

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

No. 51
Betty

The University Madrigal Singers

DON ANDRÉ, *Conductor**

Thursday, April 25, 1974

Music Auditorium, 12:30 P.M.

Tape No. 7313 PROGRAM

J. S. BACH *16:14* Cantata No. 27 *CH 9-8-74*
(1685-1750) *16:18* "Wer weiss wie nahe mir mein Ende"

MONTE TUBB *1:16* in Just-spring *CH 9-8-74*
(c.1967) *1:18*

DAVID VAN VACTOR *2:50* Far in A Western Brookland *CH 9-8-74*
(c.1968) *2:52*

GORDON JOHNSON *5:44* Seven Japanese Tanka
(c.1969)
1. *mist*
2. *in the spring*
3. *pearls*
4. *white egret*
5. *recalled*
6. *a doe*
7. *fondly*

ROBERT F. BAKSA *5:51* Madrigals from the Japanese *CH 5-19-74*
(c.1966) *5:51*
1. *Sudden Shower*
2. *Now this year goes away*
3. *The Cricket's Widow*

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

THE MADRIGAL SINGERS

Donna Bendiner	Virginia Holland
Louise Deal	Ruth Jacobsen
Allen Durfee	Dan Jinguji
Mimi Durland	Peter Kechley
Mary Beth Felix	Greg Mitchell
Stan Graham	Vern Nicodemus
Dorothy Harwood	Margaret Russell
Valerie Hutchison	Roupen Shakarian

ORCHESTRA

<i>Oboe:</i>	Bob Kechley Hunt Beyer
<i>Violin:</i>	Deede Evans Mary Jo Milliken
<i>Viola:</i>	Janet Lynch
<i>Cello:</i>	Marcia Wuest
<i>Contrabss:</i>	David Kechley
<i>Continuo:</i>	George Shangrow

THE UNIVERSITY MADRIGAL SINGERS
PROGRAM NOTES AND TRANSLATIONS

Thursday, April 25, 1974

Cantata 27, "Wer weiss, wie nahe mir mein Ende" was written for October 6th, 1726 and thus belongs to the third of the yearly cycles that have been preserved. Although it begins with a chorale it is not a chorale cantata since the inner movements are not paraphrases of the chorale nor are the opening and closing melodies the same.

The text deals with the awakening from the dead: Jesus will waken me, thus fear of death is groundless in fact death is welcome.

TEXT TRANSLATION:

1. Chorale and Recitative: (Mimi Durland, Louise Deal, Roupen Shakarian)

Who knows how near my last hour? Our God knows this and only He. Perchance my pilgrimage on earth is short, perhaps it will be longer. For there goes Time and here comes Death and one day it will come to pass that Time and Death will run together. Ah how too suddenly and swiftly will come my final dying breath! Who knows but that today my lips my final word will say? So pray I every hour in Jesus Name I ask of thee: Send Thou a blessed death to me!

2. Recitative: (Tenor - Roupen Shakarian)

Throughout my life, O Lord, I pray: That I at death Thy blessing meet. And thus my share of Grace inherit. I so must live that at any time I am fit to die; Yet as I work I cannot tell how long it's for: for life is fleeting and death this night may overtake me, but all is well that endeth well.

3. Aria: (Alto - Louise Deal)

A welcome will I give him when for death I must prepare. Gladly to the gloom of the tomb will I follow, Taking all my troubles with me there.

4. Recitative: (Soprano - Valerie Hutchison)

Ah, would I were in heaven now this world forever leaving and there above to see at last the God of Love, the blessing of the Lord receiving. Oh for wings! Oh for wings! wings to fly! Ah, would I were in Heaven high!

5. Aria: (Bass - Vern Nicodemus)

Fare thee well, thou world of sorrow. God to Heaven welcomes me, how happy then I will be when I go to Him tomorrow.

6. Chorale:

World farewell! of thee I'm weary, I would forth to Heaven fare; there my soul may rest untroubled, perfect peace is ever there. Here on earth is strife and war, vanity and sore distress; there in Heaven evermore, Peace and Rest and Blessedness.

in Just-spring is a chorale setting of a text by E. E. Cummings whose approach to poetry was quite unique. Ignoring standardized punctuation and traditional word orders and even creating new words as well as new uses for old words Cummings brings a fresh style to English poetry. This setting by Monte Tubb with its 7/8 rhythmic structure is also refreshing and gives us that slightly imbalanced feeling which may characterize spring.

The Tanka is a short Japanese form of verse, here translated into English by Kenneth Rexroth. Incidental solos are by Mimi Durland, Valerie Hutchison, Roupén Shakarian and Vern Nicodemus.

The Madrigals from the Japanese are based upon Haiku by the Japanese poets Basho, Etsujin, Buson, Shiki and Kikaku. Haiku are short Japanese poems of 17 syllables painting brief vignettes of life.