

The Department of Music
University of Wisconsin Eau Claire

PRESENTS A

*Concert of Works
for Chorus
and Wind Ensemble*

In tribute to the memory of

Robert A. Gantner



University Oratorio Society

Gregory Vancil, Conductor

University Wind Ensemble

Donald S. George, Conductor

Wednesday, October 27, 1982

8 p.m.

Gantner Concert Hall

PROGRAM

TO BE SUNG AT PARTING (Beim Abschied zu singen) Robert Schumann
(1810-1856)

Soloists: Amy Zimmers, soprano;
Diane Marshall, alto;
Theodore Cunio, tenor;
Scott Mattison, bass.

Donald S. George, conductor.

MASS Igor Stravinsky
(1882-1971)

- I. Kyrie eleison (Lord, have mercy)
- II. Gloria in excelsis Deo (Glory to God in the highest)
- III. Credo in unum Deum (I believe in one God)
- IV. Sanctus/Benedictus (Holy, holy, holy/Blessed is He)
- V. Agnus Dei (Lamb of God)

Soloists: Geneva Dix, soprano;
Meredith Colby, alto;
Theodore Cunio, tenor;
Peter Bartell, bass.

Gregory Vancil, conductor.

FUNERAL HYMN (Begräbnisgesang), Opus 13 Johannes Brahms
(1833-1897)

Donald S. George, conductor.

UNIVERSITY ORATORIO SOCIETY

PERSONNEL

SOPRANOS

*Kari Arnston
 *Joyce Barstad
 Beth Bauer
 Pamela Beckman
 Terri Betts
 Dawn Born
 Kelly Canovan
 Nancy Chandler
 Geneva Dix
 Mary Dorsey
 Erika Ebbeson
 Joni Erickson
 Kelli Farrand
 *Kathy Gierhart
 Cheryl Greene
 Annette Griffith
 Ann Haasl
 *Rebecca Hammer
 Karen Heywood
 Cheryl Hinks
 Amy Hohlstein
 Gretchen Jobst
 Rachelle Kaiser
 Margaret Keuler
 Sylvia King
 *J. Kujawa-Tobalski
 Sara Langmack
 Susan Larson
 Kathryn MacDonald
 *Becky Madson
 Tamara Mazzone
 Mary McGuiness
 Janet Mickelson
 Debra Millward
 Kaela Mulhern
 Mary Pat Murphy
 Vicki Nasset
 Lynn Nolte
 Maryls Nuszkievicz
 Robin Olmstead
 Carrie Olson
 Nancy Pearce
 Laurie Rand
 Sara Richmond
 Carrie Saloutos
 Debbie Schipporeit
 Judy Schoepp
 Lexi Sheldon
 Julie Sherfinski
 Mayumi Shimizu
 *Darla Sorenson
 Kristine Spearbraker
 Irma Steinhoff
 Maria Svensson
 Susan Taylor
 Lana Tews

*Community member
 **Rehearsal accompanist

Dawn Thiel
 Paula Tribolini
 Laury Walker
 Christine Weber
 Annette Winn
 Yumi Yajima
 Jane Zeman
 Amy Zimmers
 Pauline Zwiefelhofer

ALTOS

*K. Amundson-Forsberg
 Kay Bergerson
 *Jeane Casey
 Dawn Chickering
 Meredith Colby
 Mary Corrigan
 Dawn Dahl
 Pamela Dahlke
 Jennifer Dodds
 Jacqueline Eastman
 Mary Ebert
 Rebecca Ecklund
 Kathy Giesege
 Nancy Haarmann
 Rebecca Hable
 Katherine Harberg
 Kim Hoehl
 Jena Keil
 Windy Lewis
 Diane Marshall
 Mary Martin
 Carol Mathews
 Kristen Matson
 Kara Mulcahy
 Jayne Myers
 Lynn Pahlow
 Lisa Piepenburg
 Cheryl Sattler
 DeLayne Schroeder
 Jill Serchen
 Wendy Sommer
 Tanya Soukup
 Gail Spychalla
 Lisa Steingraeber
 Jennifer Sullivan
 Julie Taylor
 Carolyn Thauer
 Betty Van Gompel
 Julie Weaver
 *Loretta Young

TENORS

Ed Brummel
 *Mike Cesafsky
 Kevin Crosby
 Theodore Cunio
 Douglas Dederich
 Kenneth Faltinson
 Davis Hagen
 Brian Hargartner
 Peter Harford
 David Holter
 George Jacquith
 *Keith Koepsel
 Charles Mrotek
 Dan Olson
 John Rendon
 *Gary Schmidt
 Kevin Weddig
 Dennis Woodford

BASSES

Peter Bartell
 *Donald Bates
 Calvin Bush
 Douglas Connolly
 Paul Craig
 Thomas Cravens
 John Dettman
 Paul Essock
 Michael Fay
 David Fedderly
 Leland Fletcher
 Roy Forstrom
 Michael Gerber
 Robert Gerber
 Thomas Gilmore
 Peter Greenlee
 David Hager
 Thomas Hanson
 Jon Herber
 Dan Jansen
 Curtis Johnson
 Thomas Johnson
 *Bill Kelly
 Jeff Kensmoe
 Russell Lundstrom
 David Lynch
 *Kenneth Mandalert
 Scott Mattison
 *Keith Messiar
 Terrence Niska
 Tod Pritchard
 Steven Raby
 Kevin Rogers
 James Schroeder
 Ralph Schultz
 Fred Swanson
 Michael Swedberg
 Gage Thompson
 Jeff Wiley

UNIVERSITY WIND ENSEMBLE

FLUTE

Ann Wichman
Stephanie Carlson

OBOE

Sharon Golombowsky
Stacey Read

ENGLISH HORN

Julie Triemstra

CLARINET

Lexine Porubsky
Deb Jarvis

BASSOON

Kris Follstad
Ann Alnes

TRUMPET

Russ Mikkelsen
Laurie Armstrong

HORN

Mary Scott
Kelli Van Acker

TROMBONE

James Reitz
Cindy Myhers
Guy Machel

TUBA

James Woodford

TIMPANI

Julie Gilles



PROGRAM NOTES

To Be Sung At Parting ("Beim Abschied zu singen"), Opus 84, was composed in July, 1847, for a small music festival organized in Schumann's honor by the citizens of Zwickau, Saxony, his birthplace. According to contemporary accounts, everything was done to show honor to the famous guests, Robert and his pianist wife, Clara, including a torchlight procession, a serenade, and a festive concert. The concert programme featured several works by Schumann, including his Piano Concerto in A Minor, with Clara playing the solo part, and concluding with Beim Abschied zu singen, with Robert conducting.

The text by Feuchtersleben deals not only with parting in this life, but death and reunion in heaven, themes that were to so powerfully influence Brahms. Whether or not Schumann was drawn to Feuchtersleben's poem for any reason other than its aptness for the Zwickau festival is unknown. However, the Schumanns had within the previous year lost their first son, Emil, in infancy; to a spirit as sensitive as Robert's, this loss could not but still have been felt at the time he set this text to music.

Stravinsky composed his only setting of the Ordinary of the Mass in California during the years 1944-1948. For some years he had been pondering the problems involved in writing a 20th-century Mass for liturgical use. The work evolved, however, not in response to a commission but as a personal affirmation of faith by this exile from Russia who had been brought up in the Russian Orthodox tradition. Although usually performed in a concert setting, Stravinsky conceived his Mass from the outset as a composition for liturgical use within the framework of a church service.

The work is scored for soloists, a choir of boys and men, and a double wind quintet (five woodwinds, five brass); however, performances by mixed choruses have been the norm. The employment of a double wind quintet is typical of Stravinsky's fondness for unusual groups of instruments. The quintets are grouped antiphonally, and play independently and in combination with each other and the vocal forces.

The first and last sections of the Mass, the supplicatory Kyrie and Agnus Dei (each in three sections) are purely choral, with the singing accompanied by or interspersed with wind figuration. The songs of praise, the Gloria and Sanctus/Benedictus, are the most melodically active movements, both vocally and instrumentally. The solo singing in the Mass is confined to these two movements, the melodies being stylistically akin to the chants of the ancient Russian church. The Credo stands at the center of the work, both positionally and symbolically. Beginning with the Celebrant's intonation, it presents the twelve articles of faith in syllabic chanting, the choir as representatives of the congregation singing with complete rhythmic clarity until an unaccompanied, polyphonic "Amen" concludes the movement.

Ernest Ansermet, conductor of the premier performance of Stravinsky's Mass, said of the work: "To anyone familiar with the profoundly religious nature of its author . . . there can be no doubt that it is the most intimate work, in the truest sense of the word, of a musician who has never wanted to make his art a vehicle for subjective confession." Stravinsky took great care to avoid any sensual vocal or instrumental effects in his Mass. The result is a work that is deliberately impersonal and detached from the ordinary joys and sorrows of humanity. Instead, Stravinsky has created in his Mass an objective statement that focuses attention on the universality of the ancient texts.

Funeral Hymn (Begräbnisgesang), Opus 13, was composed in 1858 in Detmold, Germany, where the 25 year old Brahms held his first official position. As court musical director, Brahms' duties included conducting the civic choral society, and it was for this organization that the work was probably composed.

Throughout his life, Brahms was inspired by the eternal themes of death and resurrection. It is not surprising, then, that even as a young man he should be attracted to the powerful poem, Begräbnisgesang, written by Michael Weisse in the middle of the 16th century. Brahms set the text in a deliberately archaic style, emulating the style of Bach; indeed, the work is based on a severe Protestant hymn tune which Bach himself had used as the basis for one of his church cantatas. That Brahms' work was intended for outdoor, perhaps graveside, performance is suggested by his scoring of the accompaniment for wind instruments alone.

*The taking of photographs and the use of
recording equipment are forbidden.
Food and beverages are not permitted.*