

**UNIVERSITY SINGERS**  
 Evin Lambert, *director*  
 Patricia Petrisor, *accompanist*

*Soprano*  
 Vida Skidmore  
 Kathleen Oswell  
 Amy Dickau  
 Christine Morgan  
 Jana Denisi  
 Tania Westby  
 Brooke Bova  
 Margaret Piskitel  
 Kari Callahan  
 Solveig Pedersen-  
 Gunn  
 Kasilyn Mangrum  
 Jendi Watson  
 Amy Goodman  
 Kelly Norman  
 Erin Hardman  
 Naomi Mercer  
 Yeon-Wha Baek  
 Susie Jung  
 Michelle Lemond  
 Kody Benefiel  
 Alissa Bural  
 Christine  
 D'Ambrosio  
 Sonja Nybo  
 Wendy Brown  
 Jennifer Riordan

Mariana Khosh  
 Kristin Sweeney  
 Rachele Sneed  
 Naoko Matsuzawa  
 Soo-In Yoon  
 Hanna Tran  
  
*Alto*  
 Sara Kim  
 Andrea McDuffie  
 Lara Johnson  
 Laura Crandall  
 Kai Lebosquet  
 Katherline Klang  
 Laura Lagerstedt  
 Kristin Dermody  
 Carole Schaub  
 Patricia Burgess  
 Heather Peggarr  
 Herma Ranola  
 Hee Jung Kim  
 Kristine McDaniel  
 Heidi Olson  
 Ronja Nawroth  
 Antoinette Wong  
 Stephanie Sutton  
 Crystal Martin  
 Rosalia D'Amato

Jesse Winter  
 Allison Greenberg  
 Liberty Gradwohl  
 Michell Rumohr  
 Patricia Petrisor  
 Aimee Lefevre  
 Natalia  
 Zhukovskaya  
 Sophie Ahn  
 Anna Whitesel  
 Shelly Hill  
 Natasha Yanover  
 Gretchen Yanover  
 Kim Vu  
 Christina Ward  
 Anna Lee  
 Carrie Leath  
 Kiyo Fujimaru  
 Lela Shifton  
 Lakely Greaves  
 Eun Jung Suh  
 Sara Crump  
 Laura Hull  
 Heidi Lee  
 Diane Morrison  
 Danielle Rangel

*Tenor*  
 Thomas Strzelec  
 Scott Eaton  
 Tristan Marcum  
 David Richardson  
 Tsun Tsai  
 Ramiro Segovia,  
 Jr.  
 Hirofumi Watari  
 Daniel Ellis  
 Jesse Espinoza  
 Scott Amplayo  
 Sungwon Shin  
 Geraldine Hussey

*Bass*  
 Raphael Hadac  
 Pierluigi Colombo  
 Lance Rhoades  
 Chris Balducci  
 Anthony Carroll  
 Robert Gilmore  
 Daniel Watanabe  
 Mike Chen  
 Trevor Tsang



School  
 of  
 Music  
 University  
 of  
 Washington

University of Washington  
 THE SCHOOL OF MUSIC

presents the

S'99  
 1997  
 3-14  
~~DEB~~

**UNIVERSITY SYMPHONY  
 AND  
 COMBINED CHORUSES**

Abraham Kaplan, *conductor*

*with soloists*

Christine Graham, *soprano*  
 Julie Johnson, *mezzo-soprano*  
~~Harold Mortimer, *tenor*~~ Pil-Sung Kim  
 Jay McManus, *bass*

*and*

Madrigal Singers  
 Dr. Geoffrey Boers, *director*

University Chorale  
 Dr. Geoffrey Boers, *director*

Oratorio Chorus  
 Abraham Kaplan, *director*

University Singers  
 Evin Lambert, *director*

University Symphony  
 Peter Erös, *director*

8:00 PM, MARCH 14, 1997  
 MEANY THEATER

DATE 12,998

CD-14,226  
14,227

CASS 12,999  
~~13,000~~

PROGRAM

FD1	REQUIEM (K 626).....	1 HR TOTAL.....	Wolfgang Amadeus Mozart (1756-1791)	
	1. Requiem & Kyrie	} 45'		} CD 14, 226
	2. Dies Irae			
	3. Tuba Mirum			
	4. Rex Tremendae			
	5. Recordare			
	6. Confutatis			
	7. Lacrimosa			
	8. Domine Jesu Christe			
	9. Hostias			
	10. Sanctus	} 15'	CASS 12,999 A B	
	11. Benedictus			
	12. Agnus Dei			

INTERMISSION

FD2	MESSA DI GLORIA.....	49' TOTAL.....	Giacomo Puccini (1858-1924)	
	1. Kyrie	} 40'		} CD 14, 227
	2. Gloria			
	3. Credo			
	4. Sanctus			
	5. Agnus Dei } 9'			
		CASS 13,000 A B		

Mozart, REQUIEM

Much mystique surrounds Mozart's death and the circumstances surrounding the composition of this Requiem. Indeed, many articles concerning these subjects have been written.

While engaged in the composition of *The Magic Flute*, Mozart received a commission to write a Requiem. This commission carried with it a condition that its composition should be carried out in secrecy. It is known that the man who requested this was the Count Walsegg-Stuppach who intended to pass it off as his own work: it was to be a requiem for his wife. Mozart continued to work on the requiem after the first performances of *The Magic Flute*. However, his health went into a sharp decline. He died on December 5th, leaving the requiem unfinished. His burial in a mass grave took place two days later.

The completion of this work was first entrusted by Mozart's widow Constanze to one of his pupils, Joseph Eybler. However, another pupil, Franz Xaver Süssmayr, later assumed responsibility for the completion. Although Süssmayr claimed that the Sanctus, Benedictus and Agnus Dei were his own work, the evidence for this is scant and will remain uncertain. Certainly he adapted some of Mozart's music for the 'Lux aeterna' and 'Cum sanctis tuis' sections and orchestrated some of the earlier sections

for which Mozart had written a figured bass and soprano line. Many musicians have criticized Süssmayr's completion. Indeed, some composers, notably Benjamin Britten, have attempted to complete this work. However, Mozart's intentions will never be fully realized.

The Requiem is a decidedly somber work. The orchestration, lacking flutes and oboes but including trumpets, timpani and trombones, possesses many of the darker colors of the orchestra. Of special note are the colors achieved by the clarinets (originally basset horns) and the bassoons. However, in spite of what might be considered as a limited palette, Mozart does employ some vivid tone painting. One need only look at the *Dies irae*, with its scurrying string passages against block chords in the chorus for evidence of this. Another notable example is the *Confutatis maledictis* where vigorous string writing, along with imitative line in the trombones and the male voices, contrast with the female voices accompanied by a single violin line, portraying the supplications of the text *voca me*. Mozart also treats the *Tuba mirum* quite literally. This section opens with a trombone solo which introduces the stentorian declamation of the text by the bass soloist.

In many other places we hear Mozart's beautiful counterpoint. The *Recordare* is a perfect example, in which the solo voices sing sustained imitative lines over the intertwining contrapuntal string figurations.

One of Mozart's (or Süssmayr's) strokes of genius was to bring back the opening section as the conclusion to the whole work. By doing this, a great unity of structure is achieved, thus concluding one of the greatest choral works of all time.

Puccini, MESSA DI GLORIA

'And Almighty God touched me with His little finger and said: "Write for the theater—mind well, only for the theater!" And I have obeyed the supreme command.'

This quotation from Puccini shows how much importance he placed on his stage works. It could be considered that he felt the need for a stimulating libretto to fire his imagination. It is interesting, in this respect, to compare Puccini with Verdi. The latter could work with an ecclesiastical text and almost turn it into liturgical opera, especially in his Requiem. Obviously, Puccini felt differently. However, some of his youthful works, including this *Messa di Gloria*, achieve a great sense of drama, coupled with a depth of feeling, considering his age at the time of its composition.

It is a little known fact that Puccini's early training was as an organist and choir-master. It was as a final examination project for his graduation from the Istituto Musicale Pacini in Lucca that Puccini wrote this Mass at the age of 18. The manuscript bears the title *Messa a 4 voci con orchestra*. After the first performance, which was widely praised, the manuscript was put aside and eventually lost. It was only in 1951 that it was found by an American priest and published with the title *Messa di Gloria*.

This is an ambitious work, providing the listener with many foretastes of what was to follow in his operas. The style may be considered as being 'operatic' in places, and this was in line with Italian church music of the nineteenth century. One can find traces of both Verdi and Bellini throughout this work. One need only examine the opening of the *Credo*, and the *Qui tollis* in the *Gloria* to find traces of the opera stage.

The work opens with a lyrical *Kyrie* which Puccini was to use later in his opera *Edgar*. It is based on a *legato* melody heard at the opening. The *Gloria* opens with a brisk march-like section which returns at other points in the movement. It is in this section that we hear a soloist for the first time; it should be noted that Puccini uses

only male voices for the solos. The tenor solo *Gratias agimus tibi* is introduced by a sweeping string figure which functions as the model for the vocal line. The operatic nature of this is carried over into the *Qui tollis* which appears as an extended march. In moving to the final section of this movement we hear Puccini the contrapuntist. He sets the text *Cum sancto spiritu* as an energetic fugue containing no less than three expositions. A final *presto* brings this movement to a stirring conclusion.

The *Credo* opens with a strong unison statement of a theme which appears again at the end of the movement. The development of this theme takes us to the heart of the work which is a poetic setting of the text *Et incarnatus est*. This beautiful section is a very simple setting featuring the tenor singing with the unaccompanied chorus, before the orchestra enters gently. Now we hear the bass soloist for the first time singing a wide-ranging melody on the text *Crucifixus etiam pro nobis*. The rather somber nature of this section gives way to the rushing of the strings heralding the declamation of the text *Et resurrexit*. A brief choral section takes us to the final *Et vitam venturi saeculi, amen* in which we hear a lilting choral figure against swiftly-moving orchestral parts.

The *Sanctus* is a simple setting of the text, leading to a heart-warming bass solo. A brief outburst for the *Hosanna* brings this movement to a close.

The final *Agnus Dei* is one of Puccini's most beautiful settings. The strings set up a gentle *ostinato* against which the soloists and chorus sing a block harmony setting of the text. The ending is most lyrical and soft, bringing this work to its conclusion.

*Notes by Robert Huw Morgan*

During her studies at the University of Washington, CHRISTINE GRAHAM has sung the roles of Pamina in *The Magic Flute*, Sandrina in *La Finta Giardiniera* and Miss Wordsworth in *Albert Herring*. Additionally, she has performed in a number of oratorios, ranging from Carissimi's *Jephthe* to Bach's *B Minor Mass* to the Fauré *Requiem*. In song recitals, she has demonstrated her ability and interest in performing a wide range of twentieth century music, including excerpts from Arnold Schönberg's *Pierrot Lunaire*, and songs by Joseph Schwantner and Olivier Messiaen. This year she won the Regional Metropolitan Opera National Council Auditions and represented the Northwest region in the finals in New York City last month. She will be spending most of the upcoming Spring and Summer in Germany learning the language and pursuing a European career. An Arizona native, she received a Bachelor's Degree in Vocal Performance from Northern Arizona University and is in the Master of Music program at the University of Washington.

Mezzo soprano JULIE JOHNSON is a native of Oregon. She received a Bachelor of Music degree from Willamette University and a Master of Arts in voice performance and pedagogy from the University of Iowa. While in Iowa she was a teaching assistant in voice and opera production and an instructor in voice at Grinnell College. She continued her studies as a participant in the prestigious Summer Vocal Institute at the American Institute of Musical Studies in Graz, Austria, and the International Summer Vocal School in Salt Lake City. Awards are many, and include state first place winner and regional second place winner in the Metropolitan Opera Auditions, national semi-finalist in the National Federation of Music Clubs Young Artist Awards, and national finalist in the International Mozart Competition. She has performed as soloist in Handel's *Messiah* and Mozart's *Grand Mass in C Minor* with the Utah Symphony. In addition, her performances include Verdi's *Requiem*, Vivaldi's *Gloria*, Per-

golesi's *Stabat Mater*, Haydn's "Lord Nelson" *Mass* and *Mass in Time of War*, Copland's *In the Beginning*, and Mozart's *Marriage of Figaro* and *The Magic Flute*. She is currently a private voice instructor in Seattle and a student of Julian Patrick.

HAROLD MORTIMER is completing a Master of Music degree in vocal performance. His most recent performance was "Tamino" in the UW Opera production of *The Magic Flute*, and he will be heard as "Curly" in the University's upcoming production of *Oklahoma!* He is the 1996 Alaskan Metropolitan Opera Guild winner and a Northwest regional finalist. Mortimer has performed in opera companies from Syracuse, New York, to Anchorage, Alaska.

JAY MCMANUS is a bass-baritone from the Seattle area currently studying with Julian Patrick at the University of Washington. His most recent performances include Sarastro in Mozart's *The Magic Flute*, bass soloist at Mercer Island Presbyterian Church, and recital and solo appearances in the Seattle area.

ABRAHAM KAPLAN: "An evening of choral splendor"—*The New York Times* headline... "Thank you deeply and sincerely for your splendid work"—Igor Stravinsky... "A heaven-sent maestro"—Leonard Bernstein.

Abraham Kaplan received his early training in Israel, followed by intensive graduate work at the Juilliard School of Music in New York. He has been Director of Choral Studies at the University of Washington since 1977, and Associate Conductor for Choral Activities of the Seattle Symphony since 1995. He is Music Director and Conductor of the Camerata Singers which he founded in New York City in 1960, and Director of Choral Activities at New York City's Park Avenue Synagogue since 1968.

Kaplan has appeared as guest conductor with such orchestras as Toscanini's NBC Symphony, the Israeli Philharmonic, the Saint Louis Symphony, the Calgary Philharmonic, the Seattle Symphony, and many others. His past posts include Conductor of the Radio Chorus in Jerusalem, Israel from 1953-54 and 1958-59, and Director of Choral Studies at The Juilliard School, 1961-1977.

Highlights in Kaplan's career include a 1977 Command Performance in the White House in honor of President Urho Kekkonen of Finland, a Command Performance in honor of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the USA, preparation of the 1954 world premiere of Darius Milhaud's opera *David* in Jerusalem, preparation of the 1963 world premiere of Leonard Bernstein's 3rd Symphony *Kaddish* in Tel-Aviv, Israel, preparation of The Camerata Singers for performances of most of the Igor Stravinsky Festival, and preparation of the 1965 world premiere and subsequent recording of Leonard Bernstein's *Chichester Psalms*.

Kaplan's college textbook *Choral Conducting*, published by W.W. Norton in 1985, is now in its third printing.

**THE UNIVERSITY SYMPHONY**  
 Peter Erös, *conductor*  
 Robert Huw Morgan, *assistant conductor*

<i>Violin I</i>	<i>Violin II</i>	<i>Cello</i>	<i>Clarinet</i>
Nathan Medina	Veronica Ho	Ching-Shin Ko	Conny Chen
Coral Overman	Yu-Ling Cheng	Ching-Tzy Ko	Jennifer Harold
Young Jae Lee	Roger Countryman	Ming-Wen Lee	<i>Bassoon</i>
Catherine Shipley	Candice Chin	Erin Adams	Ryan Hare
Kelly Jeppesen	Liz Ryker	Chia Chuan Juan	Louie Fielding
Lorenz Gamma	Jeremiah Hong	Alina Hua	<i>Horn</i>
Matthew Cowan	Carey Cheng	Peter Williams	Carey LaMothe
Marcus Talley	Elisa Na	Richard Evans	Aaron Beck
David Lawson	Gloria Huang	Angela Lee	<i>Trumpet</i>
Kyung-Sun Chee	Amy Po	<i>Bass</i>	Darin Faul
Cynthia Staruck	Mahru An	Joseph Dyvig	Erick Boring
Mary Theodore	Melissa Madson	Rebecca Keeney	<i>Trombone</i>
Valerie Harris	Kathy Temple	Brad Hartman	Jonathan
Kui He	<i>Viola</i>	Christopher	Pasternack
Emily Cherkin	Jeanne Drumm	Balducci	Dan Kretz
Mark Feldhaus	Hankil Park	<i>Flute</i>	<i>Alto Trombone</i>
	Lisa Killinger	Amy Swanson	Dan Kretz
	Alexis Schultz	Ann Kjerulf	<i>Bass Trombone</i>
	Ryan Beise	<i>Piccolo</i>	Nathan Brown
	Vanessa Bahr	Dane Andersen	<i>Tuba</i>
	Laura Beth Johnson	<i>Oboe</i>	Chris Martell
		Beth Antonopulos	<i>Timpani</i>
		Silvia Leveque	Matt Drumm

**MADRIGAL SINGERS**  
 Dr. Geoffrey Boers, *director*  
 Jeffrey Cooper, *assistant director*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Marci Morrell	Jocelyn Reutebuch	Vince Velie	Anthony Balducci
Mary Rauscher	Alina Rozanski	Jeffrey Cooper	David Hebert
Heidi Collins-Thompson	Kelly Eichmeyer	Evin Lambert	Mark Kloeppe
Katy Greenleaf	Heather Hull	Mark Adrian	Kevin Gausepohl
Glynn Olive	Rachel Root	Spencer Arnot	Hyojin Kang
Jennifer Rasor	Becky Bailey	Steve McCollum	Craig Schell
Ali Ozanich	Rosemary Duris		
	Hee Won Chung		

**UNIVERSITY CHORALE**  
 Dr. Geoffrey Boers, *director*  
 Evin Lambert, *assistant director*  
 Kimberly Davenport, *accompanist*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Amanda Gauthier	Nicole Fazio	Vince Velie	Dave Cox
Kelly Esvelt	Carley Francis	Sam Lai	Joshua Cavallo
Tova Peterson	Kathryn Labiak	Chase Chang	Joseph Hawkins
Carmen Sammy	Diane Brandt	Carlos Moreno	Brian Chapman
Kimberly Davenport	Laura Hamm	Kenneth Cecka	Dean Bennett
Julie Goodell	Gretchen Onstad	Nathaniel Irby-Oxford	John Duwors
Kandis Griff	Kathea Wicks	Evin Lambert	Kyujin Kang
Lucy Brown	Laura Haney	Seth Whelan	Edward George
Ali Panichi	Susie Philipson	Spencer Arnot	Daniel Zucker
Samara Wolczt	Irmela Wagner	Steve McCollum	Thomas Lumley
Megan Pulling	Essie Fine		Andy Dolphin
Ann Risenmay	Elizabeth Larson		Aaron Cabral
Alyson McCleve	Carla Guedelhoefer		Russell Allison
Sool-Lim Lee	Carrie Huang		
Dena Grossenbacher	Cheryl Duncan		
Hong-Ha Truong	Hee Won Chung		
	Dina Suda		

**ORATORIO CHORUS**  
 Abraham Kaplan, *director*  
 Jeffrey Cooper, *assistant director*  
 Jonathan Jou and Phyllis Kim, *accompanists*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Sarah Schatzer	Heather Hull	Tom Freeman	Randy Rowley
Stephanie Shakerly	Rachel Root	Jeffrey Cooper	Mark Kloeppe
Melany Hung	Soon Cho	Eun Ho Yang	Hyojin Kang
Kimberly Yoon	Becky Bailey	Rey Sanchez	Benjamin Lukoff
Patricia Naylor	Gina Loh		Paul W. Hearn
Katherine Freeze	Hee Won Chung		Fred Dent
Tonya Whelan			Hale Rankin
Benita Lee			Felik Paulus
JiYeon Cheh			Matt Miller
Hsiao-Ping Wang			
Jennifer Mears			
Heewon Ham			
Kathleen Benner			