

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

Tuesday April 27, 1971

Hub Ballroom, 8:00 P.M.

The University Chorale

Rodney Eichenberger, *conductor*

Reel No. 1-6100

Program

GIOVANNI GABRIELI 4:28

JUBILATE DEO

(ca. 1557-1612)

N.G.

Brass Ensemble
from The Brass Choir

G. PIERLUIGI DA PALESTRINA 22:01

MISSA PAPAЕ MARCELLI

(ca. 1525-1594)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

JOHANNES BRAHMS

THREE FESTIVAL ANTHEMS, OPUS 109

(1833-1897)

Unsere Väter hofften auf Dich
Wenn ein starker Gewappneter
Wo ist ein so herrlich Volk

INTERMISSION

Reel No. 2-6101

CHARLES IVES

PSALM NINETY

(1874-1954)

Percussion Ensemble

11:51

Robert Eberle

Peter Molner

Daniel Dunbar

William Wanser

Gregory Vancil, *Organ*

KENNETH GABURO

2:41

AVE MARIA

LEONARD BERNSTEIN 12:42 CHORUSES FROM THE LARK BY JEAN ANOUILH

(b. 1918)

12:40

Prelude

Spring Song

Court Song

Benedictus

Soldier's Song

Sanctus

Requiem

Gloria

RH 7-8-71

Jan Isbell, *soprano*

Bruce Browne, *counter-tenor*

UNIVERSITY CHORALE PERSONNEL

Greg Allen
Theodore Ashizawa
Robert Beaumier
Cecil Bristol
Bruce Browne
Robert Campbell
Mary Chesterman
Dennis Coleman
Bruce Cronk
Henry Crouse
Nancy Faylor
Mary Fierke
Ronald Gangnes
James Garrett
Edward Griffiths
Lynn Hall
Sharon Harman
Katherine Holway
Dianna Howard
Valerie Hutchison
Janice Isbell
Paula Johnson
Robert Julien
Katherine Keane
R. Gordon Kennedy
Dorothea Kopta
Mark Little

Cymantha McGugin
Lawrence Marsh
Jennifer Miles
Charles Monary
Belle Morlok
Sharron Nasman
Virginia Paynton
Jennarose Rantz
Linda Roberts
Sandra Ruconich
Kenneth Schwartz
Robin Shakarian
Patricia Smith
Reginald Smith
Richard Sparks
Lee Stearns
Diane Tefft
Kathleen Thornton
Margaret Tukey
Gregory Vancil
Dennis Vanzandt
Michael Varro
Kay Verelius
Norman Walker
Susan Ziadeh
Nancy Zylstra
Tina Litzsinger

PROGRAM NOTES

Gabrieli - "Jubilate Deo"

This motet, "O be joyful in the Lord, all ye lands", is representative of the antiphonal technique common to St. Mark's Church in Venice. It is not merely the opposition of two forces but rather a constantly shifting division and sub-division of choirs.

Palestrina - "Missa Papae Marcelli"

Numerous legends have surrounded this mass which bears the name of Marcellus II who was Pope for only three weeks in 1555. While there is little to substantiate the tale that it was written "to save church music", the work has certain connections with the Council of Trent (1545-1563). It is probable that the mass was among those favorably accepted by the College of Cardinals in 1565 as examples of music of dignity with concern for understandability of the text.

Brahms - "Three Festival Anthems"

Brahms never hesitated to express his political feelings in music terms. Although making his home in Vienna for 27 years, he nevertheless kept a keen eye on events in his native land. Germany's victory over France in 1871 and the subsequent foundation of the Reich was hailed artistically by both Brahms and Wagner: Wagner in the "Kaiser March" and Brahms in the massive "Triumph Lied," dedicated to Emperor Wilhelm I.

Wilhelm's death in 1888 and subsequent fateful events (the death of Wilhelm's son, Friedrich, a few months later and the ascendancy of his young son to the throne) in the "Dreikeiserjahr" deeply moved Brahms, who was afraid that these events might be the undoing of the victory of 1871 and Bismarck's life work.

The composer expressed his anxiety to the German people in the "Three Festival Anthems" for 8-part chorus. Brahms chose the texts scrupulously, from The Psalms (xxii - 4, 5 and xxix - 11), St. Luke (xi - 21, 17), and Deuteronomy (iv - 7, 9). Every line points to the actual situation and potential dangers that confronted the German people in 1888. The "Three Festival Anthems" is a triptych, with each unit being itself a 3-sectioned structure, whose middle portion contrasts the two framing divisions metrically and melodically.

Ives - "Psalm 90"

When Ives discovered that an early version of the Psalm 90 had been destroyed, he reconstructed it in 1923. His wife recalled his saying that it was the only one of his works with which he was satisfied. The pedal C in the organ remains constant throughout the work and the bells called for in the score, "as church bells in the distance," heighten the religious character of the Psalm. Ives does not limit tonal exploration. With the ever present C in the organ, the choir at times is divided into as many as 22 different voice parts. This final version of the Psalm 90 combines the fresh melodic directness of Ives' early anthems, the visionary daring of his harmonic revolt, and the maturity of his later works.

Bernstein - "The Lark"

The English version of Jean Anouilh's "L'Alouette" was first presented at the Longacre Theatre, New York City, November 17, 1955 with music composed by Leonard Bernstein. The play's central character is Joan of Arc, "a lark in the skies of France, high over the heads of her soldiers", who sang "a joyous, crazy song of courage." With the theatre in darkness, the "Exaudi orationem meam, domine" is sung. The curtain rises on the words, "qui tollis peccata mundi". Joan is seated before the Inquisitor and the Judges. As the trials begins, the lights are raised on a scene showing a young peasant girl, clapping her hands and dancing to the Spring Song, a shepherd's dance. The voice of St. Michael interrupts - calling Joan to the service of France. Although she resists, St. Michael's will prevails and the chorus sings "Alleluia".

The trial continues and Joan explains how this "calling from God" eventually leads her to an audience with Charles, the Dauphin. Charles, the rightful heir to the throne of France had been denied the crown because of English military successes at Reims, the traditional city of coronation. In Chinon, Charles sits with his court, dancing and playing bilboquet, unperturbed by the peril facing France. Bernstein's setting of the "Court Song" describes the carefree atmosphere of the court. Joan visits Charles and assures him that with the armies of France under the power she will take the Dauphin to Reims and have him anointed and crowned King. Charles is persuaded and he proclaims that "the Royal Army is now under the command of Joan, the Virgin Maid." As the Archbishop pronounces the blessing, the "Benedictus" is sung and Joan lowers her head in prayer.

As the second act begins, the soldiers sing of Joan and her victories. Joan, in full armor, carries her sword high in a hero's salute. The aura of victory is short-lived and it soon becomes apparent that Joan has been captured and that the trial is in progress. Eventually, Joan is persuaded to agree to the charges and is returned to her dungeon. Warwick, the English prosecutor, visits Joan in her cell to express relief in knowing that she has been saved from being burned at the stake. As he speaks, Joan becomes convinced that she must deny her confession. Warwick pleads with her, but Joan calls for the Guards - and prays, "Please, God, help me now," as the choir sings the "Sanctus". The Executioner appears with the lighted torch. Joan asks for a Cross and a soldier makes her one out of two sticks of wood. She is led to the stake. The lights dim and flames are seen as those looking on kneel in prayer. The chorus chants the "Requiem". The stage grows dark and then the lights come up on La Hire, a captain in Joan's army. "You were fools to burn Joan of Arc" he says. Warwick replies, "Yes, it was a grave mistake. We made a lark into a giant bird who will travel the skies of the world long after our names are forgotten, or confused, or cursed down." La Hire says, "I knew the girl and I loved her. You can't let it end this way. If you do, it will not be the true story of Joan... the true story of Joan is the story of her happiest day." The scene immediately returns to the Coronation of Charles and the curtain falls as the choir sings the "Gloria" of the mass.