

School of Music
University of Washington Seattle, Washington

Presents

THE ODD-SHAPED PEARL—
THE BAROQUE EXPERIENCE

with

UNIVERSITY SINGERS

UNIVERSITY CHORALE

UNIVERSITY CHAMBER SINGERS

UNIVERSITY SYMPHONY

Performing

VIVALDI, GLORIA

DURANTE, MAGIFICAT

VIVALDI, DIXIT DOMINUS

HANDEL, ZADOK THE PRIEST

7:30 PM / March 9, 2007
MEANY THEATER

THE ODD-SHAPED PEARL— THE BAROQUE EXPERIENCE

“Too many notes,” said Salieri in response to one of Mozart’s Baroque flights of fancy. Too many notes indeed. Mozart, and many composers since Brahms and Stravinsky, to name a couple, have held a special fascination with the music of the Baroque, the “odd shaped pearl.” Mozart tried often, mostly unsuccessfully to write Baroque style fugues; he edited Handel’s Messiah. Brahms meticulously collected Baroque scores and often performed them. Too many notes.

Baroque comes from the Portuguese word *barroco*, which meant an odd, and elaborately shaped pearl of great price. The pearls are the seeming unending notes, strung together in strands, or phrases of varying shapes and sizes. Seemingly random, these phrases intricately and complexly weave together to form ornate phrases of beauty, communicate text, and create a lasting *Affekt*. *Affekt* is the emotional quality that Baroque composers, performers, and audiences would attach to each section of music. Driven by text, each movement most often possesses one *affekt*. The desire to move the performer and listener is so strong that rules of *affekt* determine the key, motives, melodic shape, rhythmic devices, and many other compositional techniques used. So each movement, or section possesses its own unique quality, its own elaborate scheme. Connected together these “odd shaped pearls” create strands of ornate beauty.

Tonight’s program is an “odd and elaborate” collection of Baroque works. A baroque Baroque concert!

noncirc CD# 15,371

UNIVERSITY OF WASHINGTON SINGERS & CHORALE

Jason Anderson, conductor

CD# 15,373

GLORIA, RV 589 28:44 ANTONIO VIVALDI (1678-1741)

- 1 I. *Gloria in excelsis Deo*
Glory to God in the highest
- 2 II. *Et in terra pax hominibus bonae voluntatis.*
And on earth, peace to people of good will.
- 3 III. *Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.*
We praise you, we bless you, we worship you, we glorify you,
- 4 IV. *Gratias agimus tibi*
We give thanks to you
- 5 V. *Propter magnam gloriam tuam,*
For your great glory
- 6 VI. *Domine Deus, Rex coelestis, Deus Pater omnipotens.*
Lord God, King of heaven, God the Father Almighty,
Maria Mannisto, soloist
- 7 VII. *Domine Fili unigenite, Jesu Christe.*
Lord, only-begotten Son, Jesus Christ;
- 8 VIII. *Domine Deus, Agnus Dei, Filius Patris.*
Lord God, Lamb of God, Son of the Father,
Aimee Bertheau, soloist
- 9 IX. *Qui tollis peccata mundi, miserere nobis.*
Qui tollis peccata mundi, suscipe deprecationem nostram.
Who takes away the sins of the world, have mercy upon us.
who takes away the sins of the world, receive our prayer.
- 10 X. *Qui sedes ad dexteram Patris, miserere nobis.*
You who sit at the right hand of the Father, have mercy upon
us.
Heather MacLaughlin Garbes, soloist
- 11 XI. *Quoniam tu solus Sanctus. Tu solus Dominus, Tu solus*
Altissimus, Jesu Christe,
For you alone are holy. You alone are the Lord. You alone
are the Most High, Jesus Christ,
- 12 XII. *Cum Sancto Spiritu in gloria Dei Patris. Amen.*
With the Holy Spirit in the glory of God the Father. Amen.

UNIVERSITY OF WASHINGTON CHORALE

Giselle Wyers, *conductor*

MAGNIFICAT IN B^b 12:45 FRANCESCO DURANTE (1684-1755)

- [13] I. *Magnificat*
 My soul magnifies the Lord.
 And my spirit has rejoiced in God my savior.
 For he has regarded the low estate of his handmaiden:
 for behold, from henceforth all generations shall call me blessed.
 For he who is mighty has done great things to me;
 and holy is his name.
- [14] II. *Et misericordia*
 And his mercy is on them who
 fear him from generation to generation.
 He has shown strength with his arm:
 he has scattered the proud, even the arrogant of heart.
 Tess Altiveros, *soprano* / Heather MacLaughlin Garbes, *alto*
- [15] III. *Deposuit*
 He has deposed the mighty from
 their seats, and exalted the humble.
 The hungry he has filled with good things,
 and the rich he has sent empty away.
- [16] IV. *Suscepit Israel*
 He has helped his servant Israel,
 in remembrance of his mercy.
 Bryan Almond, *tenor* / Jordan Kho, *baritone*
- [17] V. *Sicut locutus est*
 As it was spoken to our fathers,
 to Abraham and his seed forever.
 Glory be to the Father, and to the Son, and to the Holy Spirit.
- [18] VI. *Sicut erat in principio*
 As it was in the beginning, is now,
 and ever shall be, world without end, Amen.

INTERMISSION

noncirc CD# 15,372

UNIVERSITY OF WASHINGTON CHAMBER SINGERS

Geoffrey Boers, *conductor*

CD# 15,374

DIXIT DOMINUS, RV 594 31:24 ANTONIO VIVALDI (1678-1741)

Tess Altiveros, Maria Mannisto, Elizabeth Scott, *sopranos*
 Pyoung Kim, *tenor* / Brent McGee, *baritone*

- [1] I. *Dixit Dominus: Sede a dextris meis*
 The Lord has spoken to my master: You will sit at my right
 hand.
- [2] II. *Donec ponam: scabellum pedum tuorum*
 I shall place your enemies: beneath your footstool
- [3] III. *Virgam Virtutis tuis: dominare in medio*
 The rod of strength will send forth the Lord from Zion: to reign
 over your enemies.
- [4] IV. *Tecum principium: ex utero ante luciferum*
 The power of the day will be your strength: I have borne you
 before the light of the morningstar.
- [5] V. *Juravit Dominus: Tue es sacerdos in aeternum*
 The Lord has promised and will not fail: You are a priest
 forever in the order of Melchisedech.
- [6] VI. *Dominus ad dextris tuis*
 The Lord at your right hand will crush the kings in the day of his
 anger.
- [7] VII. *Judicabit in nationibus: conquassabit capita*
 He will judge the nations: and will have conquer the head of the
 land of many.
- [8] VIII. *De torrente in via bibet: propterea exultabit*
 He will be refreshed from the brook by the side of the road: and
 will lift his head.
- [9] IX. *Gloria Patri*
 Glory to the Father, Son and Holy Spirit.
- [10] X. *Sicut erat in principio*
 As it was in the beginning,
- XI. *Et in saecula saeculorum. Amen.*
 Is now and forevermore. Amen.

COMBINED CHOIRS & SYMPHONY ORCHESTRA

Geoffrey Boers, conductor

 ZADOK THE PRIEST HWV 258 GEORGE FRIDERIC HANDEL (1685-1759)

5:26

It is tempting to assume that audiences and congregations have been listening to VIVALDI'S *GLORIA* since it was written in the early 18th century. However, it was not published in a modern edition until 1941, and even that was of doubtful academic value. It was not until 1957 that a viable, scholarly edition was prepared. Michael Talbot describes Vivaldi as an "unconventional man and musician." He was notoriously vain and often bragged about his compositional skills—and Talbot states that "in many cases these claims were clearly exaggerated." In fact, for this setting of the Gloria, Vivaldi borrowed material for the final movement from the Venetian composer Giovanni Ruggieri.

Set in 12 distinctive movements, the Gloria opens with the all-too-familiar D octave leaps. The chorus delivers the text homophonically over lively, hyperactive strings. *Et in terra pax* is a striking departure from the jovial, exuberant nature of the first movement. Set in B minor and utilizing an ostinato bass, one wonders if Vivaldi ever thought peace would come to earth. For *Laudamus te*, Vivaldi composed an *Allegro*, dance-inspired soprano duet in the key of G major. This is followed by a severe, homophonic transition chorus for *Gratias agimus tibi* and a *stile antico* fughetto for *Propter magnam gloriam*. A lilting soprano aria in 12/8 meter allows the listener to question the hallows of heaven in *Domine Deus, Rex coelestis*. After this, galloping horses find their way into both the choral and orchestral parts for *Domine Fili unigenite*. For the *Domine Deus, Agnus Dei*, Vivaldi composes a hauntingly beautiful and meditative alto aria with chorus in D minor. The alto and choir are in dialog with one another, with the chorus answering or completing lines of text. Another angular, homophonic transition chorus appears for the *Qui tollis* and helps change the key from D minor to B minor for the alto aria *Qui sedes ad dexteram*. Set in a quick triple meter, the *Qui sedes ad dexteram* feels much like a dance. To round out the work, Vivaldi reintroduces material from the opening movement for *Quoniam tu solus sanctus*, and then shifts to a fugue borrowed from Ruggieri's Gloria for the *Cum Sancto Spiritu*. A fugue is the traditional end for Gloria settings of this period.

The conductor wishes to thank Dr. Giselle Wyers and the members of University Chorale for sharing their skills and talents with University Singers. Vivaldi's Gloria has not been performed at the University of Washington since 1992.

—Jason Anderson

FRANCESCO DURANTE, Italian composer from Naples, wrote this six-movement setting of Mary's canticle, *MAGNIFICAT IN B^b*, in the late Baroque period; it was only in 1910 that a misinformed editor placed Pergolesi's name on the manuscript, causing a confusion regarding authorship that lasted for decades. Durante's relative lack of fame in comparison to contemporaries such as Pergolesi, Bach, and Handel is certainly not due to lack of a body of sacred choral works; this *Magnificat* is one of nine extant settings by the composer, an unusually large number of settings by a single composer of a single text. The Magnificat uses a traditional chant melody, set initially in the soprano part, then traded from section to section, in a contrapuntal style customary to church motets of the Renaissance. However, Durante's faster moving harmonic rhythms and motoric drive place him firmly in the Baroque, albeit in a more conservative style than that of his operatic composing contemporaries. Unification and clever text painting is achieved by reprising the same chant melody in the final movement to the closing text "As it was in the beginning, is now, and ever shall be, world without end. Amen."

The Chamber Singers follow with VIVALDI'S rarely heard tour de force *DIXIT DOMINUS*. In typical Venetian tradition, this setting of Psalm 110 is orchestrated for double choir and double orchestra, allowing Vivaldi great potential for texture, contrast, and "dialogue" between choirs and orchestras.

The setting for double choir and orchestra is particularly useful in this setting of Hebrew poetry. When looking at the individual movements, one can see that the majority of the verses originally in Hebrew (movements 1-8) are in two parts. Hebrew poetry is often written in a binary fashion, with each section being a rhyme of meaning or contrast to the first section. Vivaldi then, sets each portion of text in an affect that defines the similarity or contrast of each "rhyme." At times the contrast is set in succeeding sections—in movement 5 the opening section describes a stately "swearing in of the priest" followed in the second

section an “eternal” dance celebrating and describing the lineage of priests, over and over. At times the contrasting affekt is portrayed together—for example in movement 2, side by side he writes a menacing motive describing the encroaching enemies in a fragile dotted rhythm, along with a steady and heavy pattern describing the unmoving footstool. Throughout, as one follows the text, one can hear aural pictures in rhythms, phrases, and all those notes.

ZADOK THE PRIEST is one of four coronation anthems HANDEL composed in 1727. Written for large performing forces, the anthem was sung at the coronation of George II, the second monarch in the House of Hanover, on October 11, 1727; it is the only piece that has been performed at every coronation since. The text is freely based on the biblical account of Solomon's coronation found in 1 Kings, Chapter 1. The anthem is comprised of three contrasting parts, with the first encompassing an extended orchestral introduction during which the tonic (D major) is heard only in the first measure. Tonic is not heard again until the first choral entrance when the choir proclaims: “Zadok the Priest and Nathan the Prophet anointed Solomon king.” Regal music indeed! The second part is a lively dance in 3/4 meter incorporating a joyful rhythmic theme built on series of dotted eighth and sixteenth notes. This is most assuredly reflective of the text: “And all the people rejoiced.” For the final part in common time, Handel contrasts homophonic declamations of “God save the king! Long live the King!” with unison choral and orchestral passages of “May the king live for ever!” and extended iterations of “Alleluia. Amen.” Listen for series of florid sixteenth-note passages in the bass, soprano, alto and tenor, and again in the bass choral parts. Trumpets and timpani add final punctuation to the anthem.

UNIVERSITY CHORALE

GISELLE WYERS, *conductor*

HEATHER MACLAUGHLIN GARBES, *assistant conductor*

DAINIUS KEPEZINSKAS & RIE ANDO, *rehearsal accompanists*

SOPRANO	ALTO	TENOR	BASS
Christine Brauer	Tawnie Baker	Phil Baldwin, <i>Social</i>	Spencer Bliven
Krista Gibbon	Sandra Chiang,	<i>Chair</i>	Robert Carroll
Orit Hilewicz	<i>Secretary/</i>	Seth Bishop	Michael Carson
Gelsey Hughes	<i>Treasurer</i>	Adam Campagna	Adam Dengler
Julia Hunt,	Brynn Harken	Marc Dawson	Evan Dengler
<i>Historian</i>	Karen Hendricksen	Brandon Dennis	Daniel Farmer
Allison Huxtable,	Sharon Park	Jiwon Kang	Andrew Jacobson
<i>President</i>	Kelley Britts	Kellen Michael	Jordan Kho
Shanleigh Sullivan	Michelle Blair,	Paisley	Bryon Perry
Liz Lester	<i>Social Chair</i>	Ame Phillips	Kevin Womac
Miranda Maurmann	Courtney Smith,	Lupe Rios, <i>Concert</i>	Mike Deutsch
Caroline Schwenz	<i>Vice President</i>	<i>Chair</i>	Seth Rasmussen
Ariana Stinson	McKenna Turner	Scott Shawcroft	Kellen Reimers
Alli Harmon	Katie Wallace,	Andrew Smith,	
Jean Huang	<i>Historian</i>	<i>Concert Chair</i>	
Chandry Moore	Piya Banerjee	Cesar Silva Monroy,	
Casey Rich	Patricia Erickson	<i>Concert Chair</i>	
	Naomi Smith	Carter Yeh	

UNIVERSITY CHAMBER SINGERS

GEOFFREY BOERS, *conductor*

SOPRANO	ALTO	TENOR	BASS
Tess Altiveros	Kathleen Alviar	Justin Beal	Jason Anderson
Cecile Farmer	Ann Bailey	Marc Dawson	Christian Arthur
Janet Hitt	Rachel Bernstein	Peter Garbes	Gregory Carroll
Maria Mannisto	Aimee Bertheau	Pyoung Kim	Michael Chang
Claire Mars	Laurie Cappello	Ben Larson	Drew Dresdner
Ellen Pepin	Jennifer Cole	Levi Lindsey	Thomas Joyce
Elizabeth Scott	Jean-Marie Kent	Gene Peterson	Beob Kim
Hae Won Shin	Heather	John Williams	Shane Lynch
Rachel Stone	MacLaughlin		Brent McGee
	Garbes		Philip Tschopp
	Julie Anne Parsons		
	Sarra Sharif		
	Rose Tosti		
	Carmen Van Soest		

UNIVERSITY SINGERS

JASON ANDERSON, *conductor*
 DAINIUS KEPEZINSKAS, *rehearsal accompanist*

SOPRANO
 Kayla Adams
 Marla Allen
 Caitlin Andrews
 Lindsay Burgess
 Charlene Cuhacian
 Bri Dotson
 Kelsey Getz
 Georgia Goldberg
 Joie Hsu
 Julia Huff
 Melissa Johns
 Regina Kim
 Sunny Kim
 Mayumi Krause
 Lauren Lamb
 Tiffany Martin
 Erin McManamon
 Mariah Newhouse
 Marielle Nuval
 Jana Ramsay
 Kelly Sixt
 Chaitra Sriram
 Priyam Thind
 Lauren Toellner
 Jenna Ulrich
 Bauhinia Yeung

ALTO
 Helen Chung
 Amy DesChane
 Cassie Dodd
 Kaylee Dorsey
 Ruth Dunlop
 Whitney Eand
 Laura Knudsen
 Carol Langland
 Anna Norman
 Consuelo Olivas
 Jennifer Ostreicher
 Melissa Padavich
 Theresa Portzer
 Melissa Reeder
 Jeanna Reuer
 Allyson Rosman
 Sarah Ross
 Ella Mae Santos
 Lauren Slettedahl
 Ingrid Van Swearingen
 Kimberly Waterbly
 Wai Ying Wong

TENOR
 Scott Albin
 Honggang Cai
 Booth Haley
 Morris Jellison
 Hyun Kim
 Joe Lim
 Ross Michaelis
 Kyle Ross
 James Smedvig
 Zhi Wen Tan
 Brian Tongg

BASS
 Von Agustin
 Patrick Dwyer
 Gene Hardy
 Brandon Ige
 Daniel Lee
 David Lee
 Albert Lin
 Luke O'Bannan
 Kevin Rowland
 Joseph Shih
 Anton Sinkov
 Isaac Statnekov
 Kirk Strandjord
 Daniel Suskin
 Brooks Tran
 John Williams

THE UNIVERSITY SYMPHONY

**VIVALDI,
 GLORIA**
 (Orchestra B for
 DIXIT DOMINUS)

**DURANTE,
 MAGNIFICAT**
 (Orchestra A for
 DIXIT DOMINUS)

HANDEL, ZADOK THE PRIEST

VIOLIN I
 Julia Tai,
concertmaster
 Su-Min Lee
 Kang Yu
 Kevin Mosher

VIOLIN II
 Ian Ma*
 Audrey Djunaedi
 Grace Moon
 Eric Wong

VIOLA
 Julia King*
 Dane Armbruster
 Jacqueline
 Benthuyesen
 Sam Alkek

CELLO
 Nathan
 Whittaker*
 So-Young Lee

BASS
 Jeff Norwood

OBOE
 Jane Drummond*

TRUMPET
 Toby Penk*

TIMPANI
 Paul Progreba

HARPSICHORD
 Tom Joyce

VIOLIN I
 Lauren Roth,
concertmaster
 Matthew Wu
 Emily Bishop
 Rachel Simon

VIOLIN II
 Kelli Geiger*
 Aurora Burd
 Sam Byun
 Brittney Newall

VIOLA
 Jonathan Ip*
 Annika Donnen
 Ruth Navarre
 Lisa Phillips

CELLO
 Ho-Lin Hsu*
 Joanne de Mars

BASS
 Emily Farnham

HARPSICHORD
 Tom Joyce

**Winds for DIXIT
 DOMINUS**

OBOE
 Jane Drummond*
 Chris Aagaard

BASSOON
 Ya-Yun Tseng*
 Kirsten Alfredson

VIOLIN I
 Laurel Roth,
concertmaster
 Su Min Lee
 Ian Ma
 Emily Bishop
 Rachel Simon
 Grace Moon

VIOLIN II
 Julia Tai*
 Kelli Geiger
 Kang Yu
 Audrey Djunaedi
 Eric Wong

VIOLIN III
 Mathew Wu*
 Aurora Burd
 Sam Byun
 Kevin Matthews
 Brittney Newall

VIOLA
 Julia King*
 Jonathan Ip
 Annika Donnen
 Dane Armbruster
 Jacqueline
 Benthuyesen
 Sam Alkek
 Ruth Navarre
 Lisa Phillips

CELLO
 Nathan
 Whittaker*
 So-Young Lee
 Ho-Lin Hsu
 Joanne de Mars

BASS
 Jeff Norwood*
 Emily Farnham

OBOE
 Jane Drummond*
 Chris Aagaard

BASSOON
 Ya-Yun Tseng*
 Kirsten Alfredson

TRUMPET
 Toby Penk*
 Rachel Moore
 Carey Rayburn

TIMPANI
 Paul Progreba

HARPSICHORD
 Tom Joyce

**Principal*

TRUMPET
 Toby Penk*
 Rachel Moore

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