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2010
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presents

A MASS FOR OUR TIME

**THE UNIVERSITY CHORALE
THE UNIVERSITY CHAMBER SINGERS
THE UNIVERSITY SYMPHONY
Geoffrey Boers, *conductor***

with members of

**THE UNIVERSITY DANCE DEPARTMENT
Elizabeth Lentz, *choreographer***

With student soloists

**Tess Altiveros, *soprano*
David Margulis, *tenor*
Andrew Schmidt, *baritone***

**8:00 PM
March 10, 2010
FIRST PRESBYTERIAN CHURCH, SEATTLE**

**7:30 PM
March 12, 2010
MEANY THEATER**

CD# 16,032

A MASS FOR OUR TIME

1 walkon & tuning 7:18

2 INTROIT & KYRIE 6:57

from *Requiem*

~~Maurice~~ Duruflé (1902-1986)

Maurice

3 RESPONSORIAL 1 1:27

from *4 Responsorials - premiere*

Eric William Barnum (b. 1977)

4 GLORIA

LAUDAMUS TE

QUI SEDES AD DEXTERAM PATRIS

from *Gloria*

Francis Poulenc (1899-1963)

11:46

~~5 RESPONSORIAL 2 2:01~~

~~Eric William Barnum~~

6 THE ETERNAL SUN 5:31

John Tavener (b. 1944)

7 PACIFIC SANCTUS 10:31

premiere performance

Robert Kyr (b. 1952)

8 RESPONSORIAL 3 2:31

Eric William Barnum

9 THE ANGEL OF DEATH

O MAN, GREATLY BELOVED

10:50

from *Dona Nobis Pacem*

Ralph Vaughan Williams (1872-1958)

10 RESPONSORIAL 4 1:30

Eric William Barnum

Mercy

forgiveness

tenderness

Introit & Kyrie

from Requiem. Maurice Durufle 1902-1986

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Eternal rest grant them, O Lord;
and may perpetual light shine upon them.

A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.

Hear my prayer;
to Thee all flesh shall come.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Responsorial 1

Eric William Barnum (b. 1977; d. 1979)

Shouting through one valley calls,
All worlds, all natures, mood and measure keep
For praise and ceaseless gratulation, poured
Into the ear of God, their Lord!

grace

respect

value

Adore

*Gloria
Laudamus te
Qui sedes ad dexteram Patris*

from Gloria, Francis Poulenc (1899-1963)

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Glory be to God on high,
and on earth peace,
good will towards men.
We praise thee,
we bless thee,
we worship thee,
we glorify thee,
we give thanks to thee
for thy great glory.

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

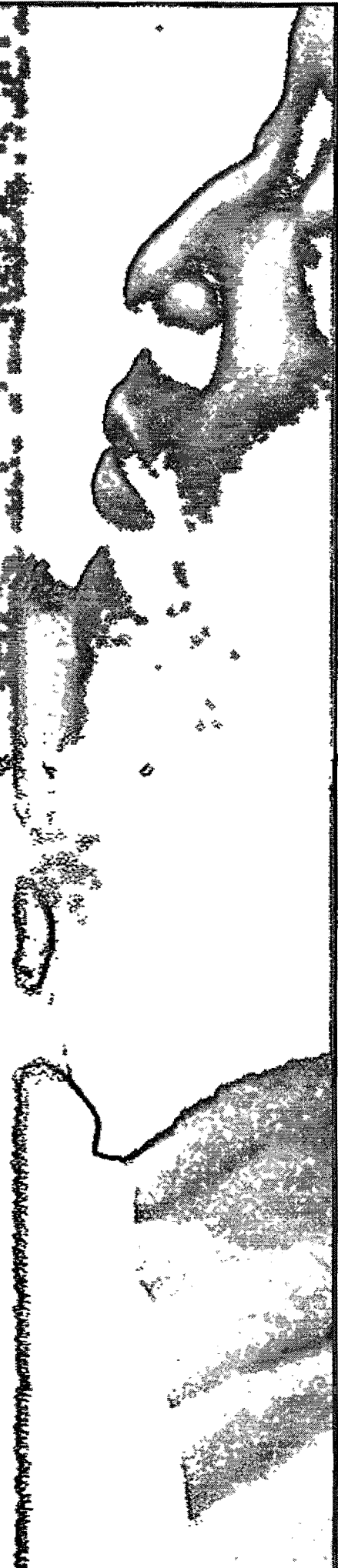
Thou that sittest at the right hand
of God the Father,
have mercy upon us.
For thou only art holy;
thou only art the Lord;
thou only art most high, O Christ,
with the Holy Ghost,
in the glory of God the Father.
Amen.

Responsorial 2 Eric William Barnum

The heavens, whose aspect makes our minds as still
As they themselves appear to be,
Innumerable voices fill
With everlasting harmony.

honor

LOVE



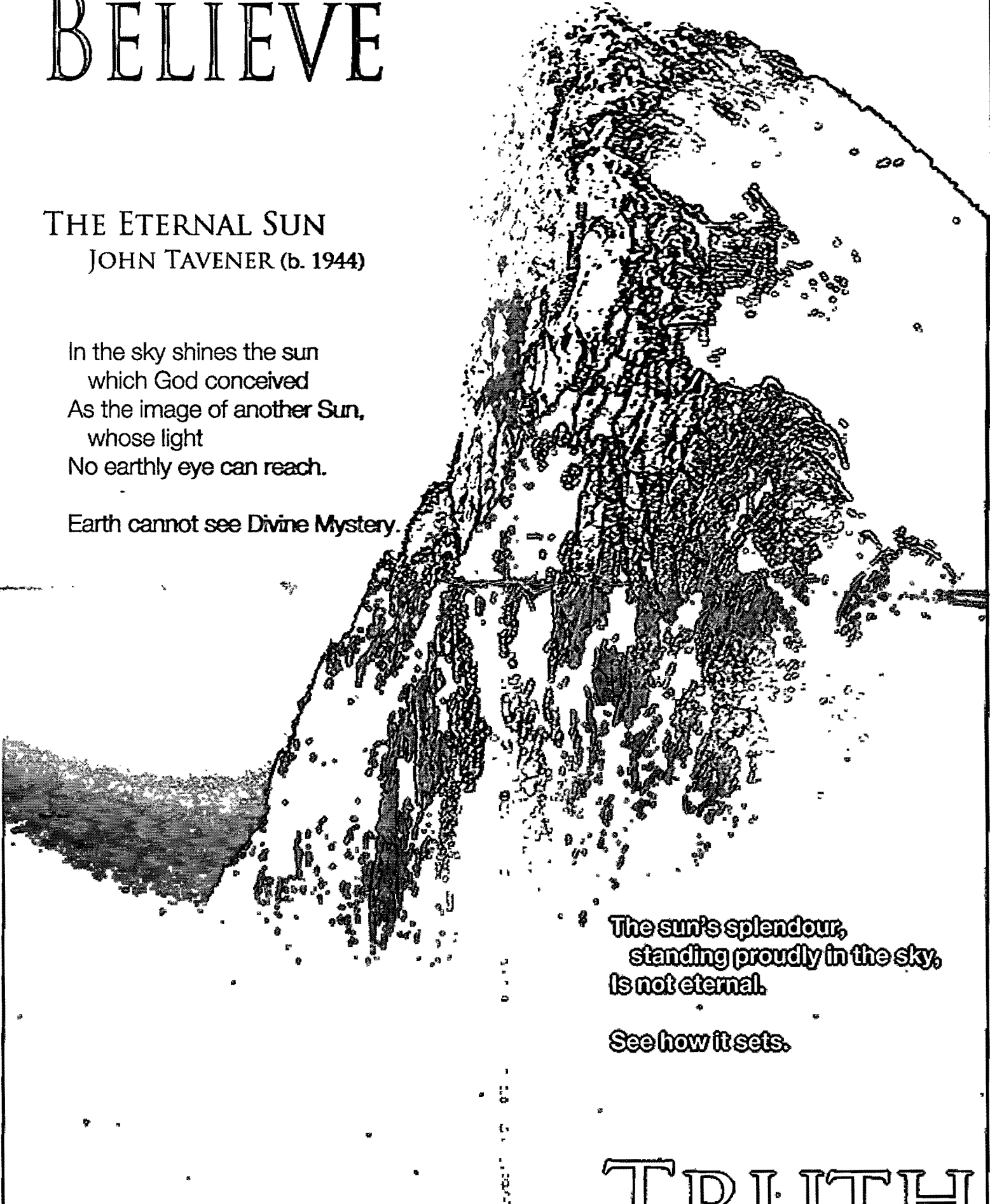
BELIEVE

THE ETERNAL SUN

JOHN TAVENER (b. 1944)

In the sky shines the sun
which God conceived
As the image of another Sun,
whose light
No earthly eye can reach.

Earth cannot see Divine Mystery.



The sun's splendour,
standing proudly in the sky,
Is not eternal.

See how it sets.

TRUTH

Holy

Heilig

Kadosh

Pacific Sanctus

Robert Kyr (b. 1952)

Sanctus

*And I saw the Lord
 Seated on a great and lofty throne
 With Seraphim hovering above him:
 Each of them have six wings—
 With two, they cover their faces;
 With two, they cover their feet;
 And with two, they stay in flight,
 As they sing out to one another:
 "Holy, holy, holy is the Lord of Hosts!"*

*Kadosh Kadosh Kadosh
 Adonai Tz'vaot
 Sanctus Sanctus Sanctus
 Dominus Deus Sabaoth.
 Pleni sunt caeli et terra Gloria tua.*

*Osanna in excelsis
 Laudate Dominum in caelis
 Laudate eum in excelsis
 Laudate eum omnes angeli eius
 Laudate eum omnes virtutes eius
 Laudate eum sol et luna
 Laudate eum omnes stellae et lumen
 Laudate eum caeli caelorum*

*Holy, holy, holy,
 Lord God of Hosts.
 Holy, holy, holy,
 Lord God of Hosts.
 Heaven and earth are full of your glory.*

*Hosanna in the highest:
 Praise God from the heavens;
 Praise him in the highest!
 Praise him, all his angels;
 Praise him, all his host!
 Praise him, sun and moon;
 Praise him, all stars and lights!
 Praise him, because of heavens!*

Saint

Holy

Hagios

Marina

Open to us the gates
 That we may enter and proclaim:
 "This is the day that the Lord has made;
 Let us rejoice and be glad."
 Benedictus qui venit in nomine Domini.

Blessed is the one who comes in the
 name of the Lord.

Osanna in excelsis
 Laudate Dominum de terra
 Dracones et omnes abyssi
 Ignis et grando
 Nix et glacies
 Ventus turbo
 Montes et omnes colles
 Ligna fructifera et omnes cedri
 Bestiae et omnia inanimata
 Reptilia et aves volantes
 Reges terrae et omnes populi
 Principes et omnes iudices terrae
 Iuvenes et virgines
 Senes cum pueris

Hosanna in the highest!
 Praise God from the earth:
 Sea monsters and all depths,
 Fire and hail,
 Snow and frost,
 Turbulent winds,
 Mountains and all hills,
 Fruit trees and all cedars
 Wild animals and all cattle,
 Reptiles and flying birds
 Kings of the earth and all peoples
 Princes and all rulers of the earth,
 Youths and virgins,
 Old and young together!

Osanna!
 Holy

Hosanna!
 "Holy" (in many languages)

Osanna in excelsis!

Hosanna in the highest!

Sanctus

Responsorial 3

Thanh

Eric William Barnum (b. ~~1977~~) 1979

A Voice to Light gave Being;
 To Time, and Men, his earth-born chronider;
 A voice shall finish doubt and dim foreseeing,
 And sweep away life's visionary stir;

Santo

peace

The Angel of Death

O man, greatly beloved

from Dona Nobis Pacem, Ralph Vaughan Williams (1872-1958)

The Angel of Death has been abroad throughout the land;
you may almost hear the beating of his wings.
There is no one as of old...to sprinkle with blood
the lintel and the two side-posts of our doors,
that he may spare and pass on.

We looked for peace, but no good came;
and for a time of health, and behold trouble!
The snoring of his horses was heard from Dan;
the whole land trembled at the sound of the neighing of his strong ones;
for they are come, and have devoured the land...and those that dwell therein...
The harvest is past, the summer is ended, and we are not saved...
Is there no balm in Gilead? is there no physician there?
Why then is not the health of the daughter of my people recovered?

Nation shall not lift up a sword against nation,
neither shall they learn war any more.
And none shall make them afraid,
neither shall the sword go through their land.
Mercy and truth are met together;
righteousness and peace have kissed each other.
Truth shall spring out of the earth,
and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together,
and let the people be assembled;
and let them hear and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory.
And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth,
which I will make, shall remain before me,
so shall your seed and your name remain for ever.

...greatly beloved, fear not...
...be strong, yea, be strong...
...greater than of the former...
...in this place will I give peace...

...to God in the highest,
and on earth peace,
good-will toward men.

Dona nobis pacem

RESPONSORIAL 4

Eric William Barnum

Break forth into thanksgiving,
Notes inarticulate
Ye banded instruments of wind and chords;
Unite, to magnify

love one another

- fine -

PROGRAM NOTES

Haiti. War on Terror. H1N1. iPod. Twitter. Katrina. Global Warming. Economy. In this post-Christian, new millennium we take a new look at the ancient rite of Mass. The mass, like many religious conventions, began centuries ago as a template for life, a metaphor of human journey we all share. The ordo points to a process and practice to encourage living life fully in community. Kyrie draws attention to the need for mercy and forgiveness. Gloria points to gathering together to lift up things greater than ourselves. Credo demonstrates that people should state strongly together ideals and beliefs to help the world. Sanctus invites people together to feast in love. Agnus Dei is a continual prayer for peace.

Tonight's Mass for Our Time draws from varied sources of the mass, some new, some beloved, and some non-traditional, to draw attention to the themes and ideals shared by humanity, regardless of race or creed. Durufle's Requiem is some of the most sublime music ever written. The text is a prayer for peace for those who have departed, as if sung by departed souls, followed by an angelic Kyrie, where the orchestra picks up the "singing" of the Kyrie chant. Poulenc's Gloria, displays echoes of wartime France in the martial-like "Gloria" theme, placed side-by-side luxurious music of the Cabaret. The juxtaposition of war with love themes depicts the prayers of praise in the midst of worldly struggle. The Credo for this mass is actually a non-liturgical work, Eternal Sun, an acknowledgement of the brilliant yet temporary state of creation. Pacific Sanctus Pacific Sanctus by Robert Kyr, was composed especially for tonight's program. This work employs text of many languages to convey the broad human invitation to "commune together" that is the Sanctus. He brilliantly sets the Jewish Kadosh along side the Roman Rite's Sanctus, and then at the moment "heaven and earth is full of thy glory" the word Sanctus, holy, is sung in many world's languages. Ralph Vaughan Williams's beloved Dona Nobis Pacem is the final movement of our ordo and it continues the prayer and struggle for peace in the midst of war. Intermittent with the ordo will be four newly composed Responsorials by UW graduate conducting student Eric Barnum. These works are from the poem On the Power of Sound by William Wordsworth. Each stanza of the poem seems to reflect in a secular way the spirit of the process of Mass as it evolves. Much as the chorales in Bach's Passions step outside the action for the gathered people to comment on the story, so do the Responsorials serve as an "outside view" and joining together with the beauty presented.

UNIVERSITY CHORALE

Dr. Giselle Wyers, conductor
Bret Amundson, assistant conductor
Hyun-Ja Choi, rehearsal accompanist

SOPRANO

Christine Brauer*
Claire Dann
Andrea Dilley*
Erin Herrick
Elizabeth Knopp
Ji-In Lee
Lucy Liu*
Vivian Lyons*
Miranda Maurmann
Elizabeth Meyers
Aryn O'Haleck
Yulia Orekhova
Richelle Scanlan
Margo Schadt
Melinda Schlimmer
Hannah Smith†
Caitlin Tierney
Sola Yun

ALTO

Nina Alden*
Cassie Anderson*
Joyita Banerjee
Ivana Cho
Beth Gawne
Barbara Martinez Holmquist
Elaine Hruby
Jenna Mangulabnan*†
Kelsey Monson
Shannon Murphy
Seongeun (Kristin) Noh
Chaitra Sriram
Bernardica Sculac Stern
Lauren Triplett
Ann Trigg
Marcia Welk
Anne Wolken

TENOR

Omid Bagheri
David Bahr*
Tim Blok†
Brian Culbertson†
Marc Horan-Spatz
Todd Lien
John O'Hara
Garrett MacCracken
Adam Quillian
Bryce Smith
Javin Smith
Casey Smith
Greg Starr
Ben Swarner*

BASS

Eddie Chen
Desmond Cheng
Brad Gross*
Darron Hernandez
Loc Hua
Ryan Hyde†
Isaiah Lin
Jason Lin*
Drew Pearson
Billy Ray
Max Minzer
Lars Myren
Christopher Raastad
Kevin Womac

*denotes choir officer
†denotes section leader

CHAMBER SINGERS

Dr. Geoffrey Boers, conductor
Eric Barnum, assistant conductor
Ruth Draper, rehearsal accompanist

SOPRANO

Tess Altiveros
Jennifer L. Carpenter
Karen Hendricksen
Megan Huckabay
Dora Ulhye Kim
Rachael Kim
Raevynn Leach
Wendy Moy
Kyra Settle
Brittney Stout

ALTO

Sylvia Baba
Dayna Clevenger
Jennifer J. Cole
Hyokyoung Byun
Jean-Marie Kerr
Jane Lin
Sarah Marroquin
Laney McClain
Joelyn McCurtin
Julie Anne Parsons
Megza Perdue

TENOR

Bret Amundson
Greg Carroll
Miah Cawley
Jesha Franklin
Deryl Hamer
Kristopher Jenkins
Pyoong Kim
Levi Lindsey
David Margolis
Anne Phillips

BASS

Eric Barnum
Garrett Black
Drew Dresdner
Ben Heasley
Yuly Kopkin
Isaiah Lin
Andrew Schmidt
Jeremiah Selvey
Nicholas Steltzer
Philip Tschopp

UW SYMPHONY ORCHESTRA

Dr. Peter Eros, conductor
Meena Hwang, assistant conductor

VIOLIN I

Su Min Lim, concertmaster
Kouki Tanaka
Xiaojing Pu
Emily Bishop
MeeAe Hong
Sol Im
Sam Lee
Golf Sinteppadon
Peter Cho
Brittany Newell
Jacqueline Wan
Constance Shepherd
Annie Daulton

VIOLIN II

Mitchell Drury, principal
Samson Lu
Peter Miboczky
Annie Wong
Katie Kowalski
Emily Choi
Stefanie Teraszki
Monica Ledford
Teresa Danmirt
Annie Burt
Megan Wyrewoden
Klondy Canales
Rachel Weisz

VIOLA

Amber Archibald, principal
Jonathan Ip
David Colmenares
Allen Wong
Anthony Pierce
Olivia Thomas
Harbin Kim
Jeremy Coppock

CELLO

Nathan Harrenstein, principal
Natalie Hall
Renelle Martin
Lawrence Lin
Chloe Binderup
Tracey Hagen

BASS

Trevor Bortins, principal
Abbey Blackwell
Shamessey Scott
Taylor Kent

FLUTE

Maggie Stapleton
Jessie Polin
Sher-Min Yang
Sydney Gordon
Lydia Walsh

CLARINET

Geoffrey Larson
Leslie Edward
Yong Kim
Domenico Marinacci
Miriam Champer

HORN

Kenji Ulmer
Chris Sibbers
Nathan Rengstorff
Kellen Reimers

TROMBONE

Sean Strohm
Steve Harrell
Dwayne LaForce
Masa Ohtake
Sam Elliot

OBOE

Alyssa Sibbers
Chris Aagaard
Havilah Nokes

BASSOON

Andrew Marlin
David Swanson

TRUMPET

Josh Gailey
Erik Reed
Arthur Meng
Nicole Secula

TUBA

Jon Hansen

PERCUSSION

Brandon Fidler
Mark Chilenski

TIMPANI

Ben Krabill

HARP

Graeme Smith
Tomoko Numa

MEMBERS OF THE UW DEPARTMENT OF DANCE

Roxanne Donovan Foster

Jacki Carter

Erica Badgeley

Choreography by Elizabeth Lentz and the dancers

Costume design by Rachel Apatoff

Thank you to UW Voice faculty members Jane Eaglan (teacher of soloist Tess Altiveros), Joyce Guyer (teacher of soloist David Margulis), and Tom Harper, (teacher of soloist Andrew Schmidt).

Thank you to Nathan Harig, the United Nations Development Programme, Kevin Dooley, and Jason Morrison who provided the photography for our program.

Thank you also to Bret Amundson, Jeshua Franklin, and Julie Parsons for designing the program.

ROBERT KYR (b. 1952) has composed twelve symphonies, three chamber symphonies, three violin concerti, chamber music, and a wide range of music for vocal ensembles of all types. His music has been described as "the aural equivalent of ecstatic visions" (Boston Globe) and "a canny mix of modern [melody] and archaic gesture, which combine brilliantly..." (New York Times.) Kyr's most recent choral commissions include works for Conspirare, Chanticleer, the Yale Camerata and Pro Musica, the Desert Chorale (Santa Fe), and the Holden Choirs (Harvard-Radcliffe Collegium Musicum, Radcliffe Choral Society, and Harvard Glee Club), and Chanticleer. Kyr teaches at the University of Oregon School of Music, where he is chair of the composition department and directs the Oregon Bach Festival Composers Symposium, as well as the Music Today Festival, and Vanguard Concert and Workshop Series.

About the Pacific Sanctus, he writes:

Pacific Sanctus tells the story of the Sanctus text of the mass, which is derived from the Book of Isaiah. The prophet sees choirs of angels around the throne of God, who are singing ecstatic songs of praise, "Holy, holy, holy, Lord God of Hosts: Heaven and earth are fully of Thy glory." In the Osanna sections, the soloists sing exclamations of praise from Psalm 148 in alternation with the choir, which sings "Laudate" ("praise") and "Osanna." The work ends with a vision of all of the angelic orders singing praises for God throughout all creation.

THE CHORAL DEPARTMENT at the UNIVERSITY OF WASHINGTON

The undergraduate choral studies program at the University of Washington features an active blend of performance and academics, with a goal of building expressive, versatile and forward-thinking musicians. University Chorale's recent concerts have featured classical and pops series with the Seattle Symphony conducted by Geràrd Schwarz and Marvin Hamlisch (2007 season), tours to San Francisco (2008) and the Baltics (2010), and their first full length CD to be released in the Fall of 2010. University of Washington's undergraduate program offers a curriculum of courses in choral and instrumental conducting that are integrated with music education courses, allowing students to actively transport pedagogy into rehearsal. Traditional conducting techniques are fused with the latest trends in conducting pedagogy, including the methodology of Rudolf Laban and F. M. Alexander. The University Chorale Diva Section Leader Scholarships offer outstanding incoming music majors the opportunity to sing and conduct in the University's top undergraduate ensemble.

The University of Washington Graduate Choral Conducting Program has emerged over the past six years as one of our country's most innovative institutions of study. With a focus on new thinking regarding conducting, teaching, repertoire and leadership, combined with ample podium and teaching time, students are offered a rich and challenging environment to grow. Students are provided individualized, holistic study, yet also focus on the importance of the community of scholars present within our graduate choral community—students enjoy teaching and learning from each other as well as the faculty. Opportunities for degree study, continuing education, and clock hours are available to choral conductors via our degree programs as well as annual Summer Choral Academy. This year's Academy will be held June 28-30. For more information, contact Geoffrey Boers, boersg@uw.edu.

CLASSICAL

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