

It is certain that the accompaniment should be sparse, utilizing only a few instruments, and seldom doubling the voices.

The musicians of Carissimi's time were encouraged to improvise and that tradition is continued in this performance with ornaments realized and performed by the individual performers.

As a final note, there are 12 bars of music at the end of the final chorus that exist only in one manuscript from the most reliable sources. Though this section is widely considered not to be from the hand of Carissimi, we have included it here to offer the listener the full experience of the history of this masterwork, even in parts that are at the very least questionable.

NB — The Latin spelling of Jephthah is 'Jephte.'

Jeffrey Cooper is the teaching assistant for Abraham Kaplan and Dr. Geoffrey Boer, where he is pursuing a Doctorate in choral conducting. He has studied with Joan Catoni-Conlon, Rick Asher, Roger Wagner, and Emilie Berendsen. He directs the University Singers and the University Summer Chorale. In addition, he is the interim conductor for The Esoterics, a 24-voice a cappella ensemble in Seattle that performs 20th century music. He is also assistant director for the Seattle Symphony Chorale where he has helped prepare the choir for such works as Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, and Prokofiev's *Alexander Nyevisky*. As a soloist, he has performed with Roger Wagner, Gerard Schwarz, and John Raitt. Formerly the head of the Music Department at Puget Sound Christian College, he currently teaches private voice in Seattle. He is a Russian music and church history consultant and has recently been appointed as Music Director at First Christian Church in Seattle.

School
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University of Washington
THE SCHOOL OF MUSIC

presents

Jephte

by Giacomo Carissimi

and other works performed by

THE UNIVERSITY SINGERS

Jeffrey Cooper, *director**

Evin Lambert, *accompanist*

featuring soloists
Christine Graham
Mark Swindler
Geoffrey Boers
Jeff Adams

8:00 PM, May 27, 1998
Meany Theater

Jeffrey Cooper is a student of Abraham Kaplan and Geoffrey Boers.

*This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

DAT 13.253
CASS 13,254

PROGRAM

DAT
101 JEPHTE 25:50 m11 Giacomo Carissimi
(1605-1674)

Christine Graham — *FILIA*
Mark Swindler — *JEPHTE*
Geoffrey Boers — *COUNTER TENOR/HISTORICUS*
Jeff Adams — *BASS/HISTORICUS*

(there will be a brief break to set the stage) Cass A

B

102 I LOVE MY LOVE 4:46 arr. Gustav Holst
(Cornish folksong) (1874-1934)

103 ORPHEUS WITH HIS LUTE 1:58 William Schuman
(1910-1992)

104 WOHLAUF, IHR LIEBEN GÄSTE 1:41 Thomas Sartorius
(ca. 1698)
Mark Swindler — tenor

105 DER GANG ZUM LIEBCHEN, op. 31, no. 3 3:39 Johannes Brahms
(1833-1897)

106 I'LL AY CALL IN BY YON TOWN 3:06 arr. Mack Wilberg
(Scottish folksong) (b. 1955)

m7

TRANSLATIONS

JEPHTE

HISTORICUS — When the king of the sons of Ammon called the sons of Israel to battle, and would not agree to the words of Jephthah, the spirit of the Lord came upon Jephthah, and having gone forth unto the sons of Ammon, he made a vow unto the Lord saying:

JEPHTE — If the Lord will deliver into my hands the sons of Ammon, whosoever cometh first from my house unto me, him will I offer unto the Lord as a burnt offering.

CHORUS — Then Jephthah went over to the sons of Ammon, that in a bold spirit and the strength of the Lord he might fight against them. And the trumpets blared, and the drums beat, and the battle was begun against Ammon.

ISRAELITE — Flee, yield, ye impious, perish ye heathen, fall on the sword: the Lord of hosts is risen up to battle and fights against you.

CHORUS — Flee, yield, ye impious; sink down and scatter under the fury of our swords.

HISTORICUS — And Jephthah smote twenty cities of Ammon with an exceeding great blow.

SMALL CHORUS — And moaning, the sons of Ammon were humiliated before the eyes of the sons of Israel.

HISTORICUS — Now when the victor Jephthah returned to his house, his only-begotten daughter come out to him with timbrels and dances and sang:

FILIA — Begin upon the timbrels, and sound the cymbals. Let us sing a hymn unto the Lord, and measure a song. Let us praise the heavenly king, let us praise the Prince of battle, who returned the leader of the children of Israel to us in victory.

SMALL CHORUS — Let us sing a hymn unto the Lord, and measure a song, who giveth us the glory and Israel the victory.

FILIA — Sing with me unto the Lord, sing all people, praise the Prince of battle, who giveth us glory and Israel the victory.

CHORUS — Let us all sing unto the Lord, let us praise the Prince of battle, who giveth us glory and Israel the victory.

HISTORICUS — When Jephthah, who had vowed a vow unto the Lord, saw his daughter coming to meet him, for sorrow and tears he rent his clothes and said:

JEPHTE — Woe, woe is me! My daughter, alas thou hast deceived me, and thou too art deceived.

FILIA — Why, father, have I deceived thee, and why am I, too, deceived?

THE UNIVERSITY SINGERS

Jeffrey Cooper, director

Evin Lambert, accompanist

Sopranos

Danielle Allsop
Sandra Andrews
Juliana Brandon
Ingunn Brevik
Nikki Bulao
Clara Chan
Carrie Cifka
Charity Cooper
Sara Crump
Christine
D'Ambrosio
Amy Dickau
Maia Dusini
Dena Hankins
Shannon Hillinger
Reagan Hooton
Yuko Ishibuchi
Midori Isomura
Katrina Iverson
Rachel Jamieson
Karen Kajitani
Melissa Mitchell
Jennifer Myers
Tiffany Newton
Sonja Nybo
Hiromi Okazaki
Bao Ngoc Pham
Trinh Phan
Jana Phillips
Chihoko Sasaki
Gwen Singleton
Renee Visich
Elizabeth Weismar
Isoyo Yamauchi

Altos

Elizabeth Angell
Vanessa Bahr
Marta Brackmann
Amanda Brandt
Noel Coble
Kari Callahan
Jessica Davis
Pat Grogan
Shawna Himeda
Briahna Kalil
Anna Kellis
Jessica King
Katherine Klang
Carrie Leath
Molly Melbye
Diane Morrison
Sharon Olsen
Sudyanty Sadeli
Diseree Saraspi
Cory Stroud
Emi Sugiyama
Vanessah Vlahakis
Kim Vu
Cynthia Wheaton
Sherri Zimmerman

Tenors

Erin Cassidy
Laura Crandall
Lisa G. Cole
Marc Fernando
Garett Holmer
Caroline Kim
Eboni Lovell
Joel Mallari
Michael Marletto
Melissa Mitchell
Sherwin Nitura
Matthew Osborn
David Wadkins

Basses
Aaron Cabral
Bruce Cameron
Ben Crombolt
Christopher Linville
Mark Feldhaus
Clay Flocco
Steve Garner
Andrew Gunn
Raphael Robert
Hadac
Matt McClung
Edward Newbins
Trevor Nguyen
Mohammad-Reza
Nosrati
T. J. Seiber
Michael Tuncap
Christopher Twigg
John Williams
Micah Wilson

The story of Jephthe is based on a passage from the text of the Latin Vulgate Bible, Judges 11:19-38. To these ten verses, which give a trenchant but spare narrative of the Israelite captain Jephthah's sacrifice of his daughter in exchange for victory over the Ammonites, are added a dozen freely invented verses containing virtually all of the overtly dramatic passages of the oratorio: the description of the battle, the song of victory, an expansion of the revelation scene between Jephthah and his daughter, the daughter's lament, and the choral apotheosis which closes the work. Whether this text was written by Carissimi or one of the librettists who provided texts for his cantatas, such as Domenico Benigni, is an open question. The fluency with which the composer moves between the different levels of musical complexity within the piece (recitatives, ariosos, arias, and choruses) is one of the remarkable features of the composition.

The different musical expressions of the piece are a movement from one musical marvel to the next. Each of the characters is multi-faceted in emotional expression. The tale begins with the narrator (historicus) in a somber opening that tells of the fateful vow that the eager Jephthah makes with God to sacrifice the first member of his household that he sees when he returns, if God will allow his army to defeat the Ammonites. The chorus then tells of the impending battle. Later, the describes the war, followed by the chorus depicting the battle. A lament for the Ammonites in the defeat is followed by jubilation, employing all of the forces in the ensemble. The celebration is drawn short, however, when Jephthah's only daughter comes to congratulate her father on his victory. The tragic hero cries out in horror, blaming everyone but himself for this tragic turn of events. After learning of her fate, his daughter remains obedient to her father's vow, asking only that he give her two months to wander in the mountains with her companions and mourn the fact that she will die without ever having borne a child. Helpless in the grip of circumstances, Jephthah grants her this final wish. Off she goes into the mountains to mourn, yielding a solo movement that could be an operatic monologue, occasionally accompanied by the echo of her lament. The final chorus is one of the greatest masterpieces in choral literature.

Athanasius Kircher, a Jesuit and scholar, lauded Carissimi as the perfect example of felicity and inventiveness in composition, for his ability to uplift and move the souls of his listeners, and to touch all the chords of human sensibility. A marvelous example of the Doctrine of Affections, the final chorus was praised by him as being composed with such artistry that you would swear that you are hearing the sobs and groans of the mourners. His copy of this chorus is the oldest surviving copy of the manuscript of this work extant.

The continuo instruments are an integral part of the work, but what instruments should be played is a question that remains unanswered.