

073-1980-12-10

UNIVERSITY OF WASHINGTON  
The School of Music and the Office of Lectures and Concerts  
present

THE UNIVERSITY ORATORIO CHORUS

and

THE UNIVERSITY SYMPHONY ORCHESTRA

Lynn Whitten, *conductor*

Wednesday, December 10, 1980

Meany Theatre, 8:00 P.M.

TAPE No 10.014

LUDWIG VAN BEETHOVEN  
(1770-1827)

PROGRAM

Mass in C, Op. 86

*Kyrie*

*Gloria*

*Credo*

43

*Sanctus*

*Agnus Dei*

Maurita Rogers, *soprano*

Louise Marley, *mezzo-soprano*

Ronald D. Aden, *tenor*

Vernon Nicodemus, *bass*

INTERMISSION

TAPE No. 10.015

FRANCIS POULENC  
(1899-1963)

Gloria

*Gloria*

*Laudamus te* 23

*Domine Deus*

*Domine fili unigenite*

*Dominus Deus, Agnus Dei*

*Qui sedes ad dexteram Patris*

Maurita Rogers, *soprano*

comparison of the late Beethoven's 1807 Mass is a Mass and Romanticism, many ending in the Classicism composed for Prince Poulenc's expansive setting. A Mass has, perhaps, more of function, that is, ordinary; it has much in common in using restatement to end in retaining V/I prolored by simultaneity. In their own times, the slightly Mass texts have an air of

to the liturgy as functional interpretation of the statement of text relegated to s or quartet, the predominant shapes of movements in Poulenc's awkward initial reception were of free German trans-

C retained fugal endings of thematic material from the solo quartet as Classical orchestral make-up such as sonata-allegro

relationships of thirds as contrast to C, particularly Poulenc shifting consecutively by another of his favor-

after its premiere for and the subsequent supervision. Neither Poulenc's treatment of the text in his sacred Latin works tend to ignore repetitions of accents constantly, and changing the word. Both the Masses seem to have been new text-music relationships used as an element of as important as the meaning of the

Poulenc, an "amateur" composer when compared to his illustrious well-trained contemporary colleagues, chose simple contrast of activity to hold attention rather than working out precise or exotic structures. The constant shift of drive from the active to the static is a trademark. His other primary characteristic is an unsurpassed lyricism.

University Oratorio Chorus personnel--

Soprano

Heidi Anderson  
Leslie Boba  
Lisa Brennan  
Susan Bardsley Coleman  
Shelly Dean  
Sue Finney  
Catherine Gribos  
Lydia Hagen  
Carla Holm  
Brenna Jones  
Jung Mi Kim  
Julie Lingerfelt  
Patricia McGrath  
Aki Namioka  
Barbara J. Norwood  
Cindy Oeck  
Maureen O'Neill  
Ruth Opstad  
Nanette Patella  
Paula Peaslee  
Anita Proudfoot  
Maria Racine  
Elisabeth Rom  
Elizabeth Sandusky  
Margaret Stevens  
Dawn Thornhill  
Shanon Voiles

Tenor

Ronald D. Aden  
Kenneth DeJong  
Frank Eaton  
Keith Eisenbrey  
Bradley Esparza  
Andrew A. Houston  
David Iwane  
Brent William Nelson  
Townsend Sprattlen

Alto

Carol Baisinger  
Donna Lea Berg  
Hester Buell  
Monique Buzzarté  
Betty Christensen  
Cheri Headley  
M.L. Ishii  
Jeri Lane  
Therese Martaus  
Ann M. Selander  
Catherine Shaw  
Shannon Sheldon  
Mary Anne Tschannen  
Jill VanEtten  
Gretchen Watkins  
Sarah Weiner

Bass

Dwight C. Beckmeyer  
Andrew Bernard  
Will Carncross  
John Cross  
Donald Dilley  
Edward J. Fiorella  
Daniel Hammond  
Roar L. Irgens  
Robert Jaundalderis  
Bruce L. Kistler  
Jas R. Linford  
Dan Lovitt  
Greg Partain  
Erhard M. Rom  
Terry L. Stombaugh  
John Taber  
Jay Verburg  
Tom Wolfe

Accompanist

Mizue Yamada

University Symphony Orchestra personnel--

Violin I

Benita Lenz  
Danielle Franklin  
Anthony Bondi  
Beth Chandler  
Kee Soon Ahn  
Cecelia-Wendy Lee  
Patricia Chinn  
Angela Chun  
Beth Ann Busch  
Jennifer Chun

Violin II

Tam Osborne  
Delphine Frazier  
Eileen Hsu  
Nicholas Yokan  
Rebecca French  
Mary-Jean Kindschuh  
Samara Hoag  
Susan Loomis  
Elbert Linn  
Carol Willis

Viola

Michael Watson  
Susan Koelle  
Sara Gerhart  
Ann Schnaidt  
Delia Kritikos  
Norman Wallace  
Richard Koenig

Cello

Jane Hawkins  
Teresa Brownson  
Cathy Chan  
David Beck  
Joe Bichsel  
Paige Stockley  
Sally Pitluck  
Brian Fearn  
Gretchen Zimmerman  
Jeff DeRouse  
Robert Schneider

Bass

Connie Van Winkle  
Nicholas Marcelja  
Adam Creighton  
Richard Edwards

Flute

Lois McFarland  
Susan Hallstead  
Melinda Johnson

Oboe

Catherine Ledbetter  
Ailene Munger

English Horn

Laurel Uhlig

Clarinet

Andrew Tangborn  
Nancy Bonnington

Bass Clarinet

William Johnson

Bassoon

Eleanor Froelich  
Michael Murray

Horn

John Picker  
Roger Bolstad  
Chuck Karschney  
Ted Kummert

Trumpet

Warren Johnson  
Dawn Stremel  
David Scott

Trombone

Scott Sellevold  
Adrienne Frank  
Greg James

Tuba

Ed Phillips

Timpani

David Dunbar

Harp

Marian Sussmann