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by

KATHLEEN McCORMICK WILSON
II

B. M. E., University of Missouri, 1984

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

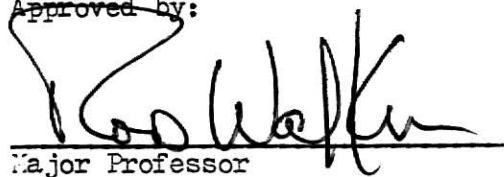
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

Approved by:


Major Professor

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Department of Music

Graduate Series
Season 1985-86

presents

KATHLEEN WILSON, Conductor
B.M.E. University of Missouri, Columbia, 1984
and the

COLLEGIATE CHORALE

assisted by

Jean Sloop, soprano
Debra Huyett, piano
Jerry Hall, organ
Student String Quartet
Student Recorder Ensemble

Tuesday, April 15, 1986

All Faiths Chapel Auditorium

8:00 p.m.

PROGRAM

I

Balletti a Cinque Voci *Giovanni Gastoldi*
Il Bell' Humore (ca. 1550-1622)
Caccia d' Amore
La Bellezza

II

Locus iste a Deo factus est *Anton Bruckner*
Ave Maria (1824-1896)

III

Jubilate Deo *W.A. Mozart*
(1756-1791)

Elegischer Gesang, Opus 118 *Ludwig van Beethoven*
(1770-1827)

IV

Exsultate Deo *G.P. da Palestrina*
(1525-1594)

O vos omnes *T. Ludovious Victoria*
(ca. 1548-1611)

INTERMISSION

V

Festival Te Deum, Opus 32 *Benjamin Britten*
Jean Sloop, soloist (1944)

From an Unknown Past *Ned Rorem*
The Lover in Winter (1951)
My Blood
Tears

Three Choruses from Alice in Wonderland *Irving Fine*
Lobster Quadrille (1945)
Lullaby of the Duchess
Father William

Three Hungarian Madrigals *Rezső Sugár*
Dream or Remembrance (1956)
Lullaby
Daybreak

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PROGRAM NOTES

"Exsultate Deo"

Giovanni Pierluigi da Palestrina

"Exsultate Deo," a motet for five voices by Giovanni Pierluigi da Palestrina, is one of his 375 motets.¹ Between the years of 1563 and 1584, Palestrina collected and published six volumes of motets. "Exsultate Deo" is located in the fifth volume, published in 1584, Motetorum quinque vocibus liber quintus. The motet itself was the most important form of early polyphonic writing from the thirteenth century onwards. It was first seen in the discant sections of the Notre Dame organa of Leonin and Perotin as three voice parts called the tenor, motetus, and triplum. The tenor was a cantus firmus borrowed from a melismatic passage of a Gregorian Gradual, Alleluia, or Responory. The Latin term "motetus" or "motellus," from the French "mot" (singer) is the etymology of the term.² The motet form dominates the music of the thirteenth, fourteenth, and fifteenth centuries. The use of the motet went outside of the church as contrasting melodies, texts, and languages were added. It was common in the fourteenth century to find a sacred text in the tenor accompanied in the upper voice by a love song. Also in that century, the "Ars Nova" motet became more technical with the use of isorhythm. This

1 Lewis Lockwood, "Palestrina," in The New Grove Dictionary of Music and Musicians (6th edition, edited by Stanley Sadie, 1980), XIV, 121.

2 Ernest H. Sanders, "Motet," in The New Grove Dictionary of Music and Musicians (6th edition, edited by Stanley Sadie, 1980), XII, 649.