

No. 127
Betty

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

Present

THE UNIVERSITY SINGERS

WILLIAM HATCHER and MARK FRANCIS, *directors*

Diane Fowler and Glenda Williams, *pianists*

and

THE ORATORIO CHORUS

JOAN CATONI CONLON, *director*

Corinne Baker, *pianist*

Tuesday, December 7, 1976

Meany Theater, 8:00 PM

Tape No. 1-8277

PROGRAM

ANONYMOUS
(ed. Jeffrey Rickard)
HEINRICH SCHÜTZ
(1585-1672)

2:03

Rejoice in the Lord

4:22

Ach, Herr, du Schöpfer aller Ding

JACOB HANDL
(1550-1591)

1:48

En ego campana

CORNELIUS FREUNDT 1:24
(1535-1591)

Ein Kindelein zu Bethlehem

JOHN JOUBERT 1:57
(b. 1927)

There is no Rose

~~F. MELIUS CHRISTIANSEN 2:40
(1871-1955) Not for KUOW~~

Lullaby on Christmas Eve

Lisa Schereuble, *soloist*

ALBERTO GINASTRA 14:10
(b. 1916)

Psalm 150

PETER WARLOCK 5:41
(1894-1930)

Three Carols
Tyrelly, Tyrelow
Balulalow
The Sycamore Tree

All used
CH 12-25-76.

The University Singers

INTERMISSION

TAPE No. 2-8278

CH 12-25-76.

PALESTRINA 1:22 (1525-1594)	Tu es Petrus
GREGOR AICHINGER 4:43 (1564-1628)	Regina coeli
CARL THEODORE PACHELBEL 4:53 (1690-1750)	Magnificat for Eight Mixed Voices <i>assisted by Corinne Baker</i>
JOHANN NEPOMUK DAVID 3:14 (b. 1895)	Zwei Volksliedsätze (1949) 3:14 <i>Kum, kum, Geselle mein</i> 2:26 <i>Geistliches Trinklied appl.</i>
CHARLES IVES 2:26 1:15 (1874-1954)	Sixty-Seventh Psalm (1939)
DIETRICH BUNTEHUDE 7:46 (1637-1707)	Magnificat for Five Voices Janis Reiman, Susan Coleman, Walker Outten, <i>soloists</i> <i>assisted by string ensemble</i>
MOZART 6:13 (1756-1791)	Regina coeli Susan Coleman, Chrystal Merriwether, Gary Goldstein, Paul Milliken, <i>soloists</i> <i>assisted by string ensemble</i>
TRADITIONAL ?	Su' l'joli vent (from Chansons du vieux Québec)

The Oratorio Chorus

Instrumental ensemble:

Violins: Sandra Guls, Ramona Brown
Violas: Peter Hatch, Ingrid Buschmann
Cello: Martin Bonham
Contrabass: Steve Kerns

University Singers

Gaylene Altman
Linda Anderson
Robert Antolin
Tamar Bailey
Carol Barber
Belinda Barnes
Michael Barnes
Mary Bason
Cheryl Bender
Tandi Benson
Christine Bishop
Susan Bohn
Brenda Boyd
Lisa Brennan
Christine Brown
Scott Bryner
Harvey Buerger
James Carlson
Kim Carlson
Vivian Carlson
Karlene Cecil
Annabel Chotzen
Brian Countryman
Grace Curran
Alan Davis
Theodore Deacon
James Dinan
Iris Dinwiddie
Gregory Farrar
Susan Fitch
Carroll Haining
Daryl Heinzerling
Carol Hendrickson
Donald Hensey
Margaret Hix
Catherine Illg
John Imhoff
Melissa Johnson
Robert Kelly
Elizabeth Kennedy
Kristine Keppeler
Carol Krueger
Craig Mac Veigh
Charlotte Mathison
Pam Mauk
Nancy Mersin
Robin Meyers
Julie Miller
Paul Millett
Virginia Mitchell
Betty Morman

Judith Nelson
Laura Newell
Sally Norsworthy
Darla O'Brian
Catherine Parsons
Lori Porter
Margaret Pugel
Mary Pusey
Nanette Repp
Martha Roberts
Lisa Roehl
Carol Sanderson
Rosendo Sangalang
Susan Satton
Lisa Scherueble
Michael Shaw
Kent Sherburne
Cynthia Skow
Julie Stewart
Trudy Sussman
Sara Throckmorton
Kasumi Tsui
Sandra Verretto
Diane Wager
Brian Wines
Jenny Workman
Josn Yamaguchi
David Yamashita
Carol Zucker

Oratorio Chorus

Corinne Baker
Charisse Beaudry
James Beaumier
James Bondelid
Stephen Bowie
Monte Bridges
Mary Theresa Bright
Scott Bryner
Susan Coleman
Robert Fry
Gary Goldstein
David Hackett
Patricia Harb
Anne Holm
Cynthia Huff
Mary Huntzinger
Naomi Kijima
Sanford Leffler
Victoria Leslie
Nancy Megenity
Richard Mercer
Paul Milliken
Karen Millward
Cheryl Mindemann
Cathy Newton
Walker Outten
Paul Peffers
Maria Peralia
Janis Reiman
Sally Richmond
Lynne Rogers
Ralph Scheving
Natasha Solovjev
Jody Stueckle
Deborah Terrill
Sara Throckmorton
Timothy Volwiler
Sharon Wan
Edith Webster
Chrystal Weinberg
Dan Wright

THE UNIVERSITY SINGERS

Translations

Ach Herr, du Schopfer aller Ding

Ah, Lord, who hast created all;
How weak thou art how poor and small;
That though didst choose thine infant bed,
Where humble cattle lately feel!

En ego campana

Behold, I am a bell, never do I announce false things:
I laud the true God, I sound with ringing...
I call the people, I sound with ringing...
I gather the clergy...
I bewail death...
I annul the flashes of lightning...
I arouse the slothful...
I scatter the winds...
I bring peace to the guilty.

Ein Kindelne zu Bethlehem

In Bethlehem a tiny Babe is born unto us this night, sing unto him, the
Angel child. This little one has come to earth from heaven. Therefore should
mankind be happy. Then praise your God with one accord and sing Halleluia.

Psalm 150

Praise ye the Lord. Praise God in his sanctuary. Praise him in the
mighty act: praise him according to his excellent greatness. Praise him
with the sound of the trumpet: praise him with the psaltry and harp.
Praise him with the timbrel and dance: praise him upon the high sounding
cymbals. Let everything that hath breath. Praise the Lord. Praise ye the
Lord.

THE ORATORIO SINGERS

Notes and Translations

The two settings of *Regina coeli* on the program are 200 years apart in musical style, but, nevertheless, have similarities. In each, the exclamation "Alleluia" stands out from the musical texture because of a distinctive melodic figuration, different rhythmic accent, or by a sudden change of timbre. The phrase "Resurrexit sicut dixit" (He is risen, as He said"), is strongly declaimed with rhythmic syncopation by Mozart, and with a full choral entrance by Aichinger.

Regina coeli

Queen of heaven, rejoice, alleluia.
For He whom Thou didst merit to bear hath risen as He said.
Pray for us to God. Alleluia.

Tu es Petrus

Thou art Peter, and on this rock, I shall build my church.
And all the gates of hell shall not prevail.
And I shall give you the keys to the kingdom of heaven.

The Oratorio Chorus is performing a series of *Magnificats* this year, and includes two German Baroque settings on this opening concert. Both are fairly brief works, but are different in style and mood. In the setting by the middle Baroque composer Dietrich Buxtehude, contrasts within the text are expressed musically by alternating melismatic solos or duets with choral passages and instrumental *ritornelli*. In the later setting, by Carl Theodore Pachelbel, son of the renowned German organist-composer Johann Pachelbel, two choruses sing antiphonally, except for the final "Amen" chorus. In contrast to the linear interest of the Buxtehude setting, the Pachelbel primarily employs choral motion. Inasmuch as C. T. Pachelbel lived in Boston and New York after 1731, this *Magnificat* is praised as one of the earliest compositions by a colonial composer.

Magnificat

My soul doth magnify the Lord my God, and now and ever my spirit is joyful in God who is my only Savior. For He hath looked upon the low estate of His handmaiden; lo, for henceforth, all men shall call me blessed, even every generation. He hath shown me mighty wonders, the might one, and great and holy is His name. And his mercy is one all nations; He is merciful now and evermore to them that do fear Him, He hath made manifest the greatness of His arm and scattered the proud ones, even them of proud hearth. He hath put down the princes from high places, and hath exalted the humble. He hath filled the hungry with riches, and sent the rich away empty and hungry. He hath holpen Israel His servant in remembrance of all His loving kindness. As it was promised unto our forefathers, Abraham and all of his children forevermore. Glory to the Father, glory be to the Son, Glory to the Holy Spirit. As it was in the beginning, is now and evermore, world without end. Amen.

Kume, kum, Geselle min

Come, my companion, I bid you, come. Sweetest roselike mouth, come and restore me.

The song *Geistliches Trinklied* describes some friendly carousing. As the carousing continues, the harmonies become more and more dissonant, and the choral entrances more staggered. After a brief rest, things return to normal!

Geistliches Trinklied

Let us sing and be happy in the roses. Let us be with Jesus and his friends. Who knows how long we shall be here in the roses. Let us be with Jesus' wine in the roses. Thus, we shall gather, all together, and we shall sense heartfelt joy in the roses. He shall give us Cyprian wine in the roses. We shall all become drunk on sweet friendship in the roses. Place the glass on your mouth in the roses, and drink it all down. Then, you shall find the Holy Spirit in the roses... Now, let us leave the glass in the roses. We'd best be homeward bound, but always we shall remember joy in the roses!

Su' l'joli vent

Behind our house there is a pond. Merrily on the fine wind, three fine ducks went swimming all along the shore. The king's son went out hunting with his big silver rifle. He aimed at the black duck, but killed the white one. "O, son of the king, you are naughty!" "You have killed my white duck. Diamonds fall from its two eyes."