

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The University Chorale

Rodney Eichenberger, *conductor*

Wednesday, February 28, 1973

Roethke Auditorium, 8:00 P.M.

Reel No. 1 - 6897^a PROGRAM

JOHANN PACHELBEL
(1653-1706)

Der Herr ist König

CH 4-8-73.

JOHANNES BRAHMS
(1833-1897)

8:52
8:50

Three Motets for Mixed Voices, Opus 110

*Ich aber bin elend
Ach, arme Welt, du trügest mich
Wenn wir in höchsten Nöten sein*

ALBERTO GINASTERA
(b. 1916)

10:48
10:46

Lamentaciones de Jeremias Propheta (1946)

*O Vos Omnes Qui Transitis per Viam
Ego Vir Videns Paupertatem Meam
Recordare Domine Quid Acciderit Nobis*

INTERMISSION

RH

4-5-73.

Reel No. 2 - 6898^b

BENJAMIN BRITTEN
(b. 1913)

8:22
8:25

Choral Dances from Gloriana (1954)

*Time
Concord
Time and Concord
Country Girls
Rustics and Fishermen
Final Dance of Homage*

ALAN DORSEY

2:00

No Bird

RH 7-26-73

JOHN BIGGS

5:55

Invention for Voices and Tape

CHARLES VALENTIN ALKAN
(1813-1888)

12:30

Marcia Funebre Sulla Morte d'un Pappagallo

11:32

Laila Storch, *Oboe*
Lynn Dimond, *Oboe*

Mary Johanson, *Oboe*
Arthur Grossman, *Bassoon*

THE UNIVERSITY CHORALE

Don Andre
Janice Atkey
Bonnie Blanchard
Rod Bristol
Robert Campbell
Scott Cronk
Kenneth Dejong
Colleen Dixon
Virginia Eskridge
Jeanne Farrow
Ronald Gangnes
Lynn Lugene Hall
Chris Hartman
Dorothy Harwood

Kim Hayashi
Patricia Hillman
Dianna Howard
Valerie Hutchison
Keith Johnson
Dysa Kafoury
Alvin Kroon
Ronald Kuhn
Belle Morlok
Vernon Nicodemus
John Obourn
Gail Peterson
Margaret Russell
Roupen Shakarian

Patricia Smith
Leland Stearns
Sheryl Sullivan
Rick Swanson
Diane Tefft
Linda Jo Thompson
Greg Vancil
Nancy Vancil
Frank Varro
Kay Verelius
Renee Welch
Kenneth White
Susan Ziadeh
Nancy Zylstra

PROGRAM NOTES

Der Herr ist König - Pachelbel

The Lord God reigns; the earth quakes;
The Lord God is great in Zion, and high above all the people;
Sing praises to his great and wonderful name; the Lord God is holy.

Motets, Opus 110 - Brahms

- I. But I am afflicted and in great sorrow;
You who show mercy to thousands, have mercy on me.
- II. O, poor world, you mock me, but I cannot flee;
Poor world, your honor and goodness shall fail in death;
Your wealth is but false treasure; God grant me peace.
- III. When we are in great need and find neither help nor advice,
Our only comfort is that we may cry to you, O faithful God;
Free us from our misery, that we may praise you forever.

Lamentations of Jeremiah - Ginastera

- I. O all you who pass by the way, look and see if there is any
sorrow like my sorrow. My heart is full of bitterness. My
eyes are filled with tears because my consoler is far from me.
My children have been lost because the enemy has prevailed
over me. Pursue and strike them down, O Lord.
- II. My poverty is the staff of his indignation. He has led me
into darkness and not into light. He has made me ancient and
has crushed my bones. He has placed me in darkness as if
eternally dead. He ignored my plea. I said "My hope has
perished."
- III. Remember us, Lord. Convert us and renew our days. You shall
remain for eternity.

Gloriana - Britten

The opera, Gloriana, written to honor the coronation of Elizabeth II, had its first performance on June 8, 1953, at Covent Garden in Her Majesty's presence. The story is set during the reign of Elizabeth I, with the Queen and her court at the center of the plot. Act II, Scene I finds the Queen on a visit to the citizens of Norwich, who pay homage with the presentation of a masque.

The semichorus of the masque is grouped around a fanciful leafy bower, with the spirit of the masque in the center. The spirit summons forth from the bower a sunburnt and heroic-looking young man representing Time, as the chorus comments with song and dance. The spirit notes that Time is unable to sow without a spouse to bless his work and give it life. From the bower steps forth Concord, a young woman of placid beauty. Again the chorus comments. Time and Concord dance amid rejoicing. A troupe of girls steps lightly from the bower, bringing a tribute of flowers, followed by rustic young men offering gifts. Led by Time and Concord, the spirit of the masque joins the chorus in a final dance of homage.

Invention for Voices and Tape - John Biggs

The Invention for Voices and Tape is a dramatic duel between man and machine. The chorus, representing the voices of the world, finds itself "on the brink..." The choir attempts to control the work, but the performers' optimism is always thwarted by the tape. Eventually the choir finds itself a captive of the machine.

Funeral March on the Death of a Parrot - Charles-Valentin Alkan

Charles-Valentin Alkan (1813-1888) was one of the great eccentrics of the 19th Century. While the majority of his works were composed for piano, he did turn his talents to the vocal idiom, on occasion. One can only speculate on what event inspired his composition of The Funeral March on the Death of a Parrot, but a penchant for birds seems to have run in the Alkan family. His illegitimate son, the pianist, Elie Delaborde, arrived in London in 1870, a refugee from the Franco-Prussian War, with 121 cockatoos and parrots. The Funeral March is one of only three vocal works which Alkan published and is his only effort at emulating Wagner by being his own librettist. His poem reads as follows:

As tud dejeuner, Jaco?	Have you eaten well, Jaco?
Et de quoi?	And what?
Ah.	Oh.

Note: "As tu dejeuner, Jaco?" is the classical opening gambit to be used in conversing with a French parrot...the equivalent of "Polly, want a cr-r-r-r-acker?"