

Saturday, November 17, 2007  
Coronado Theatre 8:00 pm

**EXPRESSIONS OF FAITH**  
**Program Notes**  
**By Steven Ledbetter**

**WILLIAM WALTON**

**Suite from *The Wise Virgins***

*William Turner Walton, knighted by King George VI in 1951, was born in Oldham, Lancashire, England, on March 29, 1902, and died on Ischia, in the Bay of Naples, on March 8, 1983. He composed the ballet *The Wise Virgins*, an orchestral arrangement of passages from the cantatas of J.S. Bach, in 1940 for the Sadler's Wells Ballet, which gave the first performance on April 24 that year. The suite, consisting of six of the original nine movements, was recorded on July 24, 1940, under the direction of the composer, and that was probably its first performance. The score calls for flute and piccolo, oboe and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp, and strings. Duration is about 20 minutes.*

During the half century and more of his composing career, William Walton was first of all a notorious "bad boy" for the prankish and sassy *Facade*, composed when he was barely twenty; then a composer of fashionably modern (though not "modernistic") music in his *Viola Concerto*; and the brilliant oratorio *Belshazzar's Feast*, which inverted many of the conventions of the Victorian "dramatic cantata"; and finally as a respected senior composer often regarded as old-fashioned for a generally conservative musical language expressed in symphonic or concerto form. He also made important contributions to film music and opera. In each of these stages, his music was too often praised or attacked not for its own inherent qualities, but because of the labels placed on it by outside observers. Walton was a private man who regularly withdrew to Italy, finally settling on the island of Ischia for the last thirty-five years of his life, working carefully and at his own pace on his compositions.

He prepared the score of *The Wise Virgins* for a ballet to be choreographed by Frederick Ashton at Sadler's Wells. Ashton had at that time been reading through the entire Bible, and he conceived the idea of choreographing the parable of the wise and foolish virgins (Matthew 25:1-13). Ten virgins are told to prepare for a wedding feast. Five are wise; they took oil for their lamps, so that when the bridegroom arrived unexpectedly in the middle of the night, they were prepared and ready to go into the wedding feast, while the foolish ones were unprepared and missed out.

The composer Constant Lambert (then a conductor for the company) came up with the idea of adapting music by J.S. Bach for this purpose. And he identified passages from Bach's church cantatas that would project a suitable mood for the different numbers of the ballet. The precise identification of the passages chosen is not especially vital, but

listeners will no doubt recognize the most famous of them all, a movement from Cantata 208 known as “Sheep my safely graze.”

In the mid-20<sup>th</sup> century, it was quite common to reorchestrate works by older composers for large orchestras. Then the practice went out of favor as early-music groups performed more and more of it in the original form. But today, we are also realizing that these arrangements have an artistry and charm of their own—certainly Walton’s does here—and they can also sometimes serve the happy purpose of introducing the music to audiences who have not yet encountered it.

## **ANDRZEJ PANUFNIK**

### **Sinfonia Sacra (Symphony No. 4)**

*Andrzej Panufnik was born in Warsaw, Poland, on September 24, 1914; and died in London on October 27, 1991. He left his native country, in 1954 and settled in Twickenham, Middlesex, England. The Sinfonia Sacra was commissioned by the Koschiusko Foundation, in the United States, to commemorate the millennium of Polish statehood in 966. He composed most of the work in the town of Farnham, Surrey, and completed it at Calpe, in southern Spain, early in 1963. He conducted the first performance in Monte Carlo on August 12, 1964. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns (Panufnik calls for six horns if possible), four trumpets, three trombones, tuba, timpani, three percussionists (side drum without snares, tenor drum, bass drum, tam-tam, cymbals, small cymbal, large triangle, small triangle), and strings. Duration is about 22 minutes.*

Andrzej Panufnik grew up in a musical family. His father was a most distinguished maker of stringed instruments, and his mother, of English origin, was a violinist and composer. Music was part of the family life from the first, and young Andrzej began composing—a sonatina for piano—at the age of nine. After five years of studies at the State Conservatory in Warsaw, from which he graduated with distinction, he studied conducting with Weingartner in Vienna. Later he pursued his studies further in Paris (briefly with Nadia Boulanger) and London.

At the outbreak of World War II he returned to his native Warsaw and remained there throughout all of the extraordinary difficulties suffered by its inhabitants at the hands of the Nazis on the one hand and the Soviets on the other. In that atmosphere of violently opposing forces, it was unsafe to attract the attention of either side, but under a pseudonym he wrote patriotic Polish songs and participated as a pianist in forbidden underground and charity concerts. The catastrophic Warsaw uprising of 1944, when the Poles expected Stalin’s army to help them throw off Nazi control, saw the Russian army slow its advance upon the city while the inhabitants of Warsaw were massacred by the Germans; this struggle in turn left the German forces depleted and unable to face the Russians, who moved in when the slaughter was finished. The event was a personal catastrophe to Panufnik as well: every note of his music composed up to that time was destroyed in the fires, and his only brother, a member of the Polish underground, died in the fighting.

After the war, Panufnik obtained prestigious conducting positions in Cracow and Warsaw and once again began composing actively, but the development of post-war regime that responded to the political forces in Stalin’s Moscow caused his music to be

attacked as “alien to the great socialist era.” Among these was his *Sinfonia Rustica*, one of the major works of his Polish years.

More and more unwilling to accept “official” intervention in the creation of works of art, Panufnik finally left his homeland in July 1954. He used a conducting date in Switzerland to enable his escape to England, where he was granted political asylum. He became a naturalized English citizen and described himself for years as a “self-exiled expatriate Pole.” Only with the success of Solidarity in the 1980s and the gradual freeing of Poland from the control of the Soviet Union—which was on its last legs—was he able to return to his homeland, to conduct hugely successful performances of his music there in the months before his death.

During his difficult early years in England, Panufnik survived mostly as a conductor, though he found some staunch supporters of his work, most notably the conductor Stokowski. While on a visit to the United States to sound out conditions there, he proposed to the Kosciusko Foundation to compose a work in honor of the forthcoming millennium in 1966 that would celebrate the founding of the state of Poland. The foundation offered him a commission for the work that would become the *Sinfonia Sacra*, which has, for most people, been the first score of Panufnik’s that they get to know.

“Sinfonia,” of course, is the Italian word for “symphony.” But the term is older than our modern notion of what a symphony is, and Panufnik’s score, while laid out in four sections (which he describes as “Three Visions and a Hymn”) is quite different from the four-movement symphony that we expect in the tradition from Haydn to Brahms, for example. The older meaning of the term, “sounding together,” is what seems to be the point as the different sections of the work unfold.

Vision I is for four trumpets in C, placed at four compass points around the rest of the orchestra, so that their fanfare calls—based on a single five-note figure—suggest a summons from both near and far. It ends at precisely the beginning of Vision II, for strings in long-breathed phrases of mildly dissonant counterpoint, mostly at the quieter end of the dynamic spectrum, but swelling and fading gradually. This, in turn, ends at precisely the beginning of Vision III, which starts with a battery of percussion. But at a climactic point, the other instruments join in to build a driving, nervous, warlike texture in family blocks: the brass, the woodwinds, the strings, and the percussion. A powerful climax that draws upon the musical ideas presented in all three Visions.

For the Hymn, Panufnik quotes and develops the oldest hymn in the Polish language, the *Bogurodzica*, which is hinted at (often through string harmonics) at first, in a way that (to quote the composer) “has the character of a simple prayer to the Virgin, which would express adoration and warmth.” The music grows progressively more urgent until the full melody of the hymn breaks out and, accompanied by the trumpet fanfares of the opening, reaches a powerful climax to close.

## **TE DEUM**

This Latin chant in praise of God is one of the texts most frequently set to music in the Christian liturgy, whether in the original Latin of the Roman Catholic church or in the English translation from the Book of Common Prayer (of the Church of England), which has been adopted by many English-speaking Protestant churches.

In the Middle Ages it was widely believed that the Te Deum text was created as an improvised prayer sung by St. Ambrose and St. Augustine on the occasion of

Augustine's baptism. This charming story is no longer credited, but the text remains one of the great expressions of celebration.

Because of this celebratory character, composers have chosen the set the *Te Deum* in festive times (sometimes very secular times, such as to celebrate a military victory). In the Romantic era, composers enjoyed the possibilities for using the larger orchestras of the time for increasingly brilliant settings. Examples with the Latin text include works by Berlioz, Bruckner, Dvorák, Verdi, and Kodály, with English texts by Handel, Arthur Sullivan, and Walton, among others. Each of these composers has chosen his own approach and emphases, dividing the text in different places, into a different number of movements (and sometimes adding something as well, such as the benediction that Dvorák puts at the end of his work). For that reason, the texts—though very similar—are given separately for each setting below.

## **ANTON BRUCKNER**

### **Te Deum**

*Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He drafted the Te Deum in C major in 1881 and completed the final version between September 28, 1883, and March 7, 1884. Hans Richter conducted the first performance with orchestra in Vienna on January 10, 1886. The score calls for soprano, alto, tenor, and bass solos, mixed chorus, flutes, oboes, clarinets, and bassoons in pairs, four horns, three trumpets, three trombones, tuba, timpani, optional organ, and strings. Duration is about 22 minutes.*

Anton Bruckner was an extraordinary musician who never quite trusted his own instincts. He kept seeking more and more diplomas, as if to prove to himself that he knew what he was doing. Yet when he was examined in 1861 for a diploma from the Conservatory, one of his judges had exclaimed, "He should have examined us! If I knew one tenth of what he knows, I'd be happy." Seven years later he settled in Vienna as professor of harmony and counterpoint at the Conservatory. Despite his musical acumen, he was totally unprepared for the musical politics of Vienna, especially the partisanship of the Wagnerians against the Brahmsians. On the whole Vienna was artistically conservative, and the leading critics were devotees of Brahms, with nothing good to say about Wagner or his admirers. So when Bruckner expressed his genuine admiration of Wagner with the dedication of his Third Symphony, the admiration that had been gathering around him before that disappeared overnight.

He composed one large, challenging symphony after another, but in Vienna most of them received humiliating responses in the press—even when the audiences at the performances were markedly enthusiastic.

He composed the *Te Deum* between his Seventh and Eighth symphonies, two of the greatest in the entire series. He was then at the peak of his powers, and in this compact work he demonstrated his superb choral writing, his ability to develop a structure and a musical integration in a choral work, as well as in a symphony, and particularly his deep religious commitment (and not simply because the composer dedicated the score to his "dear Lord").

The work alternates great outbursts of sound—especially in Bruckner's brass section (overlaid with repeated arpeggio figures that generate a strong kinetic energy)—with passages of the most intense innerness, suggesting a wordless sense of awe.

Thematic links tie the whole work together with the kind of contrapuntal technique rarely seen since the days of J.S. Bach.

### **I. Te Deum laudamus**

Te Deum laudamus, te Dominum confitemur;

We praise, Thee, O God; we acknowledge  
Thee to be the Lord.

Te aeternum Patrum omnis terra veneratur.

All the earth doth worship Thee, the Father  
everlasting.

Tibi omnes Angeli, tibi coeli et universae  
potestates:  
tibi Cherubim et Seraphim incessabili voce  
proclamant:

To Thee all Angels cry aloud; the  
Heavens and all the Powers therein;  
To Thee Cherubim and Seraphim  
continually do cry,

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth.

Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the

Pleni sunt coeli et terra majestatis  
gloriae tuae.

Majesty of Thy glory.  
The glorious company of the Apostles praise

Te gloriosus Apostolorum chorus,  
te Prophetarum laudabilis numerus,  
te Martyrum candidatus laudat  
exercitus.

Thee.  
The noble army of Martyrs praise Thee.

Te per orbem terrarum sancta confitetur  
Ecclesia,

The holy Church throughout all the world doth  
acknowledge Thee;

Patrem immensae majestatis,  
Venerandum tuum verum, et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.

The Father, of an infinite Majesty;  
Thine adorable, true, and only Son;  
Also the Holy Ghost, the Comforter.

Tu, Rex gloriae, Christe.

Thou art the King of Glory, O Christ.

Tu Patris sempiternus es Filius.

Thou art the everlasting Son of the Father,

Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.

When Thou tookest it upon Thee to  
deliver man, Thou didst humble  
Thyself to be born of a Virgin.

Tu devicto mortis aculeo, aperuisti  
credentibus regna coelorum.

When Thou hadst overcome the sharpness  
of death, Thou didst open the Kingdom  
of Heaven to all believers.

Tu ad dexteram Dei sedes, in Gloria Patris.

Thou sittest at the right hand of God,  
in the glory of the Father.

Judex crederis esse venturus.

We believe that Thou shalt come to be  
our Judge.

### **II. Te ergo quaesumus**

Te ergo quaesumus tuis famulis subveni,  
quos pretioso Sanguine redemisti.

We therefore pray Thee, help Thy  
servants, whom Thou hast redeemed  
with Thy precious blood.

### **III. Aeterna fac**

Aeterna fac cum Sanctis tuis, in Gloria  
numerari.

Make them to be numbered with Thy  
Saints, in glory everlasting.

#### **IV. Salvum fac**

Salvum fac populum, Domine, et benedic  
haereditati tuae;  
Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te,  
et laudamus nomen tuum in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos  
custodire.

Miserere nostri, Domine.  
Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.

#### **V. In te Domine speravi**

In te [Domine] speravi; non confundar  
in aeternum.

O Lord, save Thy people, and bless  
Thine heritage.  
Govern them, and lift them up forever.

Day by day we magnify Thee,  
And we worship Thy name ever, world without  
end.  
Vouchsafe, O Lord, to keep us this day without  
sin.

O Lord, have mercy upon us.  
O Lord, let Thy mercy be upon us,  
as our trust is in Thee.

O Lord, in Thee have I trusted; let me  
never be confounded.

—*The Book of Common Prayer*

## **ANTONÍN DVORÁK**

### **Te Deum, Opus 103**

*Antonín Dvorák was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed the Te Deum in 1892, just before coming to the United States; he conducted its first performance in Carnegie Hall on October 21, 1892. The score calls for soprano and bass solos, mixed chorus, two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings. Duration is about 21 minutes.*

Antonín Dvorák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvorák had at first been unwilling to leave his beloved Prague and undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption.

In this hope, she was not disappointed. While on American soil, Dvorák wrote his most famous and popular symphony and string quartet, among other works. And, at her suggestion, he arrived in New York with a brand new piece to be played at his first concert in America, which would roughly correspond to the 400<sup>th</sup> anniversary of Columbus's discovery in 1492. The country was preparing for massive celebrations, including a spectacular world's fair in Chicago (which, however, did not open for another year). Mrs. Thurber looked for a patriotic text that Dvorák could set, but by the time she found such a text (a poem called *The American Flag* and sent it to the composer,

he had already written his festive Te Deum for the first concert. (He did eventually set *The American Flag*, but he never performed it in America and apparently forgot about it completely after he returned home.)

No matter. The Te Deum was as festive a work, for a festive occasion, as one could possibly hope for, and it was received with enthusiasm by the New York audience and critics.

The Latin text naturally seems to fall into three sections (the first part, extended praise to God the Father; the second part, salutations to Christ; and the third part, prayers for salvation). Every composer who has set the text has approached these potential divisions in a different way. For Dvorák, a very devout man, the work is cast essentially as a (very free) four-movement symphony, at least as far as the basic tempo of each movement is concerned, though each section gives special attention to the words that meant the most to him, particularly in solo passages, which are particularly expressive.. The opening movement is brilliant from the very outset, with a vigorous rhythmic drive set up by the timpani. The second movement (Tu Rex gloriae) is in a slow tempo, but still with bright fanfares, but the bass solo brings in an almost mystical expression. Most unusual, perhaps, is the lively triple-meter of the third movement (Aeterna fac), which has much of the air of a symphonic scherzo. The finale (Dignare, Domine) starts with a heartfelt prayer by the soprano solo. The slow tempo serves as a somber introduction to the celebratory close, with all forces joining for benediction (which Dvorák has added to the traditional Te Deum text) and a jubilant series of “allelulias.”

## **I. Te Deum laudamus**

Te Deum laudamus, te Dominum confitemur;

We praise, Thee, O God; we acknowledge  
Thee to be the Lord.

Te aeternum Patrum omnis terra veneratur.

All the earth doth worship Thee, the Father  
everlasting.

Tibi omnes Angeli, tibi coeli et universae  
potestates:  
tibi Cherubim et Seraphim incessabili voce  
proclamant:  
Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth.

To Thee all Angels cry aloud; the  
Heavens and all the Powers therein;  
To Thee Cherubim and Seraphim  
continually do cry,  
Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the  
Majesty of Thy glory.

Pleni sunt coeli et terra majestatis  
gloriae tuae.

The glorious company of the Apostles The  
praiseworthy number of Prophets,  
The noble army of Martyrs praise Thee.

Te gloriosus Apostolorum chorus,  
te Prophetarum laudabilis numerus,  
te Martyrum candidatus laudat  
exercitus.

Te per orbem terrarum sancta confitetur  
Ecclesia,

The holy Church throughout all the world doth  
acknowledge Thee;

Patrem immensae majestatis,  
Venerandum tuum verum, et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.

The Father, of an infinite Majesty;  
Thine adorable, true, and only Son;  
Also the Holy Ghost, the Comforter.

## **II. Tu Rex gloriae**

Tu, Rex gloriae, Christe.

Thou art the King of Glory, O Christ.

Tu Patris sempiternus es Filius.

Thou art the everlasting Son of the Father,

Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti  
credentibus regna coelorum.

(Te ergo quaesumus tuis famulis subveni,  
quos pretioso sanguine redemisti.)

Tu ad dexteram Dei sedes, in Gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus tuis famulis subveni,  
quos pretioso Sanguine redemisti.

### **III. Aeterna fac**

Aeterna fac cum Sanctis tuis, in Gloria  
numerari.

Salvum fac populum, Domine, et benedic  
haereditati tuae;

Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te,  
et laudamus nomen tuum in saeculum saeculi.

### **IV. Dignare, Domine**

Dignare, Domine, die isto sine peccato nos  
custodire.

Miserere nostri, Domine.

Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.

In te Domine speravi; non confundar in  
aeternum.

Benedicamus Patrem et Filium cum sancto  
Spiritu. Alleluia!

Laudemus et superexaltemus eum in saecula.  
Alleluia!

When Thou tookest it upon Thee to  
deliver man, Thou didst humble  
Thyself to be born of a Virgin.

When Thou hadst overcome the sharpness  
of death, Thou didst open the Kingdom  
of Heaven to all believers.

(We therefore pray Thee, help Thy  
servants,  
whom Thou hast redeemed with Thy precious  
blood.)

Thou sittest at the right hand of God,  
in the glory of the Father.

We believe that Thou shalt come to be  
our Judge.

We therefore pray Thee, help Thy  
servants, whom Thou hast redeemed  
with Thy precious blood.

Make them to be numbered with Thy  
Saints, in glory everlasting.

O Lord, save Thy people, and bless  
Thine heritage.

Govern them, and lift them up forever.

Day by day we magnify Thee,  
And we worship Thy name ever, world without  
end.

Vouchsafe, O Lord, to keep us this day without  
sin.

O Lord, have mercy upon us.

O Lord, let Thy mercy be upon us,  
as our trust is in Thee.

*--The Book of Common Prayer*

O Lord, in Thee have I trusted; let me  
never be confounded.

We bless the Father and the Son  
With the Holy Spirit. Alleluia!

We praise and exalt them forever.  
Alleluia!