

Chamber Singers sings alone two gems of the Twentieth-century. First, a Marian Antiphon by the little known Cesar Geoffráy, replete with lush harmonies expected of composers in the French organ improvisatory tradition. Second *PSUEDO-YOIK*, (literally 'fake song') by one of Europe's leading composers, Finland's Jaakko Mäntyjärvi. A 'Yoik' is a traditional song sung by the Laplanders. This setting has tongue firmly planted in cheek as the text is meaningless and exists only to help shape the "impression of a stereotype" that most Finns have of their Lappish neighbors.

The concert concludes not with the juxtaposition of western art music and jazz but at the point where the two hybridize—in gospel choral music. Precious Lord is one of the most beloved of traditional gospel melodies.

THE CHAMBER SINGERS

SOPRANO

Kristin Bush  
Erica Erland  
Alicia Gianni  
Michele Gray  
Suzanne Hanson  
April Jacobson  
Rochelle Martin  
Jennifer-Leigh Miller  
Robin Sawtell  
Katie Schefter  
Melissa Scott  
Larissa Stucki  
Vanessa Davis

ALTO

Maxine Adams  
Leah Berman  
Hee Won Chung  
Annie Douglass  
Maia Dusini  
Rachel Erland  
Ariana Fillips  
Imelda Ruth Franklin  
Linda Gingrich  
Kari Ann Hailey  
Serena Hyman  
Rachelle King  
Kelly O'Halloran

TENOR

David Baker  
Peter C. Blue  
Gary D. Cannon  
Chris Campbell  
Yoon-Taek Cho  
Jordan Kellogg  
Glenn Eric Kranking  
Jason Liu  
Jerod Nace  
Mark Walters  
Eun Ho Yang

BASS

Brett Bartlett  
Austin Britts  
Yeong Hoi Cha  
Joel Shaver  
Robert Hendrickson  
Thien-An Hua  
Nick Huffman  
Seung-Hyun Oh  
William E. Owen  
Gerod Rody  
Eric Viegas

School of Music

DAT 13,955  
CD 13,956

University of Washington  
THE SCHOOL OF MUSIC

C435  
2001  
5-29

Presents

**BOOKENDS:**  
*Music for Choir and Jazz Piano*

THE CHAMBER SINGERS  
Geoffrey Boers, *conductor*

and faculty guest artist

Marc Seales, *piano*

May 29, 2001

7:30 PM

Meany Theater

CD 13,956

PROGRAM

1 entrance

2 *THREE LAMENTS* 9:20

*DARA LA NOTTE IL SOLE*.....CLAUDIO MONTEVERDI  
(1567-1643)

Improvisation on *DARA LA NOTTE*..... MARC SEALES  
*OH, CHIOME DOR*.....CLAUDIO MONTEVERDI

3 *LIGHT REFRACTED* 10:06

*O NATA LUX*.....THOMAS TALLIS (1505-1585)  
*TRAVELLING FROM TALLIS TO LAURIDSEN*..... MARC SEALES  
*O NATA LUX* (1997).....MORTEN LAURIDSEN

- 4 ROMANTIC SONGS 12:09
- ABENDLIED ..... JOSEF RHEINBERGER (1839-1901)  
 VISIONS OF *THE CLOUD CAPPED TOWERS I* ..... MARC SEALES  
*THE CLOUD CAPPED TOWERS* ..... RALPH VAUGHAN WILLIAMS (1872-1958)  
 VISIONS OF *THE CLOUD CAPPED TOWERS II* ..... MARC SEALES

- 5 TRADING FOURS WITH J. S. 3:42
- O SACRED HEAD NOW WOUNDED* ..... J. S. BACH

6 comments, G. Boers

CHAMBER SINGERS ALONE

- 7 *FILLE DE TON FILS* ..... 3:38 ..... CESAR GEOFFRAY (1901-1972)  
 8 *PSUEDO YOIK* (1999) ..... 2:23 ..... JAAKKO MÄNTYJÄRVI

- 9 TRADING PLACES 4:37
- (*ANNA MEETS*) *ALFIE* ..... BURT BACHARACH/HAL DAVID  
 Geoffrey and Marc

- 10 PRECIOUS LORD 3:53 ..... THOMAS DORSEY

Tonight's experiment is a collision of sorts, or perhaps more correctly, a re-collision. Some two centuries ago as western European missionaries traveled through Africa spreading their teachings, they found beautiful peoples with an arrestingly rhythmic music, and an uncanny sense of cultural and musical adaptation. Choral singing of hymns and harmonization of songs of all sorts soon became a staple of African singing in many parts of the continent. This music then traveled and adapted once again on American soil and evolved into (among other idioms) the spiritual, gospel, and multitudinous jazz forms. All along it has retained its essential sense of rhythm, harmony, improvisation, and adaptation. Western choral singing has also made its way across the sea and continued its evolution in this country and tonight these two musics meet again. In a variety of scenarios, Marc Seales will demonstrate the continued ability of jazz as an evolving idiom to adapt to its surroundings. His playing tonight for the most part will be improvisation based on the variety of traditional musical material presented to him.

We begin with madrigals from Monteverdi's passionate Sixth Book of Madrigals, Venice: 1614. The choir will sing two movements of his madrigal cycle *Lagrima d'amante al sepolcro dell'amata* (Tears of a lover at the tomb of the beloved). Originally, these madrigals would have been accompanied by keyboard continuo, in which the keyboardist would improvise an accompaniment based upon figures (similar to the jazz musician's chord calls) in their part.

<u>DARA LA NOTTE</u>	<u>OH, CHIOME DOR</u>
<i>The sun will illuminate the earth by night</i>	<i>O Golden tresses, snow-soft breast</i>
<i>And the moon shine by day before Glaucus</i>	<i>O lily-white hands that envious heaven</i>
<i>May cease to kiss and honor the breast</i>	<i>stole away: who hides you in the blind</i>
<i>Where love once rested, now crushed</i>	<i>tomb? Alas, poor earth, do you hide the</i>
<i>by the harsh Tomb;</i>	<i>flower of all beauty, the sun of</i>
<i>Nor shall the wild beasts and heaven be</i>	<i>Glaucus? Ah, muses, weep here.</i>
<i>Alone in lavishing on him their loud sighs and tears.</i>	

Next we hear two settings of the hymn *O NATA LUX DE LUMINE*. The first is a sixteenth-century setting by British composer Thomas Tallis, with his signature sonorous texture and spicy dissonance. Marc will provide the evolutionary musical bridge into beloved composer Morten Lauridsen's recent setting.

*Jesus, Redeemer of the world, light of light most merciful,  
 Accept the prayer and praise we offer.  
 O thou, who once deigned to be clothed in flesh  
 For the sake of the lost ones, grant us  
 To be made members of your holy body.*

Two Romantic era works give Marc a chance to interplay with the choir in a variety of ways. In Rheinberger's *ABENDLIED*, he underscores and fills in some of Rheinberger's implied harmony and expands it, most assuredly, beyond Rheinberger's wildest expectations.

*Stay with us for quickly falls the evening, and the day is past and over.*

*THE CLOUD-CAPPED TOWERS* is from Vaughan Williams' setting of three Shakespeare songs, this from Act IV of *The Tempest*. Marc provides contrasting bookends to Vaughan Williams, first using the piece as a "chord chart" to guide his improvisation, the second a freer improvisation based upon ideas and motives in the work.

"*TRADING FOURS*" is a common jazz performance technique in which the performers take turns improvising around the ongoing harmonic changes, alternating every four measures. Marc and the choir will trade fours using one of Bach's settings of *O SACRED HEAD NOW WOUNDED*. This hymn is an "improvisation" in its own right. Bach was a renowned improviser at the organ, and each time he set this text (he did so many times) it was with a new harmonization, each time providing a subtle difference in the expression of the hymn text.