

# Forward

\_ The Matin is a part of the Divine Office Canonical Hours of the Western Catholic Church. The hours for the Matin begin approximately midnight and move from introspection then to praise (at Lauds) around sunrise. As a non-denominational offering, this composition plays upon the penitent image of such a pre-dawn vigil entwined with the idea of the triumph of righteousness. “The Lord comes and He brings with Him his reward.” (Isaiah 62:11)

\_ A Trope is a medieval literary and musical form as practiced upon liturgical sources. In its earliest application, Scriptural passages or liturgical texts were interspersed with areas of new words to decorate and refresh the familiar theses. In this work, the composer sets an anonymous Latin text with paraphrase English verse complimenting the allegorical scheme. The music is entirely new though monastic forms are parodied with faux chant and organum along with common practice polyphony.

\_ This is a very early work, written in November, 1979, when the composer was 20 years of age. This printing has updated the notation and provides slight variances (1999 edition) from the first performance given in April, 1982, at California State University, Fullerton, California.

## Performance Notes

The vocalizations are in standard performance practice except in the areas where the note-heads are “x.” At such locations, the desired sound is produced at the exact pitch notated. The quality of the sound is a bit more spoken or intoned than sung, though it is a combination.

The rhythm and pace of the composition are very fluid. Liberties in tempo, rubato, and faux chant declamations may be taken by the conductor in both the English and Latin sections. Interpretations using wide dynamic shifts, varied mood stylings (for good story-telling) , and high energy are encouraged.