

**CRI 262**

**RICHARD DONOVAN: Mass**

**Magnificat**

**BATTELL CHAPEL. CHOIR, YALE UNIVERSITY, CHARLES KRIGBAUM,**

**Antiphon and Chorale**

**CHARLES KRIGBAUM, organ**

**ROBERT MOEVS: A Brief Mass**

**KIRKPATRICK CHAPEL CHOIR, RUTGERS, THE STATE UNIVERSITY**

**DAVID DRINKWATER, conductor**

RICHARD DONOVAN is one of the most distinguished members of a small group of New England composers whose work, original and elegant, lies at the roots of American musical composition. He was born in New Haven in 1891, studied at both the Yale School of Music and the Institute of Musical Art (now the Juilliard School) in New York. After teaching at Smith College and the Institute of Musical Art, he joined the Yale Music faculty in 1928, becoming a full professor in 1947. In 1954 he was named the fifth incumbent of the Battell chair, one of the oldest academic chairs in music in the nation.

In 1963 Mr. Donovan was the recipient of the Marjorie Peabody Waite Award given by the National Institute of Arts and Letters. This award is given annually to an older composer, artist or writer "in recognition of the continuing achievement and integrity in his art." In this same year he won the Naumburg Foundation American Composition award. In 1967 Mr. Donovan was awarded the Certificate of Merit given annually by the Yale School of Music to an outstanding alumnus. The citation reads "For Richard Donovan, with appreciation of the role he has played in our lives; as composer, as teacher, and as abiding friend." In 1960 Mr. Donovan retired from Yale. He now devotes much of his time to composing, also continuing his services to the Corporation of Yaddo and to the American Composers Alliance.

The MASS, commissioned by a group of Prof. Chauncey Tinker's friends in his honor, was written in 1955 and was first performed in Christ Church, New Haven, Conn., in that year. Although it is written for male chorus, accompanied by organ, three trumpets and timpani, it can be sung by other combinations with the instrumental parts incorporated in the organ part. THE MAGNIFICAT, composed in 1961, was commissioned by the Yale Divinity School Choir, Charles Krigbaum, director. It was first performed that same year at Marquand Chapel.

ANTIPHON AND CHORALE FOR ORGAN (1955) was written for, and first performed at, the University of Redlands series of concerts featuring American organ music, 1956.

CHARLES RUSSELL KRIGBAUM, University Organist and Choir Master, has been a member of the Yale University School of Music faculty since 1958. He is the fifth person to be Yale's organist in the 110 years since the position was established as one of the first academic organ posts in this country. He attended Princeton University and received a B.A. degree in 1950 and a Master of Fine Arts degree in 1952. He was elected to Phi Beta Kappa and received honors in music. He has studied organ with such masters as Carl Weinrich in this country, Helmut Walcha in Germany, and André Marchal in France.

The instrumentalists appearing in the MASS are Robert Nagel, Allan Dean and Jack Holland, trumpets, and Gordon Emerson, timpani, and Barbara Harbach, organ.

ROBERT MOEVS (b. 1920), who is Professor of Music at Rutgers, the State University of New Jersey, has made an impression upon the contemporary musical scene both as composer and lecturer-writer on the subject. He has received awards by the Guggenheim Foundation, the American Academy in Rome, the National Institute of Arts and Letters, among others, and his performances have created sensations. About A BRIEF MASS, he writes:

"A BRIEF MASS, for choir, organ, vibraphone, guitar and double bass, was written in conjunction with a paper presented at the National Meeting of the Catholic Commission on Intellectual and Cultural Affairs held at Rutgers in May, 1969, on the subject 'Music and the Liturgy.' In the paper I maintain that with the emergence of a new international contemporary style, still called the 'avant-garde,' the current *aggiornamento* of the Church should include the solicitation of music from the best practitioners of this style, for liturgical purposes. A BRIEF MASS tries to show how this could be done.

"The recording was made on the occasion of its performance as part of the service at Kirkpatrick Chapel, at the conclusion of the conference; some of the words pronounced by the concelebrating priests are included, to illustrate the liturgical function of this music. Although highly capable musicians performed on this occasion, it is intended also to lie within the reach of less professional performers. Spoken recitation is among the devices utilized for this purpose."

Other Robert Moevs' music appears on CRI 136 and SD 223; other Richard Donovan music appears on CRI SD 203.

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*(Original Liner Notes from CRI LP Jacket)*