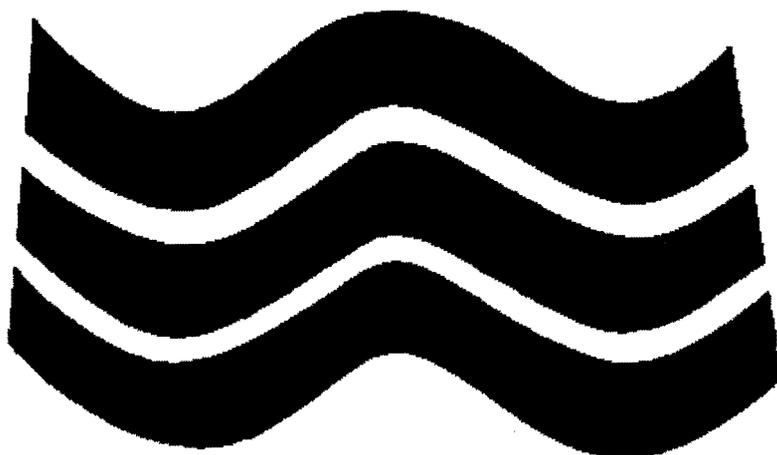


A65  
2006  
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# Living Waters



*featuring*

THE UNIVERSITY OF WASHINGTON RECITAL CHOIR

Jason Anderson, *conductor*

Sheila Bristow, *accompanist*

Emily Terrell, *violin*

Carmen Van Soest, *cello*

Heather MacLaughlin Garbes, *violin*

Anna Brodi, *string bass*

Saturday, March 11, 2006 • 7:30 PM

St. Thomas Episcopal Church • Medina, Washington

School of Music



*This recital is presented in partial fulfillment of the requirements  
for the Doctor of Musical Arts degree in Choral Conducting.  
Jason Anderson is a student of Dr. Geoffrey Boers.*

## INVOCATION

- 1 Come forward, O my soul (2002) Stephen Chatman  
from *Proud Music of the Storm* (b. 1950)
- Come forward, O my Soul, and let the rest retire;  
Listen—lose not—it is toward thee I tend;  
Parting the midnight, enter my slumber-chamber, O Soul.  
—Walt Whitman *Leaves of Grass*



## MEDITATION I

- 2 **Membra Jesu Nostri** BUXWV 75 Dietrich Buxtehude  
*Ad pedes* Meditation on the feet (c.1637-1707)
- choir *Ecce super montes pedes evangelizantis  
et annunciantis pacem.* Behold! On the mountains the feet of one  
who brings good tidings and announces peace!  
(*Nahum I:15a*)
- 3 quintet *Salve mundi salutare,  
salve, salve Jesu care!  
Cruci tuae me aptare  
vellem vere tu scis quare  
da mihi tui copiam.* Hail! Savior of the world,  
Hail, hail! Precious Jesus!  
Why I would fit myself for your cross  
you know in truth;  
grant me your aid.
- 4 soprano solo *Clavos pedum, plagas duras,  
et tam graves impresuras  
circumplector cum affecu,  
tuo pavens in aspectu,  
tuorum memor vulnerum.* The nails in your feet, harsh blows,  
and deepest gashes,  
I embrace with affection,  
trembling in your sight,  
and mindful of your wounds.
- 5 bass solo *Dulcis Jesu, pie Deus,  
ad te clamo licet reus,  
praebe mihi te benignum,  
ne repellas me indignum  
de tuis sanctis pedibus.* Sweet Jesus, merciful God,  
to you I cry, as one accused;  
be kind to me;  
cast me not away, unworthy though  
I am, from your holy feet.
- 6 choir *Shane Lynch, bass  
repetition of first chorus*

❖ ❖ ❖ denotes appropriate place for applause

7 There is a Stream (1958)

Peter Hallock  
(b. 1924)

There is a Stream, which issues forth from God's eternal Throne,  
And from the Lamb—a living stream clear as the crystal stone.

The stream doth water Paradise; it makes the Angels sing;  
One cordial drop revives my heart; hence all my joys do spring.

Eye hath not seen, nor ear hath heard, from fancy 'tis concealed,  
What thou, Lord, hast laid up for thine, and hast to me revealed.

—John Mason, para. *Revelation 21:11–22:1* and *I Corinthians 2:9–10*



MEDITATION II

Membra Jesu Nostri

Buxtehude

*Ad manus* Meditation on the hands

- 8 choir *Quid sunt plagae istae in medio manuum tuarum?* What are these wounds in the middle of your hands? (*Zechariah 13:6*)
- 9 soprano solo *Salve Jesu, pastor bone, fatigatus in agone, qui per lignum es distractus et ad lignum es compactus expansis sanctis manibus.* Hail, Jesus! good shepherd, weary with striving, torn in pieces on the wood and fastened to the wood by your outstretched holy hands.  
Margaret Prezbindowski, *soprano*
- 10 soprano solo *Manus sanctae, vos amplector, et gemendo condelector, grates ego plagis tantis, clavis duris guttis sanctis, dans lacrymas cum oculis.* Holy hands, I grasp you and groan with delight; I give thanks for these severe blows, for the hard nails and holy drops of blood with tears and kisses.  
Ellen Pepin, *soprano*
- 11 trio *In cruore tuo lotum me commendo tibi totum, tuae sanctae manus istae me defendant, Jesu Christe, extremis in periculis.* Washed in your blood I entrust myself completely to you; may your holy hands defend me, Jesus Christ, in my final peril.  
Markdavin Obenza, *alto* • John Williams, *tenor* • Shane Lynch, *bass*
- 12 choir *repetition of first chorus*

13 Beautiful River (1995)

arr. William Hawley  
(b. 1950)

Shall we gather at the river, where bright angel feet have trod,  
with its crystal tide forever flowing by the throne of God?  
Yes, we'll gather at the river, the beautiful, the beautiful river,  
gather with the saints at the river, that flows by the throne of God.

On the margin of the river, washing up its silver spray,  
we will walk and worship ever all the happy golden day.  
Yes, we'll gather at the river, the beautiful, the beautiful river,  
gather with the saints at the river, that flows by the throne of God. Amen.

—The Rev. Robert Lowry

14 Shir hamma 'a lot l'david lulei Adonai

Salamone Rossi  
(c.1570-1630)

*A Song of Ascents; by David.*

If it had not been the LORD who was for us—let Israel now say—  
If it had not been the LORD who was for us, when men rose up against us,  
Then they would have swallowed us up alive,  
when their wrath was kindled against us;  
Then the waters would have overwhelmed us,  
the stream had gone over our soul;  
Then the proud waters had gone over our soul.  
Blessed be the LORD, who has not given us as prey to their teeth.  
Our soul is escaped as a bird out of the snare of the fowlers;  
the snare is broken, and we are escaped.

Our help is in the name of the LORD, who made heaven and earth.

—Psalm 124



MEDITATION III

Membra Jesu Nostri

Buxtehude

*Ad latus* Meditation on the side

115 choir *Surge, amica mea, speciosa mea, et veni,  
columba mea in foraminibus petrae, in  
cavernae maceriae.*

Arise, my love, my fair one, and come away,  
my dove, that is in the clefts of the rock, in  
the hallows of the wall.

*(Song of Solomon 2:13-14)*

116 soprano solo *Salve latus salvatoris,  
in quo latet mel dulcoris,  
in quo patet vis amoris,  
ex quo scatet fons cruoris,  
qui corda lavat sordida.*

Hail, side of my Savior,  
in which sweet honey hides,  
in which the power of love is revealed,  
from which the fount of blood springs,  
that washes our sordid hearts.

Ellen Pepin, *soprano*

17 trio *Ecce tibi appropinquo,  
parce, Jesu, si delinquo,  
verecunda quidem fronte,  
ad te tamen veni sponte  
scrutari tua vulnere.* Behold, I approach you;  
spare me, Jesus, if I fail.  
Though with shy visage,  
still, I come to you of my own volition,  
to examine your wounds.

Markdavin Obenza, *alto* • Adam Burdick, *tenor* • Jeremy Matheis, *bass*

18 soprano solo *Hora mortis meus flatus  
intret Jesu, tuum latus,  
hinc expirans in te vadat,  
ne hunc leo trux invadat,  
sed apud te permaneat.* At the hour of death may my breath  
enter into your side, Jesus;  
expiring from me, may it enter you.  
So that the fierce lion does not attack it,  
let my breath remain with you.

Margaret Prezbindowski, *soprano*

19 choir *repetition of first chorus*

20 A pure river of water of life (1974)

Alan Ridout  
(1934-1996)

We know not a voice of that River, if vocal or silent it be,  
Where for ever and ever and ever it flows to no sea.  
More deep than the seas is that River, more full than their manifold tides,  
Where for ever and ever and ever it flows and abides.  
Pure gold is the bed of that River—the gold of that land is the best,  
Where for ever and ever and ever it flows on at rest.  
O goodly the banks of that River, O goodly the fruits that they bear,  
Where for ever and ever and ever it flows and is fair.  
For lo! on each bank of that River the Tree of Life life-giving grows,  
Where for ever and ever and ever the pure River flows.

—Christina Rosetti



#### MEDITATION IV

**Membra Jesu Nostri**

Buxtehude

*Ad faciem* Meditation on the face

21 choir *Illustra faciem tuam super servum tuum;  
salvum me fac in misericordia tua.* Let your face shine upon your servant;  
save me in your steadfast love.  
(*Psalm 31:16*)

22 trio *Salve, caput cruentatum,  
totum spinis coronatum,  
conquassatum, vulneratum,  
arundine verberatum,  
facie sputis illita.* Hail! blood-stained head,  
all crowned with thorns,  
shattered, wounded,  
beaten with cane,  
your face spat upon and soiled.

Markdavin Obenza, *alto* • John Williams, *tenor* • Shane Lynch, *bass*

23 alto solo

*Dum me mori est necesse,  
noli mihi tunc deesse,  
in tremenda mortis hora  
veni, Jesu, absque mora,  
tuere me et libera.*

Since it is necessary for me to die,  
do not stray from me,  
in the fearful hour of death;  
come, Jesus, without delay,  
guard and free me!

Markdavin Obenza, *alto*

24 quintet

*Cum me jubes emigrare,  
Jesu care, tunc appare,  
o amator amplectende,  
temet ipsum tunc ostende  
in cruce salutifera.*

When you bid me to depart,  
Dear Jesus, then appear,  
O lover who should be embraced,  
then show yourself to me  
on the cross of salvation.

Margaret Prezbindowski & Ellen Pepin, *sopranos*

Markdavin Obenza, *alto* • Peter Garbes, *tenor* • Shane Lynch, *bass*

25 choir

*Amen.*

*Amen.*

26 **The rain is over and gone** (1996)

Lorraine Burdick, *soloist* • Peter Garbes, *piano*

Paul Halley  
(b. 1952)

The rain is over and gone, and the winter is passing by,  
The time for singing has come, and the clouds have parted from the sky.

Arise, my love, and come away, for lo! the winter is past,  
The rain is over and gone, my love; come away, my fair one, come away.

We will rise and go to the city, the city without any walls,  
Where we can live in freedom, to the new Jerusalem we're called.

Arise, my love, my fair one, for lo! the winter is gone,  
The flowers appear on the earth again, and the time for singing has come.

Sing of life and love and laughter, sing of freedom to live in peace,  
And there shall be no more crying, only joy that will never cease.



### EVOCATION

27 **Bridge over troubled water** (1969)

arr. Robert Sund

When you're weary, feeling small,  
When tears are in your eyes  
I will dry them all.  
I'm on your side, oh, when times get rough  
And friends just can't be found,  
Like a bridge over troubled water  
I will lay me down.

When you're down and out,  
when you're on the street,  
When evening falls so hard I will comfort you,  
I'll take your part, oh, when darkness comes  
And pain is all around,  
Like a bridge over troubled water  
I will lay me down.

—Paul Simon

## UW RECITAL CHOIR

Jason Anderson, *conductor*  
Sheila Bristow, *accompanist*

### Soprano I

Michele Faubert  
Katie Fendrick  
Amanda Johnson  
Joo-Young Jung  
Barbara MacDonald  
Ellen Pepin  
Camille Perry  
Margaret Prezbindowski  
Cadence McAfee

### Soprano II

Brittany Grgich  
Sung Eun Hong  
Ruth Jacobson  
Christina Kerstetter  
Mandy Ryberg  
Tanya Saul  
Diana Thayer

### Alto

Kathleen Alviar  
Lorraine Burdick  
Laurie Cappello  
Vihangi Hindagolla  
Celia Hunko  
Emily MacCready  
Megan McKelvy  
Markdavin Oberza  
Kirsten Randolph  
Caryl Roach  
Lauren Slettedahl  
Lisa Vu

### Tenor

Adam Burdick  
Michael Cibicki  
Peter Garbes  
Jimmy Kwong  
John Williams

### Bass

Robert Batka  
Jordan Kho  
Beob Kim  
Shane Lynch  
Jeremy Matheis  
Ken Prettyman  
Peter van Wesep

### An excerpt from *A Visit from Wisdom* by Kahlil Gibran

In the stillness of night Wisdom came and stood by my bed. She gazed upon me like a tender mother and wiped away my tears, and said: "I have heard the cry of your spirit and I am come to comfort it. Open your heart to me and I shall fill it with light. Ask of me and I shall show you the way of truth." And I said: "Who am I, Wisdom, and how came I to this frightening place? What manner of things are these mighty hopes and these many books and strange patterns? What are these thoughts that pass as doves in flight? And these words composed by desire and sung by delight, what are they? What are these conclusions, grievous and joyous, that embrace my spirit and envelop my heart? And those eyes which look at me seeing into my depths and fleeing from my sorrows? And those voices mourning my days and chanting my littleness, what are they? What is this youth that plays with my desires and mocks at my longings, forgetful of yesterday's deeds, rejoicing in paltry things of the moment, scornful of the morrow's coming? What is this world that leads me whither I know not, standing with me in despising? And this earth that opens wide its mouth to swallow bodies and lets evil things to dwell on its breast? What is this creature that is satisfied with the love of fortune, whilst beyond its union is the pit? Who seeks Life's kiss whilst Death does smite him, and brings the pleasure of a minute with a year

of repentance, and gives himself to slumber the while dreams call him? What is he who flows with the rivers of folly to the sea of darkness? O Wisdom, what manner of things are these?" And she answered, saying: "You would see, human creature, this world through the eyes of a god. And you would seek to know the secrets of the hereafter with the thinking of men. Yet in truth is this the height of folly. Go you to the wild places and you shall find there the bee above the flowers and behold the eagle swooping down on his prey. Go you into your neighbor's house and see then the child blinking at the firelight and his mother busied at her household tasks. Be you like the bee and spend not the days of spring looking on the eagle's doing. Be as the child and rejoice in the firelight and heed not your mother's affairs. All that you see with your eyes was and is for your sake.... That youth who plays with your desires is he who will open the door of your heart to let enter the light. This earth with the ever-open mouth is the savior of your spirit from the body's slavery. This world which walks with you is your heart; and your heart is all that you think that world. This creature whom you see as ignorant and small is the same who has come from God's side to learn pity through sadness, and knowledge by way of darkness."

## PROGRAM NOTES

by Jason Anderson, *March 2006*

*Living Waters* was inspired by Peter Hallock's *There is a Stream*. Mixing elements of chant with expansive, dense chords and frequent voice doubling, the work reveals Hallock at his most adventuresome. Peter Hallock is a Kent-born cultural treasure—composer, organist, church musician, and more. He is most widely known as founder and director of the Compline Choir at St. Mark's Cathedral in Seattle, and for the installation of the Flentrop organ there. Peter is the subject of my dissertation, and I hope that more conductors outside the Northwest will come to know his music through this work.

Our program begins with an excerpt from American composer Stephen Chatman's recently published choral-orchestral work *Proud Music of the Storm*. Chatman selected verses from Walt Whitman's *Leaves of Grass*, a work that calls upon the reader to pause and reconnect with the soul deep within. "Come forward, O my soul" is a translucent evocation employing a softly undulating and constantly morphing motive throughout. Tonight you hear a version with piano accompaniment prepared by the composer. Chatman is professor of music at the University of British Columbia.

During the course of the program, four opportunities for meditation exist. Using excerpts from Dietrich Buxtehude's *Membra Jesu Nostri* as an accompaniment to these meditations makes perfect sense. Composed in 1680 and dedicated to Buxtehude's friend and patron Gustav Düben, *Membra Jesu Nostri* is comprised of seven cantatas, each a meditation on one particular part of Christ's body. The Latin text, found in *Rhythmica oratio* and written in trochaic tetrameter, was attributed to the 12th-century monastic Bernard of Clairvaux; however, scholars now believe that Arnulf of Louvain, a 13th-century Cistercian from the same religious order, wrote the text. Each cantata is divided into six sections consisting of an instrumental sonata; a concerto for instruments and five voices (SSATB); three arias for one or three voices, each followed by an instrumental ritornello; and, a reprise of the concerto. The last cantata of the cycle *Ad faciem* deviates from this pattern, substituting an Amen for the reprise. These were originally intended for performance as "Passion Music," but they are equally appropriate for performance in Lent.

*Beautiful River* is a timeless American folk hymn. This arrangement by American composer William Hawley employs 8-part chorus (SSAATTBB) with gentle cascading dissonances and seeks to overturn the usual performances in what Lowry, the author of the text and tune, called "brass band music." Of particular interest is the 4-part men's entrance at the beginning of the second stanza. Enjoy this sonic stream set by Hawley.

Alan Ridout's simple but tonally complex anthem *A pure river of water of life* is a hidden gem of the choral repertoire. Tucked away in the venerable Oxford *Anthems for Choirs* series and composed especially for the fourth volume, it sits neglected. I happened upon it quite by accident in October 2005 and played through it at the keyboard. I fell instantly in love with the harmonic language and poetic nuance of the piece. Ridout, a relative unknown in America, was a gifted English composer, music theorist, and lecturer. He studied composition with Gordon Jacob, Herbert Howells, Michael Tippett, and Henk Badings. He is remembered primarily for his contributions to children's opera and ballet music.

Salamone Rossi was an Italian composer and instrumentalist known primarily for developing the trio sonata. He spent the majority of his life in the service of the court at Mantua, where, in 1622, his collection of 33 psalms, hymns, prayers, and other sacred songs was published. The collection entitled *Hashirim asher lish'lomo* or *The Songs of Solomon* is a play on his name only, as Rossi set no texts from the biblical book Songs of Solomon. For a time, the collection was heralded as the only extant example of polyphonic music for synagogue use published before the 19th century. Recent scholarship has uncovered other examples of polyphonic music, but Rossi's contribution is definitely unique to the repertoire because it was the first attempt to reconcile Hebrew and music notation; Hebrew is read right to left while music is read left to right. Psalm 124 is about waters overwhelming the soul. Rossi depicts the waters using thick walls of sound and densely built chords moving in rapid succession.

Born in Romford, Essex in 1952, raised in Ottawa, Ontario, and educated at Cambridge University, Paul Halley is an internationally known composer, conductor, and keyboardist who has earned four Grammy Awards to date for his contributions as featured writer and performer on many Paul Winter Consort recordings. *The Rain is over and gone* provides a necessary sunbeam for our water-drenched program and showcases the composer's synthesis of multiple styles, including jazz, gospel, and the more mercurial "Anglican." Halley serves as Director of Music at Trinity Episcopal Church in Torrington, Connecticut.

*Bridge over troubled water* was the number one song in America in 1970. The album of the same name sold 5 million copies by the end of that year and 10 million by 1975. It was the final album released by Simon & Garfunkel. Robert Sund, a Swedish conductor, arranged this version for SATB chorus.