

University of Washington
THE SCHOOL OF MUSIC

presents a Faculty Recital:

P45
1999
10-27

Carmen Pelton, *soprano*
Songs of Praise

with

Lisa Bergman, *piano*

and

UW Student Artists
Karen Halliburton
Lisa Killinger
Chia-chuan Juan

Guest Artists
Christine Olason
Jeffrey Bergler

October 27, 1999

8:00 PM

Meany Theater



School

of

Music

University

of

Washington

DAT 13,546
CD. 13,547

PROGRAM

CD
1 From Song of Songs—A Biblical Cantata (10:33) Lukas Foss
Mvt. 2: Come, my beloved (b. 1922)
Mvt. 4: Set me as a seal

2 Cantata No. 51—Jauchzet Gott in allen Landen (17:39) J. S. Bach
1. *Aria* (1685-1750)
2. *Recitative and Andante*
3. *Aria*
4. *Chorale and Alleluia*

Christine Olason, *violin*
Karen Halliburton, *violin*
Lisa Killinger, *viola*
Chia-chuan Juan, *cello*
Jeffrey Bergler, *trumpet*
Lisa Bergman, *harpsichord*

INTERMISSION

3 Hermit Songs (18:59) Samuel Barber
1. *At Saint Patrick's Purgatory* (1910-1981)
2. *Church Bell at Night*
3. *St. Ita's Vision*
4. *The Heavenly Banquet*
5. *The Crucifixion*
6. *Sea-snatch*
7. *Promiscuity*
8. *The Monk and his Cat*
9. *The Praises of God*
10. *The Desire for Hermitage*

4 Ephemeron (13:03) Bern Herbolzheimer
1. *The Fly* (b. 1948)
2. *The Sick Rose*
3. *Don't Shoo the Morning Flies Away*
4. *The Flies*

5 encore: Mozart - (2:26)

SONG TEXTS

From **SONG OF SONGS** (text from The Bible: The Song of Solomon) (1950)

2. Come, my beloved, let us go forth into the field; let us lodge in the villages. Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grapes appear, and the pomegranates bud forth; there will I give thee my loves.

My beloved spake, and said unto me, rise up, my love, my fair one, and come away. For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.

4. Set me as a seal upon thine heart, set me as a seal upon thine arm, for love is strong as death.

JAUCHZET GOTT IN ALLEN LANDEN, BWV 51 (1730)

Aria

Sing God's praise in every land. All that heaven and earth of life do hold must exalt His fame; let us join the angels now to chant a hymn of praise to God, who through envy and pain has ever stood beside us.

Recitative

We worship at the temple wherein God's glory dwells; where his faith, daily renewed, rewards us with purest blessings. We praise what He has done for us. Even if a feeble voice will stammer at His wonders, a simple word of praise may still be pleasing to Him. Even if my feeble voice will stammer at His wonders, a simple word of praise may still be pleasing to Him.

Aria

Almighty, renew Thy goodness even in our dominion, and for Thy fatherly love our grateful spirit will show through our righteous lives that we are truly Thy children.

Chorale

Glory, praise and honor be to God the Father, The Son and the Holy Ghost! May He increase within us that which He in grace has pledged, so that we trust firmly in Him, rely wholly on Him, depend on Him with all our heart; that our heart, will and spirit cleave steadfastly to Him. And so we now sing: Amen, we shall prevail, that is our faith at every hour.

Aria

Alleluia

HERMIT SONGS (1954)

The texts are translations of anonymous Irish poems by monks and scholars of the eighth to thirteenth centuries, often written on the margins of manuscripts they were copying.

"It was not only that these scribes lived by the destiny of their dedication in an environment of wood and sea; it was because they brought into that environment an eye washed miraculously clear by a continual spiritual exercise that they, first in Europe, had that strange vision of natural things in an almost unnatural purity." Robin Flower, The Irish Tradition.

1. At Saint Patrick's Purgatory (13th C.)

Pity me on my pilgrimage to Loch Derg! O King of the churches and the bells bewailing your sores and your wounds, but not a tear can I squeeze from my eyes! Not moisten an eye after so much sin! Pity me, O King! What shall I do with a heart that seeks only its own ease? O only begotten Son by whom all men were made, Who shunned not the death by three wounds, pity me on my pilgrimage to Loch Derg and I with a heart not softer than a stone!

2. Church Bell at Night (12th C.)

Sweet little bell, struck on a windy night, I would liefer keep tryst with thee than be with a light and foolish woman.

3. St. Ita's Vision (attr. St. Ita, 8th C.)

"I will take nothing from my Lord," said she, "unless He gives me His Son from Heaven in the form of a Baby that I may nurse Him." So that Christ came down to her in the form of a Baby and then she said: "Infant Jesus, at my breast, nothing in this world is true save, O tiny Nursling, You. Infant Jesus, at my breast, by my heart every night, You I nurse are not a churl but were begot on Mary the Jewess by Heaven's light. Infant Jesus, at my breast, what King is there but You who could give everlasting good? Wherefor I give my food. Sing to Him, maidens, sing your best! There is none that has such right to your song as heaven's King Who every night is Infant Jesus at my breast."

4. The Heavenly Banquet (attr. St. Brigid, 10th C.)

I would like to have the men of Heaven in my own house; with vats of good cheer laid out for them. I would like to have the three Marys, their fame is so great. I would like people from every corner of heaven. I would like them to be cheerful in their drinking. I would like to have Jesus sitting here among them. I would like a great lake of beer for the King of Kings. I would like to be watching Heaven's family, drinking it through all eternity.

5. The Crucifixion (The Speckled Book, 12th C.)

At the cry of the first bird they began to crucify thee, O Swan! Never shall lament cease because of that. It was like the parting of day from night. Ah, sore was the suffering borne by the body of Mary's Son, but sorer still to Him was the grief which for His sake came upon His Mother.

6. Sea-Snatch (8th-9th C.)

It has broken us; it has crushed us, it has drowned us, O King of the starbright Kingdom of Heaven; The wind has consumed us, swallowed us, as timber is

devoured by crimson fire from Heaven. It has broken us, it has crushed us, it has drowned us, O King of the starbright Kingdom of Heaven!

7. Promiscuity (9th C.)

I do not know with whom Edan will sleep, but I do know that fair Edan will not sleep alone.

8. The Monk and His Cat (8th or 9th C., trans. W. H. Auden)

Pangur, white Pangur, how happy we are alone together, scholar and cat. Each has his own work to do daily; for you it is hunting, for me study. Your shining eye watches the wall; my feeble eye is fixed on a book. You rejoice when your claws entrap a mouse; I rejoice when my mind fathoms a problem. Pleased with his own art, neither hinders the other; thus we live ever without tedium and envy. Pangur, white Pangur, how happy we are alone together, scholar and cat.

9. The Praises of God (11th C., trans. W. H. Auden)

How foolish the man who does not raise his voice and praise with joyful words, as he alone can, Heaven's High King. To Whom the light birds with no soul but air, all day, everywhere laudation sing.

10. The Desire for Hermitage (8th-9th C., trans. Sean O'Faolain)

Ah! To be all alone in a little cell with nobody near me; Beloved that pilgrimage before the last pilgrimage to death, singing the passing hours to cloudy Heaven; feeding upon dry bread and water from the cold spring. That will be an end to evil when I am alone in a lovely little corner among tombs far from the houses of the great. Ah! To be all alone in a little cell, to be alone, all alone: Alone I came into the world, alone I shall go from it.

EPHEMERON (1991)

These songs use texts which speak to the persistence, inevitability and even the nobility of the lowly fly. They may disgust us, amuse us, symbolize us, irritate us; but in the end, they survive. If nothing else, they at least deserve our admiration—once in a while. (B. Herbolzheimer)

1. The Fly (William Blake)

Little Fly, they summer's play my thoughtless hand has brush'd away. Am not I a fly like thee? Or art thou not a man like me?

For I dance and drink and sing, till some blind hand shall brush my wing. If thought is life and strength and breath, and the want of thought is death; then am I a happy fly, if I live or if I die.

2. The Sick Rose

O, rose thou art sick! The invisible worm that flies in the night, in the howling storm, has found out thy bed of crimson joy, and his dark secret love does thy life destroy.

3. Don't Shoo the Morning Flies Away (translated from Chinese)

Don't shoo the morning flies away nor swat mosquitoes in the evening. Between the two, they fill the world. So many, should you fight them all? And

yet, how short a time they live. While they last, give in and let them bite you. October, and a cold wind wipes them out. You don't remember then they ever were.

4. **The Flies** (Machado)

You, you familiar, you inevitable greedy things, you common flies, you remind me of everything. Oh, old flies, voracious as bees in April, persistent old flies upon my infant baldness! Flies of my first boredom in the family parlor, on bright summer afternoons in which I began to dream! And in the hated school, swift funny flies, pursued by love of that which flies, for flying is everything, you noisy things, beating against the window panes on autumn days...flies of all hours, of infancy and adolescence, of my golden youth; in this second innocence, which has taken to believing in nothing, of always, common flies, will not have a worthy singer: But I know that you have lit upon the child's enchanted toy, upon the great closed book, upon the love letter, upon the rigid eyelids of the dead. You, you inevitable greedy things, you, old friends, you remind me of everything.

CARMEN PELTON, who has been at the UW School of Music since 1992, is Associate Professor of voice. In the summer she is a faculty member and performing artist at the Aspen Music Festival and School in Colorado.

Her recent recording of Samuel Barber's *Prayers of Kierkegaard* and Vaughan Williams' *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw (Telarc) won Grammys this year in three different categories, including Best Classical Album and Best Choral Album.

Since coming to international attention at the Aldeburgh Festival in England where she was cast as Fiordiligi in Mozart's *Così fan tutte*, Pelton has appeared in a wide range of works with the San Francisco Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater in Chicago, the Smithsonian's 20th-Century Consort, and the New York Festival of Song, as well as in a performance for the President of the United States at the Kennedy Center Honors in tribute to Virgil Thomson. She was cast by Thomson in the lead role of his *The Mother of Us All*, which she has sung at major revivals around the United States.

Highlights of her 1998-99 season included *Messiah* and the Bach *Magnificat* with the Atlanta Symphony and Mr. Shaw; Beethoven's *Missa Solemnis* with the Baltimore Symphony and Jeffrey Tate; Vaughan Williams' *A Sea Symphony* with the Choral Arts Society of Washington; Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with the Colorado Symphony; and Mozart's Mass in C Minor with the Westerly Chorus.

Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music, where she was a student of Jan DeGaetani.

Pianist LISA BERGMAN has collaborated in performances with many of today's most esteemed artists. With more than 60 engagements per season, she has appeared in concerts, festivals and conventions throughout the U.S., Canada, Europe and Asia. Bergman and violinist Ann Christensen were selected as 1996 American Artistic Ambassadors by the United States Information Agency to represent the U.S. on an eight-week tour of New Zealand, Nepal, Korea, Taiwan, Mongolia and China. In 1997 and 1999 Bergman toured Japan as a member of a Japanese flute/violin/cello/piano quartet. She made her highly successful joint recital debut in Carnegie Recital Hall in 1983. She is a graduate of The Juilliard School, the State University of New York at Stony Brook and the University of Washington, *cum laude*. Bergman is an Artist in Residence on the University of Washington music faculty and is a Nationally Certified Teacher of Music. As a recording artist she has released five CDs in collaboration with such artists as violinist Linda Rosenthal, baritone Anthony Brown, violinist Ann Christensen and with the Westwood Wind Quintet in residence at California State University, Long Beach. Bergman is Executive Director of NOISE (Northwest Opera in Schools, Etc.) and serves as Artistic Director for the Mostly Nordic Chamber Music Series in Seattle, Washington.

BERN HERBOLSHEIMER, a member of the U.W. School of Music faculty, is recognized throughout the United States as a composer of instrumental and vocal works. Of tonight's work, *Ephemeron*, Virgil Thomson wrote in The Seattle Post Intelligencer (April 23, 1991), "The cycle is pungent in its emotions. It is also beautiful, in an austere way, and moving. The composer captured the heat and rhythm of the various texts, and their wit."

1999-2000 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

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

October 29, Littlefield Organ Halloween Concert. 12:30 PM and 8 PM, Walker-Ames Room.

November 4, Mallet Head Series. 8 PM, Brechemin Auditorium.

November 5, Guest Artist Master Class: Hal Robinson, double bass. 8 PM, Brechemin Auditorium.

November 6, Computer Music Concert. 8 PM, Brechemin Auditorium.

November 10, UW Opera: Massenet, CENDRILLON (*Cinderella*.) 7:30 PM, Meany Theater.

November 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

November 12, UW Opera: Massenet, CENDRILLON (*Cinderella*.) 7:30 PM, Meany Theater.

November 14, UW Opera: Massenet, CENDRILLON (*Cinderella*.) 3 PM, Meany Theater.

November 16, University Singers. 8 PM, Meany Theater.

November 17, Jazz Combos. 8 PM, Brechemin Auditorium.

November 21, Viola Studio Recital. 8 PM, Brechemin Auditorium.

November 22, Voice Division Recital. 7 PM, Brechemin Auditorium.

November 22, Concerto Competition. 7 PM, Meany Theater.

November 23, University Composers Workshop. 8 PM, Brechemin Auditorium.

November 29, Contemporary Group. 8 PM, Meany Theater.

November 30, University Wind Ensemble. 8 PM, Meany Theater.

December 2, Jazz Combos. 7 PM, Brechemin Auditorium.

December 3, Faculty Artists in Recital: Soni Ventorum Wind Quintet with Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

~~December 3, Percussion Ensemble. CHANGED TO DECEMBER 6.~~

~~December 4 or 5, Saxophone Night, 7 PM, Brechemin Auditorium. CANCELLED.~~

December 6, Percussion Ensemble. 8 PM, Meany Studio.

December 6, University Chorale and Chamber Singers: 'From Age to Age the Same.' 8 PM, Meany Theater.

December 7, University Symphony with Janos Starker, cello (1999-2000 Hans and Thelma Lehmann Distinguished Visiting Professor.) 8 PM, Meany Theater.