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University of Washington  
THE SCHOOL OF MUSIC

Presents

S584  
2001  
12-10

# Christmas Fantasy

*Featuring:*

THE UNIVERSITY CHORALE  
Geoffrey Boers, *conductor*  
Mark Adrian, *assistant conductor*

*and*

THE CHAMBER SINGERS  
Geoffrey Boers, *conductor*  
Yoon Cho, *assistant conductor*

December 10, 2001

7:30 PM

Meany Theater

PROGRAM

CD#14,050

Processional:

- 1] ST. NICHOLAS (1:12)..... TRADITIONAL CELTIC

From France:

- 2] NOEL NOUVOLET (2:55)..... arr. PHILIP LAWSON  
 3] PERSONENT HODIE (2:23)..... arr. VIJAY SINGH  
 4] PATAPAN (1:59)..... arr. EDWIN FISSINGER

All about Angels:

- 6] DING DONG MERRILY (1:59)..... arr. STEVEN PAULUS  
 5] LES ANGE DANS NOS CAMPAGNES (2:27)..... arr. ALICE PARKER

Out of Africa:

- 7] GO TELL IT ON THE MOUNTAIN (3:10)..... arr. KURT KNECHT  
 8] THE VIRGIN MARY HAD A BABY BOY (3:22)..... arr. STEPHEN HATFIELD  
 9] WHO IS THAT FAT CHILD (5:27)..... arr. GEOFFREY BOERS  
 10] GO WHERE I SEND THEE (2:18)..... arr. CALDWELL/IVORY  
 Tony Cho, piano

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Meditations

- 1] AVE MARIA (2:47)..... SERGEI RACHMANINOFF (1873-1943)  
 2] O MAGNUM MYSTERIUM 1997 (5:45)..... MORTEN LAURIDSEN

Processional:

- 3] GAUDETE (2:37)..... TRADITIONAL ENGLISH

Old and New Songs:

- 4] IN TERRA PAX (13:20)..... GERALD FINZI (1901-1956)  
 Gary D. Cannon, baritone / Erin Locke, piano  
 comments, G. Boers  
 5] FANTASIA ON CHRISTMAS CAROLS (11:26)..... RALPH VAUGHAN WILLIAMS  
 (1872-1958)

Gary D. Cannon and Bill Owen, baritones  
 Jeffrey Yang, cello / Tony Cho, piano

Notes and Translations

Carols, Spirituals, and Noëls, have abounded throughout the centuries and told the old story through the voices and experiences of countless generations. Tonight's concert will explore a few of those ancient voices. The music tonight is united not only in spirit and function, but in profound ways as the texts and music interweave the many troubling and paradoxical themes of this time of year: illuminating darkness, peace in a troubled world, hope for a better year, life and death, God in man, born to die. These themes are particularly meaningful and heartfelt at this time in our nation's history. So it is against this backdrop that we journey tonight through varied carols, some ancient, some new, and from many corners of our global village.

We begin with a processional to St. Nicholas, not the commercial figure but the patron saint. Sung in Gaelic, it captures a rustic vision of Christ's birth:

*Saint Nicholas, God's beloved, build us a wonderful place to dwell. At the time of birth and the time of death, St. Nicholas, bring us well there.*

Irony, wit, drama, color seems to capture the French spirit in music throughout the ages. French carols, or Noëls, are no exception. Full of texts rich with themes of duality and paradox "his the doom, ours the mirth" (*Personent Hodie*) and witty allegory "God and man are now become more at one than fife and drum..." (*Patapan*) as well as wonderful textures and colors, noëls are a beautiful addition to the season's musical oeuvre.

*Noël nouveaulet, Noël chantons ici; Sing your praise to Gad joyfully. God in man has come to earth this day.*

*To a hill an angel came with radiant light, saying to some shepherds, "Leave your flocks this night: in Bethlehem you will find a new born Babe." Noël nouveaulet...*

*Kings also came there, guided by a star, from the East, so far away. To Bethlehem they rode, wearily. Noël nouveaulet...*

*In a stall they found them, ox and ass were with them, and the holy child laid in a manger, sleeping on the hay. Noël nouveaulet...*

*Now the kings presented their gifts. Kneeling in awe they prayed to God. Noël nouveaulet...*

A hallmark of carols and noëls is a catchy refrain. This tradition of the melodic "hook" dates back centuries. *Personent Hodie* is an early carol with the memorable refrain *ideo-o-o*, while *Patapan*, with its onomatopoeic descriptions of fife and drum must have had audiences singing along.

Of course the first appearance of a "carol" was the song of the angels in the biblical account of Christ's birth "Glory to God in the highest and on earth peace and goodwill to all." Ever since the first telling of the story angels have held a poetic place in Christmas mythology. *Ding Dong Merrily on High* and *Les Ange dans nos Campagnes* (Angels We have Heard on High) paint these images, and share a common refrain.

*Angels we have heard on high sweetly singing o'er the plain. And the mountains in reply echo their joyous strains, Gloria in excelsis deo. Shepherds why this jubilee? Why your joyous strains prolong? What the glad some tidings be which inspire your heavenly song? Gloria... Come to Bethlehem and see Him whose birth the angels sing. Come adore on bended knee Christ the Lord, the newborn King. Gloria...*

Perhaps no other culture tells the story of Christmas with more unabashed joy than that of the African Americans. The spiritual *Go Tell It On the Mountain* exhorts the listener to repeat the story to whomever will listen, and this setting captures the sense of accumulating excitement. *The Virgin Mary had a Baby Boy* is a carol from Trinidad and toys with Afro-Cuban story telling techniques—which voice can tell the best version of the story? *Who is That Fat Child* is a quizzical look by the men of the choir at what they see as an odd event. The text reacts to the Christmas story in a very personal way—full of doubt and disbelief that such a majestic event could take place in such humble surroundings. Adding to the ongoing paradox, the music alternates between a quasi-Gregorian hymn with African verses. *Go Where I Send Thee* is a gospel setting in the spiritual tradition which teaches biblical stories through music. In this case biblical figures are associated with numbers to aid one's memory. Some of the associations are obvious and some are cloaked in symbolism as is much of the spiritual repertoire, among the images: *Eleven* refers to the opinion that on judgment day Judas might not fare so well. *Nine* represents the nine choirs of angels. *Eight* recalls the number of people on Noah's ark. *Five* refers to the loaves that fed the 5,000. *Four* refers to the four gospel writers. *Three* were the Hebrew children (Shadrach, Meschach, and Abednego) who were thrown into the fiery furnace by Nebuchadnezzar.

The music of this season would not be complete without music of peace and meditation. *O Magnum Mysterium* in this setting was chosen for its beautiful images of the great mystery. Only one accidental graces the entire work.

*O great mystery and wondrous sacrament, that animals should see the newborn Lord lying in a manger! Blessed is the Virgin whose womb was worthy to bear the Lord.*

The Russian Orthodox church celebrates Christmas with an all night vigil on Christmas Eve. Beautiful and meditative music fills these serv-

ices. The next work, Rachmaninoff's setting of the prayer *Bogoroditse Dyevo* (roughly translated here as *Ave Maria*), comes from this tradition.

*Hail Mary, full of grace, the Lord is with you. Holy Mary, Mother of God, blessed is the fruit of your womb, Jesus. Pray for us in the hour of our death.*

*Gaudete* is, like *St. Nicholas* earlier, one of our earliest carols. The familiar refrain is sung: *Sing praise, Christ is born of Mary, Sing Praise!*

The music world is celebrating the hundredth anniversary of the birth of composer Gerald Finzi. Friends with Ralph Vaughan Williams, who was an avid collector of British carols and folk music, the two traveled to Gloucestershire to hear the bells peal on New Years Eve. The first four tones of the work recall the bells, and ultimately become the theme of the angels song "Gloria in excelsis!" The story is taken from the poetry of Robert Bridges and may be eerily descriptive of what could have been Finzi's experience. The singer hears bells peeling and the "distant music" flows stream-of-consciousness into memories of the ancient story and becomes life changing.

Finally, and appropriately we close with Vaughan Williams' *Fantasia on Christmas Carols* as it is itself a quodlibet, or medley, of carols. The setting employs four main carols, *Herefordshire*, *Somerset*, *Sussex*, and *The First Noel*. In addition Vaughan Williams states that numerous other carols make momentary cameo appearances.

*And on earth peace.*

THE UNIVERSITY CHORALE  
Geoffrey Boers, *conductor*  
Mark Adrian, *assistant conductor*

SOPRANOS

Jessica Anderson  
Heidi Brucker  
Carly Burns  
Teresa Cartwright  
Trisha Chapman,  
Katie Copland  
Chelan Finney,  
Maggie Godwin  
Kendall Gourley-Paterson  
Hollie Harris  
Seung Lee  
Maria Mannisto  
Sarah Meryhew  
Ivy Ng  
Camille Perry  
Becky Peterson  
Linnaea Renz  
Deanna Waldon  
Darcy Wills  
Meagan Yashimoto

TENORS

Mark Adrian  
TJ Becerra  
Ben Brody  
Jimmy Church  
Gautam Dantas  
Steve Flett  
Scott Haight  
Dan Harris  
Ryan Hovey  
Matt Lease  
Tim, Liese  
Bjorn Millard

ALTOS

Elizabeth Alinikoff  
Emily Asher  
Karita Belloni  
Britt Boyd  
Kristin Bush  
Cathy Castell  
Katie Comer  
Elizabeth Dahl  
Erin Earl  
Marilee Glenn  
Katharine Huey  
Catherine Li  
Catherine Mathison  
Shelli McDonald  
Porranee Rattana-watpong  
Jennifer Reuer  
Shannon Smith  
Yasuko Tamura  
Stacy Timke  
Ava Trenga-Schein  
Krysta Waters

BASSES

Nelson Bell  
Donald Alderman  
Stuart Hambley  
Sean Peters  
Tyler Polumsky  
Thomas Noh  
Doug Jensen  
Nate Jacobson  
John Williams

THE CHAMBER SINGERS  
Geoffrey Boers, *conductor*  
Yoon Cho, *assistant conductor*

SOPRANOS

Mary Adams  
Kristi Bush  
Channign Daniel  
Ariana Fillips  
Johanna Grimsson  
Laura Leith  
Judy Lennard  
Jeannette Mitchell  
Kelly O'Halloran  
Larissa Stucki  
Hyun Joo Yang

TENOR

Mark Adrian  
Gary Cannon  
Tony Cho  
Yoon Cho  
Ben French  
Sunghee Kim  
Markdavin Obenza  
Mark Walters

ALTOS

Maxine Adams  
Jehay Cho  
Pat Collins  
Vanessa Davis  
Lindsay Enbysk  
Kelly Esvelt  
Sarena Hyman  
April Jacobson  
Helen Markopoulos  
Jana Marlow  
Kara Telghenhoff  
Hannah Won

BASS

David Akers  
Henrik Hägerström  
Patrick Hawkins  
Paul Kramer  
Jens Nedrud  
Seung-Hyun Oh  
Bill Owen  
José Rubio  
Joel Shaver  
Heath Thompson

## 2001-2002 UPCOMING EVENTS

Information for events listed below is available at [www.music.washington.edu](http://www.music.washington.edu) and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or [dso@u.washington.edu](mailto:dso@u.washington.edu) (E-mail).

December 11, University Symphony with Faculty Guest Artist Arthur Grossman, bassoon. 7:30 PM, Meany Theater.

December 12, Studio Jazz Ensemble. 7:30 PM, Meany Theater.

December 12, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

December 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

December 15 & 16, Collegium Musicum: *Nativity 1001: A Sound Odyssey*. 7:30 PM, Mary Gates Hall.

January 4, Seattle Opera Preview: *Madama Butterfly*. 1:30 PM, Brechemin Auditorium.

January 11, School of Music Student Showcase. 8:00 PM, Brechemin Auditorium.

January 15, Faculty & Guest Artist Recital: *Bassoon Bash* with Arthur Grossman, bassoon. 7:30 PM, Meany Theater.

January 18, Guest Artist Recital: Noriko Kawai, piano. 8:00 PM, Brechemin Auditorium.

January 28, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

January 29, University Symphony. 7:30 PM, Meany Theater.

February 1, Eichinger Memorial Concert Series: David DiFiore, guest organist. 12:30 & 8:00 PM, Walker-Ames Room.

February 1, Mallet Head Series: *Jazz Classics for Vibes & Piano*. 8:00 PM, Brechemin Auditorium.

February 2, Guitar Ensemble. 8:00 PM, Brechemin Auditorium.

February 7, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

February 9, Computer Music. 8:00 PM, Brechemin Auditorium.

February 14, "Mosaic" Concert: *Love Notes*. 7:30 PM, Meany Theater.

February 21: Guest Artist Master Class: Paul Berkowitz, piano. 3:30 PM, Brechemin Auditorium.

February 22: Guest Artist Recital: Paul Berkowitz, piano. 8:00 PM, Brechemin Auditorium.

February 25, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

February 26: University Symphony with Faculty Guest Artist Robin McCabe, piano. 7:30 PM, Meany Theater.

February 27, Symphonic Band & Concert Band. 7:30 PM, Meany Theater.