

# UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

## The University Chorale

Roy Wales, *Conductor*\*

Wednesday, May 8, 1974

Roethke Auditorium, 8:00 P.M.

Choral Music of the 20th Century

### *Tape No. 1-7333* PROGRAM

IGOR STRAVINSKY *3:18* Pater Noster *CH 7-21-74.*  
(1882-1971) *3:24* Ave Maria

BENJAMIN BRITTEN *16:00* Rejoice in the Lamb *CH 7-14-74.*  
(b.1913) *15:52* Nancy Zylstra - *Soprano*  
Michelle Dahl - *Contralto*  
Brian Trevor - *Tenor*  
Gene Lysinger - *Bass*  
Diane Scanlan - *Organ*

PAUL PATTERSON *9:10* Kyrie *CH 1-26-75.*  
(b.1947) *9:00* Diane Scanlan, Kim Hayashi - *Pianists*

### *Tape No. 2-7334* INTERMISSION

CARL ORFF *3:08* Choruses from Catulli Carmina *CH 8-8-74.*  
(b.1895) *3:13* Odi et Amo  
Vivamus mea Lesbia

MATYAS SEIBER *2:16* Three Nonsense Songs *CH 8-11-74.*  
(1905-1960) *2:24* There was an old lady of France  
There was an old person of Cromer  
There was an old man in a tree

\* In partial fulfillment of the requirements for the degree,  
Doctor of Musical Arts.

FOLK SONG ARRANGEMENTS

HEITOR VILLA-LOBOS (1887-1959) <b>0:57</b>	Rosa Amarela (Brazil)
ZOLTAN KODALY (1882-1967) <b>0:55</b>	Evening Song (Hungary)
GUSTAV DORET (1866-1943) <b>3:51</b>	Chanson du Chévrier (Switzerland) Nancy Zylstra - <i>Soloist</i>
RALPH VAUGHAN WILLIAMS (1872-1958) <b>3:18</b>	The Turtle Dove (England) Gene Lysinger - <i>Soloist</i>
ALEXANDER ALABIEV (1787-1851) <b>2:30</b>	The Fleeting Nightingale (Russian) Brian Trevor - <i>Soloist</i>
JAN KRENZ (b.1926) <b>1:50</b>	Wesola (Poland)

The UNIVERSITY OF WASHINGTON CHORALE has been invited to perform at the International Society for Music Education Conference, held this year in Perth, Western Australia, August 5 through 12. This Eleventh ISME Conference is sponsored by the University of Western Australia, the State Government of Western Australia and the Australian Government. THE CHORALE, the only university choir representing America, has been honored with a special invitation to present a workshop for choruses and choral conductors attending the conference from all parts of the world and has been asked to present a major evening program in the new Perth Concert Hall.

The International Society for Music Education, first organized in 1953, has met every two or three years in countries on both sides of the Iron Curtain. Its basic aim is to improve world understanding through strong music programs sponsored by educational institutions.

The UNIVERSITY CHORALE will present a series of concerts in other capitals in Australia and New Zealand. The Conference Committee is providing accommodations but CHORALE members will have to provide the transportation costs of approximately \$1,000 each. Community support is essential to the realization of this important intercultural exchange. All contributions from individuals and groups will be gratefully accepted. Please contact LINDA YORK, UNIVERSITY CHORALE, SCHOOL OF MUSIC, UNIVERSITY OF WASHINGTON, SEATTLE, WASHINGTON 98195. TELEPHONE 543-1200.

THE UNIVERSITY CHORALE

SOPRANOS

Lori Colvig  
Dorothy Harwood  
Carol Leenstra  
Lynette Lundberg  
Marion Mallett  
Phyllis Moore  
Diane Scanlan  
Patricia Smith  
Sheryl Sullivan  
Nancy Vancil  
Nancy Zylstra

TENORS

Don André  
Rod Bristol  
Lynn Hall  
Karl Hoffman  
Gregg Mitchell  
Doug Newland  
Chris Peterson  
Brian Trevor

ALTOS

Michelle Dahl  
Mary Beth Felix  
Laurie Fields  
Karen Gerarden  
Janice Jones  
Gerry Loper  
Mary Schwendeman  
Kay Sotak  
Nancy Stokes

BASSES

Todd Case  
Michael Clauson  
Michael Connolly  
Mark Erickson  
George Harshbarger  
Terry Haws  
Randy Johnson  
Ron Kuhn  
Gene Lysinger  
Dick Sparks  
James Stahlecker

PATER NOSTER (1926) New version with Latin text (1949) ... Igor Stravinsky  
 AVE MARIA (1932) New version with Latin text (1949)

The Pater Noster is an unaccompanied setting of The Lord's Prayer. It was Stravinsky's first religious composition and in accordance with the liturgical tradition of the Eastern Church consists of a simple harmonic intonation of the words. The Ave Maria is not so much a chant as a setting of a simple four-note melody, varied metrically in the style of Stravinsky's earliest Russian popular music.

REJOICE IN THE LAMB.....Benjamin Britten

Composed in 1943, Rejoice in the Lamb is based on a long poem of the same name by Christopher Smart, an 18th century poet, deeply religious but of a strange and unsound mind. The poem was written while Smart was in an asylum and is chaotic in form but contains many flashes of genius. It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and of the Cantata, is the worship of God, by all created beings and things, each in its own way. The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers - "the poetry of Christ". In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah.

KYRIE.....Paul Patterson

KYRIE was commissioned by The London Student Chorale (Director: Roy Wales) for the 1972 International University Choral Festival held in New York and Washington under the auspices of the Lincoln Center. It is dedicated to the memory of two close friends of the composer who died in a tragic car accident. Patterson's highly unusual setting of the Kyrie (Lord have mercy on us, Christ have mercy on us) stresses the violence as well as the anguish resulting from this incident. The work is scored for mixed voice chorus and piano with two players, one at the keyboard and the other manipulating the strings inside the piano. It is written in time-space notation with no bar lines, just references in seconds for the guidance of choir and conductor. Using both traditional and avant garde techniques, Patterson explores a wide palette of sounds. The slow opening Kyrie is followed by a faster section which builds to a violent climax. This central climax leads into a section of bleak tranquility with the note D being floated from voice to voice. The work fades with interjections from the opening section, the texture gradually disintegrating until the basses are left whispering the chant "Kyrie eleison". Paul Patterson is currently a professor of 20th century music at the Royal Academy of Music, London. He has recently completed commissions for the London Symphony Orchestra, Royal Philharmonic Orchestra, the British Broadcasting Corporation, the Julliard Ensemble and the English Chamber Orchestra.

## TWO CHORUSES FROM CATULLI CARMINA.....Carl Orff

One of the most significant musical educators of the present century, Carl Orff has also achieved popular success as a composer. Born in 1895 in Germany, he composed *Catulli Carmina* in 1943. It is a scenic cantata scored for four pianos, mixed voice chorus, solo tenor and soprano and a large variety of percussion instruments. The text is from a set of love poems by the Latin poet Catullus and describes the young man's unhappy love for the unfaithful Lesbia. These two choruses, which are from the middle of the work, *Odi et Amo* (I love and I hate) and *Vivamus, mea Lesbia* (Let us live, my Lesbia), are characteristic of Orff's rhythmic vitality. The pervading erotic atmosphere of the cantata is captured by the tenor soloist's impassioned outburst in the second chorus: *Da mi basia* (kiss me!)

## THREE NONSENSE SONGS.....Matyas Seiber

Written in 1956, the Three Nonsense Songs are perhaps less familiar than the Three Hungarian Folk Songs by the same composer. These short verses by Edward Lear are witty and succinct, and Seiber delightfully captures the humor of the text. Matyas Seiber was a Hungarian composer who originally studied with Kodaly in Budapest. He later moved to London where he lived and worked for many years until his death in a car accident in 1960.