

/A RECITAL/

by

PAUL W. LANGHOLZ  
"

B. M. E., Wartburg College, 1977

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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

1984

Approved by:



Major Professor

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# Department of Music

Graduate Artist Recital  
Season 1983-84

PAUL LANGHOLZ, Conductor  
B.M.E. Wartburg College, 1977  
assisted by  
JERRY HALL, Organ

Sunday, April 1, 1984

All Faiths Chapel Aud.

1:00 p.m.

A MASTER'S RECITAL  
presented in partial fulfillment of the requirements  
for the degree of  
Master of Music

## PROGRAM

- Festival Magnificat ..... *Daniel Pinkham*  
(born 1923)
- Missa brevis ..... *Giovanni Pierluigi da Palestrina*  
Kyrie (c. 1525-1594)  
Gloria
- Estote fortes in bello ..... *Tomás Luis de Victoria*  
(1548-1611)
- Motet, op. 29, no. 2 ..... *Johannes Brahms*  
"Schaffe in mir, Gott, ein rein' Herz" (1833-1897)  
"Verwirf mich nicht von deinem Angesicht"  
"Tröste mich wieder mit deiner Hülfe"

## INTERMISSION

- Seven Poems of Robert Bridges ..... *Gerald Finzi*  
I Praise the Tender Flower (1901-1956)  
I Have Loved Flowers That Fade  
My Spirit Sang All Day  
Clear and Gentle Stream  
Haste On, My Joys!
- Five Songs on Old Texts ..... *Paul Hindemith*  
Lady's Lament (1895-1963)  
The Devil a Monk Would Be!
- The Light of Stars, from *Five Love Songs* ..... *Randall Thompson*  
(born 1899)
- This Little Light o' Mine ..... *arr. John Work*  
Veronica Caine, soloist
- Same Train ..... *arr. Shaw/Parker*

**Soprano**

Veronica Caine  
Kim Flanagin  
Susan Graber  
Shannen Kirkpatrick  
Amy Langenkamp  
Jeanne Wimberley

**Tenor**

David Carnes  
Tom Commerford  
Jerry Hall  
Kirk Hamilton  
Brent Weber

**Alto**

Kim Blount  
Betsy Daneke  
Sherry Dawson  
Connie Ogle  
LoriAnn Pflughoft  
Jamea Sanders  
Karen Walton

**Bass**

Ben Bongers  
Robert Clasen  
David Dagenais  
Matt Hinkin  
Andy Martin  
Monte Selby  
Chris Thompson

**Rehearsal Accompanist**

Janet Anschutz

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## DANIEL PINKHAM

Daniel Pinkham's extensive experience as a performer has had a great impact on the character of his compositions. He supports Paul Hindemith's concept of Gebrauchsmusik, that a piece of music can have artistic integrity without being limited to performance by professionals. Pinkham believes that his former career as organist, harpsichordist, and conductor gives him a better understanding of the physical and psychological limitations of the performer, making much of his music very practical for those with limited resources. Often, there are several options for accompaniment, including electronic tape, which make his music accessible even to the average church choir.

Pinkham was born in Lynn, Massachusetts on June 5, 1923. He has studied organ with Carl F. Pfatteicher and E. Power Biggs, harpsichord with Claude Jean Chiasson, Putnam Aldrich, and Wanda Landowska, and conducting with Stanley Chapple and G. Wallace Woodworth. His composition teachers include Walter Piston, A. Tillman Merritt, Archibald T. Davison, Aaron Copland, Arthur Honegger, Samuel Barber, and Nadia Boulanger. After a serious case of hepatitis in 1961, Pinkham was given doctor's orders to cut down on all physical activity. At this point, he gave up his performing career and adopted a less strenuous schedule, which included teaching, a church job, and composing. He presently teaches history, musicology, and seminars in medieval, renaissance, and baroque performance practice at the New