



Carthage

*Carthage College Music Department
presents*

Coming Events

Sunday, November 18

Lakeshore Youth Philharmonic

4:00 pm

Siebert Chapel

Saturday, December 1

Carthage Christmas Festival

7:30 pm

Siebert Chapel

Sunday, December 2

Carthage Christmas Festival

4:00 pm

Siebert Chapel

Sunday, March 3

Instrumental Chamber Music Concert

3:00 pm

Recital Hall

*Carthage College
Chamber Orchestra*

Dr. James C. Ripley, conductor

Variations on Ancient Hymns

Thursday, November 15, 2001

7:30 pm

Siebert Chapel

Ralph Vaughan Williams is known as one of the great “nationalistic” composers at the turn of the twentieth century. Along with William Walton and Gustav Holst, Vaughan Williams revitalized an English style of melodiousness and euphony that had lain dormant since the 1600’s. His father was a clergyman, and perhaps it was this early influence that nurtured a lifelong interest in English hymnology. Many of his most effective compositions are based on sacred subjects or actual hymns. His hymn settings for congregational singing were originally published in *The English Hymnal*, *Songs of Praise*, and *The Oxford Book of Carols*. Many of these settings, as well as original hymns such as *Sine Nomine*, have found their place among the most well-loved hymns of congregations throughout the world.

Household Music was written by Vaughan Williams during the Second World War to demonstrate how composers might write enjoyable and effective music, even when circumstances dictated that orchestras or conventional chamber ensembles could not be mustered. These delightful preludes, based on Welsh hymn tunes, were originally scored so as to be played by literally any combination of four or more instruments on hand.

Each of the movements employ considerable variation technique. The second movement, based on “Immortal, Invisible”, cleverly conceals the tune in a furious scherzo before undergoing a glowing transformation to reveal the tune at the end.

Program

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| The Four Note Pavan (c. 1610) | Alfonso Ferrabosco
(c. 1575-1628) |
| edited for strings by Arnold Dolmetsch and Percy Grainger | |
| Rhythmic Variations on Two Ancient Hymns (1976) | Howard Hanson
(1896-1981) |
| Alex Hanson, violin | |
| Household Music (1940-41) | Ralph Vaughan Williams
(1872-1958) |
| Three Preludes on Welsh Hymn Tunes | |
| I. | Crug-Y-Bar (Fantasia)
Andante sostenuto |
| II. | St. Denio (Scherzo)
Allegro Vivace |
| III. | Aberystwyth (Variations)
Lento |

Unauthorized recording of any kind is prohibited.

Personnel

Violin I

Alex Hanson, concert master
Joshua Cleveland
Kirsten Dykes
Rob Goldsmith

Viola

Cynthia Pervan, principal
Stacie Weiland

Violin II

Diane Presta, principal
Aaron Price
Courtney Bullis

Violoncello

Ashley Weathersby, principal
Michelle Trott
Emily Theine
Marla Gluth

Program Notes

The English Consorts (chamber music) for strings of the 16th and 17th centuries, discovered in 1899 and scored from the original manuscript parts by Arnold Dolmetsch, provide the contemporary listener with some of the loftiest, most spiritual and euphonious music ever penned. They are similar to the polyphonic vocal compositions of Palestrina, but more varied in mood and style. They were created for the delight of music loving amateurs, and were originally performed by single players to each part—adding to the intimacy and delicacy of the music.

Alfonso Ferrabosco was known as one of the finest viol performers of the day. He was the son of the elder Alfonso Ferrabosco, himself a noted composer, but for unexplained

reasons, remained in England when his father returned to his native Italy in 1578. The four-note melody of the Pavan (heard throughout the piece on first violin) was written as a prayer to God. Although an instrumental work, a manuscript of the work found in Christ Church Library, Oxford, England contains stanzas with the text “Hear me O God” beneath the pitches.

Howard Hanson was born in the very heartland of the United States, in Wahoo, Nebraska. Taught music first by his mother, he determined on a career in music and began his formal musical education at Luther College in his hometown. He continued his studies at the Institute of Musical Art (later the Julliard School of Music) and at Northwestern University. Hanson was to head the Eastman School of Music in Rochester, New York for 40 years, beginning in 1924, where he built one of the finest music schools in the world as well as advancing the cause of American music.

Hanson’s music, avowedly neo-romantic, shows the influence of his Scandinavian background—he cited Grieg and Sibelius as the inspiration for his lyrical and harmonic style. Never an extremist, Hanson’s harmonic palette is often enriched by bitonal and modal writing, and his music shows a marked fondness for asymmetrical rhythms of great vitality. *Rhythmic Variations on Two Ancient Hymns* was commissioned by the American String Teachers Association for the Music Educators National Conference in 1976. The first performance was with the Eastman Summer Baroque Sinfonia in Rochester that same year.

The hymn, “St. Helen’s”, forms the basis of much of the work, and dates from 1763. Two texts most often accompany the tune. The earliest was “I’ll praise my Maker with my breath” from Psalm 146, while the more common is “Ye that delight to serve the Lord” from Psalm 113.