

M33
1997
6-3

THE UNIVERSITY OF WASHINGTON
DEPARTMENT OF MUSIC

present

The Madrigal Singers

The Times
of Our Lives

Geoffrey Boers, *conductor*
Jeffrey Cooper, *assistant conductor*

assisted by:

Amy Davenport, *organ*
Jeffery Hanlon, *piano*

June 3, 1996 8 pm Meany Hall



School

of

Music

University

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Washington

DAT 13,051

CASS 13,052

Birth and Death

DAT
ID1

Man That Is Born of a Woman ^{8:53}

Henry Purcell
(1659-1695)

Funeral Anthem Z 27

Jeffrey Cooper, conductor

Purcell set this biblical text (Job 14: 1, 2) when he was working at the Chapel Royal in his early twenties. The music is unusually chromatic and contains extended dissonant passages as a portrayal of death's pain and terror. Within this composition, Purcell represents both schools of his day: the old, Renaissance style of polyphonic music, as well as the newer, dramatic and declamatory style derived from the Italian opera and the homophonic music of the south.

ID2

Cantata BWV 106 ^{18:05}

J.S. Bach
(1685-1750)

Actus Tragicus

"Gottes Zeit ist die allerbeste Zeit"

I. Sonatina

II. (a) Gottes Zeit ist die allerbeste Zeit

(b) Ach Herr, lehre uns bedenken

(c) Bestelle dein Haus

(d) Es ist der alte Bund

III. (a) In deine Hande befehl' ich meinen Geist

(b) Heute wirst du mit mir

IV. Glorie, Lob, Ehr' und Herrlichkeit

Kelly Eichmeyer, *alto*
Steve McCallum, *tenor*
Jeffrey Cooper, *bass*

At the young age of 23, Bach composed this funeral cantata while serving as the organist at the Church of St. Blasius in Mülhausen. It is one of his first cantatas, composed in 1707. The cantata frames the central chorus, 'Es ist der alte Bund' with a chorus and two solos before, two solos and a chorus after, revealing Bach's inclination towards symmetry. *Actus tragicus* certainly marks Bach's greatest achievement of his youth. The choral fugue in the center of the work reveals the confrontation between the mortality of the flesh, with the

lower three voices pondering the weight of death, with the soul's undying hope for salvation, sung with an ethereal independence by the Sopranos. At the end, the chorus and continuo fall silent, leaving the Sopranos to soar alone.

II. Gottes Zeit ist die allerbeste Zeit

God's time is the very best time

(a) God's time is the very best time.

In Him we live, move and have our being, as long as He wills. In him we die at the appointed time, when He wills.

(b) Ah, Lord, teach us to remember that we must die,
that we might gain wisdom.

(c) Set your house in order,
for you will die, and not remain alive.

(d) It is the ancient law: man, you must die.
Yea, come, Lord Jesus

III. In deine Hände

Into your hands

(a) Into your hands I commit my spirit;
you have redeemed me, O Lord, faithful God.

(b) Today you will be with me in paradise.
With peace and joy I journey hence, according to God's will;
consoled am I in heart and mind, calm and quiet;
as God has promised me, death is now my slumber.

IV. Glorie, Lob, Ehr' und Herrlichkeit

Glory, praise, honor and majesty

Glory, praise, honor and majesty be to you,
God, Father and Son, and to the name of the Holy Ghost;
divine power makes us victorious through Jesus Christ. Amen

PAUSE

CASS SIDE A ↑

Sins of My Old Age

FD
3

from *Péchés de ma vieillesse*

26:11

Gioacchino Rossini
(1792-1868)

I Gondolieri, *chorus*

Anzoleta avanti la regata, *soprano*

Toast pour le nouvel an, *chorus*

Tirana alla spagnola, *soprano*

La fioraja fiorentina, *soprano*

La Passeggiata, *chorus*

Liisa Church, Alina Rozanski, Marci Morrel, *sopranos*

Late in his life and after an extended illness, Rossini began to compose again. Hosting the infamous *Samedi Soir* events at his apartment in Paris, and with attendants such as Verdi, Mayerbeer, Liszt, Gounod, and Bizet, Rossini premiered his newest compositions. They were fun, humorous and satirical settings that later were titled *Péchés de vieillesse*, or "Sins of old-age," and were set to witty texts. Rossini entrusted the performance of these newest compositions to his friend, Saint-Saëns. These non-commissioned works are a delightful representation of the master's artful style of composition with a flare for drama, even in the most benign settings.

Toast pour le nouvel an *A New Year's Toast*

On this day, so fun, we rendezvous,
the new year is a festival for all,
Pleasure, singing, gifts, food, and girls meeting boys.

Friendship, tender love, over and over,
Let the joys of this party return,
Returning joy, young hearts, old wine.
Is it not sheer heaven?

O, virgin mother, tonight we prosper,
guard this earth and our children.
On this day, so fun, we rendezvous,
the new year is a festival for all,
Pleasure, singing, gifts, food, and girls meeting boys.

Friendship, tender love, over and over,
Let the joys of this party return,
Returning joy, young hearts, old wine.
Is it not sheer heaven?
Yes, for us this is all sheer heaven!

Tra la la la la,
The Champaigne tastes great,
Especially with cake.
Tra la la la la,
This is truly a good time, old mother!
Tra la la la la,
The hour has already come quickly,
And passes softly.
Tra la la la la,
yes, the hour is here!

La Passeggiata *The Excursion*

Calm and serene the heavens, limpid the waves below us,
sailing from shore to shore, guided alone by love.
To gentle winds and flowers we speak our words of love,
all beating hearts together to them respond in love.
Winds now are blowing stronger, ripping the sea around us,
winds are whistling, blowing, quickly let us depart.
Ah! no, the moon appears, turns all our fears to joy,
in this delightful country we sing, yes, sing our songs.
Calm and serene the heavens turn all our fears to joy,
in this delightful country we sing, yes, sing our songs.

I Gondolieri *The Gondoliers*

Sailing on sparkling waters, the lovely sky above us,
the moon is clearly shining, gently we glide,
gently we glide, no winds disturbing the sea.
We sail on sparkling waters, resplendent are the heavens,
the moon is clearly shining, no winds disturb the sea.

To sail upon the waters:
to gondoliers it is given to live the best of lives.
Sailing!

Whether the sun shines brightly
or sad appears the moon above,
rowing upon the waters, the gondolier is King.

Time Pieces

IDA
Ejszaka] 3:20
Reggel]

György Ligeti
(b. 1923)

While serving as the Professor of harmony, counterpoint, and formal analysis at the Budapest Academy, and after Stalin's death in 1953 when some of the most extreme social restrictions were relaxed, Ligeti composed these famous vocal works. As part of his folk-like compositions, these pieces, composed in 1955, are quite inventive, offering a foretaste of techniques he would employ in later works after leaving communism and composing freely such famous works as *Lux aeterna* (1966), known for its incorporation in Stanley Kubrik's *2001: A Space Odyssey*. The two selections being performed paint the contrast between the thick and meterless 'night' and the revealing light and even cock crows of 'morning.'

Ejszaka
Night

Mysterious forests, still! Night.

Reggel
Morning

Ring, bell, ring!
And the clock is ticking!
In the dawn, cock-a-doodle-doo,
the cock cries, and the duck does, too!
Ring, bell, ring!

105

from *The Hour Glass*

5:38

Have you seen the white lily grow
O know to end as to begin

Irving Fine
(1914-62)

Irving Fine wrote his song cycle, *The Hour Glass*, in 1949 while serving on the faculty at Harvard. His style of composition had become increasingly dissonant; soon he would abandon tonality and embrace serialism. To set Ben Johnson's poetry, Fine chose two distinct melodic ideas. In the first movement, the music features continuously descending vocal lines as a representation of the fleeting nature of natural beauty at the hands of people. By contrast, in the second movement, large intervallic leaps propel the music forward almost haphazardly in an attempt to lose no time in practicing life's 'outward pleasures.'

"Youth's a Stuff Will Not Endure"

~~Trust Not Too Much, Fair Youth~~ — Orlando Gibbon
(1583-1625)

IDA
Rejection 1:14
Op. 125 no. 1
from *Five Philanders*

John (Linton) Gardner
(b. 1917)

Having studied at Oxford, Gardner, in addition to being a teacher, wrote several operas, the most successful of which was *The Moon and Sixpence* (1957) as well as several choral pieces in a diatonic style. This playful piece (1975) portrays a flirtatious girl who, ever so politely, rejects her solicitor in spite of his promise to provide a joy for her that she will not soon forget. "You aim too high," she responds, letting him down gently. "I'm looking for the...best. But...good luck in your quest!"

Madrigal Singers

Sopranos

Alice Collins-Thompson
Liisa Church
Noelle Firstenburg
Marci Morrell
Glynn Olive
Alexandria Ozanich
Mary Rauscher
Alina Rozanski

Altos

Rebecca Bailey
Hee-won Chung
Kelly Eichmeyer
Nicole Fazio
Heather Hull
Rachael Root
Kelly Rutledge

Tenors

Mark Adrian
Spencer Arnot
Evin Lambert
Steve McCollum
Vince Velie

Basses

Anthony Balducci
Jeffrey Cooper
Kevin Gausepohl
David Hebert
Mark Kloepper
Jay McManus

Ensemble

Flute

Dane Anderson
Ashley Carter

Cello

Richard Evans
Peter Williams

Bass

Chris Balducci

Upcoming events:

University Chorale Spring Concert - June 5, Meany, 8 pm
University Chorale Summer Concert - Aug 9, Kane 110, 8 pm

To request disability accommodations, contact the Office of the
ADA Coordinator at least ten days in advance of the event. 543-
6450 (voice); 5443-6452 (TDD); 685-3885 (fax);
access@u.washington.edu (e-mail)