

DAT | CASS  
12,408 | 12,409

M33  
1994  
5-26

University of Washington  
THE SCHOOL OF MUSIC

presents

The University Madrigal Singers  
Joan Catoni Conlon, *conductor*  
Bonnie Thoreson, *assistant conductor*

CHROMATIC PASSION:  
*Sacred and Secular Chromaticism in  
the 16th- and 20th-centuries*

8:00 PM                      Meany Theater                      May 26, 1994

PROGRAM

DAT  
2-ITENE O MIEI SOSPIRI..... Carlo Gesualdo, Principe di Venosa (333)  
(1560-1613)

Gesualdo seizes opportunities in texts to maximize interpretive contrasts. One of history's most unstable composers, he also reveals his own wild personality swings in his music.

*"Flee, o my sighs...to the one who is the reason for my bitter martyrdom. Tell her, out of pity, of my great pain...she, who is beautiful, and also pious, tell her so that the bitterness of my lament will change into a beautiful love song."*

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3  
PROPHETIAE SIBYLLARUM ... Roland de Lassus (1532-1594) (409)  
*"These poems which you hear sung through the chromatic scale are those by which the 12 sibylls sang long ago in peaceful tones the secrets of our salvation."*

SIBYLLA AGRIPPA..... Lassus  
*"He shall be greatest who is sown under the flesh, and the Holy Word will fill the true womb of the Virgin without offence through the design of the Holy Spirit."*

*Although despised, nonetheless, He will reveal to the multitude, through His love for our salvation, also the sins committed through our fault, He whose honor and glory are everlasting!"*

(Translated by Prof. Lawrence Bliquez, Classics)

These Latin texts in dactylic hexameter are set by Lassus in an uncharacteristically chromatic musical language.

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1D4- Re-Start 1D5

(5'32)

O JESU MI DULCISSIME ..... Giovanni Gabrieli (1554-1612)

This work has been described as a chromatic madrigal with a sacred text.

*"O my sweetest Jesus, lying in the stable,  
I adore Thee, O most delightful child...  
O most pious King, we adore Thee...  
lying in the hay, shining in the heavens.  
O marvelous mercy of God. O wonderful love..."*

Emily Lott, soprano, Bonnie Thoreson, mezzosoprano, EunHo Yang, tenor,  
Evin Lambert, baritone, Krista-Dawn Jenner, harpsichord

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1D6 TIMOR ET TREMOR ..... (4'17)

Lassus

Lassus also set this passionate Lenten text in a chromatic language which was highly unusual for his time.

*"Fear and trembling have come over me; and darkness has descended upon me. Have mercy on my, Lord, for my soul has trusted in you. Hear my supplication, O God, because you are my refuge and strong helper. Lord, I have called on you. Let me never be confounded."*

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1D7 ALSO SANG ZARATHUSTRA (1993) ..... (11'18)

Robert Duisberg (b.1953)

*"Die Vorrede" ("the Foreword")  
"Das Nachlied" ("the Night Song")*

The University Madrigal Singers, accompanied by

Sumiko Sato, piano; Andrea Mogil, flute; Debbie Smith, clarinet  
Lorraine Fader, horn; Daniel Perry, violin; Nora Engebretsen, cello

Regarding Friedrich Nietzsche as one of the most deeply misinterpreted of poets, this setting of excerpts from his classic text brings forth the passionate and poignant emotionality that permeates his uncompromising philosophy. In the quasi-dramatic style of an oratorio, the story is told of the prophet Zarathustra's pilgrimage to the mountains and return to preach among the people. The "Übermensch" is seen to be a hope for the growth and future of humankind toward a greater connectedness and fealty with the earth -- a visionary ecological view from the dawn of the Industrial Revolution. The composer's translation of the sung text follows:

The Foreword

*"When Zarathustra was thirty years old, he forsook his homeland, and the sea beside his homeland, and he went into the mountains. Here he came to know his spirit. One morning he arose with the dawn, strode before the Sun and spoke to her thus: 'Thou great Star! What would be thy happiness, had you not those, on whom you shine? See! See! Like the bee which has gathered too much honey, I would like to make gifts until the Wise among men, once again of their foolishness, and the Poor once again of their wealth, become joyful. See! See! This vessel will become empty again, and Zarathustra once again will be a man. As Zarathustra came to the next city, he spoke thus to the people: The Overman is the Mind of the world. Your Will should say: Let the Overman be the Mind of Earth! My Brothers, remain true to the Earth! Once was the sin against God the greatest sin. But God died! To sin against the Earth is now the most horrible!' Thus began Zarathustra's descent."*

The Night Song

*"It is night. Now do all springing fountains speak more loudly. And also my Soul is a springing fountain. It is night. Now first awaken all the songs of lovers. And also my Soul is the song of a lover! Something unstilled, unstillable is in me, that wants to be heard. I am Light! Oh, that I were dark as night! But this is my loneliness, that I am girt round with light. How I would wish to suckle at the breast of light. Ach! That I were Night! But I live in my own light. I drink the flames back into myself that break forth from me. O, accursedness of all who give! Darkening of my Sun! Longing for beggary! Hot hunger in satiety! A hunger grows out of my beauty. ...that one may loose one's sense of Shame! It is night. Ach! that I must be Light! And thirst after darkness, and loneliness. Now do all springing fountains speak more loudly. Now first awaken all the songs of lovers. And also my Soul is the song of a lover! Thus sang Zarathustra!"*

INTERMISSION

CASS SIDE A  
SIDE B

1D9 SERENADE TO MUSIC ..... (12'43)

Ralph Vaughan Williams (1872-1958)

This is based on one of Shakespeare's most lyrical and idealistic texts: sections of Act V of *The Merchant of Venice*, that deal with the power of music and the struggle to express its perfection ("the harmony of immortal souls"), which is impossible because of human limitations ("this muddy vesture of decay"). Vaughan Williams recreated the nocturnal nature of the text through orchestral modal harmonies and pentatonic scales, tonight performed by violin and piano. Originally composed in 1938 for sixteen soloists, the composer also stated that four soloists and chorus, or even chorus alone, were perfectly acceptable. Phrases used by critics to describe the music include "savage restlessness," "sensuous ravishment," and "lyric undulations."

Krista-Dawn Jenner, piano; Daniel Perry, violin; Patty Lee, soprano; Sydney Keegan, alto; Andrew Child, tenor; Jeffrey Cooper, bass

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1D10 THE LONG DAY CLOSURES ..... (2'58)

Arthur Sullivan (1842-1900)

This concert closes with a focus on Romantic glees, many of which, such as Sullivan's *The long day closes* and Hatton's *When Evening's Twilight*, contain the warm chromatic harmonies of the late 19th century.

1D11 HERE LIES A WOMAN ..... (1'32)

John Hilton (1599-1657)

The not-very-sad epitaph for this chattering spouse actually celebrates that she finally is silent

*"Here lies a woman, who can deny it? She dy'd in peace, tho' liv'd unquiet. Her husband prays if o'er her grave you walk, you would tread soft; for if she wake -- she'll talk."*  
Evin Lambert, Jeffrey Cooper, Andrew Childs

1D12 CHURCHCAR (1986) ..... (2'55)

Charles Amirkhanian (b.1945)

Evin Lambert, Jeffrey Cooper

Charles Amirkhanian avoids chromaticism, or pitched sounds of any kind in his music. About his composition, the composer writes, "I refuse to use pitches. I use non-pitched sounds and ambient sounds...I started using the counterpoint of rhythms in different layers so that you would have percussion points made out of words bouncing around against each

other, and they fascinated me that you could get this propulsion going with language that wasn't going anywhere." (from The guests go in to supper, 1986)

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1D13 GATHER YOUR ROSEBUDS WHILE YOU MAY..... (1'35) William Lawes (1602-1645)  
*"Gather your rosebuds while you may, old time is still a-flying,  
And that same flower that smiles today, tomorrow will be dying...  
The glorious lamp of heaven, the sun, the higher he's a-getting.  
The sooner will his race be run, And nearer he's to setting...  
Then, be not coy, but use your time, and while you may go marry,  
for having once but lost your prime, You may forever tarry."*  
Erik Ronning, Christopher Willman, Jeffrey Cooper

1D14 WHEN EVENING'S TWILIGHT ..... (1'15) John Liptrot Hatton (1809-1886)

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1D15 BREATHE SOFT YE WINDS ..... (2'04) Stephen Paxton (1735-1787)  
Andrew Childs, EunHo Yang, Jeffrey Cooper

1D16 WHICH IS THE PROPEREST DAY TO DRINK ..... (1'21) Thomas Arne (1710-1778)  
Patty Lee, Emily Lott, Krista-Dawn Jenner, Sydney Keegan

#### UNIVERSITY MADRIGAL SINGERS

##### SOPRANO

Camille Couture  
Krista-Dawn Jenner  
Patty Lee

##### MEZZO SOPRANO

Emily Lott  
Chris Mabe  
Hsiao-Ping Wang

##### ALTO

Laeta Guerra  
Sydney Keegan  
Tara O'Brien Pride  
Bonnie Thoreson

##### TENOR

Andrew Childs  
Evin Lambert  
SooEun Lee  
Chip Diamond  
Vince Velie  
Eun Ho Yang

##### BARITONE

Jeffrey Cooper  
Erik Ronning  
Chris Willman

##### BASS

Matthias Lutz  
Sean Maguire