

And that Being, that finest essence, which is the source of life
The changeless and true, and the Self of All,
That Art Thou, Svetaketu."

"Please, Sir, tell me more of this teaching."

"Very well, my son.

Rivers flow from East or West, from the ocean, and return there.

When they return, they no longer think,

'I am this river', 'I am that river'.

In the same way, all earthly creatures

Rejoice that radiant cosmic being,

And when they merge, they do not remember

'I am this creature', 'I am that creature'.

And that Being, that finest essence, which is the source of life
The changeless and true, the changeless and true...."

Changeless, Source of Life

Ageless, Self of All

Changeless, beyond all understanding

Boundless, boundless

Oneness

"Go pick a fig from yonder banyan,

Now split it open, what do you see?"

"I see many tiny, tiny seeds sir."

"Now split one open, what do you see?"

"Inside this tiny seed, sir, I see nothing"

Then his father smiled and said,

"The essence of the seed appears to you as nothing,

Yet from that nothing this mighty tree has risen.

And that Being, that finest essence, which is the source of life

The changeless and true, and the Self of All,

That Art Thou, Svetaketu."

That Art Thou

University of Washington
THE SCHOOL OF MUSIC

C435
2002
6-4

DATE #14, 198

Presents

Musical Archetypes:

Songs of the Sea

Songs of the Old West

Songs of Creation

THE CHAMBER SINGERS

Geoffrey Paul Boers, *Conductor*

7:30 PM
June 4, 2002
MEANY THEATER

School of Music

Our world is full of archetypes—from marble statues to stained glass, from popular icons to political vision—each rich with hopes and ideals of the human psyche. Archetypes can be filled with what we feel humans share collectively, inner characteristics such as strength or will can be seen more directly through these images, our memory and feelings of history can be contained in them, as well as our dreams and hopes for the future. Tonight we select three grand images: the sea, the old west, and creation. As we sing about the sea we will track a sailor's life from impetuous youth through grim reality until the cycle begins anew. As we sing of the west we will celebrate the pioneering spirit of our ancestors and attempt to recapture the vision of hope for a great America. Finally, as we sing of creation we will experience it and its related truths through the vision of Hinduism, particularly that contained in the writings of the *Vedas*, philosophy unfamiliar to most of us, but rich with images and containing many similarities to western spiritual thought.

PROGRAM

CD#14,199

SONGS OF THE SEA

- 1 THE DRUNKEN SAILOR.....1:59.....ROBERT SUND (b. 1942)

This light hearted sea chantey describes increasing levels of discipline heaped upon a careless young sailor, as he is thrown in the long boat, put in the scuppers, and finally tied up. This devil-may-care story of drunkenness becomes ironic image, a foreshadowing of frightening events to come.

- 2 from *Trois Chansons Bretonnes: LA NUIT EN MER*.....2:52.....HENK BADINGS (b. 1907)
Tony Cho, piano

The sailor is most certainly lured to the sea by its beauty and romance. This beckoning is beautifully depicted in Badings' chansons. Debussyesque in style, the music portrays the gentle rocking and images of a beautiful night on the sea.

The breeze swells on our sail, behold the first star's twinkling;
The waves rock us, let us sail the night in silence.
All noises have been stilled, it seems that everything on earth is dead:
Humans as well as things, the birds and roses all are asleep.
But the sea it is the living, immensely shifting, constantly taking the piers by storm
Disdainful by night and by day.
Except for her, nothing exists but the sad reflection of the big lighthouse.
At the best place my friends, let us now throw our net
Then our sails furled, foreheads bare beneath the stars we will sleep!
Dream upon the deep peace of all whom we love in this world below.
Let us sleep upon our schooners, as in our childhood cradles, and tomorrow
At high tide we will return to shore, Triumphant!

- 3 I LOVE MY LOVE.....4:29.....GUSTAV HOLST (1874-1934)

Holst's part-song is a passionate story of lovers separated by the sea. First the woman, interned in Bedlam—the infamous asylum—laments her lost love as she rattles her chains. Her lover, hearing of this, returns and rescues her from her fate, and the song ends as a moral for lovers to be patient.

Comments, G. Boers

- 4 CANTICUM CALAMITATIS MARITIMAE (1997).....10:50.....JAAKKO MÄNTYJÄRVI (b. 1963)

This work is dedicated to those who lost their lives in the shipwreck of the *Estonia*, on September 28, 1994. The text sets three distinct elements: first, a generic newly composed "folk-song" with nonsense syllables meant to be a lament for all who suffer loss and loosely based on the hymn *Nearer My God to Thee*;" second, a "news reporter" who intones objectively the events of the wreck using text from *Nuntii Latini*, a weekly news broadcast in Latin by Finnish Broadcasting; and finally fragments of *Requiem* as well as an extensive setting of Psalm 107, sung by the choir as representative of our collective sorrow.

May the eternal light shine upon them, O Lord, and may
Perpetual light shine upon them. Have mercy, O Lord.

Over eight hundred people perished in a shipwreck in the northern Baltic Sea. The car ferry *Estonia*, en route from Tallinn to Stockholm, Was overturned in a severe storm and sank. There were about 1000 passengers on board. 910 people lost their lives in the wreck of the *Estonia*, 139 were saved.

They that go down to the sea in ships, that do business in great waters;
These see the works of the Lord, and his wonders in the deep.
For He commandeth, and raiseth the stormy wind, which lifteth up the waves.
They mount up to the heaven, they go down again to the depths;
Their soul is melted because of trouble.
They reel to and fro, and stagger like a drunken man, and are at their wits end.
Then they cry unto the Lord in their trouble, and he bringeth them out of their distress.

He maketh the storm a calm, so that they waves thereof are still.
Then they are glad because they be quiet; so He bringeth them unto their desired haven.

Eternal rest...

- 5 from *Two Scandinavian Folksongs: FIFTEEN FINNS*.....1:54.....LARS EDLUND
Tony Cho, piano

As generations come and go, the undying spirit of the sailor remains invincible, ready to set sail on further adventures. In this sojourn, fifteen Finnish sailors embark on a most frightening mission, to find wives. They find the house of the fairest of all the maidens, who hands them their comeuppance—truly a fantastic ending!

PAUSE

SONGS OF THE OLD WEST

- Chamber Singers Women
- 6 OLD GRANDMA 2:19 ARR. ALICE PARKER
Marissa Rebadull-Ramos, piano
- Chamber Singers Men
- 7 COLORADO TRAIL 2:57 ARR. NORMAN LUBOFF
- 8 STREETS OF LAREDO 2:09 ARR. NORMAN LUBOFF
- 9 THE FLOWER FED BUFFALOES 24:40 JOHN HARBISON
1. The Flower Fed Buffaloes Anthony Giles, baritone
 2. Enrich My Resignation
 3. Depths
 4. Above Pate Valley
 5. The Amaranth

The combination of texts was inspired by Judge Learned Hand's statement in The Spirit of Liberty, that liberty is not created by laws or courts, but rather lives in the hearts of the nation's people. The texts reflect the common purpose and devotion of historic America, and perhaps archetypal America, as hand states "an American that may have never been and may never be," yet is a lofty goal worth the pursuit.

Each movement is an amalgam of American sounds, one can hear jazz in the swing patterns of movement one. And the actual quotes from jazz ballads in movement 3. Harbison also quotes America the Beautiful, and is clearly influenced by "American" sounds of composers such as Copland and Harris.

INTERMISSION

CD #14,200

11 COMMENTS, Boers

SONGS OF CREATION

- 2 THAT ART THOU: SONGS FROM THE VEDAS 32:55 LINDA WATERFALL
(World Premiere)
1. Creation Hymn
 2. The Two Full of Butter
 3. Firestick
 4. Arrow
 5. That Art Thou Svetaketu

Scott Warender, piano
Matt Drumm, timpani
Will Dowd, percussion

About the text

The text for "That Art Thou" draws from two Vedic sources, the *Rig Veda* and the *Upanishads*. The *Vedas* contain the earliest collections of Hindu sacred text, and are considered by Hindus to be "sruti", meaning utterances which are "heard", intuited directly from the divine source, or as translators Shearer and Russell put it, "...cognised from an enlightened state..., records of perceptions not available to normal consciousness."

The oldest of the *Vedas* is the *Rig Veda*, the written version of which is dated at approximately 1400-1200 BCE, while the orally transmitted version from which it developed is thought to be much older. As property of the Brahmin priest caste, *Rig Veda* hymns are involved with the many sacrifices and rituals that were practiced in those times.

The *Upanishads*, while considered to be of the *Vedas*, are also referred to as the *Vedanta*, meaning the 'summing up' or the 'end of the Veda'. The earliest of these are called "aranyakas", meaning "forest books", and were the beginning of a tradition of seers who, disillusioned with ritual and sacrifice, withdrew to forests and caves to meditate and seek the Infinite on their own independent terms.

About the translations: Source material includes translations by Wendy Doniger O'Flaherty, Robert Ernest Hume, Patrick Olivelle, Juan Mascaro, and Alistair Shearer and Peter Russell. Synonyms and paraphrases were used, as well as changes in word and phrase order, to create a text that would lend itself to singing. The only exception to this is "Firestick", which is quoted both in the original Sanskrit, and in English, with Juan Mascaro's translation used verbatim.

The composition of "That Art Thou: Songs from the *Vedas*" was made possible in part by funding from the Seattle Arts Commission's Seattle Artists Program.

Creation Hymn. Among creation myths, this text is unusual in that it contains so many unanswered questions. The time signature shifts between 7/8, 8/8 and 9/8; the circular shape of the motif grew naturally out of the text and subject matter. One can hear Steve Reich's influence.

There was neither non-being nor being
There was neither the realm of space nor sky
There was no dying, nor immortality
There was no sign distinguishing day or night
Darkness was hidden by darkness in the beginning
Darkness was hidden by darkness
That One breathed, windless, by its own impulse

One breathed

Desire came upon that One, in the beginning,
That was the first seed of mind
Poets seeking in their hearts with wisdom
Found the bond of existence with non-existence
Impulse below, give forth above
The Life Force that arose through heat

Who really knows? Who will proclaim it?
Whence was it made? Whence this creation?
Perhaps formed Itself, perhaps did not form Itself
The One who looks down from highest heaven
That One knows, or perhaps knows not
One breathed

The Two Full of Butter. Butter is a prominent feature in Hindu ritual, as in the butter lamps of the arati ceremony and the pouring of butter on the yagya fire. The scent of burning butter sends a powerful subliminal message. An innocent and open response to the sensual world is depicted here with touching, childlike honesty. The rhythm of this movement was inspired by a performance of Middle Eastern belly dancing.

The two full of butter, broad and wide,
Milked of honey, beautifully attired
Sky and earth propped apart
Ageless, rich in seed
Tireless, boundless, unaging,
Rich in streams, full of milk
Pour out on us seed
Nourish us
Beautiful enclosed in
Beautiful engorged on
Beautiful and grown on
Beautiful in butter

Sky and earth stream with honey
Beautiful in butter, milked of honey,
Honey for their vow, Soak us with honey
Sky and earth that stream honey for their vow
Soak us.
Sky and earth, all knowing,
Father, Mother, nourish us
Swell up and nourish us
Thrust toward us victory and wealth
(Beautiful and engorged in...)
Swell up, nourish us
Pour out on us seed

Firestick comes from the Svetasvatara Upanishad, one of the most recent, dating from probably only a century or two BCE. The metaphor of the whirling firestick aptly describes how the mind returns again and again to repetition of the mantra in the process of becoming quiet. The vocalisations attempt to recreate the 'glowing' and 'waving' of the aura in a state of bliss. In terms of influence, one can hear both medieval chant and Stevie Wonder.

Even as fire is not seen in wood
And yet by power, it comes to light as fire
So Brahman in the Universe
And in the soul is revealed by the power of Om.

The soul is the wood below that can be fire
Om is the whirling friction-rod above
Prayer is the power that makes Om turn around
And then the mystery of God comes to light.

Arrow is also from one of the later Upanishads, the Mundaka. It is a devotional hymn, in the Hindu sense of the word 'devotion', or 'bhakti', intense emotional attachment to God, here named as 'Brahman'.

At the core of All stirs the hidden pulse of Brahman
The heart of all that moves, or blinks, or breathes

That which is both non-Being and Being
The goal of all desiring,
Beyond all understanding,
Know that to be the essence of life.

Shining through all beings, shining through all beings
Truly, Brahman is Life Itself
Knowing it the wise can talk of nothing else

Smaller than smallest, farther than farthest
Nearer than nearest, beyond conception
Eyes cannot see it,
No words describe it, no sense perceive it
The wise know it resting deep within

Take the great Upanishad as your bow
Place upon it the arrow of the mind
Draw it back with a will made strong
By contemplation of the Eternal
And let it fly from the bow.

Meditate with the mantra as your bow
Consciousness the arrow, Brahman still the target
Free from distractions of the senses take aim
Take aim, release the mind and let it fly with Brahman
And be Oned with it
As the arrow is Oned with its target.

That Art Thou, Svetaketu. This father and son story is from the Chandogya Upanishad, one of the earliest (approximately 700 BCE.) The series of metaphors with the repeated refrain line fell naturally into the verse-chorus song form. American pop music influences are most noticeable in this movement.

Once there lived a Brahmin boy named Svetaketu, son of Aruna.
He was sent forth by his father to learn the Vedas, the sacred teaching
After some years, his son returning,
Proud of his knowledge, vain of his learning
His father said, "You feel that you are wise now,
But did you ask for that greater knowledge?
Did you ask for that greater knowledge by which one hears the unheard,
And sees the unseen, and knows the unknown,
Did you ask for that, Svetaketu?"

"Please, Sir, tell me more of this teaching."

"Very well, my son.
When the bees collect the nectar from many flowers,
And blend them into honey,
Each flower's nectar no longer thinks 'I am from this flower'
'I am from that flower'
In that same way, my son, all creatures,
when they die and merge with Being
Whether lion or wolf or fly or tiger,
they lose awareness of what they once were

HARBISON INSTRUMENTAL ENSEMBLE

Hsuan Lee, *Violin*
Jeffrey Yang, *Cello*
Jacob Ellul-Blake, *Double Bass*
Matt Nelson, *Clarinet*
Damon Postle, *Tenor Sax*
Memmi Ochi, *Percussion*
Jeff Maurer, *Percussion*
Amy Boers, *Piano*

Since 1977, LINDA WATERFALL has recorded eight albums of original music, toured nationally, and received glowing reviews from many publications, including the Boston Globe, the Twin Cities Reader, London's 'Folk Roots', and the Philadelphia Weekly. She has also received numerous grants and commissions. Her music has been performed locally by The Esoterics, the Western Washington University Choir, The Seattle Chamber Singers, the University Congregational Church Choir, and mezzo-soprano Julie Mirel with Bern Herbolzheimer.

ANTHONY GILES, baritone for tonight's performance of Harbison's *The Flower Fed Buffaloes*, is director of choral activities at Kentridge High School in Kent, Washington, where his choirs earn consistent high praise for their musical excellence. Anthony's choirs have been featured at state and regional music conventions, have performed Poulenc's *Gloria* in Carnegie Hall, and this March were featured guests in the Tacoma Symphony's performance of Orff's *Carmina Burana*. Mr. Giles also maintains an active schedule as an adjudicator, clinician, and soloist.

THE UW CHAMBER SINGERS

The University of Washington Chamber Singers, formerly known as the Madrigal Singers, is the UW's longest-standing choral organization, formed in the early 1930s. The group gained wide recognition through its conductors Gerald Kechley, Rodney Eichenberger, and Joan Conlon. The current Chamber Singers, consisting of graduate and advanced undergraduate music majors, as well as students from other departments across campus, has expanded in size and repertoire to focus on challenging repertoire of all periods. They have been featured at many honor festivals, conventions, and workshops, including *Musicfest Canada*, Canada's national music festival. In April 2000, the UW Chamber Singers sang at the National Kodaly Conference, and in June 2000, they traveled to the Baltic countries for an extended concert tour. This February the Chamber Singers performance for the Washington State Music Educator's Convention was highly acclaimed. Tonight's premiere with composer Linda Waterfall is made possible by a Seattle Arts Commission grant.

SOPRANO

Mary Adams
Kristin Bush
Ariana Phillips
Maggie Godwin
Johanna Grimsson
Suzanne Hanson
Laura Leith
Judy Lennard
Jeannette Mitchell
Marissa Rebadull-Ramos

ALTO

Maxine Adams
Jihay Cho
Pat Collins
Vanessa Davis
Lindsay Enbysk
Kelly Esvelt
Sarena Hyman
April Jacobson
Helen Markopoulos
Jana Marlow
Alison Pearall
Hanna Won

TENOR

Mark Adrian
David Baker
Gary Cannon
Yoon Cho
Ben French
Sunghee Kim
Markdavin Obenza
Gary Panek
Brondan Tuohy
Mark Walters

BASS

David Akers
Henrik Hagerstrom
Patrick Hawkins
Paul Kramer
Ron Mallory
Jens Nedrud
Bill Owen
Jose Rubio
Heath Thompson