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A RECITAL

by

PAUL A. TORKELSON

B. M. E., Wartburg College, 1976

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

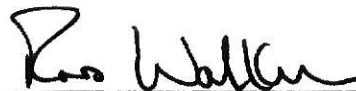
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1981

Approved by:



Major Professor

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# Department of Music

Graduate Recital #108  
Season 1980-81

presents

Paul Torkelson, Conductor  
B.M.E. Wartburg College, 1976  
assisted by  
Jennifer Edwards, mezzo-soprano  
Marita Martin, piano  
Suzanne Torkelson, piano, organ

Monday, April 20, 1981

All Faiths Chapel Auditorium

8:00 p.m.

presented in partial fulfillment of the requirements  
for the degree of Master of Music

## PROGRAM

Jubilate Deo ..... *Giovanni Gabrieli*  
From the Sacrae Symphoniae (1597) ..... (1553-6-1612)

Psalm 96 ..... *Jan Pieterzoon Sweelinck*  
Or Sus. serviteurs du Seigneur ..... (1562-1621)  
Venite, Exultemus Domino

In the Beginning ..... *Aaron Copland*  
(b. 1900)

Jennifer Edwards, mezzo-soprano

Intermission

Choral Dances from *Gloriana* ..... *Benjamin Britten*  
Time ..... (1913-1976)  
Concord  
Time and Concord  
Final Dance of Homage

Neve Liebeslieder, op. 65 . . . . . *Johannes Brahms*  
 Verzicht, o Herz, auf Rettung . . . . . *(1833-1897)*  
 Finstere Schatten der Nacht  
 An jeder Hand die Finger  
 Ihr schwarzen Augen, ihr durft nur winken  
 Wahre, wahre deinen Sohn  
 Rosen steckt mir an die Mutter  
 Vom Gebirge Well 'auf Well'

Soloists:

Carolyn Thayer  
 Beth James  
 Lauri Brenner  
 Mark Miller

Nobody Knows . . . . . *arr. Shaw-Parker*

soloist: Ida Quick

Ain'-A That Good News . . . . . *arr. William L. Dawson*

Soprano

Lauri Brenner  
 Lisa Brunner  
 Martha Gregg  
 Susan Haynes  
 Kim Johnson  
 Ida Quick  
 Carolyn Thayer

Tenor

David Carnes  
 Tom Commerford  
 Randy Duerksen  
 Alan Kraft  
 Mitch Piper  
 Brad Short  
 Darryl Wittich

Alto

Beth James  
 Marita Martin  
 Kerry Oberg  
 Laura Pierce  
 Kathy Pohlman  
 Janet Riedel  
 Suzanne Torkelson

Bass

David Atchison  
 Leonard V. Ball  
 Richard Brunner  
 Phillip Debolt  
 Gayle Fulte  
 Mark Miller  
 Paul Porter

## JUBILATE DEO

Giovanni Gabrieli spent the greater portion of his life in Venice in the employment of St. Mark's Basilica. His music was not only influenced by his time but also by the architecture of St. Mark's. The small, separate balconies gave him many opportunities to experiment with polychoral techniques.

The music of Gabrieli represents a transitional point from Renaissance to Baroque in the history of music. It was a culmination of the antiphonal style of composition at St. Mark's, since a new direction was pursued by later Italian composers. However, it did provide a model for Praetorius and Schütz through its use of antiphonal and polychoral style, and the use of the innovative monody and continuo of the Baroque. Perhaps one of the most important directions taken by this style of composition was an expansion of color through new combinations of voices and instruments.

Despite a lack of information about Gabrieli's birthdate (1554-1557) and childhood, it is known that he studied music with his uncle Andrea Gabrieli and was influenced by Orlando di Lasso during their travels to the ducal court in Munich. After remaining several years in Munich he returned to Venice in 1584 and filled a vacancy left by Claudio Merulo at St. Mark's. He was later appointed second organist at St. Mark's, a post he retained until his death in 1612.

Much of Gabrieli's great fame was a result of the publication of several works when he was only eighteen.<sup>1</sup> These publications attracted attention outside Italy and led to his commissioned work for Archduke Ferdinand of Graz during his employment at St. Mark's. He was also in the service of Duke Albrecht

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<sup>1</sup> Denis Arnold, "Giovanni Gabrieli," The New Grove Dictionary of Music and Musicians (1980), VII, p. 61.