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2015  
3-11

**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

2014-2015

*presents:*

## *Fur, Felt and Feather*

UNIVERSITY OF WASHINGTON CHORALE

Dr. Giselle Wyers, *conductor*

Debi Johanson & Elizabeth MacIsaac, *assistant conductors*

*and*

## *With Sighs too Deep for Words...*

UNIVERSITY OF WASHINGTON

CHAMBER SINGERS

Dr. Geoffrey Boers, *conductor*

Leann Conley-Holcom & Ryan Ellis, *assistant conductors*

7:30 PM  
March 11, 2015  
MEANY THEATER

UNIVERSITY OF WASHINGTON CHORALE  
 Dr. Giselle Wyers, *conductor*  
 Debi Johanson & Elizabeth MacIsaac, *assistant conductors*

*Fur, Felt and Feather*

CD 1 - #17, 164

1 *ABENDLIED (EVENING SONG)* ..... 2:56 ..... JOSEF RHEINBERGER (1839-1901)  
*Bide with us, for evening shadows darken,  
 and the day will soon be over. —Luke 24:29*

*remarks, Wyers*

2 *THREE CHORAL BALLADS* ..... 5:36 ..... WILHELM STENHAMMAR (1871-1927)  
 I. *September*  
 II. *Garden of the Seraglio*  
 III. *If I had*

3 *AFTONEN (EVENING)* ..... 3:10 ..... HUGO ALFVEN (1872-1960)  
*The woods are still, the heavens are radiant  
 Dim, distant horns fill the air with their echo,  
 The glowing sunset slowly vanishes beneath the sea.  
 Across the mountains and valleys, the echoes linger.*

*remarks, Wyers*

4 *INCANTATION TO REMEMBER* ..... 3:32 ..... GISELLE WYERS (b. 1969)  
 Lyrics by Ann Hamilton, *visual artist*  
 Anna Mikkelborg, *soprano*

*remarks, Wyers*

5 *from SOUTH PACIFIC:*  
*NOTHIN' LIKE A DAME* ..... 3:24 ..... R. RODGERS (1902-1979) / O. HAMMERSTEIN II (1895-1960)  
 Serena Chin, *pianist*

*remarks, Wyers*

6 *PRAIRIE GREYHOUNDS* ..... 2:33 ..... JEFF SMALLMAN (b. 1965)  
 Andrew Larson, *snare drum* / Corey Pokorny, *fiddle*

*remarks, students*

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10 Minute Interval

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UNIVERSITY OF WASHINGTON CHAMBER SINGERS

Dr. Geoffrey Boers, conductor

Leann Conley-Holcom & Ryan Ellis, assistant conductors

CD2-17,165

*With Sighs too Deep for Words...*

1 Remarks, Boers 4:08

2 Prelude: With Sighs too Deep for Words ... 1:06

3 from THREE NEW MOTETS: O SACRUM CONVIVIUM ..... 3:50 STEVEN STUCKY (b. 1949)

*O sacred banquet in which Christ is received,  
The memory of his Passion is renewed,  
The mind is filled with grace,  
And a pledge of future glory to us is given.  
Alleluia.*

4 Interlude 1: Bittersweet and HappySad 2:58

5 O TOD WIE BITTER BIST DU, Op. 110, No. 3 ..... 9:08 ..... MAX REGER (1873-1916)

*O death, how bitter is the remembrance of you to a person at peace with his possessions,  
to a man undistracted and prospering in everything and still having strength to  
welcome a luxury.*

*O death, your judgement is good to a person who is needy and lacking strength, who is in  
extreme old age and is anxious about everything and who is disobedient and has lost  
hope.*

6 Remarks, Boers

Interlude 2: Listening to the why and how

7 from VILLAROSA SEQUENCES: VILLAROSA SARIALDI ..... 9:53 THOMAS JENNEFELT (b. 1954)

Interlude 3: A world of beauty

8 O SALUTARIS HOSTIA ..... 3:30 ..... ERIKS ESEVALDS (b. 1977)

*O saving Victim, opening wide  
The gate of Heaven to us below;  
Our foes press hard on every side;  
Your aid supply; Your strength bestow.*

*To your great name be endless praise,  
Immortal Godhead, One in Three.  
O grant us endless length of days,  
In our true native land with thee.  
Amen.*

9 Interlude 4: He's Got the Whole World in His Hands 1:21

10 from MASQUE OF ANGELS: SANCTUS ..... 3:41 ..... DOMINICK ARGENTO (b. 1927)

*Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

11 Spirited Light - ... Jake Ronestad - 4:47

## PROGRAM NOTES: CHAMBER SINGERS

*Mmmmm* I murmured as the crumbs from my first bite of a Macrina Bakery cookie cascade down my shirt. *Ohhh*, she weightily sighs as a friend shares a wrenching story. *Babbledy-gooahdiddymomo* we inexplicably sing as we talk to yet another adorable baby. Each day we utter these sounds, inexplicable sounds fraught with meaning, loaded with knowing. *For the spirit will help us with inexpressible groanings and sighs too deep for words* wrote St. Paul to a first-century church in Rome, and these words are true even today in a very different context. The composers on tonight's program each chose a sacred text (and in one case broke apart sacred texts into sounds) to create a personal expression of a different kind, note that three of the compositions begin with a unique meaning of the word *O!* Sacred music as vocalise, as eulogy, as minimalist expression, as drama—prepare to listen not so much to the words themselves but to the emotion they carry of the heart of those who speak tonight, composer, singer, conductor, you.

We begin with a prelude of sorts: exhortations, syllables, vocables, and sounds of all types that we use daily. Each *oh*, *oo*, or *ah* will be imbedded with different meanings. How many can you decipher, what moods do you capture. We follow our processional with Stephen Stucky's colorful and energetic *O Sacrum Convivium*, which treats this text as a vocalise for double choir. The result is a kaleidoscopic choral warm-up. Our first interlude, *Bittersweet and HappySad*, is an attempt to depict the two faces of death—a tragic enemy for those who cling to life, or a welcome guest for those tired and worn, sick and ready for the next journey. Each of us meets these emotions uniquely, alone, yet together. What kind of song better depicts this side by side emotion than the African American spiritual? The choir will one by one, yet together, sing these songs of survival, justice, death, ~~life after death~~, and hope for a better life. Max Reger penned *Oh Tod Wie Bitter Bist Du* on a short train ride to visit his family upon the news of the death of his beloved niece. This quickly-penned piece is a wrenching shout against the pain of death for someone so full of life, and yet, side by side and back and forth, reminds us of the peace of death, and hope for the next life. Our next interlude, *Listening to the why and how*, is a play within a play, an etude that explains how Jennefelt created an imaginary language of beautiful sounds of beautiful words in six languages, and created a nonsense language full of emotional content. We will have group conversations while you listen, much like being at a party or in a crowded dining room listen not to the specifics of any conversation but to the pitch and energy of the room. Much like the indefinable sounds of our prelude, we are forced to listen to the emotional content of the words, rather than the words themselves. Listen to the rhythm, pitch and texture of the choir as we speak of excitement, pain, a secret, injustice. Jennefelt's nonsense should make perfect sense. Interlude number 3: *A world of beauty precedes* Esenvalds' *O Salutaris Hostia*. Latvian composer Eriks Esenvalds is a rising star in the choral scene and has created hugely popular works which emphasize the beauty of our world and the beauty of life. We portray this piece, set for two sopranos accompanied by the choir, as a picture of musical beauty being surrounded by a *world of beauty*. Interlude number 4: *He's got the Whole World in His Hands* precedes our final work, *Sanctus*, from Dominick Argento's opera *Masque of Angels*. Argento's story is one of bored angels who get an assignment to help two people fall in love, and are themselves transformed by mundane human events, and secular worldly observations. Here the profane transforms the sacred. The text of the *Sanctus* is a part of traditional Christian worship spoken prior to sharing of the meal. Heaven and earth are full of your glory, say the gathered, as they recognize that believers both around the world and those saints who have gone before celebrate the meal together. The choir will *explode* on stage representing the important transforming role of song around the world.

UNIVERSITY OF WASHINGTON CHORALE  
Dr. Giselle Wyers, *conductor*  
Debi Johanson & Elizabeth MacIsaac, *assistant conductors*

SOPRANO

Mina Barakatain: Mukilteo  
Leah Bowd: Ferndale  
Yoojeong Cho: Seoul, South Korea  
Addie Francis: Seattle  
Danielle Goldenberg: Bothell  
Denna Good-Mojab: Portland, OR  
Jessica Haagen: Pullman  
Hallie Hominda: Auburn  
Amy Kuefler: Winnipeg, Manitoba  
–Section Leader  
Vivian Lyons: Seattle  
Sydney Manning: Anchorage, AK  
Anna Mikkelborg: Fox Island, WA  
–Section Leader  
Alexis Neumann: Encinitas, CA  
Kristina Terwilliger: Suffern, NY  
Erica Weisman: Austin, TX  
Iris Wagner: Lafayette, CA

ALTO

Monica Berndt: Quincy  
Rasika Bhalerao: Redmond  
Victoria Bravo: East Wenatchee  
Mairin Hackett: Bothell  
Stephanie Hobart: Agoura Hill, CA  
Alison Johnson: Las Vegas, NV  
Marcy Landes: San Mateo, CA  
Lydia Lee: Taipei, Taiwan  
Erika Meyer: Mill Creek  
Amber Moore: Boise, ID  
Micaela Prince: Kirkland  
Esther Ranjbar: Eugene, OR  
Alta Steward: Portland, OR, Vice President  
Piper Titus: Walla Walla  
Amanda Williams: Gig Harbor  
–Social Media Chair  
Anna Vara: Mukilteo–Section Leader and  
Social Chair  
Erika Van Horne: Mill Creek–President

TENOR

Michael Bang: Mukilteo  
David Boeckh: Seattle  
Ezra Boyer: Olympia  
Andrew Briggs: Palo Alto, CA  
Hayden Casey: Reno, NV  
Mason Cole: Anacortes–Section Leader  
and Social Chair  
Joe Koch: Vancouver  
Michael Norman: San Antonio, TX  
Brian Ramaley: Bellevue  
Nick Reynolds: Mukilteo–Section Leader  
Bradyn Rookard: East Wenatchee  
Jordan Schuelzke: Vancouver  
Cameron Simons: Longview  
Nicholas Tagab: Bothell–Section Leader  
Kyle Ueland: Prosper, ND

BASS

Marijn Burger: Lake Oswego, OR  
Kassey Castro: Seattle–Head-Section Leader  
Maxwell Crabill: Anacortes  
Erich Hoffer: Mukilteo  
Paul Johns: Free Soil, MI  
Andrew Larson: Bothell–Section Leader  
Fredrik Mansfield: Seattle  
Jonah Melchert: Puyallup  
Evan Shelton: Puyallup–Concert Chair  
Chris Steckler: Mill Creek–Treasurer  
Tyler Stevens: Mercer Island  
Shawn Swanson: Poulsbo  
Andrew Tang: Palo Alto, CA  
Byron Walker: Mangilao, Guam  
–Concert Chair  
Nic Varela: Tucson, AZ–Section Leader and  
Publicity Chair

UNIVERSITY OF WASHINGTON CHAMBER SINGERS

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SOPRANO

Yelena Bagdasarova, Twin Falls, ID  
Claire Biringner, Appleton, WI  
Becca Cantrell, Tempe, AZ  
Leann Conley-Holcom, Tacoma  
Michelle Avila Dobbs, Lombard, IL  
Rebecca Herivel, Lynwood  
Elizabeth MacIsaac, Nanaimo, BC, Canada  
Rose Rubel, Lake Oswego, OR  
Victoria Solenberger, Santa Cruz, CA  
Meghan Stavig, Edmonds  
Brianna Valencia, Woodland, CA

ALTO

Jocelyn Beausire, Niwot, CO  
Maggie Boeckman, Saint Louis, MO  
Alice Carli, Los Altos, CA  
Makaela Joy, Roy  
Debi Johansen  
~~Emily Leopold, Anacortes~~  
Regina McCarthy, Bellingham  
Brenda Mohr, Glendale, CA  
Sarah Moyer, Grass Valley, CA  
Christine Elise Oshiki, Olympia  
Sabrina Otness, Mukilteo  
Becca Sherman, Yakima

TENOR

Joel Bevington, Albany, OR  
Patrick Borrer, Oklahoma City, OK  
Hayden Casey, Sparks, NV  
Mason Cole, Anacortes, WA  
Ryan Ellis, Seattle, WA  
Anthony James, Malo, WA  
Jeffrey Larkin, Salem, OR  
Stephen O'Bent, Hanover, NH  
Pablo Piantino, Mendoza, Argentina

BASS

Philip C. Arbaugh, Olympia  
Kassey Castro, Seatac  
Jacob Finkle, Niskayuna, NY  
Andy Larson, Bothell  
Leif Layman, St. Paul, MN  
Jonah Melchert, Puyallup  
Jeremy Morada, Loma Linda, CA  
~~Erie Mullen, Iowa City, IA~~  
Ryan Mullaney, Cumberland, MD  
James Wilcox, Seattle

Upcoming Choral events at the University of Washington:

May 27, Chamber Singers and University Chorale. 7:30 PM, Meany Theater.  
June 1, Gospel Choir. 7:30 PM, Meany Theater.  
June 2, University Choirs: "UW Sings." 7:30 PM, Meany Theater.  
June 5, University Symphony & Combined University Choirs. 7:30 PM, Meany Theater.

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