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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2014-2015

NONCIRC CD #17,252

presents

UW SYMPHONY
ORCHESTRA

&

COMBINED CHORUSES

Dr. Geoffrey Boers,
conductor

7:30 PM
June 5, 2015
Meany Theater

CD # 17,253

PROGRAM

1 STABAT MATER 12:27 GIUSEPPE VERDI (1813-1901)

CHICHESTER PSALMS 17:15 LEONARD BERNSTEIN (1918-1990)

- 2 I. Psalm 108, vs. 2 and Psalm 100, entire
- 3 II. Psalm 23, entire and Psalm 2, vs. 1-4
- 4 III. Psalm 131, entire and Psalm 133, vs. 1
Ben Puryear, soloist

INTERMISSION

5 REMARKS. BOERS

ALEXANDER NEVSKY CANTATA, Op. 78 39:39 SERGEI PROKOFIEV (1891-1953)

- 6 I. Russia under the Mongolian Yoke
- 7 II. Song about Alexander Nevsky
- 8 III. The Crusaders in Pskov
- 9 IV. Arise, ye Russian People
- 10 V. The Battle on the Ice
- 11 VI. The Field of the Dead
- 12 VII. Alexander's Entry into Pskov

We regret that the film will not be shown with the performance of the
ALEXANDER NEVSKY CANTATA, as was originally listed.

ABOUT THE SOLOIST:

BEN PURYEAR is 12 years old and attends middle school in Redmond. He is a member of the Northwest Boy Choir under the direction of Joe Crnko. He also plays clarinet in his school band. He is a competitive trampoline gymnast and has competed at nationals placing as high as eighth.

ABOUT THE MUSIC:

GIUSEPPE VERDI, *STABAT MATER* (1896–97)

Toward the end of his life, and after the creation of many highly-successful operas, GIUSEPPE VERDI turned toward philanthropic causes. He built and maintained a hospital near his estate, and later founded a home in Milan for retired musicians—the Casa di Riposo per Musicisti—to be funded by royalties from his operas.

Verdi also composed a small number of sacred pieces during his last years, later published in the collection *Quattro pezzi sacri* (Four Sacred Songs). Although not a religious man, Verdi composed several sacred works during his life (including his well-known *Requiem*) and had worked as a church organist in his youth. His last composition, tonight's *STABAT MATER*, is a setting of the *Stabat Mater Dolorosa*, a medieval hymn whose text describes the sorrows of Mary as she observes the death of her son, Jesus Christ, by crucifixion. Like many of his sacred works, Verdi casts the holy text in dramatic fashion. His famed *Requiem* was called "his greatest opera, in religious robes." *STABAT MATER* is no different. Verdi's unending supply of aching melodies, dramatic text painting, and expressive orchestral writing make his last musical statement personally poignant.

LEONARD BERNSTEIN, *CHICHESTER PSALMS* (1965)

LEONARD BERNSTEIN'S *CHICHESTER PSALMS* was commissioned by Walter Hussey and John Birch, the Dean and organist of Chichester Cathedral in Sussex, England. The commission was to be performed at the Cathedral's summer music festival in 1965. Hussey was a well-known supporter of the arts, and commissioned a number of literary, visual, and musical works during his life, including pieces by W. H. Auden and Marc Chagall, as well as Benjamin Britten's *Rejoice in the Lamb*. Hussey suggested that Bernstein consider setting something like the Bible's Psalm 2, and wanted the piece to be somewhat "popular" in tone, noting, "Many of us would be delighted if there was a hint of *West Side Story* about the music."

Bernstein responded with a setting of several Psalms, the music combining elements of both Christian and Judaic liturgical traditions. The first movement presents Psalm 100 ("Make a joyful noise unto the Lord") and the second verse from Psalm 108 ("Awake, psaltery and harp: I will rouse the dawn!"). A jubilant song praising God, the number seven (important in Jewish numerology) is prominent, both influencing the time signature (7/4) and melodic line (which features the minor seventh). The second movement, a setting of Psalm 23 ("The Lord is my shepherd") and Psalm 2, v. 1–4 ("Why do the nations rage"), includes music from an abandoned Broadway musical project, as well as actual material cut from *West Side Story*. The third movement sets Psalm 131 ("Lord, Lord, my heart is not haughty"). *CHICHESTER PSALMS* concludes

with Psalm 133, v. 1 ("Behold how good, and how pleasant it is, for brethren to dwell together in unity"), set in a style influenced by Lutheran **chorale**.

CHICHESTER PSALMS is experiencing a resurgence of popularity this year, the fiftieth anniversary of its composition. Of interesting note, for its premier performance in New York with Bernstein conducting, the chorus was prepared by Abraham Kaplan, who went on to become head of the choral program at the University of Washington.

SERGEI PROKOFIEV, *ALEXANDER NEVSKY CANTATA*, OP. 78 (1938–39)

Alexander Yaroslavich was a thirteenth-century prince of Kiev, Novgorod, and Vladimir, ruling over an area now contained within Ukraine, Belarus, and western Russia. In 1240, he led a Novgorodian army in a battle against Swedish forces near the Neva River; for his victory, the prince was given the nickname "Nevsky," by which he is known today. Around this time, Novgorod was also attacked by the Teutonic Knights, a German military order linked to the Crusades. The Teutonic Knights' attempts to expand into Novgorod ended with their defeat in 1242's Battle on the Ice, fought against Nevsky and his forces on frozen Lake Peipus. Nevsky was venerated as a saint shortly after his death, and eventually was canonized by the Russian Orthodox Church in 1547. He is still seen as one of Russia's greatest heroes.

The 1938 film *Alexander Nevsky* was Sergei Eisenstein's first released sound film, and focuses largely on the 1242 Battle of the Ice. The musical score was created by Sergei Prokofiev, and the film was very much a collaborative effort between the two artists: some of Eisenstein's footage inspired Prokofiev's composition, and Prokofiev's score influenced Eisenstein's cinematography. Then-current tension between the Soviet Union and Nazi Germany influenced production, including costume design—the German bishop's costumes feature swastikas, for example, and the Knight's armor was inspired by German World War I uniforms. The film was highly successful and is still impressive today; the Battle of the Ice scene, in particular, has influenced countless filmmakers to the modern day.

Soon after completing the film, Prokofiev assembled and expanded the *Alexander Nevsky* film music into a cantata. The cantata's movements follow the same order as the action of the movie. The first movement depicts the land under the influence of the Mongols, another group attempting to control the lands Nevsky oversaw. Movement 2 recounts the story of Nevsky's successful defeat of the Swedes in 1240. The Latin intoned by the Teutonic Knights in Movement 3 is nonsensical, perhaps a jab at the Germans and Catholicism; the harsh sound of the horns (amplified and distorted in the film score) specifically represent the Knights themselves. Movement 4 is a folkish hymn supporting the fight against the invaders. "The Battle on the Ice," Movement 5, is—as in the film—a lengthy and climatic passage, one which sets the scene around the lake and then depicts the battle itself, during which some of the Knights fall through the spring-thawed ice into the lake's frigid waters. Movement 6 is a young woman's plaint, as she wanders amongst the war-dead in search of her lover. The last movement celebrates Nevsky as he is received in the nearby city of Pskov.

—Program notes by Catherine Ludlow

ABOUT THE CONDUCTOR

GEOFFREY BOERS is Director of Choral Activities at the University of Washington in Seattle, where he is the Mary K. Shepman Endowed Professor of Music. Under his direction, the choral program at the University of Washington has grown to include nearly twenty graduate choral conductors each year, as well as nine ensembles conducted by five faculty and many graduate students, with nearly 600 singers participating.

Geoffrey conducts the UW Chamber Singers, the university's premier ensemble of graduate and advanced singers. The Chamber Singers performs nationally and internationally, most recently having returned from Hungary for a concert tour. Last Spring, the choir performed Monteverdi's rarely heard masterpiece, *1610 Vespers*. He also teaches graduate choral conducting and choral pedagogy, and serves as faculty advisor as part of the graduate choral curriculum. He is the recipient of the University of Washington's prestigious Royalty Research Foundation Grant, which allowed him to travel to the Baltic region and to establish the UW Baltic Choral Music Library, the first of its kind in the United States.

Geoffrey maintains an active conducting, teaching, workshop and clinic schedule. Recent engagements have taken him to Australia, mainland China, Thailand, Alice Tully Hall and Carnegie Hall, and Kennedy Center, where he serves as Artistic Director for the Washington D.C. Choral Festival. He especially enjoys working with conductors and their choirs with focus on building communication through gesture and expressivity, and building community within the ensemble. Geoffrey is also exploring the idea *spirare*, or the connection between breath and spirit, in disciplines as far reaching as Yoga, Tai Chi and world faith systems. This study is leading to evolving thoughts of gesture as it relates to breath, evocation of sound, and touching the heart.



In addition to his position at the UW, Boers is the conductor of the Tacoma Symphony Chorus and will conduct the Tacoma Symphony in numerous performances this season.

CLASSICAL

KING FM 98.1

UNIVERSITY OF WASHINGTON CHAMBER SINGERS

SOPRANO

Yelena Bagdasarova,
Twin Falls, ID
Claire Biringer, Appleton, WI
Becca Cantrell, Tempe, AZ
Leann Conley-Holcom, Tacoma
Michelle Avila Dobbs,
Lombard, IL
Rebecca Herivel, Lynwood, WA
Elizabeth MacIsaac,
Nainaimo, BC, Canada
Rose Rubel, Lake Oswego, OR
Victoria Solenberger,
Santa Cruz, CA
Meghan Stavig, Edmonds
Brianna Valencia, Woodland, CA

ALTO

Jocelyn Beausire, Niwot, CO
Maggie Boeckman,
Saint Louis, MO
Alice Carli, Los Altos, CA
Makaela Joy, Roy
Debi Johansen
Brenda Mohr, Glendale, CA
Amber Moore, Boise, ID
Sarah Moyer, Grass Valley, CA
Christine Elise Oshiki, Olympia
Sabrina Otness, Mukilteo

TENOR

Joel Bevington, Albany, OR
Patrick Borrer,
Oklahoma City, OK
Hayden Casey, Sparks, NV
Mason Cole, Anacortes
Ryan Ellis, Seattle, WA
Anthony James, Malo
Jeffrey Larkin, Salem, OR
Stephen O'Bent, Hanover, NH
Pablo Piantino,
Mendoza, Argentina

BASS

Philip C. Arbaugh, Olympia
Kassey Castro, Seatac
Jacob Finkle, Niskayuna, NY
Andy Larson, Bothell
Leif Layman, St. Paul, MN
Jonah Melchert, Puyallup
Jeremy Morada, Loma Linda, CA
Eric Mullen, Iowa City, IA
Ryan Mullaney,
Cumberland, MD
Nic Varela, Tucson, AZ
James Wilcox, Seattle

UNIVERSITY OF WASHINGTON CHORALE

SOPRANO

Mina Barakatain, Mukilteo
Monica Berndt, Quincy
Leah Bowd, Ferndale
Addie Francis, Seattle
Denna Good-Mojab, Portland, OR
Jessica Haagen, Pullman
Nicola Harris, Mukilteo
Amy Kuefler, Winnipeg, Manitoba-
Section Leader
Vivian Lyons, Seattle
Sydney Manning, Anchorage, AK
Anna Mikkelborg, Fox Island - *Section Leader*
Alexis Neumann, Encinitas, CA
Kristina Terwilliger, Suffern, NY
Erica Weisman, Austin, TX
Iris Wagner, Lafayette, CA

ALTO

Rasika Bhalerao, Redmond
Victoria Bravo, East Wenatchee
Mairin Hackett, Bothell
Stephanie Hobart, Agoura Hill, CA
Anya Hsu, San Mateo, CA
Alison Johnson, Las Vegas, NV
Marcy Landes, San Mateo, CA
Lydia Lee, Taipei, Taiwan
Erika Meyer
Amber Moore, Boise, ID- *Secretary*
Esther Ranjbar, Eugene, OR
Alta Steward, Portland, OR- *Vice President*
Piper Titus, Walla Walla
Amanda Williams, Gig Harbor, -
Social Media Chair
Anna Vara, Mukilteo -
Section Leader & Social Chair
Erika Van Horne, Mill Creek - *President*

TENOR

Michael Bang, Mukilteo
David Boeckh, Seattle
Ezra Boyer, Olympia
Andrew Briggs, Palo Alto, CA
Joe Koch, Vancouver
Michael Norman, San Antonio, TX
Brian Ramaley, Bellevue
Nick Reynolds, *Section Leader*
Bradyn Rookard, East Wenatchee
Jordan Schmelzke, Vancouver
Cameron Simons, Longview
Nicholas Tagab, *Section Leader*
Kyle Ueland, Prosper, ND

BASS

Marijn Burger, Lake Oswego, OR-
Historian/Blog
Kassey Castro, Seattle - *Head Section Leader*
Erich Hoffer, Mukilteo
Paul Johns, Free Soil, MI
Andrew Larson, Bothell- *Section Leader*
Fredrik Mansfield, Seattle
Scott McCormick, Lafayette, CA
Jonah Melchert, Puyallup
Evan Shelton, Puyallup - *Concert Chair*
Chris Steckler, Mill Creek, WA- *Treasurer*
Tyler Stevens, Mercer Island
Shawn Swanson, Poulsbo
Andrew Tang, Palo Alto, CA
Byron Walker, Mangilao, Guam- *Concert Chair*
Nic Varela, Tucson, AZ-
Section Leader- Publicity Chair

UW SYMPHONY ORCHESTRA
David Alexander Rahbee, *music director*
Tigran Arakelyan, *assistant conductor*

VIOLIN I

Corentin Pokorny - C
Erin Kelly
Yunjung Kim
Deric Pang
Judith Kim
Katherine Wang
Daniel Kim
Anthony Fok
Delaney McKnight
Elizabeth Guzman
Allion Salvador

VIOLIN II

Heather Borrer - *
Frank Liu
Nao Ikeda
Vicky Wahlstrom
Matt Cancio
Sungi Jung
Jonathan Kuehn
Nate Lempko
Dakota White
Nathan Hwang
Natalie Meek

VIOLA

Alessandra Barrett - P
Emmeran Pokorny - V, B
Robert Babs
Gina Lee
Savannah Rank
Lucas McMillan
Jerry Bi
Emily Hennings
Lily Wettstein
Edwin Li

CELLO

Yang Lu *
Hajung Yuk
Thomas Zadrozny
Amanda Kuo
Brandon Kawaguchi
Allyssa Stockdill
Sean Tanino
Mark Duroshkin
Melissa Kersh

BASS

Patrick Aubyrn - *
Brad Gaylor
Tyler Cigich
Darian Woller
Nate Spielman
Atila Kiss

FLUTE

Joyce Lee - P
Sabrina Bounds - V
Leanna Keith
Mona Sangesland
Laura Colmenares

PICCOLO

Natalie Ham - P

OBOE

James Phillips - *
Megan Bernovich

ENGLISH HORN

Megan McCormick - P

CLARINET

Alexander Tu - P
Clarissa Thompson - V
Mo Yan

BASS CLARINET

Victor Morgan - P

SAXOPHONE

Brandon Pifer - P

BASSOON

Jamael Smith - V
Boone Hapke - P
David Bissell
David Wall - G

CONTRABASSOON

Jamael Smith - P

HORN

Renee Millar - P
Trevor Cosby - V
Kelly Brown
Evan Wang

TRUMPET

David Sloan - V, P
Rebecca Fuller - B
Parker Duvall

TROMBONE

Elizabeth McDaniel - *
Ariana Kupai

BASS TROMBONE

Mike Dobranski - G

TUBA

Andy Abel - *

TIMPANI

Declan Sullivan - V
Neal Goggans - B
Evan Berge - P

PERCUSSION

Declan Sullivan
Neal Goggans
Evan Berge

HARP

Tiffany Chen - * G
Bethany Man - G

Concertmaster - C

Principal - *
Prokofiev - P
Verdi - V
Bernstein - B
Guest - G