

– PROGRAM –

DONA NOBIS PACEM (1996) PETERIS VASKS (b. 1946)
Grant us peace.

– PAUSE –

THE CREATION JOSEPH HAYDN (1732-1809)

PART I

Overture *The Representation of Chaos*

Scene 1: The First Day

Recitative: RAPHAEL *In the beginning God created the Heaven and the Earth*

Chorus: *And the Spirit of God moved upon the face of the waters,
and God said: Let there be light*

Aria: URIEL *Now vanish before the holy beams the gloomy, dismal shades of dark*

Chorus: *Despairing cursing rage
A new created world*

Scene 2: The Second Day

Recitative: RAPHAEL *And God made the firmament and divided the waters*

Solo & Chorus: GABRIEL *The marvellous work beholds amazed
And from the ethereal vaults resound the praise of God*

Scene 3: The Third Day

Recitative: RAPHAEL *And God said: Let the waters be gathered together*

Aria: RAPHAEL *Rolling in foaming billows uplifted roar the boisterous sea*

Recitative: GABRIEL *And God said: Let the earth bring forth grass*

Aria: GABRIEL *With verdure clad the fields appear delightful*

Recitative: URIEL *And the heavenly host proclaimed*

Chorus: *Awake the Harp, the lyre awake, in shout and joy your voices raise!*

Scene 4: The Fourth Day

Recitative: URIEL *And God said: Let there be lights in the firmament of heaven*

Recitative: URIEL *In splendor bright the sun is rising now
With softer beams and milder light the moon*

Trio & Chorus: GABRIEL, RAPHAEL, & URIEL.....*The heavens are telling the glory of God
the wonder of His works displays the firmament*

PART II

Scene 1: The Fifth Day

Recitative: GABRIEL.....*And God said: Let the waters bring forth life abundantly*
Aria: GABRIEL*On mighty pens uplifted soars the eagle aloft*
Recitative: RAPHAEL*And God created great whales*
Recitative: RAPHAEL*The angels struck their immortal harps*
Trio & Chorus: GABRIEL, RAPHAEL, & URIEL *Most beautiful appear the gently sloping hills*
The Lord is great and great His might

— INTERMISSION —

Scene 2: The Sixth Day

Recitative: RAPHAEL *And God said: Let the earth bring forth living creatures after their kind*
Recitative: RAPHAEL *Straight opening her fertile womb the earth obeyed the word*
Aria: RAPHAEL.....*Now heaven in fullest glory shone*
Recitative: URIEL*And God created man in His own image*
Aria: URIEL.....*In native worth and honor clad, he stands a man*
Recitative: RAPHAEL*And God saw everything that He had made,*
and behold, it was very good

Chorus & Trio, Chorus reprise:
GABRIEL, RAPHAEL, & URIEL*Achieved is the glorious work*
On Thee each living soul awaits
Achieved is the glorious work

PART III

Scene 1: Adam and Eve in Eden

Recitative: URIEL*In rosy mantle appears the morning young and fair*
Duet with Chorus: ADAM & EVE*By thee with bliss, O bounteous Lord,*
the heaven and the earth are stor'd

Final Scene: And so history begins

Recitative: URIEL *O happy pair, and always happy yet, if not misled*
Chorus..... *Sing the Lord ye voices all*
The Lord is great
and praise shall last for aye. Amen.

Sincere appreciation to our faculty colleagues for their assistance in this performance of
THE CREATION:

Rhonda Kline, *Continuo*
Giselle Wyers, *Preparation*
George Bozarth, *Fortepiano coaching*

“My father was a minister,” wrote **PETERIS VASKS**, Latvia’s pre-eminent and most beloved composer, “somehow I feel we share the same profession—to move people in profound and meaningful ways.” Vasks grew up in Latvia during the time of Soviet occupation. Latvians, along with their Baltic neighbors, had long participated in a musical “revolution” of sorts, singing folksongs embedded with symbolism of nationalist pride, historic traditions, and victory of the people over oppression. In 1996, after the surprising conclusion of the “singing revolution” the fleeing Soviet regime destroyed buildings, monuments, gardens, and had left much of Latvia and surrounding countries with little to build upon and in disarray, Vasks composed *Dona nobis pacem* (*grant us peace*). The work is an aching beautiful call for peace, and a mournful cry against years of Soviet destruction of the environment. The work embodies deep anguish and sadness at the blatant disregard and mistreatment of a fragile creation, and offers little relief at its conclusion—there is no happy ending here. Rather, after the climactic cry for peace, Vasks subtly interweaves a spirit of hope in the midst of the ongoing sadness, as if to say the “singing revolution” is not yet complete. In light of today’s global concerns, for environment, economy, and justice, the piece is as poignant and for the entirety of creation today, just as it was for Soviet times.

After enjoying almost thirty years of patronage of the Esterhaza court, **JOSEPH HAYDN** moved to Vienna where he enjoyed continued success in the public concert life. The burgeoning city was changing to match the ideas of the Enlightenment, which included freedom of the individual and the rise of the middle class. With a new cosmopolitan view, the Viennese looked outside their own intellectual circles to find stimulus in the literature and philosophy of Britain.

In 1791, Johann Peter Salomon, a German violinist and impresario who was living in England, commissioned Haydn to write six symphonies. Haydn traveled to England to conduct the premiere in London. While there he attended the Handel Festival and was impressed by the enthusiasm that the audience displayed for oratorios. In the Handel archives, Haydn found a libretto written for an oratorio about the creation of the world. The anonymous text was based on Milton’s *Paradise Lost*, and also included verses from Genesis, as written in the first book of the King James Bible.

The creation of the world was a topic that had piqued the interest of philosophers in the Enlightenment period, as they were striving to find a new understanding that would mesh religion with scientific discoveries. According to a footnote found in bibles of the time, God was viewed as the divine architect of a world which had been created on October 23, 4004 B.C.¹ The creation, as depicted in the libretto, was a momentous, joyful event, unsullied by the impending Fall of Man.

Upon his return to Vienna, Haydn gave the libretto to Baron van Swieten, an influential nobleman, who showed immediate interest in translating the poem into German. From the outset, Haydn and van Swieten agreed that the first published edition would include both German and English texts in order to reach audiences on both continents. Van Swieten embraced the project because, in own words, he “recognized at once that such an exalted subject would give Haydn the opportunity...to express the full power of his inexhaustible genius.”²

In the libretto, van Swieten took the liberty of marking specific words that Haydn should paint with descriptive music. As a result, some of the word-painting creates almost childish effects. For example, when the living creatures comes forth, the lion “roars,” with a low string till. The tiger leaps up with sweeping chromatic sixteenth-note passages. The stag gallops in 6/8 rhythm. The host of insects buzz about with soft string tremolo.

However, Haydn brought word-painting to a new level in the opening sinfonia when he set “The Representation of Chaos.” Beginning with a unison c, Haydn depicts the void, with

¹ MacIntyre, Bruce C. *Haydn: The Creation*. New York: Schirmer Books, 1998, p. 53.

² *ibid*, p. 48.

muted strings, avoidance of the downbeat, and restless dissonance. At the words “and there was Light,” a C Major chord projects a brilliant beam through the orchestra and choir.

The Creation was hugely popular with audiences, becoming a regular benefit concert to raise money for musicians’ widows and children. In 1808, the University of Vienna played *The Creation* to celebrate Haydn’s seventy-sixth birthday. Haydn was brought to tears when at the words, “And there was light,” the audience erupted with spontaneous applause.

[Notes by Jean-Marie Kent]

GEOFFREY BOERS is Director of Choral Activities at the University of Washington, where he conducts the UW Chamber Singers, the university's premier ensemble of graduate and advanced singers. The Chamber Singers perform nationally and internationally, most recently in a spring 2007 concert tour of Hungary.

Boers also teaches graduate choral conducting and choral pedagogy, and serves as faculty advisor to more than 20 active graduate students. He is a recipient of the UW's prestigious Royalty Research Foundation Grant, which allowed him to travel to the Baltic region and to establish the UW Baltic Choral Music Library, the first of its kind in the United States.

Boers maintains an active conducting, teaching, workshop, and clinic schedule. Recent engagements have taken him to mainland China, Thailand, Alice Tully Hall and Carnegie Hall, and the Kennedy Center, where he serves as Artistic Director for the Washington, D.C. Choral Festival. He especially enjoys working with conductors and their choirs, with focus on building communication through gesture and expressivity, and building community within the ensemble. Boers is also exploring the idea *spirare*, or the connection between breath and spirit, in disciplines as far-reaching as Yoga, Tai Chi, and world faith systems. This study is leading to evolving thoughts of gesture as it relates to breath, evocation of sound, and touching the heart.

JOYCE GUYER, one of America's leading sopranos, has been a valued principal artist for 16 seasons at New York's Metropolitan Opera, with roles such as Susanna in *Le Nozze di Figaro*, Sophie in *Der Rosenkavalier*, Sophie in *Werther*, and Pamina in *Die Zauberflöte*. In the 1999 PBS broadcast of the Met's *La Cenerentola*, she played wicked stepsister Clorinda.

Known throughout the U.S. and in Europe for her versatility on both the operatic and concert stage, Guyer has performed at Carnegie Hall, Weill Hall, and Avery Fisher Hall with such noted conductors as Sir Colin Davis, Wolfgang Sawallisch, Gerard Schwartz, and Robert Bass. She spent five years at the Bayreuther Festspiele as Woglinde and Die Waldvogel in James Levine's Ring Cycle, as well as appearing in *Parsifal*, conducted by Giuseppe Sinopoli. She has also performed in Nice, Lyon, Catania, and Oxford.

Guyer appeared with the New Orleans Opera singing Gilda (*Rigoletto*) in 2003 and the four heroines in *Les Contes d'Hoffmann* in 2004. Following a very well received Susanna in *Figaro* with the Pittsburgh Opera in 2000, she moved to the role of La Contessa at the Glimmerglass Opera Festival in 2001, to critical acclaim.

Guyer can be heard on the DDG recordings of *Le Nozze di Figaro*, *Parsifal*, and *Idomeneo*, all conducted by James Levine; on the Newport Classic recording of *The Devil & Daniel Webster*; on CDs of John Philip Sousa's *Theatre & Parlor Songs* by Premier Recordings; and in collaboration with noted French horn artist, David Jolley, a CD of music by French Romantic composers on Arabesque. Her new CD of French and English songs with harpist Anita Briggs will be released soon on an independent label.

Tenor **THOMAS HARPER** came to the University of Washington School of Music in 1998 as artist in residence and has since become an associate professor in the School's Voice Division. He has sung in Europe for more than 25 years, performing in many opera houses and concert halls in Italy, Switzerland, and Germany, including Deutsche Oper Berlin, Hamburg State Opera, Alto Theater Essen, RAI Torino, and Orchestre de la Suisse Romande, Geneva.

His repertoire includes more than fifty roles, ranging from Radames in *Aida* to the Witch in *Hansel and Gretel*. Harper won enthusiastic praise for his recording of the role of Fritz in Schreker's *Der Ferne Klang* and for his American debut as Mime in Wagner's *Der Ring des*

Nibelungen with the Seattle Opera. He may be heard on the Naxos label singing famous Italian arias and Mahler's Lied von der Erde.

UNIVERSITY CHORALE

Giselle Wyers, *conductor*

Laurie Betts Hughes, *assistant conductor*

<i>SOPRANO I</i>	<i>ALTO I</i>	<i>TENOR I</i>	<i>BARITONE</i>
Caroline Schwenz	Andrea Dilley	Branden Ellsworth	Brad Gross
Hannah Smith	Barbara Holmquist	Brian Culbertson	Casey Smith
Kelsie Davisson	Elizabeth Gawne	David Bahr	Isaiah Lin
Kimi Goto	Erin Herrick	Javin Smith	Jason Lin
Melinda Schlimmer	Joyita Banerjee	Jiwon Kang	Kevin Womac
Yulia Orekhova	Kelly Thoma		Paul Ligman
Alene VandenHeuvel	Rebecca Jordan	<i>TENOR II</i>	Ryan Hyde
Brittney Stout	Shaina Grujon	Greg Starr	
Christine Cook	Ji-In Lee	Kyle Ross	<i>BASS</i>
		Kellen Michael Paisley	Chris Raastad
		Tim Blok	Daniel Suskin
<i>SOPRANO II</i>	<i>ALTO II</i>	Naveed Badri	Darron Hernandez
Brynn Harken	Ann Trigg	Omid Bagheri	Kellen Reimers
Cassi Kohl	Chaitra Sriram		Robert Carroll
Jennifer Smith	Jenna Maria Mangulabnan		Spencer Bliven
Lucy Liu	Kate Carey		Max Minzer
Richelle Scanlan	Lauren DiRe		
Tawnie Baker	Patricia Erickson		
Ila Faubion	Sarah Brown		
Claire Dann	Megan Killough		
Miranda Maurmann			

UNIVERSITY CHAMBER SINGERS

Geoffrey Boers, *conductor*

Eric Barnum, *assistant conductor*

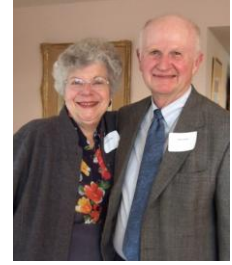
Tara Swanson, *accompanist*

<i>SOPRANO</i>	<i>ALTO</i>	<i>TENOR</i>	<i>BASS</i>
Tess Altiveros	Rachel Bernstein	Bret Amundson	Brennan Baglio
Julie Bannerman	Sandra W. Chiang	Gregory Carroll	Eric Barnum
Katherine Chan	Jennifer Cole	Jeremiah Cawley	Ethan Chessin
Maren Haynes	Laurie Betts Hughes	Pyoung Gang Kim	Drew Dresdner
Karen Hendricksen	Jean-Marie Kent	Benjamin Larson	Alex Gagi
Megan Huckabay	Dora Ulhye Kim	Samuel D. McCoy	Justin Hollister
Deborah Kim	Jane Lin	Michael Miller	Daehan Kim
Raevynn Leach	Laney McClain	Ryan Osinski	Dwayne LaForce
Sarah Markovits	Jocelyn McCurtain	Jordan Peterson	Isaiah Lin
Núria Molins	Julie Anne Parsons	Arne Phillips	Andrew Schmidt
Nataly Wickham	Megan Perdue		
	Tara Swanson		

THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA



Lauren Roth has been named THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA in honor of Donald and Gloria Swisher, devoted supporters and friends of the School of Music. Lauren Roth is a graduate of Lakeside School in Seattle. Shortly before her third birthday, she informed her parents that she wanted a violin and private lessons. They complied, and her musical career began. She studied the Suzuki method until she began working with faculty artist Ron Patterson six years ago. She is now in her fourth year at the University of Washington majoring in violin performance and Italian studies. Lauren won the University of Washington Symphony's annual concerto competition and has soloed with the UW Symphony and Bremerton Symphony. She is also concertmaster of the UW Symphony and the Seattle Philharmonic Orchestra and teaches as an adjunct faculty member at Holy Names Academy in Seattle.



THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Josiah Boothby, *assistant conductor*

VIOLIN I

Su Min Lim, *concertmaster*

Samson Lu

Annie Wong

Andrew Foster

Elizabeth Knighton

Jonathan Schooler

Peter Miliczky

Spencer Beaudette

Nic Eisle, *principal*

Trevor Bortins

Shaunessey Scott

VIOLIN II

Matthew Wu, *principal*

Kouki Tanaka

Drew Nobile

Emily Bishop

Golf Sinteppadon

Constance Shepherd

VIOLA

Amber Archibald, *principal*

Lisa Philip

Julia King

Anthony Pierce

David Colmenares

CELLO

Nathan Harrenstein, *principal*

Suh Rim Choe

Simone Placentia

Tracy Hagen

BASS

FLUTE

Jessica Polin, *principal*
Maggie Stapleton
Lydia Walsh

OBOE

Justin Henderlight, *principal*
Havilah Nokes

CLARINET

Leslie Edwards, *principal*
Michael Couch

BASSOON

Andrew Marlin, *principal*
Kirsten Alfredsen

CONTRABASSOON

Kirsten Alfredsen

HORN

Kenji Ulmer, *principal*
Christopher Sibbers

TRUMPET

Joshua Gailey, *principal*
Leo Valverde

TROMBONE

Daniel Rossi, *principal*
Masa Ohtake
Man Kit Iong

TIMPANI

Eric Remme

CONTINUO

Rhonda Kline

2008-2009 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

March 14, Guest Master Class: Joe Kaufman, double bass. 2:00pm, Brechemin Auditorium.

March 14, Vocal Jazz, Part II. 7:30pm, Brechemin Auditorium.

March 15, Barry Lieberman & Friends with guests Joe Kaufman and Françoise Papillon. 2:00pm, Brechemin Auditorium.

March 22, Guest Master Class: Paul Galbraith, guitar. 10:00am, Rm. 213 Music Bldg.

April 1, Brechemin Scholarship Recipients Recital. 7:30pm, Brechemin Auditorium.

April 6, Guest Master Class: Abbie Conant, trombone. 5:30pm, Brechemin Auditorium.

April 7, Guest Recital: Abbie Conant, trombone. 7:30pm, Brechemin Auditorium.

April 7, Faculty Recital: Joyce Guyer, soprano. 7:30pm, Meany Theater.

April 9, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.

April 15, Guest Master Class: Boris Berman, piano. 4:30pm, Brechemin Auditorium.

April 16, Guest Recital: Boris Berman, piano. 7:30pm, Brechemin Auditorium.

April 17, Guest Master Class: Susan Gulkis Assadi, viola. 1:30pm, Brechemin Auditorium.

April 17, Mallet Head Series, "Wooden Music." 7:30pm, Brechemin Auditorium.

April 24, Faculty Recital: Marc Seales, jazz piano. 7:30pm, Brechemin Auditorium.

April 26, Guest Master Class: David Burgess, guitar. 10:00am, Rm. 213 Music Bldg.

April 26, Littlefield Organ Series with guest Paul Olson. 3:00pm, Walker-Ames Room.

April 27, Combined Bands: "Spotlight!" 7:30pm, Meany Theater.

April 28, Faculty Recital: Music of Mongolia and South Africa. 7:30pm, Meany Theater.

April 29, Saxophone Night. 7:30pm, Brechemin Auditorium.

April 29, DXARTS. 7:30pm, Meany Theater.

April 30, Faculty & Guest Recital: McCabes and Sheppard, "Triple Play." 7:30pm, Meany Theater.

May 2, Vocal Jazz Solo Night. 7:30pm, Brechemin Auditorium.

May 7, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.

May 13, UW Opera: Tchaikovsky's "Eugene Onegin." 7:30pm, Meany Theater.

May 13, Jazz Innovations, Part I. 7:30pm, Brechemin Auditorium.

May 14, Jazz Innovations, Part II. 7:30pm, Brechemin Auditorium.

May 15, UW Opera: Tchaikovsky's "Eugene Onegin." 7:30pm, Meany Theater.

May 15, Guitar Ensemble. 7:30pm, Brechemin Auditorium.

May 16, Ethnomusicology Students Recital. 7:30pm, Brechemin Auditorium.

May 17, UW Opera: Tchaikovsky's "Eugene Onegin." 3:00pm, Meany Theater.

May 18, Voice Division Recital. 7:30pm, Brechemin Auditorium.

May 21, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.

May 26, Gospel Choir. 7:30pm, Meany Theater.

May 27, Contemporary Group. 7:30pm, Meany Theater.

May 28, Combined Bands: "Constructions." 7:30pm, Meany Theater.

May 29, Composers' Workshop. 7:30pm, Brechemin Auditorium.

June 1, University Chorale: "The Nature of Love." 7:30pm, Meany Theater.

June 1, Percussion Ensemble: "World Percussion Bash." 7:30pm, Meany Studio Theater.

June 2, Chamber Singers: "Northwest Trek!" 7:30pm, Meany Theater.

June 3, Studio Jazz Ensemble. 7:30pm, Meany Theater.

June 4, University Choirs: "Spring Sing." 7:30pm, Meany Theater.

June 5, University Symphony. 7:30pm, Meany Theater.

June 6, Vocal Jazz III. 7:30pm, Brechemin Auditorium.

CLASSICAL

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