

The Department of Music  
University of Wisconsin-Eau Claire  
*presents*



UNIVERSITY WOMEN'S CHORUS

G. Edward Bruner, Conductor

SINGING STATESMEN

Morris D. Hayes, Conductor

UNIVERSITY SYMPHONY BAND

Donald S. George, Conductor

CARLOS SURRINACH, GUEST CONDUCTOR

Gantner Concert Hall

Sunday, April 16, 1978 - 4:00 P.M.

PROGRAM

UNIVERSITY WOMEN'S CHORUS  
G. EDWARD BRUNER, CONDUCTOR

Missa Brevis in D Op. 63

Benjamin Britten

MERLIN LEHMAN, ORGAN

Vier Gesänge Op. 17

Johannes Brahms

- I. Es tönt ein voller Harfenklang
- II. Lied von Shakespeare
- III. Der Gärtner
- IV. Gesang aus Fingal

FRANCIS MILLER, HARP

FRAN SHERMAN, MARIANNE MCSHANE, HORN

INTERMISSION

CONCENTUS SYMPHONIA  
CARLOS SURINACH, GUEST CONDUCTOR

Celebraciones Medievales

Carlos Surinach

- I. Estampida
- II. Danza Baja
- III. Pastoral de Amor
- IV. Rondel



University Women's Chorus

G. Edward Bruner, CONDUCTOR

Kathy Akey	Mary Halvorson	Beth Rodgers
Linda Albert	Karla Hatcher	Debora Schmidt
Elizabeth Baker	Cheryl Hodgson	Deborah Schuerer
Debra Buckingham	Polly Hoffman	Colette Schulte
Ruth Butros	Laura Johnson	Victoria Soroko
Mary Cody	Susan Johnson	Meg Stecker
Lisa Diesslin	Diane Kerkhof	Bonnie Steltzner
Gail Dix	Claudia Mey	Paula Sumpter
Constance Elliott	Marcie Meyers	Debra Tappan
Pam Engen	Lynn Mikulsky	Debra Taylor
Ann Franzmann	Marla Otto	Joanne Tooley
Lynn Gardow	Betty Pries	Norma Vaillette
Tracey Geimer	Suzanne Rausch	Lori Lee Wasck
Pam Graper	Debra Reed	Bernadette Warmouth
Peggy Graves	DeAnn Riske	Jody Watrud
Sheri Hageness	Laila Robins	Carol Wesley
Carolyn Hall	Corrinne Rockow	Paula Zorowski

accompanist:  
Steven L. Joyal

SINGING STATESMEN

Morris D. Hayes, CONDUCTOR

TENOR I

Douglas Dahm  
David Doering  
David Fehr  
Marc Heuer,  
Scott Hoffman  
Darrell Holz  
James Krenzelok  
Paul Lindhorst  
Louis Loeffler  
Steven Marks  
Robert Ponto  
John Schulte

BARITONE

Joseph Berrum  
Randall Cook  
Paul Gilbertson  
Gregory Johnson  
Kent Johnson  
Steven Joyal  
Thomas Koller,  
John Lee  
Randy Olson  
Richard Rossiter  
Randy Rowaldt  
Robert Wachs

TENOR II

Leland Christenson  
Jeffrey Griesse  
Daniel Kotecki  
Mark Larson  
Keith Lorasch  
Robert Meyer  
Paul Ousley  
Daniel Patrykus  
Michael Stanzak  
Charles Strey  
Patrick Taddy  
John Utphall  
Greg Van Dunk

BASS

Wolfgang Glanin  
Timothy DePrey  
John Emery  
Donald Glassel  
Gean Halstead  
Bradley Hanson  
William Hargrave  
John Harlander  
Michael Kaminski  
Eldon Karwand  
Howard Koth  
James Neuman

UWEC Symphory Band

Donald S. George, CONDUCTOR

Flute

Susan Bartosh  
Heidi Ellefson  
Jan Ewert  
Debbie Parley  
Allison Grundy  
Dawn Nielson  
Diane Pryor\*  
Jeanne Ritchie  
Jackie Skoug  
Carol Tsuchiya  
Karen Wallis

Piccolo

Patty Miller

Oboe & English Horn

Janl Brakken  
Glenda Gosen\*  
Bobbi Kangas

Bassoon

Gay Olson  
Barbara Sacher\*

E♭ Clarinet

Sandy Couillard

E♭ Clarinet

Annette Adler  
Susan Allen  
Carol Brown\*  
Laura Dittrich  
Karla Hatcher  
LuAnn Hauser  
Kay Havlik  
Barbara Hovey  
Janet Koss  
Jamie Marvin  
Kirk Masden  
Karen Pellikka  
Mary Ronchetti  
Lynn Schmidt  
Kris Schneider  
Vicky Van Dan  
Martha Waters  
Nancy Webb

Alto Clarinet

Carol Booth  
Tarcey Geimer\*

Bass Clarinet

Michelle Spangler\*  
DeWayne Roberson  
Karen West

Contra Bass Clarinet

Daniel Funk

Saxophone

Jamie Breurig  
Randy Johnson  
Greg Keel  
Ken Kunz\*  
Doug Rasmussen  
Karen Sands  
Candace Steinke

Trumpet

Brad Anderson  
Tom Brown  
Neil Pockel  
Ken Hagen  
Dabe Herndon  
James Rauscher\*  
Randy Schneeberger  
Wayne Slowinski

Horn

Kathy Anderson  
Marianne McSchane  
Kurt Majkowski  
Mary Murray  
Tina Sailor  
Fran Sherman\*  
Thomas Zimmerman

Trombone

Don Glassel  
Mark Jones  
Terry Krueger\*  
Dennis McGraw  
John Metcalf  
James Reitz

Euphorium

William Hargrave  
Greg Lang  
Robert Ponto\*

Tuba

David Carlson  
Robert Plottum  
Cliff George  
Jeff Roy\*

Percussion

Toni Durbin  
James Gallagher  
Karen Getzel  
Robert Gibson  
Michael Klingbeil  
Dennis Lester\*  
Steve Lewis

\*denotes principal



# TRANSLATIONS

## Kyrie

Kyrie eleison, Christe eleison.  
Kyrie eleison.

Lord, have mercy upon us. Christ, have  
mercy upon us. Lord, have mercy upon us.

## Gloria

Gloria in excelsis Deo. Et in terra pax  
hominibus bonae voluntatis. Laudamus  
te. Benedicimus te. Adoramus te. Glo-  
rificamus te. Gratias agimus tibi  
propter magnam gloriam tuam. Domine  
Deus, Rex coelestis, Deus Pater omni-  
potens. Domine Fili unigenite, Jesu  
Christe. Domine Deus, Agnus Dei, Filius  
Patris. Qui tollis peccata mundi, mise-  
rere nobis. Qui tollis peccata mundi,  
suscipe deprecationem nostram. Qui  
sedes ad dexteram Patris, miserere  
nobis. Quoniam tu solus sanctus. Tu  
solus Dominus. Tu solus Altissimus,  
Jesu Christe. Cum Sancto Spiritu, in  
gloria Dei Patris. Amen.

Glory be to God in the highest. And on  
earth peace to men of good will. We  
praise Thee. We bless Thee. We adore  
Thee. We glorify Thee. We give Thee  
thanks for Thy great glory. O Lord God,  
heavenly King, God the Father almighty.  
O Lord Jesus Christ, the only-begotten  
Son. Lord God, Lamb of God, Son of the  
Father. Who taketh away the sins of the  
world, have mercy upon us. Who taketh  
away the sins of the world, receive our  
prayer. Who sitteth at the right hand  
of the Father, have mercy upon us. For  
Thou alone art holy. Thou alone are  
most high. Together with the Holy Ghost,  
in the glory of God the Father. Amen.

## Credo

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae, visibillum  
omnium, et invisibillum. Et in unum  
Dominum Jesum Christum, Filium Dei uni-  
genitum. Et ex Patre natum ante  
omnia saecula. Deum de Deo, lumen de  
lumine, Deum verum de Deo vero. Genitum,  
non factum, consubstantialem Patri:  
per quem omnia facta sunt. Qui propter  
nos homines, et propter nostram salutem  
descendit de coelis. Et incarnatus est  
de Spiritu Sancto ex Maria Virgine; et  
homo factus est. Crucifixus etiam pro  
nobis; sub Pontio Pilato passus, et  
sepultus est. Et resurrexit tertia  
die, secundum Scripturas. Et ascendit  
in coelum: sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos: cujus regni  
non erit finis. Et in Spiritum Sanctum  
Dominum et vivificantem: qui ex Patre  
Filioque procedit. Qui cum Patre et  
Filio simul adoratur, et conglorifica-  
tur; qui locutus est per prophetas.  
Et unam sanctam catholicam et aposto-  
licam Ecclesiam. Confiteor unum bap-  
tisma in remissionem peccatorum. Et  
expecto resurrectionem mortuorum. Et  
vitam venturi saeculi.  
Amen.

I believe in one God, the Father al-  
mighty, maker of heaven and earth, and  
of all things visible and invisible.  
And in one Lord Jesus Christ, the only-  
begotten Son of God. Born of the Father  
before all ages. God of God, light of  
light, true God of true God. Begotten,  
not made; of one substance with the  
Father: by whom all things were made.  
Who for us men, and for our salvation,  
came down from heaven. And was made  
flesh by the Holy Ghost of the Virgin  
Mary: and was made man. He was also  
crucified for us, suffered under Pon-  
tius Pilate, and was buried. And on  
the third day He rose again, according  
to the Scriptures. And ascended into  
heaven: He sitteth at the right hand  
of the Father. And He shall come again  
with glory to judge the living and the  
dead; and of His Kingdom there shall be  
no end. And in the Holy Ghost, the  
Lord and Giver of life, who proceedeth  
from the Father and the Son. Who to-  
gether with the Father and the Son is  
adored and glorified: who spoke by the  
prophets. And in one holy, catholic  
and apostolic Church. I confess one  
baptism for the remission of sins. And  
I expect the resurrection of the dead.  
And the life of the world to come. Amen.

### Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus  
Sabaoth. Pleni sunt coeli et terra  
gloria tua. Osanna in excelsis.

Holy, Holy, Holy Lord God of hosts.  
Heaven and earth are filled with Thy  
glory. Hosanna in the highest.

### Benedictus

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is He that cometh in the name  
of the Lord. Hosanna in the highest.

### Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis. Agnus Dei, qui tollis  
peccata mundi, miserere nobis. Agnus  
Dei, qui tollis peccata mundi, dona  
nobis pacem.

Lamb of God, who taketh away the sins  
of the world, have mercy upon us.  
Lamb of God, who taketh away the sins  
of the world, have mercy upon us.  
Lamb of God, who taketh away the sins  
of the world, grant us peace.

### Es tönt ein voller Harfenklang

1. Es tönt ein voller Harfenklang  
den Lieb und Sehnsucht schwellen,  
er dringt zum Herzen tief und bang  
und lässt das Auge quellen.

The harp resounds with wild  
refrain,  
That glows with love and  
yearning;  
My heart fills with deepest  
pain and tears flow hot and  
burning.

2. O rinnet, Tränen nur herab,  
o schlage Herz mit Beben!  
Es sanken Lieb und Glück ins Grab  
verloren ist das Leben!

O flow, my tears, and soon be  
shed! O shake, my heart, with  
beating!  
My love and all my dreams  
are dead, and all my joy is  
fleeting.

### Lied von Shakespeare

1. Komm herbei, komm herbei, Tod!  
Und versenk in Cypressen den Leib.  
Lass mich frei, lass mich frei, Not,  
Mich erschlägt ein holdseliges Weib.  
Mit Rosmarin mein Leichenhemd,  
o bestellt es! Ob Lieb ans Herz  
mir tödlich kommt,  
Treu hält es, Treu hält es.

Come away, come away, death,  
And in sad cypress let me be  
laid.  
Fly away, fly away, breath;  
I am slain by a fair cruel  
maid.  
My shroud of white, stuck  
all with yew, O prepare it!  
My part of death, no one so  
true did share it, did share  
it.

2. Keine Blum, keine Blum süß  
sei gestreut auf den schwärzlichen  
Sarg.  
Keine Seel, keine Seel grüss mein  
Gebein,  
wo die Erd es verbarg,  
Um Ach und Weh zu wenden ab,  
bergt alleine mich wo kein Treuer  
wall ans Grab  
und weine, und weine.

Not a flower, not a flow'r  
sweet,  
On my black coffin let there  
be strewn.  
Not a friend, not a friend  
greet  
My poor corpse, where my  
bones shall be thrown.  
A thousand sighs to save,  
Lay me, O where True lover  
never find my grave,  
To weep, to weep.



### Der Gärtner

1. Wohin ich geh und schaue,  
in Feld und Wald un Tal,  
vom Berg hinab in die Aue:  
viel schöne, hohe Fraue,  
grüss ich dich tausendmal.
2. In meinem Garten find ich  
viel Blumen schön und fein,  
viel Kränze wohl draus wind ich  
und tausend Gedanken bind ich  
und Grösse mit drein.
3. Ihr darf ich keinen reichen,  
sie ist zu hoch und schön,  
die müssen alle verbleichen  
die liebe nur ohne Gleichen  
bleibt grab wir bald mein Grab,  
bleibt ewig im Herzen stehn.
4. Ich schein wohl froher Dinge,  
und schaffe auf und ab,  
und ob das Herz zerspringe,  
ich grabe fort und singe  
und grab mir bald mein Grab.

Wherever I may wander  
In field and wood and plains  
From hill or valley yonder  
I send you ever fonder,  
A thousand sweet refrains.

My garden now discloses  
The fairest flow'rs I know  
A thousand thoughts it  
encloses,  
and with my garlands of  
roses a thousand greetings  
Alas, the one I cherish,  
She is a thing apart;  
My wreaths must wither and  
perish,  
But boundless love will grow  
Forever in my heart.

I try to bear it gladly  
And labor bravely forth,  
And though my heart beats madly  
I work there, singing sadly,  
And dig my grave on earth.

### Gesang aus Pingal

Wein' and den Felsen der brausenden  
Winde,  
weine, o Mädchen von Inistore!  
Beug über die Wogen dein schönes  
Haupt,  
lieblicher du als der Geist der  
Berge,  
wenn er um Mittag in einem  
Sonnenstrahl  
über das Schweigen von Morven fährt.  
Er ist gefallen, dein Jüngling liegt  
darnieder,  
bleich sank er unter Cuthullins Schwert.  
Nimmer wird Mut deinen Liebling mehr  
reizen  
das Blut von Königen zu vergessen.  
Trenar, der liebliche Trenar starb,  
starb!  
O Mädchen von Inistor'  
Seine grauen Hunde heulen daheim;  
sehn seinen Geist vorüberziehn.  
Sein Bogen hängt ungespannt in der  
Halle,  
nichts, nichts regt sich auf der  
Halde der Rehe.

Weep on the rocks where the  
storm winds are raging,  
Weep, O thou maiden of  
Inistore!  
Bend over the waters thy  
lovely head;  
Fairer art thou than the  
mountain spirit  
When he at noon in the  
brightness of the sun  
Touches the silence of  
Morven's height.  
For he is fallen, thy true  
love lies defeated,  
Slain by the might of  
Cuthullin's sword.  
Never again will his valor  
inspire him to sheathe his  
sword in the blood of  
princes.  
Trenar, ah, Trenar the fair  
is dead! Dead, O maiden of  
Inistore!  
See his growling hounds,  
they howl in his hall;  
Suspicious his ghost walks  
past the door.  
His bow is unstrung and  
hangs in his castle;  
Hushed, hushed silence is  
where deer once did wander.

## Medieval Celebration

### 1. Estampida

He fought, he dared, he attacked by word and deed,  
ever, far more than man or woman could imagine.  
He struggled, he was fearless, and ambitious,  
to rid this world of evil and injustice.  
He dreamed of fame surpassing, ah, and eternal,  
He was a bold and satisfying lover.  
He could challenge the smallest and the greatest...  
There was no man whose sword could dim his courage!  
How many times within his grasp lay fortune!  
His hand reached out to seize the reckless moment.  
How his heart thrilled at ev'ry new adventure!  
Yet he knew, as the moon looked down in silence;  
although he watched that no deed would end in failure,  
how he envies your achievement, oh, great Quijote!

### 2. Danza Baja

Abenamar! wisest Moor in all my kingdom,  
on the day when you were born, what wondrous signs  
in heaven!  
How strangely calm was the ocean, the moon so round  
shone in splendor... When Moor can boast such honor,  
he will never tell a falsehood!  
I shall not deceive, my lord, I will tell the truth,  
my lord! I am very grateful, Abenamar, you move me  
with your devotion.  
Can you name those distant castles?  
Tell me truly, Abenamar, can you name those  
distant castles, Abenamar?  
The Alhambra rises there, near it stands a mosque of  
Allah, and beyond the Aljares. How lovely  
their Moorish towers!  
The artist who planned the terrace earned double for  
every fountain... And he was severely punished if he  
left his task unfinished.  
See the tower of Bermejas, an ancient castle of  
great worth... And yonder Generalife. Who can match its  
fragrant beauty?  
Then King John thought a while, let me tell you what  
he said: "If you are willing, Granada, I'll wed you,  
oh lovely city.  
And I shall bring you as dowry fair Gorioba and Sevilla."  
"I cannot marry, good King John, for I'm a wife, not a  
widow.  
The Moor loves me truly, and he must forever own me!  
I cannot marry, good King John, I cannot marry!"

### 3. Pastoral de Amor

Hear the angel speak: Careful when you play,  
When the cornet speaks, my love is sweet.  
He speaks: Careful when you play.  
Now my lover speaks: You must not delay!  
Kisses come and go and disappear!  
Lovers know too well the cruel game of love,



when it makes you sigh, when it makes you cry,  
when it makes you sob and lose you mind!  
One who steals your love, your love, your love away!  
Ah! Oh why did Perico kiss me? Why did betray my love?  
Maybe in France it's the custom. This is why the traitor  
kissed me.  
Maybe with a kiss he hoped to heal the sorrow in his heart!

#### 4. Rondel

What is the cause of my sorrow? Indifference.  
What is the source of my anguish? My anguish?  
Tell me truly what destroys me? Her absence!  
How can I be free of torment?  
Who can cure my deep affliction?  
If these three can cause such sadness:  
Jealousy, absence, indifference...  
Where's the cause of all my pain? Love!  
What can I blame for my sorrow? Misfortune...  
Where has my fate been decided? In heaven!  
How then shall I hope for comfort?  
Where then shall I look for comfort if these three  
unite to crush me:  
Love and misfortune and heaven!  
Who can end the pain that stabs me? My death!  
What ends the sorrow of passion? And life's evil?  
What will cure it? My madness!  
How can I escape my sorrow if indeed I can escape,  
when the only cure can be: Death, forgetting and  
madness!

#### Carlos Surinach

Carlos Surinach has made his home in New York City since 1951, but he continues to be a 'Spanish' composer, not by citizenship, but by his music, which achieves an effect of novelty by exploiting all the familiar clichés of the 'Spanish idiom' with new technical resources and with a completely non-impressionistic sensibility.

Although Surinach followed the traditional migration of Spanish composers to Paris, he quickly broke the pattern by continuing on to study in Germany. The German influence on Surinach was technical rather than aesthetic, and this period of study enabled him to develop a discipline and thoroughness which has strongly marked his music. In combination with this he probes into what is essentially Spanish and not the evocation of the Spanish muse as heard from across its borders. His writing seems to be of the pure quill, the authentic, not the pseudo product. It is direct, coloristic and overt, rather than amorously romantic.

Born on March 4, 1915, Surinach began his musical training with Enrique Morera at the Municipal Conservatory in his native city of Barcelona. In Germany, he continued piano studies at the "Oberklasse" of the Robert Schumann Conservatory in Düsseldorf and studied conducting with Eugen Papst at the Hochschule in Cologne. He was admitted with "special distinction" to Preussische Akademie der Künste in Berlin. There he studied composing under the guidance of Max Trapp. In 1944 he was engaged as a conductor by the Orquesta Filarmónica of Barcelona and by the Gran Teatro

del Liceo Opera House. Surinach moved to Paris in 1947, and from that time until he came to the United States he continued to expand the number of his appearances as a conductor of major European orchestras. In this country, he has earned particular recognition for his performances of contemporary music.

The music of ESTAMPIDA is set to a sonnet supposedly written by Don Bellianis of Greece in homage to Don Quixote. But Don Bellianis, like Urganda la Desconocida, Orlando Furioso, Amadis de Gaula and others, were all imaginary characters created by Miguel de Cervantes (1547-1616) to provide his book Don Quixote with a prologue of homages. The sonnet is a short epico-lyric poem of heroic character, cleverly written in the style of the Middle Ages.

DANZA BAJA is an anonymous ancient ballad on a historical theme. In 1431, King Juan II of Castile, approached Granada with the Moorish Infante Abenamar whom he had promised to place on the throne there. The city was besieged and the Infante made king. Arabic poets often spoke of the lord of a city as its "spouse"; hence, the allusion of the king to Granada as his desired bride, and her answer that she is possessed by the Moor.

This PASTORAL DE AMOR is an anonymous song of love, gay and rhythmic. These little medieval poems, of picaresque and delicate beauty, have changing rhythms, grace and simplicity.

RONDEL is the well-known Song of Cardenio in DON QUIXOTE. It is the philosophy of a desperate, deceived lad who finds his bride married to someone else, and, helplessly flies the scene.

The music of this work has no intellectual implications. It has been written purely to be enjoyed. A few authentic medieval themes are included but most of the melodies have been invented and elaborated by myself. Sharply etched lines and emphasis on the sheer primitive power of rhythm has been sought throughout the work. It should be performed in direct, pragmatic and non-romantic manner.

C.S.