

EVENSONGSTEPHEN PAULUS (b. 1949)

PROGRAM

Colla Voce: *Voice and Piano*

featuring

Lee Thompson, *piano*
Meilissa Loehnig, *piano*

THE DREAM KEEPER (2009)..... WILLIAM AVERITT (b. 1948)

1. *The Dream Keeper*
2. *Dream Variations*
3. *As I Grew Older*
4. *Song*

Colla Voce: *Ensemble with Composer*

CHRIST THE APPLETREE (2009).....STANFORD SCRIVEN (b. 1988)

Eric Barnum, *conductor*

RIVER MOONS (2005)JOHN MUELHEISEN

Colla Voce: *Jazz and Classics*

featuring

Marc Seales, *piano*

fine

SESTINA: Lagrime d'Amante al Sepulcro dell' Amata

.....CLAUDIO MONTEVERDI (1567-1643)

- I. *Incenerite spoglie*
- II. *Dará la notte il sol*
- III. *Dunque, amate relique*

A NIGHTINGALE SANG IN BERKELEY SQUARE

.....E. MASCHWITZ (1901-1969)/M. SHERWIN (1902-1974)

INTERMISSION

Colla Voce: *Voice and Winds*

featuring

UW WIND ENSEMBLE

Tim Salzman, *conductor*

AIR MOSAIC RODNEY ROGERS (b. 1958)

- II. *The Evidence of Things Not Seen*

THE FUTURE OF FIRE (2001)ZHOU LONG (b. 1953)

Welcome to tonight's program *Colla Voce: Collaboration*, where the Chamber Singers enjoy collaborations with various artists and ensembles. Each artist, be it jazz musician, wind ensemble conductor, pianist or composer, has brought their particular perspective on music to us.

In the early nineteenth century, composers such as Franz Schubert and Robert Schuman developed the model of art song where the singer and piano were equal partners, each sharing equally in the musical and dramatic development. William Averitt's setting of four texts by Langston Hughes entitled *The Dream Keeper* is such a setting, where four-hands piano and choir create a Schubertian partnership. At times they utilize similar language such as the "dreamlike" passages in the first movement, at times contrasting such as the driving rhythms of the pianos offset against sweeping vocal lines in movement four, yet they always effectively portray Hughes' poetry.

Working with composers is always an illuminating experience, as one invariably realizes how composition is a risky business! Our notational system is limited in its ability to communicate every expressive detail, subtlety, or color. Therefore performers make estimations of what the composer must mean, and we attempt to get as close as possible. Working with contemporary musicians we are able to ask face to face what a particular symbol or idea means. At times this leads to greater expressive potential, at times this allows the composer an opportunity to consider other ways of notating things, so compositions become not fixed forms, but organically growing—true collaboration between performer and creator.

Perhaps the biggest stretch for us in collaboration tonight is to take traditional concert pieces, in the Monteverdi and Paulus, and redress them, performing them in new ways. Monteverdi's *Sestina* is a series of madrigals, set for chorus and continuo. Continuo in his time was merely the sketch of a bass line, over which the continuo player would improvise harmony based on a set of rules. Tonight, we have asked our brilliant jazz pianist, faculty artist Marc Seales, to improvise the accompaniment based on his own

rules for jazz improvisation. He will remain true to the bass line that Monteverdi set down, yet will improvise far beyond anything Monteverdi may have imagined. Stephen Paulus' *Evensong* is rich with layered harmony, shifting harmonic progressions—to quote Seales, "lots of good material." Originally set for a cappella choir, we will break up the piece tonight, pausing after each verse of text to allow Marc to improvise on the "changes" we just sang, and to allow him to set the tone for the next verse of text. Finally, we will sing the well-known ballad *A Nightingale Sang in Berkeley Square*, where Marc will provide the "material" and the choir will join him in the tune for the last verse.

I. *Ashen remains, bitter tomb*

*Become the earthly heaven of my sweet sun,
Alas, I come to bow down before you on the ground.
With you my heart is shut within by marble,
And tormented Glaucus lives out his nights and days consumed by
fire
Weeping, grief, and rage.*

II. *The sun will illuminate the earth by night*

*And the moon shine by day before Glaucus may cease to kiss
And to honor that breast where love once nestled,
Now crushed by the harsh tomb;
Nor shall the wild beasts and heaven be alone
In lavishing upon him their loud sighs and tears.*

III. *So, beloved remains, would not even a cold stone weep a sea of tears*

*On this noble breast? Behold the afflicted Glaucus
Who makes the sea and heaven resound to 'Corinna'.
May the winds always say, may the earth say: 'Alas Corinna, alas
death, alas tomb.*

*Words turn to weeping beloved breast,
May heaven grant you peace, Glaucus prays for
Your repose to the revered tomb and hollowed earth.*

Finally, it is our pleasure to collaborate with our UW Wind Ensemble. They will open the second half by playing a work

entitled *The Evidence of Things Not Seen* by Arizona State University composer Rodney Rodgers. This piece, based on a Shaker hymn tune, is one of many in today's wind ensemble repertoire that is either a transcription of a choral work, or, in this case, a work based on a vocal model. Our finale, *Future of Fire*, commissioned by the Tokyo Philharmonic for its New Millennium Celebration concert series, was premièred in October 2001. It derives its melodies from folk music from the Shaanxi region of China. The hugely popular original folk tune "San Shi Li Pu" ("Thirty Miles Village") for Chinese instrumental ensemble, is earthy and full of a happiness that only the peasant folk of China understand. This arrangement adds an element of something rather more aboriginal, "tribal", one might say. The orchestral parts have a heavy emphasis on the percussion -- Chinese drums and gongs are used, and the harmonies add something fresh to the old piece. The inspiration of the work comes from the personal experience of the composer who writes:

No matter where we live, we have been touched by fire.
During the Cultural Revolution, I was sent to a rural state farm, where natural scenes of roaring winds and fierce land fires made profound impressions on me.

*A little spark,
Starts a new world --
What a raging fire,
The wilderness becomes a sea of flames!
Sparks are dancing and circling,
Columns of flames are flying to the heaven!
As a golden deer,
The flames run faster than the wind!
In the sunrays the soaring mist,
As layers and layers of clouds!
Wildly the flames are laughing and running,
Breaking through the brambles and the thorns!
The fire is marching forward,
Fertilizing the land!
Quickly sharpening our ploughs,
To open up a new era on the land!*

Collaborating Artists

LEE THOMPSON is Professor of Music and Head of Piano and Accompanying Studies at Whitman College in Walla Walla, Washington, where he teaches piano, accompanying, foreign language diction for singers, and courses in the history of music.

Dr. Thompson served as a member of the summer music staff of the Santa Fe Opera for a number of years. He was appointed an American Cultural Ambassador by the U.S. State Department and worked with the Mongolian National Opera as principal vocal coach for their first-ever English language production.

MEILISSA LOEHNIG, a Whitman College graduate, is currently working towards a Doctor of Music degree in Piano Performance at Florida State University. She is active, both in and out of academia, as a chamber musician and collaborative performer. She holds a Master of Music degree in Collaborative Piano from Florida State University where she was awarded a graduate fellowship in opera and studio accompanying. Ms. Loehnig has also been active in the world of academia, holding teaching positions at Whitman College both as a member of the piano faculty (2005-2006) and as a Visiting Assistant Professor of Music in 2009.

A noted pianist and composer who has shared stages with many of the great players of the last two decades, MARC SEALES is a key member of two of the Northwest's leading jazz groups. Co-leader of the highly acclaimed trio, New Stories, which regularly tops critics' best-of-the-year lists, Seales also is a mainstay in the bands of bop legend Don Lanphere, with whom he has toured of Europe and recorded half a dozen albums, several featuring Seales' compositions.

He has performed at such hallowed venues as the Netherlands' North Sea Jazz Festival, where he played with flutist James Newton and also with Don Lanphere. He also has worked with Benny Carter, Benny Golson, Slide Hampton, Herb Ellis, Bobby Hutcherson, Joe Henderson, Larry Coryell, Frank Morgan, Julian Priester, Art Farmer, Buddy DeFranco, Art Pepper, Jackie McLean,

Clark Terry, Ernie Watts, Mark Murphy (his recording "Song for the Geese," nominated for a 1998 Grammy in Jazz Vocals, featured Marc Seales as piano accompanist and soloist), and Eddie "Clean-head" Vinson.

Winner of numerous Earshot awards (most recently Instrumentalist of the Year in 1999 and Acoustic Jazz Group in 2000 and 2001), Seales is today promoting jazz awareness and molding young talents as a Professor of Music at the University of Washington. He teaches an array of courses, including History of Jazz, Jazz Piano, and Beginning and Advanced Improvisation, as well as leading various workshops and ensembles.

CLASSICAL

KING FM 98.1

presents

Colla Voce:
Collaboration

UW CHAMBER SINGERS
Geoffrey Boers, *conductor*

featuring special guests

Meilissa Loehnig, *piano*

Marc Seales, *piano*

Lee Thompson, *piano*

and

THE UW WIND ENSEMBLE

Timothy Salzman, *conductor*

June 1, 2010

7:30 PM

Meany Theater