

University of Washington
THE SCHOOL OF MUSIC

COMPACT
DISC
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2002
5-20

presents

MOTETS &
MARGINALIA:
*Music Inspired by
Literature*

with the

THE UNIVERSITY
CHORALE

Geoffrey Boers, *conductor*
Mark Adrian, *assistant conductor*
Erin Earl, *accompanist*

featuring:

Stuart Dempster, *trombone*

WOMEN'S CHORUS
Glynn Olive, *conductor*

May 20, 2002

7:30 PM

Meany Theater

PROGRAM

CD #14,168

MADRIGALIA

1 FIRE! FIRE! (2:09) THOMAS MORLEY

2 MATONA, MIA CARA (MATONA, LOVELY MAIDEN) (2:15) ORLANDO DI LASSO
Matona, lovely maiden, oh listen to the song I sing beneath thy window while nightclouds roll along. I pray you, hear my ditty, 'tis sweet and not too long; 'tis pointed, if not witty, and sharpened like a prong. The words of choicest tissue, to shoot love's aim, belong. Then from your window issue, or else you do me wrong. You'll say, if once you catch them, and note their fine ding-dong, Petrarcha could not match them, they are so sweet and strong. But if you think the measure should to all scorn belong, a more complying treasure I'll choose from out the throng.3 OLA! O CHE BON ECCHO! (ECHO SONG) (1:30) ORLANDO DI LASSO
Ho there! Oh hear the echo! Oh, what a joke — it answers! Ha ha ha ha ha! We'll join in laughter, oh merry comrade! What say you? Wilt make a little music? Sing, then! Why not? Why should I? Why not you? I do not care to! Why do you not? I will never tell you. Then be silent! I mean you, you lazy fool! I know you! Now that will do! I'm going. Farewell then, echo. Peace be with you. No more!

4 IN THESE DELIGHTFUL, PLEASANT GROVES (1:06) HENRY PURCELL

MOTETS

5 SICUT CERVUS (LIKE AS THE HART) (2:28) GIOVANNI PIERLUIGI DA PALESTRINA
Like as the hart desireth the waterbrooks, so my soul longeth for thee, O God.6 OS JUSTI (THE MOUTH OF THE RIGHTEOUS) (4:55) ANTON BRUCKNER
The mouth of the righteous speaketh wisdom, and his tongue talketh of judgment. The law of his God is in his heart; none of this steps shall slide.ELEGISCHER GESANG (ELEGY) LUDWIG VAN BEETHOVEN
Life gently touched thee and passed softly, thou spirit, too holy, pain to know! No eye could weep for this spirit, so heavenly, when homeward turning. Ah, life gently touched thee and passed softly.7 MOTETS & MARGINALIA (LI TANS VIENT QU'AMER COVIENT) (24:30) JAMES R. CARLSON
Amber Sudduth, *Marotele* • Jeffrey Cooper, *Courtier*

MARIAN MOTET (CHORUS): Drop of honey, star of the sea, princess of roses, you, the breast that distills the honey, rod of Jesse without an equal, you, virgin, the daughter, give birth to the Father.

MAROTELE'S MOTET: I am dark and young and radiant and pleasing. I know nothing of love. Now I am taken with a great desire to do so. May God grant me a very good beginning, for I am very anxious and fearful that a false love will find me first, hold me completely in its snare and cause me great torment. When I remember wretched and unhappy woman that Spring is passing and I am doing nothing, I am compelled to love truly and the time for love must come!

COURTIER'S MOTET: Hey, Marotele, Let's go to the woods to play! I'll make you a chaplet of gladiola flowers and we'll hear the nightingale sing in the alderwood: (chorus) "I kill those who don't have a glad heart!" Sweet Marot, grievous are the pains of love. I'm in love. What shall I do? God, I cannot endure this pain, Marot, which I fell because of you.

MOTET IN THE MARGINS (CHORUS): He embraced her and threw her on the grass! The note of a trumpet was eating the heart of a thunderbolt with vinegar when a dead hobnail caught the course of a star in a bird trap. In the air there was a grain of rye, when the barking of a roasting spit and the stump of a piece of cloth found a warn-out fart and cut off his ear. (Translated by Willard Trask)

MAROTELE DEFENDS HER HONOR: Oh, God! Oh, God! What shall I do? You're hurting me so much with your I-don't-know-what; on my word of honor I am a maiden still. I have never loved. By the faith that I owe you, I shall not play that game, sire; rather shall I love the one whom I love truly.

THE TRANSFORMATION (CHORUS): Nature is stunned whose order grace has transformed. Mediatrix, giver of life, mistress of the world, path of life, over trammelled death, you are the victory. COURTIER: For too long have I remained in folly. Because of this, to the Virgin Mary have I turned and I wish to amend my life without turning back. CHORUS: May it be granted that through you the dross of decay be

cleansed away. May those that have been cleansed of it be pleasing to your memory. COURTIER: Lady, whom I love and desire with a true and faithful heart in whom all my desire, my joy and my thoughts, I surrender and give myself to you without falsehood,... MAROTELE: Sweet love greatly satisfies and pleases me. May God now grant that I feel its sweetness. COURTIER: ...to serve you sweet lady, and love you, ready and willing without regrets. MAROTELE and COURTIER: For it is the rose and the lily and the flower of fine fragrance to which I make my path and for which I prepare myself. Now I well know that I have the best of all. COURTIER: "Marot, never shall I fail you!"

CD#14.169 — INTERMISSION —

1) COMMENTS, STUART DEMPSTER

2) CHORAL RIFFS (World Premiere).....(4:41).....STUART DEMPSTER
Stuart Dempster, trombone
UNIVERSITY CHORALE MEN

3) THE DODGER.....(1:58).....AARON COPLAND, arr. Irving Fine
Ben Brody, Soloist
WOMEN'S ENSEMBLE

4) THREE ENGLISH MADRIGALS(5:18)
THOUGH MY CARRIAGE BE BUT CARELESS..... THOMAS WEELKES, 1608
THIS LOVE IS BUT A WANTON FIT..... THOMAS MORLEY, 1602
WHILE JOYFUL SPRINGTIME LASTETH..... HENRY YOULL, 1608

5) THE MUSE.....(2:50).....MUSIC BY ZAE MUNN, 1988
6) THE STOVE.....(1:22).....TEXTS BY ANN KILKELLY

WOMEN'S ENSEMBLE

No one knows when the English began to sing madrigals, a 14th century Italian invention, but Thomas Morely is credited with the creation of the true English madrigal as recorded in a series of music books published between 1593 and 1597. The pieces chosen for tonight date from the high point of English madrigal composition and reflect the popular subjects of love and springtime. *Though my carriage be but careless* expresses the concept that behind the singer's nonchalant appearance lies a heart that is capable of true and earnest love. Taking the opposite point

of view, *This love is but a wanton fit* tells us that love is only a delusion of the young. Finally, from *While joyful springtime lasteth* we learn that life is fleeting and we should taste the delights and pleasures of springtime while we can.

In *The Muse*, excerpted from *Getting Tough with the Muse* by Ann Kilkelly, Zae Munn reflects in the musical setting a poet's complaints that her muse is more eccentric and troublesome than most. In *The Stove*, from Anne Kilkelly's short story *Revolution*, a woman rebels against her cantankerous old stove by pounding it to bits. We can hear in the mixed meters the pounding of the sledge hammer used to accomplish the dirty deed.

7) COME IN.....(5:48).....RANDALL THOMPSON

8) A GIRL'S GARDEN.....(3:24).....RANDALL THOMPSON
UNIVERSITY CHORALE

LITERARY CHARACTERS:

ALICE IN WONDERLAND AND CANDIDE

9) ACROSTIC SONG (ALICE PLEASANCE LIDDELL).....(6:10).....DAVID DEL TREDICI

10) FATHER WILLIAM.....(2:12).....IRVING FINE

11) MAKE OUR GARDEN GROW.....(3:47).....LEONARD BERNSTEIN

NOTES AND TRANSLATIONS

The theme of tonight's program *Motets and Marginalia* was inspired by Jim Carlson's 1999 work for chorus, soloists and orchestral ensemble of the same title. The work itself was inspired by the graphic layout of the *Montpellier Codex* a 13th century collection of sacred vocal music, otherwise known as motets. As in many medieval manuscripts, sacred music and writings were often surrounded in the margins by bizarre and surreal drawings. These miniature works of art often served as a foil to the religious nature of the content of the collection, with representation of nature, romance and earthly delights.

Motets and Marginalia serves to depict a similar juxtaposition of elements. This time, the centerpiece is a narrative of a courtier lustily approaching the chaste Marotele; after finding inspiration of love through singing a motet devoted to the Virgin Mary, she consents and they find true love. Meanwhile, the chorus sings a series of “modern” motets, which derive their musical inspiration from these ancient manuscripts. All of this is surrounded by musical “marginalia,” flourishes and ornaments played by the instruments. For tonight’s program we have included numerous visual “marginalia” as well, projected on either side of the stage. The visual image of the actual marginalia often corresponds with the musical images being portrayed.

The remainder of the program takes its form from *Motets and Marginalia*, whether we explore music of the motet and its secular counterpart *madrigal*, or play with newly improvised “marginalia,” or enjoy music inspired by literature and literary figures.

First a foray into early music with playful and romantic madrigals followed by worshipful motets by Palestrina and Bruckner. Beethoven’s *Elegy* is only loosely defined as “motetlike” but a worthy romantic contribution to this beautiful artform. After which, Stuart Dempster joins us in his enjoyable *Choral Riffs*.

Choral Riffs was composed for Geoffrey Boers and the University of Washington Chorale at the encouragement of Joël-François Durand, Director of the Contemporary Group. *Choral Riffs* calls for the “conductor”—in this instance me as trombonist/composer—to lead the voices by (1) facing and having them repeat what I play, (2) allowing for solos to emerge, and (3) shaping phrases and endings. The audience is invited to participate similarly, receiving pitches from me as “conductor” when I face them. When it is time to conclude, I will face down. “Riffs” are derived from jazz tradition, meaning there are significant repeated patterns and overlays of repeated patterns. I am hoping that a Great Choral Riff will emerge.

-- Stuart Dempster

Women’s Ensemble joins us for an excursion into poetry of Robert Frost’s *Frostiana* suite as well as a few modern “madrigals.” Finally we enjoy music inspired by literary characters. First Del Tredici’s *Acrostic Song* in which Lewis Carroll’s Acrostic poem based on Alice’s name depicts a childlike stream-of-consciousness finally trailing off into a

dreamlike state. Father William is a playful setting of “Alice’s” poem *Father William*.

We close tonight’s program with the finale from Bernstein’s *Candide*. The characters state after experiencing life’s trials “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house, and chop our wood, and make our garden grow.”

UNIVERSITY CHORALE

Geoffrey Boers, *conductor*

Mark Adrian, *assistant conductor*

Erin Earl, *accompanist*

SOPRANO

Jessica Anderson
 Tonya Arnold
 Carmen Bleything
 Teresa Cartwright
 Trisha Chapman
 Katie Copland
 Angela DiFiore
 Chelan Finney
 Mikano Fukaya
 Kendall Gourley-Paterson
 Mellena Hendrickson
 Mio Kurahashi
 Seung Lee
 Kere Loughlin-Presnal
 Jeneé Myers
 Ivy Ng
 Camille Perry
 Olivia Perwitasari
 Shama Samant
 Deanna Waldon
 Emily Ziskind

ALTO

Elizabeth Alinikoff
 Jennifer Brennan
 Kristin Bush
 Katie Comer
 Elizabeth Dahl
 Erin Earl
 Christal Lee
 Catherine Li
 Hilary Maynard
 Katie McKinney
 Carina Peterson
 Jennifer Reuer
 Shannon Smith
 Yasuko Tamura
 Kara Telgenhoff
 Stacy Timke
 Krysta Waters

TENOR

Mark Adrian
 T. J. Becerra
 Ben Brody
 Steve Flett
 Scott Haight
 Ryan Hovey
 Tim Keller
 Glenn Price

BASS

Justin Cheung
 Daniel Hornal
 Nate Jacobson
 Doug Jensen
 Thomas Noh
 Sean Peters
 Damon Postle
 John Williams

WOMEN'S CHORUS
Glynn Olive, *conductor*

SOPRANO I

Courney McCready
Deborah Pierce
Carrie Reid
Emily Wigre

SOPRANO II

Katie Gulley
Laura Lovell
Heather McCreery
Anca Wilson

ALTO

Kelly Abeita
Cynthia St. Clair
Ellen Webber

INSTRUMENTAL ENSEMBLE for *Motets and Marginalia*:

FLUTE: Ann Kjerulf

OBOE: Chris Sigman

ALTO SAXOPHONE: Amanda Montgomery

BASS CLARINET: Joseph Limacher

TRUMPET: Josh Pfeiffer

TROMBONE: Jason Roe

PERCUSSION: Memmi Ochi, Jeff Maurer

VIOLIN: Hsuan Lee

VIOLA: Felicia Hernandez-Salmeron

CELLO: Jeffrey Yang

BASS: Jacob Ellul-Blake

PIANO: Amy Chen