

The School of Music  
presents the 26th program of the 1989-90 season



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# The University Chorale

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Joan Catoni Conlon

Director

C 46  
1989  
12-6

*The  
University Chorale*

*In  
Concert*

December 6, 1989  
8:00 PM, Meany Theater

School  
of  
Music  
  
University  
of  
Washington

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## Program

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### Jesus and the Traders (1927) ..... ZOLTAN KODALY (1882 - 1967)

This Chorale program includes three contrasting choral compositions from the works of much respected 20th-century Hungarian composer and music educator Zoltan Kodaly. The dramatic motet *Jesus and the Traders* expresses musically, and visually, the events surrounding Jesus and the money changers in the Temple. The 'pouring' of the money is depicted by cascading 16th-notes; the highly expressive dialogue follows natural speech rhythms; intervals are inverted when the 'tables are turned.'

### Die Strafe liegt auf ihm ..... OTTO NICOLAI (1810 - 1849)

Otto Nicolai's rarely performed choral music presents late 19th-century Romanticism at its finest, notable for its density of texture and warmth of expression.

### Richte mich, Gott (Psalm 43) ..... FELIX MENDELSSOHN (1809 -1847)

Well-known for their expressive beauty, Mendelssohn's two-choir psalm-settings form the basis of many a choral repertoire. This setting, although brief, presents the same melodic motive in two different meters; the men's voices initially introduce it a duple meter, and later in a triple rhythm.

### The Dark Eyed Sailor (1913) ..... RALPH VAUGHAN WILLIAMS (1872 - 1897)

Vaughan Williams was a leader in the revival of interest in English folk song earlier in the century, and contributed many arrangements of Britain's best-loved folk songs. This song celebrates the faithfulness of the young maiden who awaits the return of her 'dark eyed sailor.'

### Wondrous cool, thou woodland quiet. .... JOHANNES BRAHMS (1833 - 1897) Op. 62,3

Brahms' musical description of a quiet, introspective walk through quiet woods is justifiably a favorite of all 19th-century choral repertoire. Although the work sounds uncomplex, the composer inserts an unusual contrapuntal device: each stanza includes a double canon between women's and men's voices.

### Singet dem Herrn ein neues Lied .. JOHANN SEBASTIAN BACH (1685 - 1750) (Motet I for double mixed choir)

This joyous paraphrase of psalms 149 and 150 is set for two choirs. The repetition of the phrase "Singet!" ("Sing!") reflects the text: *all nations sing to the Lord a new song*. These 'many nations' continue to be heard throughout the fugue that closes the opening movement.

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### Thy mercy, Jehovah ..... BENEDETTO MARCELLO (1686 - 1739) (after Psalm 36)

Doug Reis, *tenor*

### O vos omnes ..... GIOVANNI PIERLUIGI DA PALESTRINA

A paraphrase of Lamentations I, v. 12.

### Linden Lea ..... RALPH VAUGHAN WILLIAMS

A Dorset song, arranged by Vaughan Williams for men's voices.

### The Bachelor ..... ZOLTAN KODALY

This folk-song, for men's voices only, concerns a young man who is nagged about getting married. He thinks aloud of the problems that would befall him if the wife he selects is too old, too poor, or, even worse, too rich! He takes the obvious way out.

### Gloria tibi ..... LEONARD BERNSTEIN (B. 1918) from Mass (1971)

This setting in 5/8 of the text of the Gloria combines piano, solo, and choral voices.

Doug Reis, *tenor*

Men of the University Chorale

————— *Intermission* —————

**See the Gypsies! . . . . . ZOLTAN KODALY**

One of Kodaly's most popular choral works is performed here by women's voices. Dramatic shifts of mood accompany the gypsies as they dance wildly, then sit quietly around their campfire strumming zithers, then return to dancing.

**Ave Maria . . . . . TOMAS LUIS DE VICTORIA (1548 - 1611)**

*Hail Mary, full of grace, the Lord is with thee . . .*

Victoria was a Spanish composer and organist and was one of the most influential composers of church music in Europe of his day. His entire musical output consists of liturgical Latin music

Cass. A  
side B

**O Filii et Filiae . . . . . VOLCKMAR LEISRING**

*O ye sons and daughters, the King of heaven and glory has arisen. Alleluia.*

Leisring was a German composer, theorist and clergyman. He studied theology at Jena during which time he composed this work for double chorus. He virtually stopped composing when he became pastor at Nohra in 1618.

**Laudate Dominum . . . . . EGIL HOVLAND (B. 1924)**

*Praise ye the Lord . . .*

A Norwegian organist and composer, he is important in the 20th-century revival of Norwegian sacred music. This piece uses some interesting dissonances, rhythmic devices and a full range of dynamics.

**I've Got a Crush on You . . . . . GEORGE GERSHWIN (1898 - 1937)  
(text by IRA GERSHWIN)**

Jennifer Chen, *mezzo-soprano*  
Karin Christiansen, *piano*

Gershwin was, of course, one of America's foremost composers. From an impoverished childhood, he rose to achieve wealth and renown, composing popular songs, musicals, operas, and piano and orchestral works.

**Women of the University Chorale**  
Randall Johnson, *conductor*

**Guest Performers: 'Between The Lines'**

Denise Devoe  
Julia Vogel  
Karin Cullen

Marc Cassone  
Brent Kroon  
Michael Filbin

Selections to be announced.

**A Jolly Life! . . . . . GUSTAV J. STOECKEL  
arr. THOMAS G. SHEPARD**

**Steal Away . . . . . arr. MARSHALL BARTHOLOMEW (1885 - 1978)**

**Ready When He Comes . . . . . arr. MARSHALL BARTHOLOMEW**

Joseph Mele, *tenor*

**Roll Jordan Roll . . . . . arr. MARSHALL BARTHOLOMEW**

**Jerusalem Morning . . . . . arr. MARSHALL BARTHOLOMEW**

Daniel Dunne, *tenor*  
Michael Filbin and Kerry Dahlen, *bass*

**Men of the University Chorale**

**Good Christian Men, Rejoice! . . . . . German, 14th c., arr. JOHN RUTTER**

**Away in a Manger . . . . . melody by W. J. KIRKPATRICK (1838 - 1921)  
arr. JOHN RUTTER**

**Silent Night . . . . . FRANZ GRUBNER  
arr. JOHN RUTTER**

**Angels We Have Heard On High . . . . . French carol, arr. JOHN RUTTER**

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The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 students, the School of Music offers an intimate learning atmosphere; our faculty-to-student ratio in the School of Music averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefitting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Many of our faculty are regularly invited around the world to present clinics and give performances. Our students come to the UW to work and learn in a highly stimulating artistic environment.

### The University Chorale

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Jim Peterson - Accompanist

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#### Additional men performing with the Chorale men:

Ted Rosenberger  
Marc Cassone  
Michael Soloman

Robert Tangney  
Chris Duenow  
Kurt Alakulppi

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### Upcoming Concerts

Soni Ventorum; December 8, 8:00 PM, Brechemin Auditorium  
Rachelle McCabe, piano; December 10, 8:00 PM, Brechemin Auditorium  
Keyboard Debut Series; December 14, 8:00 PM, Brechemin Auditorium  
Béla Siki, piano; January 5, 8:00 PM, Meany Theater  
Music by Women Composers; January 16, 8:00 PM, Meany Theater  
Dames at Sea; January 16-20, 8:00 PM; January 21, 3:00 PM; Meany Studio Theater  
Tim Smith, piano; January 19, 8:00 PM, Brechemin Auditorium  
David Breitman, fortepiano & Elizabeth Field, violin; a Musical Poetical Club concert; January 21, 3:00 PM, Brechemin Auditorium  
University Symphony; January 24, 8:00 PM, Meany Theater  
Jazz Festival; February 3, 8:00 PM, Meany Theater  
University Wind Ensemble and Symphonic Band; February 6, 8:00 PM, Meany Theater  
Keyboard Debut Series, February 8, 8:00 PM, Brechemin Auditorium