

No. 117
Pat.

SEATTLE DEPARTMENT OF PARKS AND RECREATION

Is Proud to Present

UNIVERSITY OF WASHINGTON CHORALE

Directed by

Rodney Eichenberger

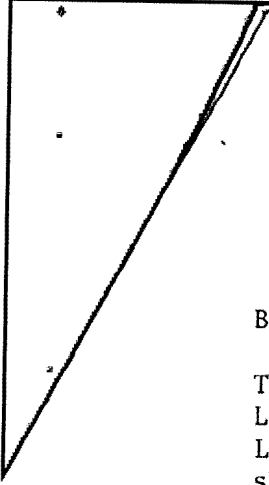
August 8, 1971 First United Methodist Church 8:00 p.m.
Fifth and Marion

Reel No. 1-6296
Jubilate Deo Gabrieli
Komm, Jesu, Komm (Come, Jesus, Come) Bach
Es ist das Heil uns kommen her (The Son of God is come
to earth) Brahms
Schaffe in mir, Gott, ein rein Herz (Create in me, God,
a clean heart) Brahms
Trois Chansons (Three Songs) Ravel

INTERMISSION

Reel No. 2-6297
Psalm Ninety Charles Ives
Choruses from "The Lark" Leonard Bernstein
Reel No. 3-6298
Spirituals

*All used for
CH 8-15-71.
RH 8-19-71.*




P R O G R A M N O T E S

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 trial 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 Rheims, 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 Rheims 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.



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. Gregg Smith and John Kirkpatrick, editors of the newly published "Psalm 90," note that it combines the fresh melodic directness of Ives' early anthems, the visionary daring of his harmonic revolt, and the mature transcendence of his later works.

Copland - Old American Songs

In one of his lectures published in Music and Imagination, Aaron Copland speaks of his desire "to find a musical vernacular, which as language, would cause no difficulties to my listeners. . .my old interest in making a connection between music and the life about me." This group of Old American Songs demonstrates his great affection for early hymns, minstrel songs, Shaker tunes, and folk ballads. Originally adapted for solo voice, they have been transcribed for chorus at Copland's direction by Irving Fine and R. Wilding White.