

No. 144  
Betty.

THE UNIVERSITY OF WASHINGTON  
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE UNIVERSITY SINGERS  
GREGORY LYNE, *conductor*  
and  
THE ORATORIO CHORUS  
RICHARD CLARK, *conductor*

Tuesday, December 9, 1975

Meany Theater, 8:00 PM

Tape No. 1-7915

PROGRAM

WILLIAM BILLINGS

Creation *1:42 appx.*  
David's Lamentation *1:50 appx.*  
The Rose of Sharon *2:49 appx.*

EUGENE BUTLER *12:23*

Musick's Empire\*  
Bob Harris, *baritone*

HANLEY JACKSON *5:53*

A Child's Ghetto

MENDELSSOHN *8:38*  
(Trans. J. C. F. von Schiller)

Festgesang an die Künstler  
Mark Francis, *tenor*  
Neil Johnson, *tenor*  
Bob Harris, *baritone*  
Gene Lysinger, *bass*

INTERMISSION

Tape No. 2-7916

VIVALDI *8:34*

Lauda Jerusalem *CH 12-21-75.*

Ginny Byrnes, *soprano*  
Ann Hunsberger, *soprano*

IVES *28:10*

The Celestial Country\*\* *CH 12-21-75.*

Mark Francis, *tenor*  
Bob Harris, *baritone*

\*West Coast Premiere

\*\*Used by permission of Peer International Corporation

\*\*\*Organ, courtesy of Highline Community College.

University students interested in performing in a choral ensemble may call  
543-1185 or 543-1183 for information.

## INSTRUMENTALISTS

### *Trumpet*

Bob Fletcher  
Bill Waldron  
Camille Gosieski  
Jeff McGrath

### *Trombone*

Steve Montague  
Bob Phillips  
John Klein

### *Baritone (Euphonium)*

Dave Brewer

### *Violin*

Joan Best  
Joy Wood  
Brian Boughton  
David Pollitt

### *Viola*

Peter Kenote  
Judith Nelson

### *Organ*

Mary Larson

### *Horn*

Glen Noreen  
Richard Reed  
Phil Tummarello  
Debra Poole

### *Tuba*

Eric Bernhoft

### *Percussion*

Scott Thomas  
Noreen Smith  
Erin Meehan  
Tim Smith, *piano*

### *'cello*

Michael Castle  
Jean Maier

### *bass*

Marlys Erickson

## Program Notes and Translations

Festgesang an die Künstler, Op. 68

The honor of mankind is in your hands entrusted, O keep it well!  
It dies with you! With you it is immortal!  
The holy magic of the arts is part of God's universal plan,  
Which gently leads us to the ocean of God's great harmony.

Rejected by her epoch, unadorned Truth in Poetry will shelter  
and find a home among the Muses' choir.  
Whence in the splendor of her glory,  
Rendered mor dread by beauty's veiling;  
She will arise on wings of song  
and vengeance take with sounds of victory  
On her Tormentor's craven ear.

O freeest sons of freeest Mother,  
Strive ye to reach with firm fix't gaze  
The radiant seat of loftiest beauty,  
seek not to vie for other crowns,  
On Thousandfold course of richest multiplicity,  
Come, embracing all each other  
To the throne of lofty unity.

Lauda Jerusalem (Psalm 147)

Sing to the Lord, Jerusalem  
O Zion, praise your God,  
for he has put new bars in your gates;  
he has blessed your children within them.  
He has brought peace to your realm  
and given you fine wheat in plenty.  
He sends his command to the ends of the earth.  
and his word runs swiftly.  
He showers down snow, white as wool,  
and sprinkles hoar-frost thick as ashes;  
crystals of ice he scatters like bread-crumbs;  
he sends the cold, and the water stands frozen,  
he utters his word, and the ice is melted;  
he blows with his wind and the waters flow.  
To Jacob he makes his word known,  
His statutes and decrees to Israel;  
he has not done this for any other nation,  
nor taught them his decrees.  
Glory be to the Father, Son and Holy Spirit.  
As it was in the beginning is now and for ever,  
Amen.

The Celestial Country

Charles Edward Ives (1874-1954) was one of Americas most creative musical pioneers. Born and raised in New England, musically trained by his father and at Yale, Ives shunned the conventional musical world, and made his fortune in the insurance business. He despised the tired musical forms of the past and his composition introduced unconventional and unusual new ideas, the genius and originality of which were never appreciated during his lifetime. The Celestial Country, Ives' only cantata, was first performed in April of 1902, at Central Presbyterian Church, New York, with Ives as organist, and not heard again until 1972, when lost parts of the score were reconstructed by John Kirkpatrick. Celestial Country, in Ives own words, "is not so experimental or different from the accepted way of writing" as most of his works. Yet glimpses of Ives' nature do surface; unexpected dissonance, rhythmic irregularities, schmaltz, serious counterpoint, quotations of hymns, songs, and marches, are characteristic of his writing. The cantata is in seven movements (the middle two omitted for this performance) plus interludes, with text by Henry Alford (1871).