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A RECITAL

by

DALLAS DOUGLAS HAINLINE

B. S., Kansas State University, 1975

304

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

1977

Approved by:



Major Professor

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presents

The University Chorus

DALLAS HAINLINE, conductor
B.S., Kansas State University, 1975

assisted by

JAN KAUP, CHRIS HILBERG, AND LON FRAHM
ORGAN

Wednesday, April 27, 1977

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC

PROGRAM

- STABAT MATER *Alessandro Scarlatti*
Stabat Mater Dolorosa (1660-1725)
Tui Nati Vulnerati
Quando Corpus Morietur
Amen

- FOUR SONGS OP. 17 *Johannes Brahms*
The Harp Resounds with Wild Refrain (1833-1897)
Song from Twelfth Night
The Gardener
Song from Fingal

- TOCCATA IN C MAJOR BWV 564 *J. S. Bach*
Ms. Kaup (1685-1750)
- DEUXIEME FANTASIE *Jehan Alain*
Mr. Hilberg (1911-1940)
- CHORAL NO. 3 IN A MINOR *César Franck*
Mr. Frahm (1822-1890)

- STÄNDCHEN OP. 135 *Franz Schubert*
Jonna Bolan, Mezzo Soprano (1797-1828)
- NOW THIS IS THE STORY *Paul Fetler*
(born 1920)
- THE WORLD IS SO FULL *Luigi Zaninelli*
Rain (born 1932)
The Land of Nod
Marching Song
The Swing

Lisa Wilhite: accompanist

ALESSANDRO SCARLATTI: STABAT MATER

It is not known exactly who penned the poem "Stabat Mater Dolorosa." Most sources credit Jacopone da Todi in Umbria. He is certainly the earliest possibility, with a birthdate of approximately 1230. Although early in life he was a lawyer, he became a Franciscan Friar upon the death of his wife. It is from this period of his life that the "Stabat Mater" is thought to have come from the pen of this lawyer turned friar.

The poem deals with the scene of Jesus on the cross as Mary stands lamenting his crucifixion and sorrowing for him. It is used as a sequence in the "Passiontide Mass of the Seven Sorrows of the Blessed Virgin Mary," (March 24). From its inception it was widely admired, although it was not officially incorporated into the Missal until 1727. It seems that because of this widespread popularity, it was judged by the Council of Trent to be not worthy of the sanctity required for liturgical use and thus was excised along with many other sequences.

Here is the poem with a corresponding translation to English from the eighteenth century:

STABAT MATER

Stabat mater dolorosa,
Juxta Crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam, et dolentem,
Per transivit gladius.

At the Cross her station keeping,
Stood the mournful mother weeping,
Close to Jesus at the last.

Through her heart, His sorrow
sharing,
All his bitter anguish bearing,
Now at last the sword has passed.