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Forgotten Peoples – Enduring Stories

with the

CHAMBER SINGERS

Geoffrey Boers, *conductor*

and the

UNIVERSITY CHORALE

Steven Zopfi, *conductor*

Linda Gingrich, *assistant conductor*

December 1, 2004

7:30 PM

Meany Theater

This past September, Guntis Smidchens, of the University of Washington's esteemed Baltic Studies program and I traveled to the Baltic States as a part of a joint research project. During that trip we had the opportunity to take a side venture to the Livonian coast to a community which has the last full blooded Livonian on the earth. This once large and proud culture has dwindled, through wars and exile, to a mere few dozen speakers. It was a profound experience to stand in the midst of a people on the brink of extinction. Tonight's performance, *Forgotten Peoples-Enduring Stories*, features music of cultures and traditions that are becoming lost to our modern and increasingly global village. We will sing in many languages, and present songs from many continents and centuries, and will even create our own melodies. In some cases we will sing folk music and tell stories of a people or community that no longer exists. In other cases the languages that we sing is only spoken by a handful of people. Yet their music remains as a testament to our enduring desire to sing together and share our stories in community. We strongly urge you to read along the texts and notes that explain these stories that we present. We hope you enjoy tonight's performance of *Forgotten Peoples-Enduring Stories*.

–Geoffrey Boers

DATE # 14,750

CD# 14,751

UNIVERSITY CHORALE
Steven Zopfi, conductor
Linda Gingrich, assistant conductor

1 Comments, Boers

THREE SACRED SONGS

- 2 SING TO THE LORD 1:57 TRAD. AMERICAN (arr. Parker)
- 3 DEAL GENTLY WITH THY SERVANTS 3:18 Trad. American
- 4 CANTATE DOMINO 2:12 HANS LEO HASSLER (1564-1612)

TWO CHRISTMAS SONGS

- 5 CHILD OF PEACE 3:30 JEFFREY VAN (arr. Gingrich)
- 6 IL EST NÉ LE DIVIN ENFAN 2:09 FRENCH CAROL (arr. Gingrich)
Aaron Buckner, percussion
- 7 Comments, Zopfi
- 8 ZIGUENERLEBEN, OP. 29, NO. 3 3:56 ROBERT SCHUMANN (1810-1856)
- 9 I BELIEVE THIS IS JESUS 1:34 Spiritual (arr. Moore)
- 10 "GLORIA" FROM MISSA KENYA 2:05 PAUL BASLER
Aaron Buckner, percussion

CD# 14,752

CHAMBER SINGERS
Geoffrey Boers, conductor

1 Comments, Boers

- 2 NAIMAN SHARAG (EIGHT CHESTNUT HORSES) 4:02 SE ENKHBAYAR (b. 1956)
- FORGOTTEN PEOPLES and other selections VELJO TORMIS (b. 1930)
- 3 TAMME RAIUJA (OAK-FELLER) No. 4 of the cycle *Karjala saatus (Karelian Destiny)*, 5:57
part six from the series *Unustatud rahvad (Forgotten Peoples)*
- 4 HÄLLILAUL [KEHTOLAULU] (A LULLABY) ... No. 5 of the cycle *Karjala saatus (Karelian Destiny)*, 6:20
part six from the series *Unustatud rahvad (Forgotten Peoples)*
- 5 RÖNTÜSKÄ (TANTSULAUL) I [RÖNTYSHKÄ (A DANCE SONG) I] No. 1 of the cycle *Ingerimaa õhtud (Ingrian Evenings)*, 4:08
part four from the series *Unustatud rahvad (Forgotten Peoples)*
- 6 VÄGISI MEHELE (FORCED TO GET MARRIED) No. 12 of the cycle *Vespa rajad (Vespian Paths)*, 2:04
part five from the series *Unustatud rahvad (Forgotten Peoples)*
- 7 TUUL KÖNNUMAA KOHAL (WIND OVER THE BARRENS) No. 5 of the cycle *Sügismaastikud (Autumn Landscapes)*, 2:07
part three from the series *Looduspildid (Nature Pictures)*
- 8 JAANILAUL (ST. JOHN'S SONG) No. 7 of the cycle *Jaanelaulud*, 6:06
part five from the series *Eesti Kalendrilaulud (Estonian Calendar Songs)*
- 9 PAST LIFE MELODIES 6:03 SARAH HOPKINS
- WITNESS STACEY GIBBS
- 10 O HOW BEAUTIFUL, THIS FINELY WOVEN EARTH 3:20 GREG JASPERSE

NOTES AND TRANSLATIONS: University Chorale

The end of the eighteenth century and early nineteenth century witnessed a flowering of small communal religious sects in America. Many of these groups, especially the Moravian and Shaker Societies, gave birth to a rich musical tradition. The first two works on tonight's program are from this Early American tradition. The first piece, *Sing to the Lord*, is a setting of a hymn by Isaac Watts, arranged by Alice Parker. The rugged rhythms and sturdy construction of the tune, "Dunlap's Creek" lend this piece the vitality of a revival hymn. *Deal Gently With Thy Servant's Lord*, is a folk hymn in the tradition of "Amazing Grace" and "Swing Chariot." The tuneful constructions and easy melodies of these songs betray the origins in the folk music of their time.

Cantate Domino is not a story about forgotten peoples. Rather it is from the enduring story of the early Church. The text is taken from one of the most ancient musical forms that dates back to King David, the psalm. The setting of Psalm 95 is by Hans Leo Hassler, one of the leading German composers and theorists at the beginning of the seventeenth century.

The lively French folk carol *Il est né le divin enfant* summons villagers to pull out oboes and bagpipes and revel in the Christ Child's coming. The basses and tenor whine a reedy drone in kindred spirit as the women sing the melody.

The somewhat nomadic and mysterious ways of bands of gypsies have long fascinated mainstream society. During the nineteenth century this fascination led many composers, including Robert Schumann, Johannes Brahms and Franz Liszt to compose works that employed or imitated gypsy music. Robert Schumann's delightful *Zigeunerleben, Op. 29, No. 3* is a vivid depiction of a night in the woods with a gypsy band.

Choral arrangements of African American spirituals have found a ready home on the concert stage since their introduction by the Fish Jubilee Singers in 1871. This recent arrangement of *I Believe This is Jesus* by Undine Smith Moore features the syncopated rhythms and call and response structure that originated in African communal singing and drumming. The African-American Spiritual is an enduring musical genre that remains a testament to the will and spirit of a people who lifted their voices in song no matter the circumstances. And finally, *Gloria* from *Missa Kenya* fuses East African choral traditions with western musical style in an infectious, rhythmic outpouring of joy.

CHAMBER SINGERS

NIAMAN SHARAG

Inner Mongolian composer Se Enkhbayar grew up, as the son of a herdsman, learning the rustic songs of rural Mongolia. Many Mongolian songs praise their close relationship with horses, who is their partner in work, war, and play. The Eight Chestnut Horses belonged in the 13th century, to Chinggis Khan, and have become a national symbol for love of language and culture. The rhythms are indigenous and certainly create a vivid picture.

The sun shaped manes fly as wings, the moon shaped tails wave behind.
These chestnut horses shook the world and created history.
Their golden hooves beat the soil, their voices awoke Asia, making known their might,
Earning much fame—my chestnut horses.

The horses that run ahead of time, encouraging my will and soul, they cover any distance,
Drink the clearest of waters, share all my joy and sorrow...

These chestnut horses are like a treasure to us, a gift of nature.

Like peaceful song that sounds everywhere, the Mongolian horse is worshipped by my nation. It is the source of my encouragement, the flame of my insight and learning. It is the energy we need for progress, and the might that leads us to prosper.

Let us call it the will to reach high spheres and the key to open wise myths.

When he heard where his sonny had gone, the son born of lowly parents.
 A Puss is coming towards my baby.
 The Puss he jumped onto the swing to rock my baby to sleep.
 The Death he hit the girl and the baby, With his heavy washing-beetle.
 I am rocking my little baby to sleep in the meadows of Tuonela.
 There are high chambers at Tuonela, there are big houses at Manala.
 There my baby will have fun, the little one will play about.
 My little one will grow crops, my little one will harrow the soil,
 A willow tree will grow on its beard, a spruce will take root on its eyebrows,
 An alder will take root on its chin, a birch will strike root on its shoulders,
 The black soil will be its rug, the coffin boards will be its roof.
 There will lie the son of the scorned, the son born of lowly parents.

RÖNTÜSKÄ (TANTSULAUL) I Text and melody from an Ingermanland-Finnish traditional song

This is how the song always begins, and so it does today,
 Liilee and lailee, Allalee and lailee
 My sweetheart sings himself and lets me do it too
 Although I sing here for the first time,
 I hope I don't displease you in even the smallest way
 Although I'm no tunemaker, I can go on singing,
 I never insult anyone in my songs. What shall I sing? Where is my music?
 When walking on the village lane, I must've dropped my music book
 Here I sing, here I warble, accompanying myself at the zither,
 With the songs and the laughter, all the troubles I overcome.
 If there were more singers like me, Two or three would do,
 Then the village boys could well sell their concertinas.
 I sing and I make merry, I am far from moping.
 This girl is no moper, She's still young and gay.

VÄGISI MEHELE Text and melody from a Vespian traditional song

Mother, dear mother, You do care for me,
 Look, dear mother, Along the field they're driving, Let them drive, let them drive,
 Don't weep, my dearest one, I'll never give you away
 Look, dear mother, They're driving behind the stable now,
 Look, dear mother, They're already in the yard. Let them be, let them be,
 Don't weep my dearest one, I'll never give you away
 Look, dear mother, they're entering the chamber now. Let them enter, let them enter
 Look, dear mother, They're sitting at the table now. Let them sit, let them sit
 Look, dear mother, They're asking me to get ready. Get ready, my daughter, get ready.
 Look, dear mother, See, we're already going. Go, go, you go
 Don't weep, my dearest one, I'll never give you away

TUUL KÖNNUMAA KOHAL Poems by Viivi Luik

Wind over the barrens, Corpse-like, yellowish over the barrens
 Road bending, rattling laughter. Some lifeless trees
 Rattling laughter, Rattling, rattling

JAANILAUL Text and melody traditional, from Hargla parish

Come out, come out, look at *Jaani, Jaani, Janni*
 Has that *Janni*, bushy hair, then barley will grow intricately
 Oats will grow so angularly, *Jaan* came crossing croplands
 Walked along the golden barrens, Brought along abundant fortune
 For the herd he brought good fortune, Milk in buckets, deeply laden
 Hefty hundred weights of butter, Rye in lapfuls he did haul
 Oats a plenty hoisted, *Jaanika*

Like the brilliance of the East, so are the eight chestnut horses.

FORGOTTEN PEOPLES AND OTHER MUSIC

The Estonian Composer Leaute Veljo Tormis, is one of the most beloved figures in the entire Baltic region. His music flourished during the Soviet era, a time of severe repression. The singing tradition in the Baltic region is prolific, their entire cultural history is encoded in song. Tormis' life work has been to strengthen cultural awareness of the many historic cultures that make up modern Estonia. The songs presented tonight are a representation of a few of his hundreds of arrangements and compositions.

TAMME RAIUJA

Text and melody from Karelian traditional songs

The sisters, they went over the bridges. The brothers, they went in the boats.
They went to cut the grass, to take the hay on the seashore.
The grass was cut, the hay was raked, hundreds of haystacks were piled up.
Thousands of haycocks were heaped up.
A gust of wind blew from Lake Tuulos, a gust of wind blew over Aunus.
A gale swept over the land. It blew the hay into the fire,
The south wind took the ashes, the north wind took the residue.
I took some residue to wash the boy's hair, to wash the eyes of the lucky-born.
Some of the lye was left, where shall I pour it out?
Onto the clear ridge of the waves, onto the open sea,
Into the roar of the three seas, into the gloomy depths.
There an oak tree might rise, an oak tree with its crown swaying,
On each branch a little apple, in each apple a golden ball,
A little cuckoo in that ball, whenever the cuckoo calls,
Some copper is spilt, into a golden cup, into a copper chest.
We need a man to fell the oak, to cut down the crown swaying.
There is no man to fell the oak among the young of this generation,
Among the people still growing.
A black man will rise from the sea, a little bit better than death,
More beautiful than the lost. He will know how to fell the oak,
To cut down the crown swaying, Tilting the crown to the south,
Tilting the trunk to the north.

HÄLLILAUL

Text and melody from Karelian traditional songs

Hush, Alli(*Harlequin duck*), hush little birdie
Come, O Lord, into the cradle, Come, O Lord, into the cradle,
Onto the little baby's pillow, into the little one's clothes.
Virgin Mary, dear mother, Our Lady merciful,
Rock, my little honey baby. Hush! And go to sleep, my baby,
Under the permission of the trees, the earth, and all the mansions.
Aa, hush-a-by, now is the time for Angel to come,
Into the little baby's cradle, into the little baby's crib.
Aa, aa, in the clearing, flowers, they grow in the clearing,
My little baby picks the flowers, for its own pleasure.
The little bird's stomach is full; the large bird's stomach is slim.
A little bird with a little beak takes good care of my little baby.
Aa hush-a-by aa, you have now a resting place.
In the chambers of death, in the halls of the All-Father
The little baby is feeling fine, the little baby has a good sleep.
Inside the golden cradle, inside the silken rugs.
The fox is weeping, in despair, grieving at the foot of the hills:
"Where have you gone, my poor sonny, Where are you whom I have borne?"
A fairy of the woods he gives the answer:
"He has become fur for the men of Turku (a Finnish city), he is a salesman's
furniture, a man's long sleeves.
The fox then stopped despairing, stopped grieving at the foot of the hills,

PAST LIFE MELODIES

This work, written in 1991, is a series of “melodies” that reflect the rural and mystical culture of Australian Aboriginals. Hopkins spent eight years in residence in Darwin, in the north of Australia, where she was immersed and influenced by aboriginal art and music. The timbre of the second melody is clearly reminiscent of the didgeridoo. The final “melody” is entirely improvisational and employs harmonic overtone singing used, in the words of the composer, “to weave and dart like golden threads above the earthly drone of the main body of the choir.”

WITNESS

Stacy Gibbs is a rising star as a composer of spirituals. The traditional spiritual on tonight’s program is representative of “educational songs” used to help pass on important bible stories from generation to generation. So we offer this work tonight with a two fold purpose: to tell the continuing story of the American Salve people as well as to continue to tell the ancient stories in an aural tradition as millennia of generations have before us.

OH HOW BEAUTIFUL, THIS FINELY WOVEN EARTH

Chicago based composer Greg Jasperse is a well-known jazz singer, pianist and performer. Moved by the tragedy of September 11th, 2001, Jasperse commissioned a close friend to compose a poem focusing on the healing of the world community. This important text is set with stirring jazz harmonies and emotional shadings.

STEVEN ZOPFI is Acting Assistant Professor at the University of Washington and serves as the Artistic Director and Conductor of the Portland Symphonic Choir, the official chorus of the Oregon Symphony Orchestra. Zopfi, a native of New Jersey, attended the Hartt School of Music and the University of California at Irvine, and earned a Doctor of Musical Arts degree from the University of Colorado. He has taught on the faculties of Penn State University and the University of Puget Sound and has served as Vermont State President of the American Choral Directors Association. Active as a conductor, scholar, church musician, and educator, Zopfi is the founder and past Artistic Director of The Foundling Hospital Singers of Hartford, CT and the Boulder Schola Cantorum of Boulder, CO. He also maintains a busy schedule as a clinician, adjudicator and guest conductor.

As a performer, Zopfi has sung for Robert Shaw and Sir David Wilcocks and has performed with the Prague Philharmonic, The Colorado Symphony, and the New Jersey Symphony. Choirs under his direction have appeared at the Cathedral of St. John the Divine and the Waldorf-Astoria in New York and at various state and regional conventions. His scholarly interests include late twentieth-century American motet composition and the instrumentation of the basso continuo of early seventeenth-century vocal music. Active as an editor of early music, Zopfi is also a passionate advocate for new music, and he has commissioned and conducted the world premieres of Edwin Lawrence’s *A Child’s Bestiary* and Timothy Melbinger’s *You*. His music reviews have been published in *The Choral Journal*. Zopfi has taught at both the junior high and high school levels in Vermont and New York, and has served as President of the Southern Vermont Music Educators Association and on the executive board of the Vermont Music Educators Association. He currently serves as Chair of the Youth and Student Activities Committee for the Washington Choral Directors Association.

UNIVERSITY CHORALE

Steven Zopfi, *conductor*

Linda Gingrich, *assistant conductor*

Courtney Smith, *president*

Steven Flett, *vice president*

Jenna Boule, *publicity chair*

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Kellie Iranon

Linnell Pitt

Rachel Stone

Vanessa Williams

SOPRANO II

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Aimee Bertheau

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*Gabriel Swart

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John Butler

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CHAMBER SINGERS
Geoffrey Boers, *conductor*

SOPRANO I

Laura Cervinsky
Ailisa Dannenmiller
Maria Mannisto
Ellen Pepin

SOPRANO II

Tess Altiveros
Maggie Godwin
Susan Jones
Heather MacLaughlin Garbes
Amy Marsh

ALTO I

Yunji Chang
Rashelle Coyle
Ester Kim
Rachel LaFond-Widmer
Jessica Martin

ALTO II

Lorraine Burdick
Anne Chappell
Linda Gingrich
Markdavin Obenza
Leah Stettler
Stacy Timke

TENOR I

Adam Burdick
Tom Cohen
Ian Kirk
Gary Panek

TENOR II

Ben French
Sean Ichiro Manes
Chris Stagg
James Schieder

BASS I

Jason Anderson
Robert Bigley
Rob Conley
Lum Chee Hoo
Philip Tschopp
Heath Thompson

BASS II

Nick Huffman
Jon Jenkins
Beob Kim
Jeremy Matheis
Jonathan Silvia

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