

School of Music
University of Washington Seattle, Washington

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2005
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presents

Romantic Masters: Verdi & Brahms

with the

COMBINED CHORUSES
&
SYMPHONY

Geoffrey Boers, Conductor

Pre-concert lecture by

George Bozarth
Professor of Music

3/11/05

7:30 PM
March 10 & 11, 2005
MEANY THEATER

3/11/05 DAT 14,852

PROGRAM

CD 14,853

1 from Quattro Pezzi Sacri: 14:00
STABAT MATER.....GIUSEPPE VERDI
(1813-1901)

PAUSE

2 comments, Boers

A "Choral Symphony"-Tragedy to Triumph

3 TRAGIC OVERTURE Op. 8113:38.....JOHANNES BRAHMS
(1833-1897)

4 NÄNIE Op. 8213:28.....BRAHMS

5 SCHICKSALSIED Op. 5415:41.....BRAHMS

6 TRIUMPHLIED Op. 557:39.....BRAHMS
Mot. 1: Alleluia!

The ghost of Beethoven seemed ever present in the mid to late nineteenth century. Composers wrestled with measuring up to the enduring genius of the *Missa Solemnis*, *Ninth Symphony* and late String Quartets. Brahms himself struggled for nearly a decade to create his first symphony, and never attempted to match the scope of Beethoven's *Ninth "Choral" Symphony*. Yet Brahms proved himself to be a hugely creative symphonist, drawing from historical models and styles, and imbuing them with his rich color and texture. Tonight's concert plays with the idea of what Brahms may have created had he written a choral symphony.

Brahms received an honorary doctorate from Breslau University in 1880, and in honor of the occasion wrote two overtures, the beloved *Academic Festival Overture* and tonight's *Tragic Overture*. The *Tragic* contains a dual musical nature, a sense of contrast between the pain of the human condition in tandem with seeking relief in spiritual and supernatural ideals. This yin yang of ideals continues throughout the entire "symphony." As the first movement in our "symphony" the *Tragic Overture* is one of Brahms' more creative workings of sonata form, the traditional form used by composers for the opening movement of a symphony.

The next work in Brahms *oeuvre*, and our symphonic second movement, is his achingly beautiful Op. 82, *Nänie*, or "Lament." Again the duality of Brahms vision is evident in the structure of the setting of Schiller's poem. Brahms begins and ends the work in a delicate 6/4 time, separated by a central majestic *Andante* in common time. Brahms and Schiller describe not only the distance between humanity trapped in our earthly condition and the ideal life of the gods, but also the lament that pain also invades the heavens. Not only are we separated from our bliss, but the gods must also endure pain as death separated Venus from Adonis, Orpheus from Euridice, and others. Some consider this music among Brahms' most beautiful.

Traditionally a symphonic third movement is a minuet and trio or a scherzo. For tonight's "choral symphony" the *Schicksalslied*, or "Song of Fate," fills that role. Continuing the two-fold vision of heaven and earth, Brahms' Op. 54 is set as an other-worldly *adagio* followed by a fiery *allegro* in 3/4 time, thus fulfilling our need for a two-part minuet and trio movement. A setting of a Hölderlein poem, the text again describes the idyllic life of the god's contrasted against the fearful fate of our life on earth. Brahms surrounds the two-part text with virtually identical musical bookends that perhaps describe a hope of the world from which we came and to which we may return.

The finale of tonight's eclectic choral symphony is the first movement of Brahms' little known *Triumphlied*, Op. 55. During Brahms' career it was considered his most difficult choral work, so difficult in fact that at its premier only the first movement was performed. A *tour de force* employing double chorus, extended orchestra and baritone solo, the work is a nationalistic celebration of the ascendance of the German Empire and of victories in the Franco-Prussian war. The work is an extended Hallelujah Chorus, and in fact draws heavily upon Handel as a model for its structure. The text combines multitudinous Hallelujah's with text from Revelation, describing scenes of deliverance and victory. By the time of World War I, works that promoted German nationalism fell out of favor, and the work has remained virtually unknown until its recent revival.

The opening work on our program is Verdi's *Stabat Mater* from his *Quattro Pezzi Sacri*. Following the composition of his incomparable *Requiem*, Verdi went into semi retirement for nearly 12 years, when at the age of 73 he began a musical rebirth that would produce *Othello* and *Falstaff*. Amidst working on these two treasures, he completed four sacred songs, unrelated, and each a sketch of a unique facet of his compositional style. *Stabat Mater* is an ancient sequence, or religious poem, and describes the anguish of Mary upon the crucifixion of her son. The text is rich with imagery and drama, and, much like his *Requiem*, Verdi sets the text with full operatic expression. From striking open fifths describing the scourging of Christ, to the fiery crucifixion passages, to the sublime ascent into paradise, Verdi uses an expanded orchestral palate ranging from *pppp* to *ffff* creating a dramatic impact in the tradition of his opera.

STABAT MATER

The grieving Mother stood weeping by the cross where her Son was hanging.
Her spirit cried out, mourning and sorrowing, as if pierced with a sword.

Oh, how grieved and struck down was that blessed woman, Mother of the Son born of One!
How she mourned and lamented, this Holy Mother, seeing her son hanging there in pain!

What man would not weep to see Christ's Mother in such humiliation?
Who would not suffer with her, seeing Christ's Mother sorrowing for her Son?

For the sings of his people she saw Jesus in torment, beaten down with whips, saw her gentle Son dying in desolation, breathing out his spirit.

Let me, Mother, font of love, feel with thee thy grief, make me mourn with thee.
Make my heart so burn for love of Christ my God that it be satisfied.

Holy Mother, let it be that the stripes of the crucified may pierce my heart.
With thy injured Son who suffered so to save me, let me share his pains.

Let me weep beside thee, mourning the crucified as long as I shall live.
To stand beside the cross and to join with thee in weeping is my desire.

Virgin famed of all virgins, be not severe with me now; let me weep with thee.
Let me bear Christ's death, let me share his suffering and remember his blows.

Let me be wounded with his blows, inebriate with the cross and thy Son's love.
Lest the flames consume me, be my advocate, Virgin, on the day of judgment.

Christ, when my time is finished, grant, through thy Mother, that I win the palm of victory.
When my body dies let my soul be granted the glory of heaven.

Amen.

NÄNIE

Even the beautiful must die! That which conquers men and gods
Does not touch the brazen heart of Stygian Zeus.
Only once did love soften the ruler of the shades,
And still at the threshold, in his severity, he revoked his gift.
Aphrodite cannot stanch the beautiful lad's wound,
Which the boar cruelly tore into his graceful body.
The immortal mother cannot save the divine hero
When, falling at the Scaean gate, he fulfills his destiny.
But she arises from the sea with all the daughters of Nereus
And begins her lament for her exalted son.
See! Then the gods weep, all the goddesses weep
Because the beautiful perishes, because perfection dies.
Even to be a song of woe on loved ones' lips is splendid,
For what is commonplace descends to Orcus in silence.

SCHICKSALSIED (Song of Destiny)

You walk up there in the light
Upon soft ground, blessed genii!
Gleaming divine breezes
Touch you gently.
As the fingers of the woman musician
Touch sacred strings.

Without destiny, like the sleeping
Infant, the heavenly ones breathe;
Preserved chastely
In a modest bud,
Their spirit
Blossoms eternally,
And their blessed eyes
Gaze in tranquil,
Eternal clarity.

But it is our lot
To find rest nowhere;
Suffering mankind
Wastes away, falls
Blindly from one
Hour to the next,
like water flung
from cliff to cliff
endlessly down into the Unknown.

TRIUMPHLIED (Song of Triumph)

Alleluia! Salvation and glory, and honor, and power unto the Lord our God, for true and righteous are his judgments.

UNIVERSITY CHORALE
Dr. Stephen Zopfi, *conductor*
Linda Gingrich, *assistant conductor*

<u>SOPRANOS</u>	<u>ALTOS</u>	<u>TENORS</u>
Patra Alatsis	Piya Banerjee	Justin Beal
Rachel Beltran	Erica Bergman	Kohen Chia
Aimee Bertheau	Michelle Blair	Steven Flett
Jenna Boulé	Carmen Bleything	Ethan Lorimor
Claire Cordner	Anna Friedman	Pradeep Shenoy
Margaret Gordon	Sarah Murray	Daniel Triller
Kendall Gourley-Paterson	Charlotte Reese	
Allison Harmon	Sarra Sharif	<u>BASSES</u>
Allison Huxtable	Courtney Smith	Brenton Agena
Kellie Iranon	Naomi Smith	Spencer Bliven
Katie Morgan	Kelli Watari	Jon Butler
Ji Shin	Hannah Wong	Michael Carson
Linnell Pitt		Enrique Dinio
Rachel Stone		Andrew Jacobson
Vanessa Williams		Thomas Noh
		Zach Spencer
		Gabe Swart
		Doug Wynkoop

CHAMBER SINGERS
Dr. Geoffrey Boers, *conductor*
Mary Ann Bisio, *assistant conductor*

<u>SOPRANOS</u>	<u>TENORS</u>
Tess Altiveros	Adam Burdick
Mary Ann Bisio	Tom Cohen
Laura Cervinsky	Ben French
Ailisa Dannemiller	Ian Kirk
Maggie Godwin	Sean Ichiro Manes
Susan Jones	Gary Panek
Heather Maclaughlin Garbes	James Scheider
Maria Manisto	Chris Stagg
Amy Marsh	
Ellen Pepin	
<u>ALTOS</u>	<u>BASSES</u>
Lorraine Burdick	Jason Anderson
Yunju Chang	Rob Bigley
Anne Chapell	Rob Conley
Rashelle Coyle	Nick Huffman
Linda Gingrich	Jon Jenkins
Ester Kim	Beob Kim
Rachel Lafond-Widmer	Jeremy Matheis
Markdavin Obenza	Jonathan Silvia
Jessica Martin	Heath Thompson
Leah Stettler	Philip Tschopp
Stacy Timke	

UNIVERSITY SINGERS
Linda Gingrich, *conductor*

<u>SOPRANOS</u>	<u>ALTOS</u>	<u>TENORS</u>
Soyo Ahn	Amanda Allison	Yueh Chang Chen
Anne Bosse	Krista Cheung	Hang Dao
Nicole Britain	Stephanie Fry	Yen-Chaw Feng
Krystal Brokaw	Arna Garcia	Kristian Garrard
Jennifer Cheng	Elaine Gottschalk	Jonathan Guov
Celia Chen	Deanna Herce	Minh Huynh
Bri Dotson	Alida Hupf	Tae Han Kim
Kristina Garzia	Joey Hwong	Erik Krogh
Phaih Lin Goh	Sylvia Imbrock	Mitsutaka Mohri
Hollie Hatch	Ruth Jacobson	Phillip Neyhart
Janaki Jeyabalan	Maria Jimenez	Yohanes Putra
Cynthia Jonas	Alex Kim	John Rigg
Jaqueline Keh	Angela Kim	Aaron Verzosa
Kim Knauss	Soohyun Kim	Daric Wickers
Petrina Lin	Allison Kogler	Zach Wood
Leslie Loeslin	Ha-yeong Koo	
Peiling Lo	Jessica Koury	<u>BASSES</u>
Barbara MacDonald	Breeana Laughlin	Jason Boyett
Rachel Mendoza	Barbara Leigh	Tim Connolly
Sue Orr	Jenny Lu	Adam Dengler
Jully Park	Jerlyn Malasig	Evan Dengler
Ru-Shin Shieh	Amber Massart	Danny Francoeur
Andrea Smith	Naomi McCormick	Brian Hodder
Tamara Smith	Diane Morrison	Jay Holcomb
Diana Thayer	Nga Son Nguyen	Jeff Jenkins
Lauren Toellner	Erin Offord	Young Joo Kim
Kelly Wharton	Yuko Okamura	Jeremy Lingmann
Jennifer Zhang	Janet Oliver	Brandon Ng
	Emily Page	Lloyd Parlee
	Melissa Pauley	Bryan Perry
	Kelly Ronan	James Porter
	Elise Saba	Ian Reinert
	Juhra Sarwary	Simon Rillera
	Jutta Seligmann	Carl Stout
	Jessica Tijerina	Wei-che Wang
	Tracy Vermilya	John Williams
	Itasari Wiryanto	Suyang Zhou

THE UNIVERSITY SYMPHONY

VIOLIN I

Teo Benson,
Concertmaster
Lisa Doubet
Matthew Wu
Lisa Noguchi
Roy Lim
Emily Terrell
Derek Wong
Lisa Mahlum

VIOLIN II

Heather Carmen*
Kang Yu
Maria Leininger
Chris de Leon
Deanna Doan
Andrew Yang
Catherine Chi
Charles Chang

VIOLA

Felisa Hernandez-
Salmeron*
Dane Armbruster
Ruth Navarre
Shannon Whitney
Brianna Atwell

CELLO

Joanne de Mars*
Brendan Kellogg
Nick Brown
Meghan Bass
Janice Lee
Suhrim Choe
Sandy Kuan
Rachel Orheim

BASS

Leslie Woodworth*
Jeff Eaton
Tracie Sanlin
Anna Brodie
Howard Lin
Evan Muelhausen

FLUTE

Svetlana Abramova*
Sarah Carr
Jessica Lee

OBOE

Gabriel Renteria*
Jayne Drummond

CLARINET

Christine Gilbert*
Dmitry Pavlyuk

BASSOON

Bruce Carpenter*
Aaron Chang

CONTRA BASSOON

Paul Swanson

HORN

Josiah Boothby*
Maxwell Burdick*
Kestrel Wright
Carson Smith

TRUMPET

Ed Castro*
Chad McCullough
Hilma Yantis

TROMBONE

Joshua Bell*
Colby Wiley
J. J. Cooper

TUBA

Nate Lee

HARP

Ashley Wong*
Juyong Kwon

TIMPANI

Paul Pogreba

PERCUSSION

Robert Campbell

*denotes principal

CLASSICAL

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