

STEREOPHONIC
SWB 8020



A STEREOPHONIC STUDY
IN DOUBLE CHORUSES

*Masterwork Chorus
Morristown, New Jersey
David Randolph, conductor*

Sonotape

The word "Sonotape" is written in a large, bold, white sans-serif font. The letter 'S' is replaced by a stylized circular logo consisting of three interlocking rings. A white waveform, resembling a sound wave, runs horizontally through the text, passing behind the letters.

SONOTAPE CORPORATION •

NEW YORK, N.Y.

SWB 8020



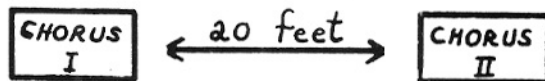
A STEREOPHONIC STUDY IN DOUBLE CHORUSES

THE MASTERWORK CHORUS
of Morristown, New Jersey
conducted by DAVID RANDOLPH

To bring you the very first stereophonic recording of a double chorus Sonotape and The Masterwork Chorus have gone back to music composed between two and three hundred years ago—to music actually written for stereophonic performance. In that period separate choruses were stationed in different parts of the church, so their voices could rebound from the high, arched walls and ceiling to fill every corner of the vast building with sound. The techniques of Sonotape Stereophonic recording capture every nuance of such performances, bringing their immense breadth and depth of musical sound right into your home.

The diagrams indicate the relative positions of the separate groups for each work. Included in the recording, between the selections, is a spoken explanation by Dr. Kurt List, Musical Director of Westminster Records, and David Randolph, of the way in which the choruses are placed for each stereophonic recording.

HEINRICH SCHÜTZ
(1585-1672):
SINGET DEM HERRN
EIN NEUES LIED



Through most of this massive work one chorus introduces a musical statement which is later picked up by the other chorus. In the quieter "interlude" sections, however, one chorus or the other occasionally has an independent section. From time to time the tenors of the first chorus introduce a new musical idea which is usually imitated in the other seven parts. After a tremendous cadence there is a brief return to the music with which the work opens.

GREGORIO ALLEGRI (1587?-1662): MISERERE MEI, DEUS
(Position of choruses same as in preceding work)

There is a story that Mozart, when he visited the Sistine Chapel as a child, heard a work which was considered so beautiful that the score could not be taken from the Vatican. Mozart, reportedly, went home and wrote it out from memory. This is the composition.

A five-part chorus on the left is answered by a four-part chorus (without tenors) on the right. There is no mixing of the choruses until the final page; the two choruses alternate until they come together at the end in rich, nine-part writing.

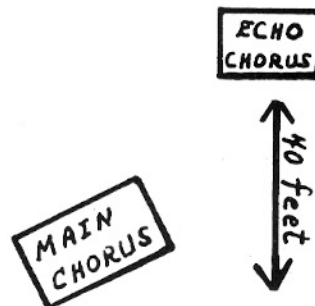
ANTONIO LOTTI
(1667-1740):
CRUCIFIXUS



This is a tremendous work for a ten-part chorus: Sopranos 1, 2, and 3; Altos 1 and 2; Tenors 1, 2, and 3; Bases 1 and 2. This divided chorus is

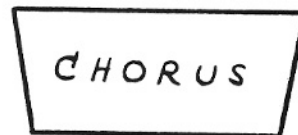
used with wonderful effect at the very opening, when the voices enter in succession. The growing number of voices, together with an increase in volume and the rather liberal use of dissonance make this opening one of the most unusual pages in choral literature.

ORLANDO DI LASSO (1532-1594):
OLA! O CHE BON ECCHO!



A light-hearted work in which the first chorus, hearing its own echo, suggests that they join in song. When the echo refuses, both groups decide to leave and to let silence reign. Musically the work is unique in that the echo chorus (a group of eighteen voices) repeats what the large chorus has sung just a half-bar later.

CLAUDIO MONTEVERDI (1567-1643):
DARA LA NOTTE IL SOL
from "LAGRIME D'AMANTE AL
SEPOLCRO DELL'AMATA"



This third movement of *Tears of a Lover at the Tomb of the Beloved*, in memory of the singer Caterina Martinelli, is for a single, five-part chorus. While

there was no romantic attachment between the composer and the singer, the view has been expressed that the reason for the poignancy of this music may lie in the fact that Monteverdi's wife had died shortly before the singer.

HEINRICH SCHÜTZ: VASTO MAR

(Position of choruses same as for Schütz's *Singet dem Herrn ein neues Lied*)

This work, published in Venice in 1611, was the direct result of Schütz's visit to Italy. A song in praise of his patron, Landgrave Moritz—the "Mauritio" mentioned in the text—it contains much antiphonal treatment of the two choruses.

Recording: Two-Track Stereophonic

Speed: 7½ inches per second

Top Track: Left Side

Bottom Track: Right Side

Recommended Speaker Spacing: 7 to 10 ft.

Standard NARTB Head Azimuth and Playback

Equalization Characteristics

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David Randolph, Conductor

CORRECTION

The order of the compositions on this tape is as follows:

1. Heinrich Schütz: "Vasto Mar"
2. Gregorio Allegri: "Miserere Mei, Deus"
3. Antonio Lotti: "Crucifixus"
4. Orlando di Lasso: "Ola! O Che Bon Eccho!"
5. Claudio Monteverdi: "Dara la Notte il Sol"
6. Heinrich Schütz: "Singet dem Herrn ein neues Lied"

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