

University of Washington
THE SCHOOL OF MUSIC

C46
1994
6-2

presents

THE UNIVERSITY OF WASHINGTON CHORALE

Joan Catoni Conlon, *conductor*
Gabriel Dumitrescu, *assistant conductor*
Kevin Johnson, Jennifer Rasor,
accompanists

in

East Meets West

Guest Artist:
Steven Novacek, *guitar*

Invited Guests,
Friends of the University Chorale

With:
Alexis Odell, *harp*
Jennifer J Barrett, Shauna Johnson,
French horns

DAT	CASS
12,411	12,412 - 12,413

THURSDAY, JUNE 2, 1994
8:00 PM
MEANY THEATER



School
of
Music
University
of
Washington

DAT

PROGRAM

- 102 DU BIST ALLER DINGE SCHÖN (sung in German).....Melchior Franck (1579-1639)
(THOU ART BEAUTIFUL ABOVE ALL THINGS) (3'20)
Text from Solomon's "Song of Songs" 4:7-11.

- 106 SUITA SCURTĂ (THE SHORT SUITE).....Alexandru Pașcanu, 1988
(sung in Romanian) (3'51)
1. Doina de oraș (The City Doina) (1920-1989)

Doina is a Romanian vocal or instrumental genre of folk music, largely improvised, a lyrical *melopoeia* composed of infinite variations on a single, richly ornamented melody, which the performer constructs on a traditional skeleton according to the fancy of the moment. Besides themes of love, the *doina* melody may also carry salutations to springtime, praises of landscape and nature, social criticism, laments for the bitterness of life or celebrations of forest outlaws.

When no one is nearby to hear the heartfelt cry, nature is invoked as one's only friend and comforter.

Bartók, after first writing about the Romanian *doina*, discovered similar structures in central Algeria, Ukraine, and Persia, while modern ethnomusicology has traced its extent from the Adriatic Coast of Albania, via the Balkans, Turkey, Central Asia and northern India, to Tibet and Western China.

In this *doina* a row city-dwelling woman with a rural background, looks back to her roots to find the man she loves. In her consuming search she takes a fir tree as her ally:

"Lean down, fir top, for my heart too has leaned towards the one who was dear to me... lean down, that I may bang onto your top and look down upon my village, and catch sight of my beloved." (translation by Gabriel Dumitrescu)

2. Sârba pe scaun (Sârba on a Chair)

Sârba belongs to a group of 20th century Romanian folk music of the style of dance-songs. These are songs for dancing, as well as simply for singing. The characteristic exuberance of these songs derives largely from their regular movement (*giusto*) in place of the free movement (*rubato*) of the older musical idioms.

Pașcanu surprises us with a witty twist in implying that as a consequence of uprooting from a dynamic rural life to a sedentary urban one, the chair becomes the symbol and the center of one's life. In a satirical tweak, even the cherished traditional dances, like *sârba*, are adapted to fit the sedentary life. And why not dance sitting on the "eternal" chair?

- 103 LA CASA DI PESTE DRUM (sung in Romanian).....Tudor Jarda (b.1922)
(AT THE HOUSE ACROSS THE ROAD) (1'35)

Holiday revelers go from house to house demanding refreshment and wishing good health to the occupants.

- 104 PĂSTORIȚA (THE SHEPHERDESS).....Marțian Negrea, c. 1960
(sung in Romanian) (3'10)
(1893-1973)

The Romanian poet George Coșbuc (1866-1918) unites classical poetry and folk elements in this pastoral, romantic text in which the shepherdess gratefully addresses her loving companion, the sun.

- 105 CHINDIA (SUNSET).....Alexandru Pașcanu (2'50)

Workers from Wallachia (the space between the Carpathian Mountains and the Danube River) returning from their labors at sunset dance this jaunty sound piece, traditionally accompanied by a small instrumental ensemble (a *taraf*).

Pașcanu rendered the instrumental accompaniment in a textless choral setting, utilizing syllables that imitate the different instruments in the *taraf*: violin, cimbalom, double bass, or shoutings of the dancers.

- 107 ROMANCERO GITANO, Op. 152.....Mario Castelnuovo-Tedesco, 1951
(sung in Spanish) (2'15)
(1895-1968)

This work is inspired by poetry of Garcia Lorca.

1. *Baladilla de los tres rios* recalls the dramatic rushing waters of the Dauro and Genil rivers of Granada, in contrast to the grandiose Guadalquivir River of Sevilla. A recurring motive laments the love that went away and never returned.

2. *La guitarra* is a deep and profound (*cante hondo*) style of song and dance among the Gypsies, characterized by changing meters and changing moods.

3. *Pañal* is a dagger which penetrates the soul, heart and darkest corners of the earth like the rays of the sun, or like a plough blade in the wastelands.

"No me lo claves, no, no, no" cries, "Do not stab me, no, no, no."

4. *Procesion, Paso, and Saeta* describe gaudy, macabre religious processions: figures with pointed hats resembling unicorns; astronomers; magicians; Christ crowned with thorns. At *Paso*, the Virgin of solitude appears on a float of lights. In *Saeta*, a dark Christ figure covered with flowers, with burned hair and protruding cheekbones.

"Look at what is coming... look at what is going by..."

5. In *Memento*, a plaintive and melancholy tango, the poet requests that his guitar be buried with him when he dies.

6. *Baile* describes Carmen dancing seductively through the streets of Sevilla, to castanet sounds. Here, the recurring warning tells young girls to go hide behind drawn curtains.

7. *Crótalo*, marked *furioso*, calls castanets sonorous black beetles which are played within spidery hands, rippling sound through the air and drowning itself in its wooden trills. (Translation by Laeta Guerra)

Daniel Hibbett, tenor
Steven Novacek, guitar

INTERMISSION

CASS 12,412-SIDE A

109 from *FOUR SONGS* for Women's Chorus, ^(10'30) Johannes Brahms, 1859-60
Two Horns and Harp, Op. 17 (sung in German) (1833-1897)

These songs were written for a women's chorus of 40, which Brahms himself founded in Hamburg in 1859. They first were performed on May 2, 1860.

1. Es tönt ein voller Harfenklang (The Harp Resounds with Full Sound)
"The full sound of a harp rings, swelled by love and longing. It touches the heart deeply...and makes the eyes overflow...O heart, beat with trembling! Love and happiness sank into the grave, life is lost!"
(translation by Christian Regeltn)

2. Der Gärtner (The Gardener)

In Eichendorff's text, the gardener longs for his distant (in more ways than one) beloved and looks forward to digging his own grave.

3. Gesang aus "Fingal" (Song from "Fingal")

This lament for the fallen hero Trenar, with its persistent dactylic rhythmic pattern, catches the flavor of the fabled Ossian as conveyed in the controversial "translations" (1760-63) of William MacPherson.

"Weep on the rocks of the roaring winds, weep, O maiden of Inistore...He is slain, your youth has fallen...Trenar, the lovely Trenar died...His gray bounds are howling at home...His bow hangs unstrung in the hall, nothing moves on the heath of deer." (trans. by C. Regeltn)

..... Alexis Odell, harp
..... Jennifer J. Barrett, Shauna Johnson, French horn

10 BONES COME A KNITTIN' ^(2'20)African-American Spiritual
Arr. by Bartholomew/Dumitrescu

This spiritual draws on the arrangement in the Yale Glee Club Songbook, *Songs of Yale*.

Heather Curtis, soprano
Danäe Jones, mezzosoprano

11 POLEGNALA E TODORA ^(3'30)Bulgarian Folk Song
(sung in Bulgarian)

In this mesmerizing chant for three choirs of women's voices, a young maiden scolds the wind for waking her just as she was dreaming of her beloved Todora approaching with flowers and an engagement ring.

Women of the University Chorale

1012 Women's Group - 1- } (5'07)
2- }

1013 from *SEA SONGS: JACK THE SAILOR* ^(2'31)Ralph Vaughan Williams, c.1918
(1872-1958)

1014 AVE MARIA (sung in Latin) ^(5'20)Franz Biebl, c.1945

Solo Trio: Dan Hibbett, Ben Schoenberg, Mike Dahl
Intonations: Kevin Pelley, Sean Maguire, Damian Sevilla

1015 SONG OF THE REGIMENT ^{3'14}Gaetano Donizetti (1797-1848)
Marie, the *Daughter of the Regiment* tells of the bravery of the mighty 21st regiment. The proud regimental men regard her with avuncular admiration, and agree with her that they all are quite wonderful.

Heather Curtis, soprano

1016 EVERY TIME I FEEL THE SPIRIT ^{1'23}African-American Spiritual
Arr. by William Levi Dawson (1899-1990)

Jeff Adams, bass

Men of the University Chorale

1017 THROAT CULTURE ^{1- } (6')}
2- ***** }
CASS 12,412-SIDE B
CASS 12,413-SIDE A
(33')

1018 NORTH COUNTRY FOLK SONGS ^(9'00)Arr. by Philip Wilby (b.1949)

1. The Farmer's Boy
2. Marianne
3. Byker Hill

1019 WAIKA (sung in Hawaiian) ^{3'14}Arr. by Robert Engle (b.1945)
In Pacific island cultures without formal written history, dance traditionally was used to describe and record places and events. Here, the flowers and mountains of beautiful Waika, are described through hand gestures.

1020 E HELE KAKOU (sung in Hawaiian/English) ^(3'05)Robert Engle
This paraphrase of Psalm 122 is interpreted by male dancers, who traditionally may have danced hula in island cultures before women ever did.

1021 from *SOLOMON: SWELL THE FULL CHORUS* ^(3'20)Georg Frideric Handel
(1685-1759)

University Chorale and Friends

1022 CANTEC DE PACE (SONG OF PEACE) ^(2'15)Adrian Pop, 1987
(sung in Romanian)

This poem by the Romanian Corneliu Șerban likens a dream for world peace to a growing flower.

"This serene thought persists in the hearts, and bursts into song... We resolve that our endeavor bear fruit... let there be peace on earth."
(translation by Gabriel Dumitrescu)

UNIVERSITY CHORALE MEMBERS

Name

Where each singer sang before the UW Chorale

Sopranos

Carissa Brockway
Lucy Brown
Jayoung Choi
Heather Curtis
Donella Durland
Katy Greenleaf
Anneliese Gundersen
Kandra Jones
Kim Koontz
Emily Neighbor
Caroline Phan
Mandy Plumlee
Jennifer Rasor
Tiina Ritalahti
Jocelyn Reutebuch
Rebecca Richardson
Maki Tsutsumi
Chantel Woxland

Redmond High School
Mariner High School
Decatur High School
Edmonds Community College
Casper College, Wyoming
Lakes High School
Tumwater High School
Everett High School
Federal Way High School
Shorecrest High School
Issaquah High School
Bellingham High School
Molalla High School, Oregon
Kenridge High School
Northwest Girlchoir
Interlake High School
Oin High School, Tokyo, Japan
Issaquah High School

Altos

Rebecca Birdsong
Bianna Breen
C. Helena Cavan
Nicole Darland
Rachel DenHerder
Karen Erickson
Shannon Fulgham
Caralee Heusman
Danæe Jones
Rosie Mullin
Kim Nguyen
Alice Seubert
Jennifer Tullis
Michelle Wolters

Redmond High School
Phillips Academy, Andover, Massachusetts
Western Washington State University
Bellevue High School
Redmond High School
Issaquah High School
Redmond High School
North Thurston High School
North Thurston High School
Interlake High School
Sealth High School
Microsoft Microtones
Diamond High School, Anchorage, Alaska
Lakeridge High School, Lake Oswego, Oregon

Tenors

Michael Ganyo
Dan Hibbett
Scott Holman
Michael Ko
Brent Kroon
Evin Lambert
Philip Parham
Ben Schoenberg
Damian Sevilla
Vince Vellie
Christopher Willman

East Wenatchee High School
Seattle Pacific University
Peninsula College, Port Angeles
Mariner High School
Shorecrest High School, Cal. State, Fullerton
Pierce College, Tacoma
Woodinville High School
Carnegie Mellon University
Seattle University
Lynnwood High School
Redmond High School

Basses

Erin Aas
Tim Ackerman
Jeff Adams
Kyle Capizzi
Michael Cook
Mike Dahl

Tigard High School, Oregon
Tigard High School, Oregon
Pleasant Hill High School, Illinois
Curtis High School
Cherry Creek High School, Denver, Colorado
Blaine High School

Gabriel Dumitrescu
Sean Maguire
Kevin Pelley
Leroy Searle
Matthew Taufasau

Bucharest Conservatory, Romania
Walla Walla High School
Federal Way High School
Utah State University
Punahou High School, Hawaii

The University of Washington Chorale, an auditioned ensemble of about 55 students, combines music majors with University students from many other learning disciplines within the humanities, social sciences and natural sciences. The choir is conducted by Joan Catoni Conlon.

Emphasis is placed on musicality and musical skills in selecting singers for this ensemble, which primarily performs a *cappella* choral music. Diverse repertoire which the ensemble recently has performed includes the Vivaldi *Gloria*, motets by contemporary European composers, gospel, opera, and operetta, choruses, and ethnic musics.

In addition, the choir annually joins other University of Washington choirs to perform major choral-orchestral works conducted by Abraham Kaplan, such as *Requiem* settings by Mozart, Verdi, and Brahms, the Rossini *Stabat Mater*, and both Beethoven *Missa solemnis* and *Symphony No. 9*.

The Chorale has performed by invitation for various professional teachers conferences. This choir has hosted visiting youth choirs from around the world in its rehearsals and concerts, and has a standing invitation to teachers and all interested students to visit rehearsals at any time.

Other University of Washington Choirs include the Oratorio Chorus, conducted by Kaplan, the University Singers, the Jazz Ensemble, conducted by Frank De Miero, and the University Madrigal Singers, also conducted by Conlon.

Joan Catoni Conlon, in addition to the University Chorale and University Madrigal Singers, also conducts the Pacific Northwest Chamber Chorus. She researches choral works of Georg Philipp Telemann which have been unheard for 250 years, and publishes with Augsburg Press and Lawson-Gould. Currently, she is working on a conductor's guide to the vocal music of Monteverdi for the American Choral Directors Association. On two sabbaticals, she has studied Hindusthani vocal music in India.

We wish to thank our many supporters who contributed to our recent fund-raising efforts to allow the Chorale to accept an invitation to perform in Hawaii. They include University faculty, staff members and friends Julia Stanton, Hilary Newberry, Sally Johnson, Claire Peterson, Toby Saks, Carmen Pelton, John Rahn, Abraham Kaplan, Daniel Neuman, Lisa Bergman, Joan Catoni Conlon, Leroy Searle, and businesses *Kay's Bookmark* (University Village), *Blockbuster Video* (University Village), *Monsoon, Astrology Et Al.*, *University Bookstore*, *The Tequila Club*, *Muffin Break*, *University of Washington Alumni Association*, *Caldwell's* (University Village), *Red Hook Brewery*, and *The Dawghouse*.

Friends of the University Chorale are invited to sing in our final concert of the year. We thank them for their participation and for the encouragement and support that they may have given to the present members of the Chorale. They are:

<u>Name</u>	<u>Invited by</u>
Mira Arcilla	her friend Veronica Parnitski
Virginia Assenberg	her daughter Rebecca Richardson
Susan Brockway	her daughter Carissa
Jessica Burgett	her friend Jennifer Rasor
Teri Chlanda	her friend Evin Lambert
Rob Denning	his fiancée Anneliese Gundersen
Ben Durbin	his friend Scott Holman
Todd Durland	his wife Donella
Sheila Fix	her friend Alice Seubert
Bindu Frank	his friend Lucy Brown
Diana Gundersen	her daughter Anneliese
Patsy Knight	her friend Evin Lambert
David A. Miller	his friend Michelle Wolters
Matthew A. Miller	his friend Sean Maguire
Michelle Newman	(sings in Chris Willman's church choir)
Darrell Pelley	his son Kevin
Joe Rantz	his grandson Chris Willman
Joyce Rantz	her grandson Chris Willman
Janet Rawson	(sings in Chris Willman's church choir)
Evelyn Rieder	her niece Heather Curtis
Judy Willman	her son Chris
Roy Willman	his son Chris
Heather Wood	her friend Jennifer Rasor

UPCOMING 1993-94 CONCERTS:

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).

June 5, Faculty Recital: Soni Ventorum, Quintet Members as Soloists.
3 PM, Brechemin Auditorium.

June 6, Percussion Ensemble. 8 PM, Meany Studio Theater,

June 8, Opera Workshop. 8 PM Meany Studio Theater. CANCELLED

June 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.