

5584
2006
11-29

School of Music
University of Washington Seattle, Washington

Presents

VOICE of the TURTLE

with the

CHAMBER SINGERS
Geoffrey Boers, *conductor*
Shane Lynch, *assistant conductor*

and the

UNIVERSITY CHORALE
Giselle Wyers, *conductor*
Heather MacLaughlin Garbes, *assistant conductor*

7:30 PM
November 29, 2006
MEANY THEATER

Non-Circ CD#: 15,261
Circ CD#: 15,262

CHAMBER SINGERS
Geoffrey Boers, conductor
Shane Lynch, assistant conductor

1 Opening Remarks (2:37)
THE VOICE OF THE TURTLE

2 RISE UP, MY LOVE, MY FAIR ONE HEALEY WILLAN (1880-1968)
(2:03)

3 SURGE, PROPERA, AMICA MEA GIOVANNI PIERLUIGI DA PALESTRINA
(3:20) (ca. 1525-1594)

PASSION SPEAKS

4 OV'È, LASS', IL BEL VISO? MORTEN LAURIDSEN (b. 1943)

Alas, where is the beautiful face? Behold it hides. Woe is me, where is my sun?
Alas, what veil drapes itself and renders the heavens dark? Woe is me that I
call and it doesn't respond. Hear my sighs and give them place too turn unjust
disdain into love, and may your pity conquer hardships. See how I burn and am
consumed by fire, what better reason, what greater sign than I, a temple of
faithful life and love!

(3:26)

-Henricus Schaffen

5 LAMENTO D'ARIANNA CLAUDIO MONTEVERDI (1567-1643)

(5:44)

I. Lasciatemi morire

Let me die, let me die! What do you want, who will comfort me in such a
hard fate and such great suffering?

II. O Teseo, Teseo mio

O Theseus, my Theseus! Yes I wish to call you mine, for you are truly
mine, although you vanish (ah, cruel!) from my eyes. Turn back, O
Theseus, turn back to gaze at her who left you for her homeland and
kingdom, and who now on these sands will leave her bare bones as food
for the cruel beasts. O Theseus, my Theseus if you knew, O God! If you
knew (alas!) how troubled is poor Ariadne, perhaps you would repentant
turn back your prow to the shore. But with gentle breezes you happily
depart, and I lament here. For you Athens prepares joyful proud pomp,
and I remain food for the beasts. You and your parents will joyfully
embrace, and I shall never see you again. O my mother, o my father.

III. Dove, dove è la fede

Where, where is the faith you have sworn to me? Is this how you place
me on the throne of your forefathers? Are these the crowns with which
you adorn my hair? Are these the scepters these gems and jewels? Do
you leave me abandoned for beasts to tear and devour me? A Theseus
will you leave me to die in vain weeping, in vain crying for help, your
wretched Ariadne who trusted in you and gave you honor and life?

IV. Ahi, che non pur risponde!

Ah, he still does not answer! Ah, he is deaf than an asp to my laments!
O storms, O tempests, O winds submerge him beneath these waves!
Hurry sea monsters and whales and fill the whirlpools with his unclean
limbs.

What am I saying? What am I raving about? Misery, alas, what am I
asking? O Theseus, my Theseus, it was not I who said such things: my
distress spoke, my pain spoke, my tongue did speak, yes, but certainly not
my heart.

HERE COMES THE BRIDE

6 ¡AH, EL NOVIO NO QUERE DINERO! MACK WILBERG (b. 1955)

Ah, the bridegroom wants no money, he wants only a bride of good fortune. I
have come to wish them joy and prosperity and all manner of good things.

Ah, the bridegroom wants no ducats, he wants only a bride of good luck. I
have come to wish...

Ah, the bridegroom wants no bracelets, he wants only a bride with a happy
face. I have come to wish...

(3:50)

7 TREPUTÉ MARTELA (THE STOMPING BRIDE) VACLOVAS AUGUSTINAS
(b. 1959)

(4:12)

A young girl plucks, a young girl stretches, a young girl spins flax, while all the
while she is dancing.

LIFE TOGETHER

8 A BOY AND A GIRL ERIC WHITACRE (b. 1970)

(4:53)

9 SET ME AS A SEAL RENÉ CLAUSEN (b. 1953)

(2:24)

UNIVERSITY CHORALE
Giselle Wyers, conductor
Heather MacLaughlin Garbes, assistant conductor

10 JUBILATE DEO..... FLOR PEETERS (1903-1986)

Make a joyful sound to God, all the earth.
Serve the Lord with gladness.
Enter his presence with rejoicing.
Know that the Lord himself is God:
he himself made us, and not we ourselves—
his people and the sheep of his pasture.
Enter his gates with acknowledgement, his courts with hymns.
Be thankful to him, (and) praise his name,
for the Lord is gracious; his mercy is forever,
and his truth till (every) generation.

(4:08) --Psalm 99 (100)

11 MAGNIFICAT (1st movement) FRANCESCO DURANTE (1684-1755)

My soul doth magnify the Lord.
And my spirit rejoiceth in God my Saviour.
Because He hath regarded the lowliness of His handmaid: for behold henceforth
all generations will call me blessed.
Because He that is Mighty hath done great things for me: and holy is His name.

(2:11)

12 THREE SONGS OF INNOCENCE KENNETH NEUFELD (b. 1949)

I. The Lamb

Ariana Stinson, soprano / Phil Baldwin, tenor

II. The Little Boy Lost- The Little Boy Found

III. The Echoing Green

(7:46)

--Texts by William Blake

13 RISE UP, MY LOVE, MY FAIR ONE WILLAN

Introductory Remarks

(1:48)

with the Chamber Singers

Notes from the Conductors:

“and the voice of the turtle sang in the wilderness...” singing reptiles? Another Disney feature? No these unusual words are from the ancient Hebrew text *The Song of Solomon*, contained in Judeo-Christian holy books. This “song” inspires debate as it reads as an extended love song from lover to the beloved, virtually secular in nature, and containing many sensuous and rapturous verses. Many have interpreted this poem as a metaphor for the relationship between humans and the creator. For tonight, we look at it as an open love letter, a testament to the power of love in relationships over the millennia of human history. Each set of songs on tonight’s program presents a work sung from the male point of view and one expressing female sensibility!

Texts from the *Song of Solomon* will bookend tonight’s program. Healy Willan’s beloved setting of chapter 2:10-13 will open and close the program, followed by Palestrina’s picturesque motet (or is it a madrigal?) of the same text.

Next we hear two settings of Renaissance era poems, one by one of the most popular choral composers of today, Morten Lauridsen followed by an anguishing set of madrigals by Claudio Monteverdi. These works are “sonic poems” replete with pictures of pain and death, loss and longing, testaments of faith, anger at betrayal, overwhelming passion, and joy of love.

We sing of courtship and betrothal with two unusual works. First, *Ah El Novio*, is a Sephardic Hymn, in which the bridegroom expresses no needs in life except the beauty of his bride. This is followed by *Trepute Martele*, or the Stomping Bride, set in the style of a Lithuanian round, a complex rhythmic form found nowhere else in the world.

Finally, the choir shares two songs describing life’s journey of love. *A Boy and A Girl*, an exquisite setting of Octavio Paz’s poem, is in three sections, similar in form yet poignant in their variation. The first describes young love, the second mature love, and the final love in death. We close Chamber Singers’ portion of the program with Clausen’s setting of Song of Solomon 8:6-7 which is a calming and hopeful statement that “love is stronger than death.” --Geoffrey Boers, Director of Choral Activities

Jubilate Deo, Psalm 99 (100), is a beloved text to composers across time periods and nationalities, most likely due to the musical potential inherent in its opening stanza, “Make a joyful sound to God, all the earth”, a potential brought into fruition near the end of the psalm with the words “Enter his gates with acknowledgement, his courts with hymns.” Flor Peeters, a Belgian composer and organist, uses the vibrant nature of the psalm to showcase his command of contrasting styles, shifting frequently from the dramatic to the contemplative, and ultimately, a triumphant close in choral unison. Peeters’ background as an organ composer (his settings of chorale preludes number over 300), as well as his

extensive studies of Gregorian chant, are evident in this miniature choral work, written in 1936, but now regrettably out of print and less frequently performed. Peeters, who was born and died on the same day, July 4, 1903-1986, chose to maintain a relatively conservative compositional style while colleagues embraced more adventurous harmonic frameworks, leading some scholars to define his music as "Cecilian" ("Cecilianism" was a 19th century movement within Catholic and musical circles to return sacred church music to its roots, inspired primarily by Renaissance polyphony).

Magnificat in Bb (1st movement) by Francesco Durante

Francesco Durante, Italian composer from Naples, wrote this eight movement setting of Mary's canticle in the late Baroque period; it was only in 1910 that an misinformed editor placed Pergolesi's name on the manuscript, causing a confusion regarding authorship that lasted for decades. Durante's relative lack of fame in comparison to contemporaries such as Pergolesi, Bach and Handel is certainly not due to lack of a body of sacred choral works; this Magnificat is one of nine extant settings. Tonight's performance will be of the first movement alone; the full work with chamber orchestra and soloists will be featured on UW Choir's upcoming Baroque concert, "The Odd-Shaped Pearl," 7:30 pm, March 8th and 9th, 2007 in Meany Hall.

Three Songs of Innocence by Kenneth Neufeld

Kenneth Neufeld, a Los Angeles based composer, joins a long list of composers who have set texts from William Blake's celebrated *Songs of Innocence and Experience* (1794). The reverence and wonder apparent in Blake's *The Lamb* (a hymn in honor of the infant Jesus) is set delicately by Neufeld in an entirely homophonic form, with striking clarity in voice leading, allowing the words to shine through.

The Little Boy Lost/Little Boy Found, is a compilation of two Blake poems (hence the slash between titles), in which a small boy is lost from his father in the forest, but through God's intervention is reunited with his mother (Blake's Christian background is outlined in detail in the book *The Stranger from Paradise: A Biography of William Blake* by G. E. Bentley). Neufeld selects *The Echoing Green* to close his set of three songs (although the poem appears earlier than the other two in Blake's collection, Neufeld likely chose to change the order for musical purposes). "The Echoing Green", Blake's poetic reference to a reverberating baseball field, is cleverly set by Neufeld with echo effects in double choir setting. A rousing celebration of youth (by children and elderly alike) is reflected musically by a sprightly 6/8 meter, only tempered slightly by the poem's eventual reference to loss of childhood, ("the "darkening green").

Welcome Dr. Giselle Wyers

Tonight's program is the debut concert for Dr. Giselle Wyers as conductor of the University Chorale. Dr. Wyers joined the faculty of the School of Music this fall and has already imbued our program with her knowledge and grace. School of Music audiences will immediately enjoy her expressive and communicative music making. On behalf of the School of Music and the Choral Music Program, welcome Dr. Giselle Wyers!

UNIVERSITY CHORALE

Dainius Kepezinskas & Rie Ando, *accompanists*

SOPRANO

Christine Brauer
 Krista Gibbon
 Orit Hilewicz
 ◊Julia Hunt
 *Allison Huxtable
 Kellie Iranon
 Liz Lester
 Miranda Maurmann
 Caroline Schwenz
 Ariana Stinson
 Vanessa Williams

ALTO

Tawnie Baker
 □Sandra Chiang
 Brynn Harken
 Karen Hendricksen
 Luba Kogan
 Sharon Park
 °Michelle Blair
 +Courtney Smith
 Shanleigh Sullivan
 McKenna Turner
 ◊Katie Wallace

TENOR

°Phil Baldwin
 Seth Bishop
 Brent Byhre
 Adam Campagna
 Marc Dawson
 Brandon Dennis
 Jiwon Kang
 Kellen Michael Paisley
 Arne Phillips
 ■Lupe Rios
 Scott Shawcroft
 Pradeep Shenoy
 ■Andrew Smith
 ■Cesar Silva Monroy

BASS

Spencer Bliven
 Michael Carson
 Adam Dengler
 Evan Dengler
 Daniel Farmer
 Andrew Jacobson
 Jordan Kho
 Bryon Perry
 Kevin Womac

* President
 ° Social Chair

+ Vice President
 ◊ Historian

□ Secretary/Treasurer
 ■ Concert Chair

CHAMBER SINGERS
Thomas Joyce, *accompanist*

SOPRANO

Tess Altiveros
Cecile Farmer
Janet Hitt
Maria Mannisto
Claire Mars
Ellen Pepin
Elizabeth Scott
Hae Won Shin
Ji Shin
Rachel Stone

ALTO

Kathleen Alviar
Ann Bailey
Rachel Bernstein
Aimee Bertheau
Laurie Cappello
Jennifer Cole
Jean-Marie Kent
Heather MacLaughlin Garbes
Julie Anne Parsons
Sarrah Sharif
Rose Tosti
Carmen Van Soest

TENOR

Justin Beal
Marc Dawson
Pyoung Kim
Ben Larson
Levi Lindsey
Gene Peterson
John Williams

BASS

Jason Anderson
Christian Arthur
Gregory Carroll
Drew Dresdner
Thomas Joyce
Beob Kim
Shane Lynch
Brent McGee
Philip Tschopp

GUEST INSTRUMENTALISTS

Zhao-Rong Chen / Chung-Lin Lee / Joanne de Mars
Pamela Saunders / Haeyonn Shin

Friends of the UW Choral Department:

If you are interested in more information about the Choral Program at the University of Washington or would like to make a donation to the *Friends of UW Choral Department*, please contact us at:

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