

Kyrie from Mass VII

ANTONIO LOTTI

1667-1740

This composition expresses all the ardor of this great church composer. The dissonances of minor seconds add much to the tension and mysticism of this composition.

Pueri Habraeorum

RANDALL THOMPSON

1899-

Mr. Thompson is considered one of the finest craftsmen among American composers. In this antiphonal chorus he exhibits his techniques in the style of the early church writers.

III

Missa Brevis in D, Opus 63

BENJAMIN BRITTEN

Kyrie

Gloria

Sanctus

Agnus Dei

1913-

This liturgical setting of the Mass in Latin was written for the choir and organist of Westminster Cathedral, London, and first performed there in 1959. The first performance in the United States was at the Cathedral Church of St. John the Divine on February 28, 1960.

The Kyrie opens with the first sopranos, almost intoning a descending phrase in the high register, followed by the remaining voices in a similar manner. The *Christe* is only the opening phrase inverted, starting with the altos, the melody rising to the climax of the piece.

The *Gloria* uses an irregular $\frac{7}{8}$ meter, beginning with the voices in unison, echoing the opening bars of the accompaniment. This seven-note figure recurs throughout the *Gloria* and is relieved only when in climaxes the voices burst forth in triads.

The broadest and most powerful section of the Mass is the *Sanctus*. The weaving of the voices with intervals of the fourth makes a most unusual sound, carrying the listener to celestial heights.

The *Benedictus* opens with an alto solo, answered by a soprano solo, and before the return of the opening theme, the two voices sing their two themes simultaneously.

Agnus Dei begins as a solemn supplication, gradually moving to the broad climax, the voices piling one on top of the other at "dona nobis pacem", then reversing the process and moving down the scale, closing with the voices alone, very softly and staccato, "dona nobis pacem".

IV

Three Studies

FREDERIC CHOPIN

1810-1849

F Major, Opus 10

C Sharp Minor, Opus 25

G Flat Major, Opus 10 (Black Key)

MR. DONALD BRYANT

INTERMISSION