of the madrigal age in England came after his death.

The famous 40-voice motet, *Spem in alium*, was probably influenced by the performance of a similar work by the Italian composer Alessandro Striggio. The question was raised whether or not there was an English composer able to compose a similar piece and Tallis rose to the challenge. For obvious reasons it is not performed frequently but it remains a challenge for choruses and chormasters around the world. While the vast majority of Tallis' music is composed for unaccompanied voices there does exist an organ part from the period which appears to have been used for performances during his lifetime. The voice parts are designated for eight ensembles, each with SATBB voicing. While there are no specific instructions it must be assumed that some separation of the individual groups would be necessary for the work to achieve its proper impact.

Among the triumphs of his long career was the adroit political acumen which allowed him to remain in favor as many were being executed for being on the wrong side of royal religious changes of faith and the remarkable designation of a monopoly on printed music in England which he shared with his fellow catholic composer, William Byrd. His music continues to be performed both in concert and in worship services worldwide.

Ji-Hoon Park is a young conductor and composer from South Korea. A surprisingly prolific composer for a comparatively young man his music was virtually unknown outside of his homeland. He first came to the attention of a worldwide audience four years ago at the national convention of the American Choral Directors Association. There, the Inchon City Chorale under the direction of Dr. Hakwon Yoon performed the Gloria section of the *Missa Brevis* to great acclaim. Most American conductors had difficulty getting the printed scores however through the assistance of Jason Moon and Yoon Nam who were performing in Savannah and singing with I Cantori at the time we were able to acquire the printed music and the Korean drum.

I Cantori is particularly excited to announce that we have commissioned Mr. Park to compose a new work for us which we hope to have ready for performance in the Spring of next year. Mr. Park is currently pursuing his doctorate in both composition and choral conducting at the University of Arizona. He has a unique ability to mix beautiful melodies with challenging rhythm, and his unique theatrical flair will be apparent in the *Missa Brevis*.