

The School of Music
presents the 87th program of the 1988-89 season

The University Singers

Matthew Changhoon Park

Director

S58
1989
S-22

Randall Thompson's
Frostiana
Seven Country Songs

*Including Other
Works By*

Abraham Kaplan
Felix Mendelssohn
W.A. Mozart
Anton Bruckner
Giovanni Palestrina

Nancy Im, Accompanist

May 22, 1989
8:00 PM, Meany Theater

School
of
Music
University
of
Washington



Program

↓ 31 min ↓

RANDALL THOMPSON (1899-1984) Frostiana

Poetry by Robert Frost

4:30

1. THE ROAD NOT TAKEN (set for mixed voices)

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

I shall be telling this with a sign
Somewhere ages and ages hence:
Two roads diverged in a wood, and I-
I took the one less traveled by,
And that has made all the difference.

2:00

2. THE PASTURE (set for men's voices)

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long. —You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I sha'n't be gone long. —You come too.

4:30

3. COME IN (set for women's voices)

As I came to the edge of the woods,
Thrush music — hark!
Now if it was dusk outside,
Inside it was dark.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

Far in the pillared dark
Thrush music went —
Almost like a call to come in
To the dark and lament.

But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

2:09

4. THE TELEPHONE (dialogue for voices)

'When I was just as far as I could walk
From here today,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say —
You spoke from that flower on the window sill —
Do you remember what it was you said?'

'First tell me what it was you thought you heard.'

'Having found the flower and driven a bee away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught the word —
What was it? Did you call me by my name?
Or did you say —
Someone said "Come" — I heard it as I bowed.'

'I may have thought as much, but not aloud.'

'Well, so I came.'

2:40

5. A GIRL'S GARDEN (for women's voices)

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, 'Why not?'

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn
And even fruit trees.

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood,
And he said, 'Just it.'

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.

And he said, 'That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm.'

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

It was not enough of a garden,
Her father said, to plow;
So she had to work it all by had,
But she don't mind now.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, 'I know!'

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load,

'It's as when I was a farmer —'
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

3:30

6. STOPPING BY WOODS ON A SNOWY EVENING
(set for men's voices)

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

5:30

7. CHOOSE SOMETHING LIKE A STAR
(set for mixed voices)

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud —
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Used language we can comprehend:
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' 'Eremita',
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

↑ 31 min ↑

Intermission

↓ 33' ↓

GIOVANNI P. PALESTRINA (1525-1594) *Sicut Cervus*

2:48

"Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God."

HANS L. HASSLER (1564-1612) *Kyrie*
from *Missa Super Dixit Maria*

2:07

"Lord, have mercy. Christ, have mercy. Lord, have Mercy."

WOLFGANG A. MOZART (1756-1891) *Ave Verum Corpus* K. 618

1:57

"Jesu, Word of God Incarnate. ..."

WOLFGANG A. MOZART *Laudate Dominum*
from *Vesperae Solemnes de Confessore* K. 339

3:56

"Praise God's Power. ..."

Michaela Butler, soprano

FELIX MENDELSSOHN (1808-1847) *He Watching over Israel*
from the oratorio *Elijah*

3:36

ANTON BRUCKNER (1824-1896) *Locus Iste*

2:20

"Lord, how lovely is thy blest dwelling place. ..."

GIUSEPPE VERDI (1813-1901) *Coro di Schiavi Ebrei*
Chorus of the Hebrew slaves from the opera *Nabucco*

3:38

"Flee, O my thoughts, away from slavery, to freedom. ..."

(present - flowers)

ABRAHAM KAPLAN (b. 1931) *Mi Chamocha - Who is like Thee*
(sung in Hebrew and English)

2:00

"Who is like Thee of the mighty, O Lord. ..."

RAYMOND HENDERSON (1896-1970) *Five Foot Two, Eyes of Blue*
arranged by Ruth Artman

2:12

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 University Wind Ensemble & Symphonic Band, May 24, 8:00 PM, Meany Theater
 University Jazz Combos, May 25, 8:00 PM, Brechemin Auditorium
 Soni Ventorum Wind Quintet, May 26, 8:00 PM, HUB Auditorium
 Baroque Chamber Ensemble, May 27, 8:00 PM, Brechemin Auditorium
 Scott Jones Memorial Concert, May 28, 8:00 PM, Brechemin Auditorium
 Young Composers, May 30, 8:00 PM, Brechemin Auditorium
 Studio Jazz Ensemble, May 31, 8:00 PM, Meany Theater
 University Chorale, June 2, 8:00 PM, Meany Theater
 Opera Workshop, June 5, 8:00 PM, Meany Studio Theater