

UNIVERSITY SINGERS

Soprano

Eliza Kyoko Clark
Lisa Andrea Fabian
Katy Greenleaf
LeeAnn M. Hittle
Carrie Ann Huang
Christine Kelley
Jenny S. Kirkbride
Jennifer Lageson
Kathy Mac Lean
Emily J. Mannon
Franchesca Masson
Rebecca Lynn McDonald
Suzanne C. Olsson
Ju Yun Shim
Shelly Sneed
Francisca Subijanto
Maria Tong
Chantel Woxland

Tenor

Joey Adams
Don Aditya
Rick English
Geraldine Bishop Hussey
Michael Min Ko
Evin Lambert
Eric Lichter
Scott McDermott
Kristopher L. Olson
Timothy Russ
Ben Schoenberg
Dean Speer

Alto

Sara C. Bathum
C. Helena Cavan
Jamie Clausen
Karyn Fideline
Brian Gray
Sara Hinkson
Thanhphuong Nguyen
Hazel Rañola
Inger Lise Rasmussen
Kristine Richardson
Allison Saradetch
d. schmidt
Thorey Stefansson
Jennifer Stenseth
Sarah A. Thomas
Deborah Anne Thompson
Jennifer Torrijos
Jennifer Tullis
Princess Velez
Christina Ward

Bass

Erin Aas
Alan Burt
Kyle Capizzi
Michael Cook
Jim Eoff
Edward Fremas
Raphael Robert Hádac
Benjamin Lukoff
Russell Odell
Felik Paulus
Steven Vannoy

School
of
Music
University
of
Washington

University of Washington
THE SCHOOL OF MUSIC

S 58
1994
5-24

presents

UNIVERSITY SINGERS

in a concert

Of Love and Nature

Gabriel Dumitrescu, *Director**
Phyllis Kim, *Accompanist*

With Guest Artist:
Hanne Ladefoged, *Soprano*

TUESDAY, MAY 24, 1994
8:00 PM
MEANY THEATER

* This concert is given in partial fulfillment of the requirements for the D. M. A. program in choral conducting.

Titles created in the School of Music Computer Center.

DAT / CASS
12,399 / 12,400

PROGRAM

102 GLORIA for Soprano Solo, Mixed Chorus, (10') C. Helena Cavan (b.1972) and Piano Accompaniment (sung in Portuguese)

It portrays a message about the perfect love of God casting out all fear. The text is based on Biblical verses taken from 1 John 4:19 and John 3:16,17, and set in the Portuguese language, which the composer feels more powerfully communicates the message.

The first section, entitled "Medo" ("Fear"), begins with the Soprano solo, who is later joined by the chorus, in pleading for mercy from the Trinity — Father, Son and Holy Spirit. There is glory when mercy is received, however, fear can still be heard in the dissonances as it has not yet been cast out. In the canon which closes the first section, fear seems to finally be cast out when the chorus sings the last "não há medo" ("there is no fear"), a cappella.

The second section, in an abridged version for this concert, is entitled "Amor perfeito" ("Perfect Love"). As the chorus sings the good news about how God did not send His Son into the world to condemn or punish it, but to love the world, so that all who believe in Him might be saved, the music conveys the message through smooth melodic lines and a lovely accompaniment.

The rousing "Gloria" that concludes the piece is a response of polyphonic hope and joy. The composer was entrusted with the source material for this section, while she was teaching in Brazil, by one of her students, who was inspired with the words and melody while in prayer. Feeling that the entire piece is inspired, the composer, like Handel and Stravinsky, has dedicated it to "Soli Deo gloria".

103 FATA DE PĂSTOR (THE SHEPHERD'S DAUGHTER) (1'40) Romanian Folk Song (sung in Romanian) Arr. by Teodor Teodorescu (1876-1920)

The text of this folk song revolves around an attempt by a naive shepherd girl to establish dialog with a cuckoo, who seemed to be a likely responsive conversation partner. But when the girl asks the cuckoo to play the prophet role and tell her how many years she will live, the bird doesn't seem to be fond of her request, and keeps singing its repetitious pattern. Feeling mocked, the shepherdess seeks revenge. Little does she know that neither verbal anger nor waiting a stick will make the cuckoo change its song. For the bird keeps singing "cuckoo, cuckoo..." over and over again.

104 O OCCHI, MANZA MIA (O EYES OF MY BELOVED) (1'45) Orlando di Lasso (1532-1594)

The poet praises the eyes and radiant beauty of his beloved. Humbly he vows to be content if she will merely retain one little thought of him.

105 FLORA GAVE ME FAIREST FLOWERS (1'17) John Wilbye (1574-1638)

This distinguished canzonet-like piece, with clear-cut paragraphs and a sprightly conclusion, talks about human love in the context of a natural environment that seems to be inviting.

"Come ye wantons, here to play."

106 LERCHEGESANG (SONG OF THE LARK) (1'40) Felix Mendelssohn-Bartholdy (1809-1947)

This charming canon was written for occasional musical gatherings in the natural setting of the woods nearby Frankfurt.

"What a lovely sound, o lark, is your song!

It rises, it soars in bliss.

You carry me away from here, I sing with you,
we are climbing through clouds to the sun."

107

(2'03)
from IN NATURE: SONGS FILLED MY HEART Antonín Dvořák (1841-1904)
The first song in the cycle "V Přírodě" ("In Nature"), "Nápadly písňe" ("Songs Filled My Heart") sings of the joy and deep fulfillment when the soul is flooded by music.

The songs come from nowhere, and, just like the dew on the ordinary grass, transform the heart into a magic realm. With the moonlight on the dew, there is no trace of sadness lingering in the soul, everything seems happy, content, peaceful...

Oh, come, new dawn, and bring back the songs that will fill my heart again with happiness and joy!

108 YARMOUTH FAIR (2'17)

English Folk Song
Arr. by Peter Warlock (1894-1930)
Adapt. by C. Armstrong Gibbs

This folk tune in its primal form was put down by E. J. Moeran from the singing of Mr. John Drinkwater, at Cley in Norfolk. It is another example of a folk song in which human pursuit is met by concurrent action or encouragement from elements of nature. Birds seem to best sympathize with our lad who, irresistibly charmed by a blonde, proposed a date to her on the spot. As they proceeded to Yarmouth fair, they could not help but get acquainted in a "touchy" way. After a blissful night of fun at the fair, while the stars rose in the sky, the birds sang "Good bye!"

109

WHICH IS THE PROPEREST DAY TO SING? (1'24) Thomas Arne (1710-1778)
The conclusion of this witty song is that each day of the week is equally appropriate for singing, for music lifts up the human spirit.

UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

May 25, Wind Ensemble 8 PM, Meany Theater.

May 26, Madrigal Singers. 8 PM, Meany Theater.

May 31, Voice Division Recital. 7 PM, Brechemin Auditorium.

June 1, Studio Jazz Ensemble. 8 PM, Meany Theater.

June 2, University Chorale. 8 PM, Meany Theater.

June 5, Faculty Recital: Soni Ventorum, Quintet Members as Soloists. 3 PM, Brechemin Auditorium.

June 6, Percussion Ensemble. 8 PM, Meany Studio Theater.

June 8, Opera Workshop. 8 PM Meany Studio Theater. CANCELLED

June 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.