

presents

UNIVERSITY OF WASHINGTON BALTIC TOUR CHOIR
Geoffrey Boers & Giselle Wyers, *conductors*

UNIVERSITY CHORALE
Giselle Wyers, *conductor*

UNIVERSITY CHAMBER SINGERS
Geoffrey Boers, *conductor*

May 29, 2013

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON BALTIC TOUR CHOIR
Geoffrey Boers & Giselle Wyers, *Conductors*

GAISMEŅA AUSA (LATVIAN FOLK SONG) ILONAS RUPAINES (b. 1966)

OCULUS NON VIDIT..... RIHARDS DUBRA (b. 1964)

THE SINGER'S CLOSING WORDS VELJO TORMIS (b. 1930)

LŪGŠANA IMANTS KALNIŅŠ (b. 1941)

PŪT VĒJIŅI ARR. ANDREJS JURJĀNS (1856-1922)

CORNERSTONE SHAWN KIRCHNER (b. 1970)

UNIVERSITY CHORALE
Giselle Wyers, *Conductor*
Matthew Blegen, *Assistant Conductor*

EFFORTLESSLY LOVE FLOWS (1998) AARON J KERNIS (b. 1960)

LADY, WHEN I BEHOLD THE ROSES SPROUTING (2010)..... PAUL MEALOR (b. 1975)

UPON A BANK WITH ROSES SET ABOUT (2010) PAUL MEALOR (b. 1975)

LAMENTATIONS OF JEREMIAH (1946)..... ALBERTO GINASTERA (1916-1983)

I. *O VOS OMNES QUI TRANSISTIS PER VIAM*

II. *EGO VIR VIDENS PAUPERTATEM MEAM*

III. *RECORDARE DOMINE QUID ACCIDERIT NOBIS*

CHAMBER SINGERS

Geoffrey Boers, *Conductor*
Brian J Winnie, *Assistant Conductor*

SING IN DARK TIMES ERIC BARNUM (b. 1979)

I. *THE HATEFUL CRIME*

II. *PIGTAILS*

III. *YES*

THE GIRL-CHILD OF POMPEII ROBERT VUICHARD

ALLELUIA ERIC WHITACRE (b. 1970)

TWO FRENCH CHORUSES (FROM 'THE LARK') LEONARD BERNSTEIN (1918-1990)

I. *SPRING SONG*

II. *SOLDIERS' SONG*

Brian J Winnie, *DMA Choral Conducting*

AIN'T NO GRAVE CAN HOLD MY BODY DOWN CALDWELL & IVORY

Johann van Niekerk, *DMA Choral Conducting*

TEXT AND TRANSLATIONS

EFFORTLESSLY LOVE FLOWS, AARON JAY KERNIS

Effortlessly love flows from God into Man, like a bird who rivers the air,
Without spreading her wings.
Thus we move in His world,
One in body and soul.

As the source strikes the note Humanity sings.
The Holy Spirit is our harpist, and all strings which are touched in Love must sound.

LADY, WHEN I BEHOLD THE ROSES SPROUTING, PAUL MEALOR

Lady, when I behold the roses sprouting,
Which clad in damask mantles deck the arbors,
Then behold your lips where sweet love harbors,
My eyes present me with a double doubting;
Viewing both alike, hardly my mind supposes,
Whether the roses by your lips or your lips the roses.

UPON A BANK WITH ROSES SET ABOUT, PAUL MEALOR

Upon a bank with roses set about where pretty turtles joining bill to bill, and gentle springs steal softly,
murmuring out,
Washing the foot of pleasures sacred hill, There little love sore wounded lies.
His bow and arrows broken,
Bedewed with tears from Venus' eyes.
O grievous to be spoken.

LAMENTATIONS OF JEREMIA, ALBERTO GINASTERA

I. O vos omnes qui transistis per viam

Ah!
Oh all you who pass this way,
Behold and see if there be any sorrow like mine.
For the Lord has afflicted me as he said in the day of his anger.
See Lord, I am troubled, my bowels are disrupted.
See Lord, My heard it turned within me, for I am full of bitterness.
See Lord, abroad the sword destroys,
And at home it is death.
For that reason, I lament and my eye pours down water.
For the consoler is taken from me and my mind whirls around.
My sons are ruined and the enemy grows strong!
You persist in fury and you grind down those under the heavens, Lord!

II. Ego vir videns paupertatem meam

I am the man who sees impoverishment by the rod of his indignation.
He has drawn me in and suspended me in darkness and not in light.
He has made my skin and my flesh old.
He has broken my bones and put me in dark places as if with the eternally dead.
But whenever I cry out and plead, he shuts out that prayer. And I said...
My strength and my hope have perished because of the Lord.

III. Recordare Domine quid acciderit nobis

Remember Lord what has come upon us. Look and consider our disgrace.
Turn us back to you Lord and we will be turned.
Renew our days as in the beginning.
You however Lord will remain forever.
Your throne through the generation.
You, Lord, will remain forever!

I. The Hateful Crime [excerpts from *The Death of Peace* by Sir Ronald Ross (1857-1932)]

Now slowly sinks the daylong labouring Sun
Behind the tranquil trees and old churchtower;
And we who watch him know our day is done;
For us too comes the evening and the hour.
But even in this hour of soft repose
A gentle sadness chides us like a friend,
The sorrow of the joy that overflows,
The burden of the beauty that must end.
And from the fading sunset comes a cry,
There shines an armed Angel like a Star,
Who cries, cries: "God comes to Judgement."
Learn ye what ye are.
From fire to umber fades the sunset gold,
From umber into silver twilight;
How beautiful the heav'ns!
But yet we grieve,
For through the world tonight a murmur thrills,
As at some newborn prodigy of time
Peace dies like twilight
Bleeding on the hills,
To hide the hateful crime.

II. Pigtail, Tadeusz Rozewicz (b. 1921)

no, no

When all the women in the transport had their heads shaved
four workmen with brooms made of birch twigs swept up and gathered up the hair.
Behind clean glass the stiff hair lies of those suffocated in gas chambers,
there are pins and side combs in this hair.
The hair is not shot through with light, is not parted by the breeze,
is not touched by any hand or rain or lips.
In huge chests clouds of dry hair of those suffocated and a faded plait
a pigtail with a ribbon pulled at school by naughty boys.

III. Yes, Bertold Brecht (1898-1956)

In the dark times
Will there be singing?
Yes, there will be singing about the dark times.

THE GIRL CHILD OF POMPEII, ROBERT VUICHARD

"The Girl Child of Pompeii," Primo Levi (1919-1987), translated from the Italian by Ruth Feldman

Since everyone's anguish is our own,
We live yours over again, thin child,
Clutching your mother convulsively
as though, when the noon sky turned black,
You wanted to re-enter her.
To no avail, because the air, turned poison,
Filtered to find you through the closed windows
of your quiet, thick-walled house,
Once happy with your song, your timid laugh.
Centuries have passed, the ash has petrified
to imprison those delicate limbs forever.
In this way you stay with us, a twisted plaster cast,
Agony without end, terrible witness to how much our proud seed matters to the gods.
Nothing is left of your far-removed sister,

The Dutch girl imprisoned by four walls Who wrote of her youth without tomorrows.
Her silent ash was scattered by the wind, Her brief life shut in a crumpled notebook.
Nothing remains of the Hiroshima schoolgirl,
A shadow printed on a wall by the light of a thousand suns,
Victim sacrificed on the altar of fear.
Powerful of the earth, masters of new poisons,
Sad secret guardians of final thunder,
The torments heaven sends us are enough.
Before your finger presses down, stop and consider.

ALLELUIA, ERIC WHITACRE
Alleluia.

TWO FRENCH CHORUSES (from THE LARK), LEONARD BERNSTEIN

I. Spring Song

Here again comes the spring.
Praise the Lord
Alleluia.

II. Soldier's Song

Long live Joan,
the pretty pretty Joan!



SING IN DARK TIMES, a work in three movements, talks about evil in a broad and metaphysical fashion, though exposing it as something quite specific and perhaps paradoxical. The first movement, written by Sir Ronald Ross, was written after World War I, and is alarmingly prophetic about the end of beauty and oncoming tragedy. The second movement, in the words of the composer, "*Pigtail*, (to a poem by the same name by Tadeusz Rozewicz) the middle movement, was really the meat of the piece and I think it was quite successful in transporting the audience to a particular vision. It centers on a pile of hair taken from women who were taken into the gas chambers for execution. This horror is only multiplied by the sight of a single pigtail with a ribbon in the midst of clouds of hair. The music gives the feeling that this moment is "frozen in time" as a photograph, with a repetitive piano underlying an emotive soprano soloist. The choir can only comment on this barbarity with a single shocking word, "No." Over and over again, "No!" One can only ask the question "What now?" after a vision like this. We cannot turn back time. We cannot undo. A quote by Bertolt Brecht

tries to answer this question saying: "In the dark times, will there also be singing? Yes, there will also be singing. About the dark times." This third movement, *Yes*, focuses just on that, the word "Yes," in contrast to the horrible "No" of the second movement."

Primo Levi penned *THE NEW GIRL-CHILD OF POMPEII* as he stood in the profound "silence amidst the noise" of the Peace Memorial Park in Hiroshima, Japan. The poem though, captures not the silence of the memorial but rather the horror of the survivor, the witnesses to tragedy. His worldview is one that these momentary horrors, be it volcanic eruption, atom bomb, or tornado, is reflective of equal yet more subtle and ongoing horrors of injustice, oppression, and violence of all kinds. He writes that we must learn from

these cultural icons of horror to learn and become convicted to stand against the more subtle horrors which we ignore. Levi draws a straight line of the little girl from Pompeii frozen in the ash to the shadow of the woman frozen on a wall in Hiroshima, by way of Anne Frank's "frozen remains" in her diary. Lives undone, each. But the hope is that we learn from the horror and grief, so that each of us who have our finger on the trigger of injustice, and the button of oppression might "stop and consider."

ALLELUIA, by ERIC WHITACRE, is a transcription of a work of his for wind ensemble, entitled *October*. Whitacre is known primarily as a choral composer, and his works for wind ensemble reflect the lyric and vocal qualities of his choral composition. This transcription for choir however, illuminates his instrumental writing, and makes the piece somewhat of a vocalise, exploring textures, colors, and ranges in ways that Whitacre's choral pieces typically do not. His choice of text is simply the single word *Alleluia*, which allows the listener to think of the piece as a vocalise, drawing the ear to the beauty of the voice rather than the meaning of the text. In this piece the text is frozen, and allows us to reflect within the music, the questions asked in *Sing in the Dark Times*. No. Yes. Alleluia.

LEONARD BERNSTEIN'S *FRENCH CHORUSES* from THE LARK were originally written as incidental music for Jean Anouilh's play about Joan of Arc, adapted by Lillian Hellman in 1955 (Hellman was also the original librettist for the first version of *Candide*). Bernstein chose to use the pioneering early music ensemble, New York Pro Musica, for this, so the music was written for seven singers (one-to-a-part) plus hand-drum and bells. The seven singers were three women, three men, and pioneering American countertenor Russell Oberlin. The French Choruses are recognizably Bernstein, but he borrows some conventions of early music, especially his use of the rhythm of Le Jeune's madrigal *Revey venir du Printemps*, during which the lone countertenor (sung by three altos) tries to remain piously chanting in Latin in the midst of the French spring reveling of the chorus. The final movement, a jolly soldier's song, includes whistling.

The traditional spiritual *AIN'T NO GRAVE GONNA HOLD MY BODY DOWN*, was a popular religious song of the early Twentieth Century, sung by Fisk Jubilee Singers among many others, and became the title of Johnny Cash's posthumously released final recording. As with many songs of this ilk, countless versions survive with great variation of text and tune. In this gospel arrangement, the chorus is retained and new verses are added to create a dynamic rendition of this text which in its own way concludes our narrative of the struggle of injustice and oppression.

CLASSICAL

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UNIVERSITY CHORALE PERSONNEL

SOPRANO

Jenny Glusman, Glen Ridge, NJ
Denna Good-Mojab, Seattle, WA
Lucy Horton, Bellevue, WA*
Claire Koerner, Boulder, CO*
Ivana Lin, Redmond, WA*
Sydney Manning, Anchorage, AK*
Tami McTaggart, Port Orchard, WA*
Emily Pemberton, Snoqualmie, WA
Jill Robinson, Clarkston, WA
Erika VanHorne, Mill Creek, WA
Amanda Williams, Gig Harbor, WA
Sara Wong, Perth, Australia

ALTO

Shannon Abbott, Duvall, WA
Victoria Bravo, East Wenatchee, WA
Michelle Bretl, Sammamish, WA
Emma Jennings, Vancouver, WA
Katie Krupin, Kennewick, WA
Emily Leopold, Anacortes, WA
Christine Oshiki, Olympia, WA
Melody Reece, Olympia, WA
Stephanie Robinson, Seattle, WA*
Alta Steward, Portland, OR
Camrynne Sullivan, Spokane, WA

TENOR

Lim (Sam) Adiputra, Jakarta, Indonesia
Garret Black, Sammamish, WA
Matthew Blegen, Union, WA
Mason Cole, Anacortes, WA
Peder Digre, Hendricks, MN
Jacob Finkle, Niskayuna, NY
Eric Gintz, Puyallup, WA*
Joe Koch, Vancouver, WA
Chung Jun (Scott) Lee, Seoul, South Korea
Alex Melnik, Marysville, WA*
Ben Small, Gig Harbor, WA
Robert Soble, Bellevue, WA
Nick Tagab, Redmond, WA

BASS

Keith Bellows, Snohomish, WA*
Adam Brown, Kenmore, WA
Kassey Castro, Seatac, WA
Steven Diesburg, Ames, IA
Alec (Tug) Harris, Longview, WA
Loc Hua, Olympia, WA
Paul Johns, Free Soil, MI*
Daehan Kim, Seoul, South Korea
Chris Kouldukis, Kenmore, WA
Isaiah Lin, Redmond, WA
Samuel McMillin, Longview, WA
Zack Sanders, Chester, CT*
D. J. Zevenbergen, Edmonds, WA

* denotes UW Baltic Tour Choir Member

CHAMBER SINGERS PERSONNEL

SOPRANO

Yelena Bagdasarova, Twin Falls, ID*
Jiannan Cheng, Beijing, China
Yoojeong Cho, Seoul, South Korea
Sarah Duffy, Gig Harbor, WA
Rebecca Herivel, Lynnwood*
Rachael Kim, Houston, TX
Becca Sherman, Yakima, WA*
Erika Van Horne, Mill Creek, WA*

ALTO

Hyokyoung Byun, Seoul, South Korea
Jenni Campbell, Burbank, CA
Cassandra Croft, San Diego, CA
Deyanira Gualdron, Bucaramanga, Columbia
Maren Haynes, Bozeman, MT
Amanda G Huntleigh, Normal, IL*
Tami McTaggart, Port Orchard, WA*
Rebecca Sherman, Yakima, WA*
Christine Oshiki, Olympia, WA

TENOR

Matthew Blegen, Union, WA
Henry Chan, Hong Kong, Hong Kong
Ryan Ellis, Baton Rouge, LA*
Andrew Fisher, Charleston, IL*
Ian Kim, Morristown, NJ
Tin-Yu Lien, Taipei, Taiwan*
Joseph Muriello, Oak Park, IL
Brad Pierson, Las Vegas, NV*
Brian Winnie, New Milford, PA*

BASS

Philip Arbough, Olympia, WA*
Daniel Berndt, Shelton, WA*
Jacob Finkle, Niskayuna, NY*
Daehan Kim, Seoul, South Korea
Isaiah Lin, Redmond, WA*
Eric Mullen, Iava City, IA*
Dean Spencer, Puyallup, WA
Luke Stromberg, Happy Valley, OR*
Johann van Niekerk, Heidelberg, South Africa*

* denotes UW Baltic Tour Choir member

UW BALTIC TOUR CHOIR VOLUNTEER SINGERS

Ginger Ellingson
Shira Israel
Aryn O'Halek
Guntis Smidchens