

presents

Sound, Symbol, Space

UW CHAMBER SINGERS
Geoffrey Boers, *conductor*

And

UNIVERSITY CHORALE
Giselle Wyers, *conductor*

7:30 PM
November 30, 2010
Meany Theater

CLASSICAL

KING FM 98.1

UW Chamber Singers
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30 November 2010

7:30 p.m.

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Welcome to tonight's program *Sound, Symbol, Space*. It will most assuredly be a sonically splendid concert, full of works to please the ear, and challenge the mind. The idea of Symbol, or metaphor, is at the heart of choral singing. Composers throughout the centuries created musical symbols, compositional gestures that reflect text and evoke emotion. Tonight you will hear settings of archetypal texts that have inspired centuries of composition, as the Chamber Singers performs great texts from the Roman Catholic canon while the University Chorale perform works that show composers exploring their Greek and Roman roots. You will hear ancient poetry set in new ways with William Hawley's *Two Motets*, for four choirs. We will present modern works set in ancient ways, as we sing works by Sviridov and Pärt. The choirs will enjoy the aural feast of singing in two and four choirs, choirs with small groups, choirs with soloists on and off-stage, choirs with instrumental ensemble, all playing with the space and beautiful sound of Meany Hall. We hope you enjoy *Sound, Symbol, Space*.

Sound, Symbol, Space

CHAMBER SINGERS

PATER NOSTER..... GIUSEPPE VERDI
(1813-1901)

O our Father, who art in heaven, hallowed be thy name always, and praise and thanks be for everything that thou doest. Thy kingdom come, as prayer entreats: Thy will be done, on earth, as it is in heaven. Father, give us this day our daily bread, and may it please thee to forgive us our sins: and let us not do anything that displeases thee. And in order that we may forgive, thou makest thyself an example to us through thy great goodness; so that we can all escape from the cruel enemy. Heavenly Father, fount of all salvation, keep us always from temptation, from the satanic enemy and his onslaughts. As we pray to thee that we may deserve thy grace and that we may devoutly enter into thy kingdom, we beg thee, King of Glory and our Lord, to preserve us from sorrow: and we have our minds fixed on thee, with head lowered. Amen.

-Dante Alighieri (d. 1321)

MAGNIFICAT..... ARVO PÄRT
(b. 1935)

My soul doth magnify the Lord : and my spirit hath rejoiced in God my Saviour.

*For he hath regarded : the lowliness of his handmaiden.
 For behold, from henceforth : all generations shall call me blessed.
 For he that is mighty hath magnified me : and holy is his Name.
 And his mercy is on them that fear him : throughout all generations.
 He hath shewed strength with his arm : he hath scattered the proud
 in the imagination of their hearts.
 He hath put down the mighty from their seat : and hath exalted the humble and meek.
 He hath filled the hungry with good things : and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel : as he promised to our forefathers,
 Abraham and his seed for ever.*

UNIVERSITY CHORALE

WELCOME TO ALL PLEASURESHENRY PURCELL
 (ca. 1659-1695)

Isaiah Lin, Greg Starr, and Ann Trigg, *first trio*
 Adam Brown, Brian Culbertson, and Meowset Abbett, *second trio*
 Brian Culbertson, *tenor solo*
 Constance Shepherd and Brittany Newell, *violins*
 Romaric Pokorny, *viola*; Natalie Hall, *cello*
 Laura Ouimette, *harpsichord*

TRANSCENDENCELUDWIG VAN BEETHOVEN (1770-1827)
 arr. Robert Sieving

Laura Ouimette, *piano*

THE SHOWER EDWARD ELGAR
 (1857-1934)

COMBINED CHOIRS

from TWO MOTETS: "MOSELLA" WILLIAM HAWLEY
 (b. 1950)

*What color that shoal, with the late shadows banished by Hesperus,
 And verdure filling the hills of Moselle!
 Everything floats, rippling together in motion, the distant wine-leaf trembles,
 And the grape swells in the glittering water.*

-Ausonius (310-395 A.D.)

HERR, AUF DICH TRAUE ICH HEINRICH SCHUTZ
 1585-1672)

CANTATE DOMINO..... HEINRICH SCHÜTZ

*O sing ye to the Lord, sing ye a new song: His praise is in the company of his saints.
 Let all of Israel rejoice now in him who made us,
 let children of Zion rejoice now and praise Jehovah.*

*Let them praise Him forever,
with tymbrel and harp and dancing: let everything praise God.*

from TWO MOTETS: "TE VIGILANS OCVLIS" WILLIAM HAWLEY

*My eyes watch for you, by night my soul desires you,
Alone and overcome, my limbs tossing in bed.
I have seen myself with you, in the imagination of sleep:
In dreams you appear – if only you would truly come to me.*

-Petronius Arbiter (circa 20-66 A.D.)

~Intermission~

UNIVERSITY CHORALE

from PUSHKIN GARLANDGREGORY SVIRIDOV
(1915-1998)

Melanie Stambaugh, *percussion*
Laura Oimette, *piano*
Tomoko Numa, *harp*

1. GRECIAN FEAST

Caitlin Tierney, *off-stage soprano*
Bernardica Sculac Stern, *alto*
Simon Khorolsky, *bass*

*The merry god of wine permits us to imbibe three goblets in an evening's time
The first--in the name of the Graces, bare and blushing;
while the second is devoted to ruddy-cheeked wellness;
and the third--to enduring friendship.
After the third cup the wise man deposes all laurels from his brow
and makes all further oblations to restorative Morpheus.*

2. REVEILLE

Meowset Abbett, *soprano*
Margo Schadt, *alto*

*They're sounding reveille...from my hands The ancient Dante falls, On my lips a nascent verse,
Half-read, falls silent, The spirit soars into the distance. Ah, familiar sound, lively sound!
How often you sounded There, where I quietly grew up In days long past.
They're sounding reveille...*

3. ARISE TIMID ONE

*Arise, timid, one: In your cave The holy oil lamp Burns until morning
With heartfelt prayer, O prophet, dispel Sorrowful thoughts, And evil dreams!
Until morning dawns Humbly make your prayer Read the heavenly book Until morning dawns!*

4. MAGPIE CHATTER

Melinda Schlimmer, Caitlin Tierney, Claire Koerner, and Ivana Cho, *sopranos*
Emily Dempsey and Bernardica Sculac Stern, *altos*
Brian Culbertson and Todd Lien, *tenors*
Kevin Womac, *bass*

*A white-flanked magpie chatters 'neath my front gate,
jumping to and fro, the motley bird foretells that I shall have guests.
An imaginary bell rings in my ears, the crimson ray of dawn glimmers,
and the silvery snow-dust glistens. sleigh-bells ring, little drums beat,
(whilst the people, my, oh, my,) whilst the people gaze at the gypsy girl.
the gypsy girl dances, beating loudly on a drum, ah, she waves her handkerchief,
laughs merrily and sings: "I'm a songstress, I'm a singer, and a first rate enchantress.
Take me with you, don't regret it, with me the trip will be more fun!"*

-All texts by Alexander Pushkin (1799-1837)

CHAMBER SINGERS

REQUIEM.....HERBERT HOWELLS
(1892-1983)

- I. *Salvator Mundi*
- II. *Psalm 23*
- III. *Requiem Aeternam I*

May they rest in eternal peace. May your light shine upon them perpetually.

- IV. *Psalm 121*
- V. *Requiem Aeternam II*

May they rest in eternal peace. May your light shine upon them perpetually.

- VI. *I heard a voice from heaven*

O COME, O COME EMMANUEL.....BERN HERBOLSHEIMER
(b. 1948)

Jeremiah Cawley, *conductor*
Tomoko Numa, *harp*

LITTLE TREESTEPHEN HEITZIG
(b. 1959)

fine

PROGRAM NOTES

Pater Noster, which opens our program, ushered in Verdi's late period, but not with the operatic pomp with which the composer is so famously associated. Rather it is composed for unaccompanied chorus in the ancient, sacred style that grew in popularity in 1870s and 1880s Italy. *Pater Noster* is a "divine" setting of Dante's poetic adaptation of the familiar *Lord's Prayer*. Verdi treats the text in his usual range of color, dynamic (*pppp* to *fff*), and textual nuance, yet with the austere refinement of his later years. Arvo Pärt's *Magnificat*, a setting of the Song of Mary from the biblical account of the birth of Christ, may at first blush seem like an odd bedfellow with Verdi, but it, too, demonstrates an intimate connection between word and music. Pärt's tintinnabular style creates an austere and refined sound in which compositional and expressive elements are controlled so the listener may focus on the power of text, melody, and harmony.

In Purcell's ode "Welcome to all pleasures," a consort of strings and harpsichord accompany the chorus in a celebratory inauguration anthem in honor of St. Cecilia's Day. Christopher Fishburn's text calls upon the "great assembly of Apollo's race" to honor music, beauty, virtue and celestial joys in honor of the patron saint of music, Cecilia. Robert Sieving's adaptation of the Adagio movement from Beethoven's beloved *Pathétique* sonata was the result of a commission by Santa Barbara Music Publications. The edition is intended for young singers who cannot yet perform Beethoven's masterworks, yet, through this work can, study Beethoven's genius. The University Choral has been asked to record tonight's performance to serve as a model for young conductors and singers. Please help create a silent, ambient space as you listen.

British composer Edward Elgar's "The Shower" uses a text by Henry Vaughan, a poet who identified so fervently with his Welsh roots that he called himself a "Silurist," meaning a descendant of Celtic tribes from the pre-Roman era. The poem is a call for emotional release, and a confusing array of emotions are displayed in the part-song, ranging from cold indifference to melancholy, to the final sense of acceptance—if not joy—to the end of the piece.

Two Motets by New York composer William Hawley are works more about space and sound, than the symbol and expression of Verdi or Pärt. Set for four choirs, the texts of two first-century poems move slowly throughout the choirs, and function as a vocalise to draw the ear to harmonies shifting through space and time. Interspersed between the *Two Motets*, the choirs perform motets of another kind, from German Baroque composer Heinrich Schütz. The first of the two five-voiced motets, *Herr, auf dich traue ich*, is an example of Schütz's style of "palilogia," which was an attempt to mimic the natural repetitions of speech in music. The second motet, *Cantate Domino*, is a joyful work set as a madrigal, where each line of text is "painted in tones." Listen for the drum pounding and the plucking of the harp.

Modern Russian composer Gyorgy Sviridov passed away only 12 years ago, yet when one hears his music, it is the ancient that speaks more loudly than the modern. Tonight

you will hear four movements from his "Pushkin's Garland," composed in 1935 as a ten-movement setting of poems by the "Russian Shakespeare," Alexander Pushkin. Enjoy the festive "Grecian Feast" with chorus and percussion in honor of the Greek god of sleep, Morpheus; the chilling call of "Reveille" with backstage soprano and bass solo; the emphatic and hypnotic "Arise Timid One"; and the playful and flirtatious "Magpie Chatter." The UW Chorale wishes to extend a special thanks to chorus member Max Minzer, who hails from Moscow and coached the chorus on their Russian diction.

Herbert Howells' *Requiem*, was the first of his two works that were borne out of the tragedy of the death of his only son. This "essential and profound loss" led to a work of staggering depth and emotional complexity. In spite of its beauty, his grief led him to put the work away, not sharing it with the world until 1980. *Requiem* is set for double choir and soloists. In it, Howells explores not the antiphonal nature of polychoral composition, rather, he treats the choirs as "layers" of harmony and texture. This non-traditional Requiem Mass utilizes a variety of texts as the work clearly moves from grief to hope, and ultimately a joyfulness that is both sorrowful and glorious.

**THE UNIVERSITY OF WASHINGTON
CHAMBER SINGERS**

Geoffrey Boers, *conductor*

Jeremiah Cawley, *Assistant Conductor*

SOPRANO

Ila Faubion, Seattle, WA

Voice, Speech & Hearing Science

Rachel Kim Houston, TX

Voice, Psychology

Elizabeth Knopp, Seattle, WA

Music Education

Elizabeth Maroon, St. Louis, MO

Atmpshere Science

Wendy Moy, Richland, WA

Choral Conducting

Aryn O'Halek, Tacoma, WA

Voice, English

Sarah Patterson, Gig Harbor, WA

Organ Performance

Ellen Pepin, Seattle, WA

Public Administration

Tess Ritter, Seattle, WA

UW School of Music Staff

Kyra Settle, Santa Cruz, CA
Music Education
Melissa Thorne, Orem, UT
Choral Conducting
Melanie West, Lake Stevens, WA
Music Education

ALTO

Nina Alden, Mukilteo, WA
Music Education
Janessa Anderson, San Diego, CA
Choral Conducting
Sylvia Baba, Walnut Creek, CA
Voice
Hyokyong Byun, Seoul, South Korea
Choral Conducting
Danya Clevenger, Vancouver, WA
Voice
Jenni Cole, Seattle, WA
UW School of Music Staff
Maren Haynes, Bozeman, MT
Ethnomusicology
Elaine Hruby, Lacey, WA
History
Sarah Marroquin, Redmond, WA
Music History

TENOR

Tim Blok, Lynden, WA
Music Education
Jeremiah Cawley, Wheaton, IL
Choral Conducting
Jeshua Franklin, Federal Way, WA
Choral Conducting
Deryl Harter, Seattle, WA
Music Education
Christopher Howerter, Emmans, PA
Organ Performance

Kris Jenkins, Boise, ID
Choral Conducting
Pyoung Kim, Seoul, South Korea
Choral Conducting
Nathan Rengstorf, Cosmos, MN
Music Education
Brandon Wright, Spokane, WA
Japan Studies

BASS

Daniel Berndt, Shelton, WA
Physiology
Desmond Cheng, Hong Kong, China
Economics, Mathematics
Yuly Kopkin, Yekaterinburg, Russia
Choral Conducting
Todd Lien, Taipei, Taiwan
Biochemistry, Chemistry
Isaiah Lin, Redmond, WA
Voice, Psychology
Jason Lin, Honolulu, HI
Applied & Computational Mathematical Science
Chris Raastad, Olympia, WA
Computer Science, Mathematics
Jeremiah Selvey, Madrid, Spain
Choral Conducting
Greg Starr, Seattle, WA
Music Education
Nic Steltzer, Geneseo, NY
Choral Conducting
Philip Tschopp, Anchorage, AK
Orchestral Conducting

THE UNIVERSITY OF WASHINGTON CHORALE

Giselle Wyers, conductor
Jeremiah Selvey, Assistant Conductor

SOPRANO

N. Meowset Abbett, Bangkok, Thailand
Ivana Cho, La Canada, CA
Jennifer Glusman, Glen Ridge, NJ
Kimberly Gray, Silverdale, WA
Lucy Horton, Bellevue, WA
Claire Koerner, Boulder, CO
Vivian Lyons, Vashon, WA
Elizabeth Meyers, Mesa, AZ
Katie Sander, Woodinville, WA
Richelle Scanlan, Spokane, WA
Margo Schadt, Kirkland, WA
Melinda Schlimmer, Redmond, WA
Caitlin Tierney, Phoenix, AZ
Katherine Walton, Portland, OR
Sola Yun, Mukilteo, WA

ALTO

Nina Alden, Mukilteo, WA
Annalise Brasil, Longview, TX
Emily Dempsey, Spokane, WA
Beth Gawne, Birmingham, AL
Joan Kim, Portland, OR
Katie Krupin, Kennewick, WA
Tami McTaggart, Port Orchard, WA
Kelsey Monson, Lake Forest Park, WA
Shannon Murphy, Davis, CA
Stephanie Robinson, Seattle, WA
Bernardica T. Sculac Stern, Toronto,
ON, Canada
Constance Shepherd, University Place,
WA
Oana Tomai, Cluj Napoca, Romania
Ann Trigg, Issaquah, WA
Lauren Triplett, Mukilteo, WA
Anne Wolken, Mukilteo, WA

TENOR

Lim Sam Adiputra, Jakarta, Indonesia
Omid Bagheri, Tehran, Iran
David Bahr, Mount Vernon, WA
Tim Blok, Lynden, WA
Jordan Bondurant, Pendleton, OR
Henry Chan, Hong Kong
Brian Culbertson, Oak Harbor, WA
Branden Ellsworth, Kennewick, WA
Eric Gintz, Puyallup, WA
Ian J. Kim, Bothell, WA
Tin-Yu Lien, Taipei, Taiwan
Garrett MacCracken, Tualatin, OR
Nikko Piscioti, Olympia, WA
Adam Quillian, Olympia, WA

BASS

Bryan Briggs, Bend, OR
Adam Brown, Kenmore, WA
Daniel Hericks, Wenatchee, WA
Marc Horan-Spatz, Bellingham, WA
Loc Hua, Olympia, WA
Ryan Hyde, Mukilteo, WA
Randy Jackson, Kenai, AK
Paul Johns, Seattle, WA
Simon Khorolskiy, Nalchik, Russia
Isaiah Lin, Redmond, WA
Jason Lin, Honolulu, HI
Max Minzer, Kletnya, Russia
William Ray, Mount Vernon, WA
Casey Smith, Spokane, WA
Dean Spencer, Puyallup, WA
Greg Starr, Seattle, WA
Dante Wallen, Seattle, WA
Kevin Womac, Olympia, WA