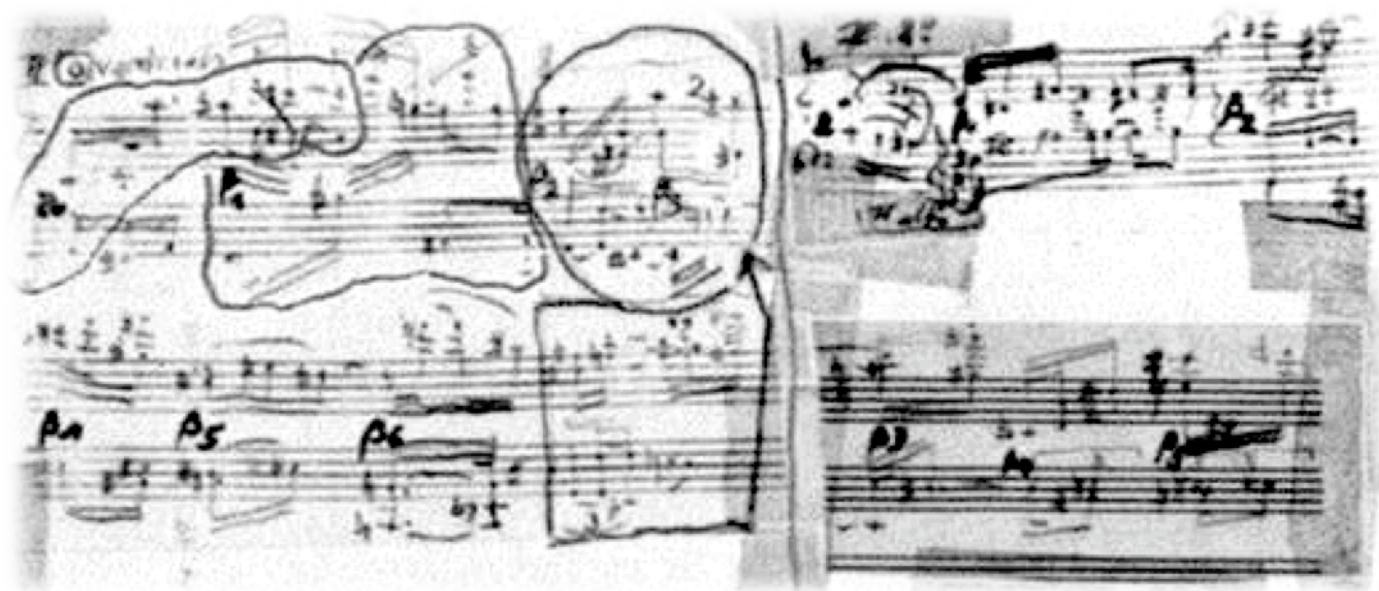


presents

J. S. BACH
MAGNIFICAT

IGOR STRAVINSKY
SYMPHONY OF PSALMS

Conducted by
Geoffrey Boers



THE UW CHAMBER SINGERS
Geoffrey Boers, conductor

THE UW CHORALE
Giselle Wyers, conductor

THE UW SYMPHONY ORCHESTRA
Jonathan Pasternack, conductor

PROGRAM

MAGNIFICAT IN D JOHANN SEBASTIAN BACH (1685-1750)

1. Magnificat est anima mea

2. Et exultavit spiritus meus
Rachael Kim, soprano

3. Qui Respexit
Wendy Moy, soprano

4. Omnes generationes

5. Quia Fecit mihi magna
Isaiah Lin, bass

6. Esurientes et plevit bonis
Nina Alden, mezzo

7. Fecit potentiam

8. Deposuit
Junghwan Jang, tenor

9. Et misericordia
Jeremiah Selvey, alto, Brian Winnie, tenor

10. Suscepit Israel

11. Sicut locutus est

12. Gloria Patri

INTERMISSION

SYMPHONY OF PSALMS IGOR STRAVINSKY (1882-1971)

1. Prelude: Psalm XXXVIII

2. Double fugue: Psalm XXXIX

3. Allegro symphonique: Psalm CL

Bach and Stravinsky might seem, at first blush, an odd pair for a night at the symphony, but as we dig into tonight's program, Bach's glorious *Magnificat in D* and Stravinsky's monumental *Symphony of Psalms*, it becomes profoundly clear that these works are deeply related on many levels.

Bach, the summarizer of the Baroque, utilized every style available to him. French, Italian, secular, symphonic, dance, and ancient, combine and stretch into unimaginable depth and meaning. Stravinsky was a relentless observer and master of what would be called in today's Youtube culture, the mash-up. He rigorously moved from style to style—be it Pergolesi, Tchaikovsky, Gesualdo or Mozart—and combined it with his Russian-Parisian mastermind into a style his own we call loosely, *neo-classicism*.

With these works both were working under a selfless guise, Bach as church musician, dedicating all of his work to *Soli Deo Gloria*, that is, to God's glory alone. For him, the creation of this music was an act of worship not directed at composer at all. Stravinsky, too, in his dedication to the Symphony wrote, "this Symphony was composed to the Glory of God..."

Stravinsky set his *Symphony of Psalms* in three movements, and dispensed with everything "symphony," in instrumentation (no violins, violas!), form, and structure. He thinks of symphony in its Baroque meaning, that is, "to sound together." "Rather than composing a symphony in which I have included Psalms to be sung," Stravinsky commented, "on the contrary, it is the singing of the Psalms that I am symphonizing." Bach, on the other hand, set his *Magnificat* as a cantata, with multiple movements of chorus, solo, and ensemble work. He expands his color palate with added orchestration, employing a rare third trumpet and oboe d'amore.

Both composers chose to set Hebrew poetry, Bach's *Magnificat* being a setting of the Song of Mary, the poem attributed to Mary upon finding she was to bear the child Jesus. Stravinsky set verses from three Psalms. Bach intended his work for worship on Christmas Eve of 1723; Stravinsky wrote his *Symphony of Psalms* some two hundred years later in 1929 for the fiftieth anniversary of the Boston Symphony. A secular celebration indeed, conductor Koussevitzky asked his friend Stravinsky for "something popular" and received instead a piece that Stravinsky said "wanted to be written."

Hebrew poetry is notable in its sound and form. Not a form dependent on sonic rhyme, Hebrew poetry of this time relied on "rhymes" of ideas, contrasting or restating the first clause of the phrase. Therefore most verses of this poetry are bi-partita, with the opening statement echoed or contrasted in the second half. For Bach this opens up a delicious ability to create multiple moods in one movement which allows him to play with tempo, dynamic, and affect to underscore his love of the "upside-down-ness" of his theology. Stravinsky by contrast, not only "symphonizes the Psalms" in a manner which conveys the text and meaning, he goes beyond and begins playing with the mere sound of the words, repeating them in different textures and colors, indicating breathes in the middle of words, and setting text where it becomes unintelligible.

Both composers display their genius in virtually every note and phrase of text. Stravinsky builds an entire symphony out of two minor thirds connected by a major third. He gathers together elements of his then recently on-again relationship with the Russian Orthodox church, his Parisian life (listen for glimmers of *cabaret* music), and a new-found sense of the pictorial. The first movement is a foreboding chant-like setting of text with a relentless ostinato. Movement two, *Waiting for the Lord*, is, in Stravinsky's words, an upside-down pyramid, the most "overt use of musical symbolism" up to this time. A double fugue, first instruments in high register moving lower, second a "human" fugue reaches down into the bass register, then a cappella, then combines both fugues. The third movement plays with the contrast in the poem through

shifting tempi. Most notably the fast middle section, which was inspired by a vision of Elijah's chariot climbing into the heavens (listen for the horses and trumpets), contrasts the exquisite final section, a "final hymn of praise issuing down from the skies."

Bach must be listened to in the same manner, each word set in instrumentation and key to emphasize its meaning, or to set it in theological context. For example, in the third verse Mary sings, "for behold from henceforth all generations shall call me blessed." Bach sets this with an achingly beautiful oboe d'amore obbligato and Mary states "for behold" not in a triumphant manner, but in an ascending humble motive, hesitant, and before she can finish her sentence the chorus, now a *turba* chorus playing the role of the people, interrupts and sings a frenetic fugue with entrances not on traditional fourths and fifths, but every scale step, going up and up until we end where we began—a sonic DNA double helix describing the never-ending generations to come.

The pool of discovery in these works is bottomless; the more one knows the more meaningful they become. As one discovers the use of the *octatonic scale* in the *Symphony of Psalms*, or the use of *tonus peregrinus* in *Magnificat*, the listening experience becomes evermore profound. To assist in your participation in the sound-text-color-meaning sound world, we are providing Supertext, and encourage you to not merely read the text, but to listen and consider how its meaning, sound, or symbolism might be being expressed within the composition.

—Geoffrey Boers

THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA



In honor of Donald and Gloria Swisher, devoted supporters and friends of the UW School of Music, **Kouki Tanaka** has been named **THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA** for the 2012 winter quarter with the UW Symphony.

Kouki Tanaka, a senior majoring in String Performance, started playing the violin at age 6 in Japan. After moving to the US at age 12, he studied with Hsuan (Tony) Lee. In 2007, Kouki won top awards at the Performing Arts Festival of Eastside (PAFE), the Bellevue Philharmonic Orchestra Young Artist Debut Competition and the Seattle Youth Symphony Orchestra Concerto Competition. Tanaka played his concerto at Benaroya Hall with the Seattle Youth Symphony Orchestra and Bellevue Philharmonic Orchestra at Meydenbauer Center. He also played many ensembles and is a member of the UW Quantum String Quartet. Kouki is a student of Ronald Patterson at the UW School of Music, and is also a ballet dancer, having studied at the Pacific Northwest Ballet School for fifteen years.



CLASSICAL

KING FM 98.1

www.king.org

THE UW CHAMBER SINGERS
GEOFFREY BOERS, *CONDUCTOR*
Jeremiah Cawley & Jeremiah Selvey, *assistant conductors*

<i>SOPRANO</i>	<i>ALTO</i>	<i>TENOR</i>	<i>BASS</i>
Yelena Bagdasarova	Nina Alden	Tim Blok	Berndt Daniel
Ginger Ellingson	Jenni Cole	Jeremiah Cawley	Desmond (Tsz Hay) Cheng
Jessica Gorski	Cassandra Croft	On Man (Henry) Chan	Michael Kibbe
Deyanira Gualdron	Trina Elliott	Deryl Harter	Isaiah Lin
Rachael Kim	Cara Evans	Tin-Yu Lien	Jason Lin
Elizabeth Knopf	Amanda Huntleigh	Bryan Nichols	Daehan Kim
Wendy Moy	Maren Haynes	Brad Pierson	Johann Van Niekerk
Sarah Patterson	Jeremiah Selvey	Brian Winnie	Jeremiah Selvey
Ellen Pepin	Melissa Thorne		Greg Starr
Richelle Scanlan			
Sola Yun			

THE UW CHORALE
GISELLE WYERS, *CONDUCTOR*
Melissa Thorne, *assistant conductor*

<i>SOPRANO</i>	<i>ALTO</i>	<i>TENOR</i>	<i>BASS</i>
Jenny Glusman	Michelle Bretl	Omid Bagheri	Brian Briggs
Denna Good-Mojab	Caitlin Budd	David Bahr	Daniel Hericks
Rebecca Herivel	Theresa Folkins	Adam Brown	Marc Horan-Spatz
Lucy Horton	Kim Gray	Joshj Butchart	Loc Hua
Shira Israel	Katie Krupin	Henry Chan	Paul Johns
Claire Koerner	Emily Leopold	Eric Gintz	Michael Kibbe
Vivian Lyons	Tami McTaggart	Deryl Harter	Yuly Kopkin
Elizabeth Maroon	Shannon Murphy	Ian Kim	Chris Kouldukis
Katie Sander	Stephanie Robinson	Michael Lam	Isaiah Lin
Richelle Scanlan	Becca Sherman	Josh Langager	Sam McMillan
Margo Schadt	Emily Strom	Yechan Ryu	Billy Ray
Katherine Walton	Oana Tomai	Kenton Schlimmer	Dean Spencer
Melaine West	Shelbie Valley	Nick Tagab	Greg Starr
	Erika VanHorn	Sullivan Valaer	
	Anne Wolken		
	Krtysta Yousoufian		

THE UW SYMPHONY ORCHESTRA
 JONATHAN PASTERNAK, *CONDUCTOR*
 Anna Edwards & Meena Hwang, *Assistant Conductors*

<i>VIOLIN I</i> Kouki Tanaka, <i>concertmaster</i> Sol Im Corentin Pokorny Jae-In Shin Jason Moody	<i>BASS</i> Abbey Blackwell Adrian Swan Kelsey Mines Mercedes Paynter Matthew Hinea Rachel Ferguson	<i>ENGLISH HORN</i> Nick Hendryx <i>BASSOON</i> Roshan Sukumar Adam Williams David Swanson <i>CONTRABASSOON</i> Erin Bodnar <i>FRENCH HORN</i> Elizabeth Janzen Trevor Cosby Jacob Parkin Justin Thiele	<i>TROMBONE</i> Sam Elliot Masa Ohtake <i>BASS TROMBONE</i> Jonathon Wilson <i>TUBA</i> Jon Hansen <i>TIMPANI</i> Andrew Angell Kevin Birrell <i>PERCUSSION</i> Andrew Angell <i>HARPSICORD</i> Amy Boers <i>PIANO</i> Eunhyo Woo Jason Suchan <i>HARP</i> Olivia Cacchione Graeme Smith
<i>VIOLIN II</i> Allion Salvador MeeAe Hong Midori Mori Christopher Lin Sakura Shibata	<i>PICCOLO</i> Elizabeth Jolly <i>FLUTE</i> Meese Agrawal Zoe Funai Katherine Isbill Sho Kato	<i>BAROQUE TRUMPET</i> Brian Chin Judson Scott Gordon Ullmann <i>PICCOLO TRUMPET</i> Nicole Secula <i>TRUMPET</i> Joshua Gailey Arthur Meng Jared Tanner Kellan Smith	
<i>VIOLA</i> Ayala Goldstein David Colmanares Seth May-Patterson Anna Edwards	<i>OBOE</i> Alyssa Sibbers Nick Hendryx Brian Jacoby- McCurdy Holly Palmer <i>OBOE D'AMORE</i> Alyssa Sibbers		
<i>CELLO</i> Lauren Vander Lind Alex Ho Joanne Huang Alec Duggan Melissa Kersh Michelle Nelson Laura Daugherty Sean Tanino			

Acknowledgement and Thanks

Jonathan Pasternack, Conductor of University Symphony
 Meany Theater for the Performing Arts and Tom Burke, Technical Director
 Richard Karpen, Director of the School of Music
 Giselle Wyers, Associate Director of Choral Studies and conductor of Chorale
 Joanne DePue, Publicity Director of School of Music
 Meena Hwang & Anna Edwards, assistant conductor of the University Symphony
 Jeremiah Cawley, Jeremiah Selvey, & Melissa Thorne, assistant conductors of UW Chorale & Chamber Singers
 Eunhyo Woo & Pei-Jung Huang, rehearsal accompanists
 Paul Johns & Pei-Jung Huang, supertitles

Cover Image: Stravinsky's manuscript of the double fugue from *Symphony of Psalms*, second movement.
 Inner image: J. S. Bach's autograph of "Omnes generationes," *Magnificat*, No. 4.