

# 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<sub>1</sub>

### 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*

RH

4-5-73

### INTERMISSION

Reel No. 2-6898<sub>1b</sub>

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 Lugenè 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?"