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DAT 13,191  
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THE UNIVERSITY of WASHINGTON  
School of Music  
PRESENTS

S 584  
1998  
2-22

# MID-WINTER WAKING

THE COMBINED CHOIRS of THE UNIVERSITY of WASHINGTON

8 PM - Sun, Feb 22, 1998 - ~~Boethke~~ <sup>Roethke</sup> Aud. Kane Hall

DAT  
1D-1 Dr. Boers' INTRO  
1D-2 El Grillo (1:52)

OPENING SONG

JOSQUIN DES PRÈZ

Cass  
13,192  
side A

DIRECTED by Jeffrey Cooper

WELCOME TO THE UNIVERSITY OF WASHINGTON'S COMBINED CHORUSES CONCERT FOR 1998. THIS EVENING WILL MOST LIKELY BE UNLIKE ANY CHORAL EVENT YOU HAVE ATTENDED. AS AN AUDIENCE MEMBER, WE ARE ASKING FOR YOUR PARTICIPATION IN THIS EVENT. YOU WILL NOTICE THAT EACH GROUP IS LISTED ON A SEPARATE COLORED SHEET OF PAPER. THAT IS BECAUSE WE HAVE DECIDED TO LET YOU CHOOSE THE ORDER IN WHICH THIS EVENING'S CONCERT WILL OCCUR. AT DIFFERENT POINTS IN THE EVENING, WE WILL ASK YOU WHICH GROUP YOU WOULD LIKE TO HEAR NEXT. PLEASE BE PREPARED TO HOLD UP ONE OF THE THREE COLORED PROGRAMS, INDICATING YOUR PREFERENCE.

WHEN EACH GROUP TAKES THE STAGE, YOU WILL BE ASKED WHAT ORDER YOU WOULD LIKE TO HEAR THE MUSIC. EACH GROUP'S PROGRAM IS DIVIDED INTO THREE SECTIONS, WITH A DESIGNATED COLOR ASSIGNED TO EACH SECTION. PLEASE BE PREPARED TO INDICATE IN WHICH ORDER YOU WOULD LIKE TO HEAR THE MUSIC.

AT THE END OF THIS EVENING'S CONCERT, YOU WILL BE GIVEN A CHANCE TO HEAR ONE PIECE THAT WAS PERFORMED ALREADY AS AN ENCORE. YOU WILL PICK THE GROUP YOU WOULD LIKE TO HEAR AGAIN, AND THE SECTION THAT YOU WOULD PREFER TO HEAR A SELECTION FROM. THEN, THE CHOICE OF WHICH SONG WILL BE HEARD AGAIN FROM THAT SECTION WILL BE LEFT UP TO THE GROUP PERFORMING.

IF THIS ALL SEEMS A LITTLE ODD TO YOU, LET US EXPLAIN OUR INTENTIONS. FIRST, WE WOULD LIKE TO ENCOURAGE MORE AUDIENCE PARTICIPATION IN THE CONCERT, AS WELL AS AUDIENCE FEEDBACK. SECOND, WE ARE CONSIDERING A FUTURE CONCERT WHEN WE WILL PERFORM LIVE IN REAL-TIME OVER THE INTERNET. WE WILL WANT TO HAVE AUDIENCE FEEDBACK OVER THE INTERNET AS WELL, AND WE ARE EXPERIMENTING WITH WAYS FOR THE AUDIENCE TO HAVE A SAY IN WHAT IS GOING ON.

WE HOPE THAT THESE ADDITIONS WILL ENHANCE YOUR EXPERIENCE THIS EVENING, AND THAT YOU WILL GIVE US FEEDBACK NOT ONLY BY HOLDING UP A COLOR, BUT BY TAKING THE TIME TO RESPOND TO US VIA E-MAIL IF YOU CHOOSE. SEND YOUR COMMENTS TO:

[Boersg@u.washington.edu](mailto:Boersg@u.washington.edu) OR [jcooper@u.washington.edu](mailto:jcooper@u.washington.edu)

Thank you for your participation this evening and enjoy the music!

PS - DON'T MISS OUR COMBINED CHORUSES' PERFORMANCE OF FAURE'S REQUIEM ON MARCH 13, 1998, AT 8 PM IN MEANY HALL. BUY TICKETS IN ADVANCE AT THE UW ARTS TICKET OFFICE, AS THIS CONCERT OFTEN SELLS OUT! THEY ARE \$5 REGULAR ADMISSION, \$3 FOR STUDENTS.

# THE UNIVERSITY OF WASHINGTON SINGERS

DIRECTED by JEFFREY COOPER  
ACCOMPANIED by EVIN LAMBERT

## SECTION I - Yellow (5:00)

DAT  
ID-5

REGENERATION

F. M. CHRISTIANSEN

FROM *CELESTIAL SPRING*

LIGHT EVERLASTING

OLAF CHRISTIANSEN

THE FAMOUS CHRISTIANSEN FAMILY OF COMPOSERS BROUGHT TO US SOME OF THE MOST LUSCIOUS CHORAL MUSIC OF OUR AGE. STEEPED IN THE OLD STYLE OF DENSE TEXTURES AND ROMANTIC OVERTONES, THESE TWO PIECES HINT AT THE COMING OF THE LIGHT, THE REGENERATION OF LIFE, AFTER THE STILL OF WINTER.

## SECTION II - Red (3:36)

DAT  
ID-4

SPRING NIGHT'S MOON

ANN KEARNS

1. SEEING THE MOONLIGHT

4. THE GROWING PLUM BLOSSOM

DIRECTED by REBECCA BAILEY

THE CLEAR JAPANESE FLAVOR OF THIS SET OF SONGS REFLECTS THE TEXT BY ONO NO KOMACHI (834?) AND IZUMI SHIKIBU (974-1034) RESPECTIVELY, EMERGING FROM THE HEIAN ERA IN JAPAN, WHERE WOMEN WRITERS WERE THE PREDOMINANT GENIUSES IN LITERATURE. THE SHORT VERSES ARE FROM A FORM CALLED TANKA, A FIVE-LINE THIRTY-ONE SYLLABLE PRECURSOR OF THE HAIKU. THE SEQUENCE OF THE POEMS CARRIES US FROM AUTUMN TO SPRING.

## SECTION III - BLUE (2:14)

DAT  
ID-3

SING OF SPRING

GEORGE GERSHWIN

ORIGINALLY TITLED "BACK TO BACH," THIS ENGLISH STYLE SONG WAS WRITTEN FOR THE FILM "DAMSELS IN DISTRESS." GERSHWIN, TIRED OF COMPOSING ONLY FOR FRED ASTAIRE AND GINGER ROGERS, ONLY TO HAVE SEVERAL OF HIS SONGS EDITED OUT OF THE FINAL FILM, CAME UP WITH THE IDEA OF WRITING SOME CHORAL PIECES FOR VARIETY. THIS LITTLE 'PASTORALE' HAS THE FLAVOR OF A GILBERT AND SULLIVAN NUMBER, AND WAS CONSIDERED BY GERSHWIN AS "A CHANCE FOR THE AUDIENCE TO HEAR SOME SINGING BESIDES THE CROONING STARS..."

-QUOTE FROM THE GERSHWIN YEARS by JARBLONSKI AND STEWART

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# THE UNIVERSITY OF WASHINGTON CHORALE

DIRECTED by DR. GEOFFREY BOERS

## SECTION I - Yellow (4:15)

DAF  
ID-6

TROIS CHANSONS

CLAUDE DEBUSSY

1. DIEU! QU'IL LA FAIT BON REGARDER
3. YVER, VOUS N'ESTES QU'UN VILLAIN

THESE TWO OF HIS THREE CHANSONS ARE ECONOMICAL GEMS REPRESENTATIVE OF DEBUSSY'S FLAIR FOR COLOR AND TEXTURE. "DIEU! QU'IL LA FAIT BON REGARDER," WRITTEN IN ARCHAIC FRENCH, IS A TRIBUTE TO A BEAUTIFUL LOVER IN SPRING. "YVER, VOUS N'ESTES QU'UN VILLAIN" CALLS WINTER A SCOUNDREL THAT LACKS THE BEAUTY OF THE OTHER THREE SEASONS.

## SECTION II - Red (7:20)

DAF  
ID-7

REVECY VENIR DU PRINTANS

CLAUDE LE JEUNE

DIRECTED by Glynne Olive

CHORUSES FROM THE LARK

LEONARD BERNSTEIN

1. SPRING SONG
2. COURT SONG
3. SOLDIER'S SONG

COUNTER-TENOR - JEFFREY COOPER

AS DISPARATE AS THESE TWO PIECES ARE, BERNSTEIN HAS A COMMON SOURCE IN THE EARLY FRENCH CHANSON TO INSPIRE HIS LARK CHORUSES. "REVECY VENIR DU PRINTANS" BY CLAUDE LE JEUNE IS TYPICAL OF THE RENAISSANCE FRENCH CHANSON; IT CONSISTS OF AN ALTERNATING VERSE AND REFRAIN. BERNSTEIN EMPLOYS THE REFRAIN AS THE MODEL FOR HIS "SPRING SONG." A FUNNY SECULAR TEXT HAS A WIFE REJECTING HER HUSBAND FOR A MORE POPULAR LOVER IN THE "COURT SONG." "VIVE LE JEANNA" IS AN UPBEAT SOLDIER'S SONG, COMPLETE WITH WHISTLING SOLDIERS.

## SECTION III - Blue (6:08)

DAF  
ID-8

FIVE FLOWER SONGS

BENJAMIN BRITTEN

1. TO DAFFODILS
2. THE SUCCESSION OF THE FOUR SWEET MONTHS

DIRECTED by HEATHER HULL

EVERY NIGHT/POLLY WOLLY DOODLE

ARR. NORMAN D. WALLIN

"THE SUCCESSION OF THE FOUR SWEET MONTHS" IS ONE OF BRITTEN'S CHARMING FLOWER SONGS. WRITTEN WITH HIS TYPICAL CRAFT, BRITTEN LET'S EACH SECTION OF THE CHOIR SING ABOUT THE BEAUTY OF A SUCCESSIVE MONTH. IT IS ONLY IN THE COMBINATION OF EACH MONTH'S INDIVIDUAL BEAUTY THAT WE SEE THE GLORIOUS BEAUTY OF SPRING IN ITS FULLNESS.

"EVERY NIGHT" IS A MODERN ARRANGEMENT OF TWO FAMILIAR FOLKSONGS. MUCH LIKE THE LATVIAN SONGS, THEY ARE LESS ABOUT THE SEASONS PER SE, AND MORE ABOUT THE CULTURE AND CELEBRATIONS THAT OCCUR WITH THE CHANGES OF SEASON.

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# THE UNIVERSITY OF WASHINGTON CHAMBER CHORUS

DIRECTED BY DR. GEOFFREY BOERS

ACCOMPANIED BY JACOB WINKLER

## SECTION I - Yellow (15:33)

DAT  
1D-11

### MID-WINTER SONGS

MORTEN LAURIDSEN

1. LAMENT FOR PASIPHAE
2. LIKE SNOW
3. SHE TELLS HER LOVE WHILE HALF ASLEEP
5. INTERCESSION IN LATE OCTOBER

THESE FOUR SONGS BY LAURIDSEN, COMPOSER-IN-RESIDENCE AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, ARE PASSIONATE SETTINGS OF TEXTS BY ROBERT GRAVES. EACH SETTING DEPICTS THE SEASON(S) AS A LOVER. "LAMENT FOR PASIPHAE" COMPARES THE DYING SUN TO THE MYTHICAL PERSEPHONE. "LIKE SNOW" PAINTS THE WOMAN AS A GENTLE COMFORTER IN THE NIGHT. "SHE TELLS HER LOVE WHILE HALF ASLEEP" IS A DREAMY DEPICTION OF THE HOPE OF SPRING TO COME. "INTERCESSION IN LATE OCTOBER" BRINGS THE CYCLE OF SEASON AND LIFE FULL CIRCLE—THE FAINT FALL SUN STRUGGLES VALIANTLY, ONLY TO YIELD TO THE ONCOMING WINTER.

## SECTION II - Red (13:00)

DAT  
1D-10

### O Tod, Wie Bitter Bist Du - Op. 110, No. 3

MAX REGER

### RIDE LA PRIMAVERA

HEINRICH SCHÜTZ

DIRECTED BY STEVEN MCCOLLUM

THESE TWO GERMANIC WORKS CONTRAST THE COMING OF BOTH LIFE AND DEATH AS REFLECTED IN THE SEASONS. RIDE LA PRIMAVERA, ONE OF SCHÜTZ'S ONLY VENTURES INTO SECULAR MUSIC, IS A CELEBRATION OF NEW BIRTH IN SPRING. REGER'S "O Tod..." SPEAKS OF GRAPPLING WITH AND EVENTUALLY ACCEPTING THE INEVITABLE ONSLAUGHT OF DEATH.

## SECTION III - Blue (10:03)

DAT  
1D-9

### KAS TIE TADI

ARR. STEVEN SAMETZ

DIRECTED BY MARK KLOEPPER

### NESLEĢTAIS GREDZENS

JURIS KARLSONS

1. MANS EZERS
3. ROTALA

THE BALTIC COUNTRIES OF LATVIA AND ESTONIA ARE UNIQUE IN THAT THEIR ENTIRE HISTORIES AND CULTURAL EXPERIENCE HAVE BEEN 'CATALOGUED' IN CHORAL SONG. CHORAL SINGING IS STILL IMMENSELY POPULAR IN THOSE COUNTRIES. THIS GROUP OF MUSIC PORTRAYS ORPHANS LABORING IN THE FIELDS IN "KAS TIE TADI," PAINTS AN IMPRESSIONISTIC PICTURE OF A LAKE IN "MANS EZERS," AND DEPICTS A LIVELY SPRING CELEBRATION IN "ROTALE."

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