

*presents*

THE  
ARTIST'S  
VOICE

*with the*

UW CHAMBER  
SINGERS  
Geoffrey Boers, *conductor*

7:30 PM  
May 29, 2012  
Meany Theater

Welcome to tonight's program, *THE ARTIST'S VOICE*. It is a beautiful and dense collection of sounds chosen to create a panorama of the wide range of vocal sounds and styles that singers use to bring to life an artist's vision and heart. Songs of light and dark, be it textual, emotional, spiritual, romantic, or timbral abound tonight, and the choir will be exploring light and dark sounds all along. We begin with a set of folksongs, collected by noted composer and ethnographer Béla Bartók, with rich poems and tunes speaking of cultural melancholy, sadness, humble joy, and abandon. The choir then transitions to sing the most delicate of styles, that of French *Melodie*, set for a group of singers—the challenge is for forty of us to create the intimacy and clarity of a solo voice! Then we have the opportunity to enjoy the intersection of the acoustic and digital sound worlds with pieces by our own faculty, Huck Hodge and Richard Karpen. The sound worlds created thus far continue to grow in color, depth, and meaning. We finish with two more songs where text is obliterated, but where meaning become heightened through textual loss, meaning comes through expression, articulation, resonance, and the work of the singer empathically received by listener, thus completing the circle that is *THE ARTIST'S VOICE*.

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*FOUR SLOVAK FOLKSONGS (sung in English) ... BÉLA BARTÓK (1881-1945)*

1. *Wedding Song from Poniky*
2. *Song of the Hay Harvesters of Hiadel*
3. *Dancing Song from Medzibrod*
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*MADRIGAL, Op. 35 (sung in French) ..... GABRIEL FAURÉ (1837-1901)*

Inhumaines qui, sans merci,	<i>Inhumanly cruel woman, without mercy,</i>
Vous raillez de notre souci,	<i>You mock our cares,</i>
Aimez quand on vous aime!	<i>Love when you are loved!</i>
Ingrats qui ne vous doutez pas	<i>Ungrateful men, who do not know</i>
Des rêves éclos sur vos pas,	<i>The dreams that flower at your feet,</i>
Aimez quand on vous aime!	<i>Love when you are loved!</i>
Sachez, ô cruelles Beautés,	<i>Learn, cruel beauties,</i>
Que les jours d'aimer sont comptés.	<i>That the days of loving are numbered.</i>
Sachez, amoureux inconstants,	<i>Learn, inconstant lovers,</i>
Que le bien d'aimer n'a qu'un temps.	<i>That the gift of love comes only one time.</i>
Aimez quand on vous aime!	<i>Love when you are loved!</i>
Le même destin nous poursuit	<i>The same destiny awaits us</i>
Et notre folie est la même:	<i>And our folly is the same,</i>
C'est celle d'aimer qui nous fuit,	<i>To love the one who shuns us,</i>
C'est celle de fuir qui nous aime!	<i>To shun the one who loves us.</i>

*IN LUMINE TUO VIDEBIMUS LUMEN (2007) ..... HUCK HODGE (b. 1977)*

*In Thy light shall we see light. Psalm 36, verse 9*

I found these words evocative for their depiction of the emergence of light in the reflection between and the sublimation of the divine and the secular. The piece explores this timbrally in the passage between agitated textures and sustained pitches, consonant to vowel sounds and non-voiced to voiced utterances. These ideas of reflection and sublimation are also echoed by two parallel strands of pitch, separated by a tritone, which expand until their domains overlap.

This piece is one from a collection of my “acoustic electronic pieces” so called because they attempt to explore the distinctive sound world of electronic music using solely acoustic performing forces.

[Huck Hodge]

*PERICOLOSE-UN GIORNO-BELLEZZE (2000) .... RICHARD KARPEN (b. 1957)*  
*Soprano, chorus, and computer realized sound*  
Maria Mannisto, *soprano*

Beauty and danger go hand-in-hand in life and in art. In many myths and in much poetry, beauty comes only through high-risk journeys where a wrong move can leave the beauty-seeker in darkness forever. The two texts in *PERICOLOSE -UN GIORNO- BELLEZZE* shine light on this universal human predicament. Both texts, one 400 years old, the other modern, contain warnings not to take beauty for granted, not to expect it to be there for us if we are passive or too single-minded in our view of the world ("*una gentile monomania*" from the Zanzotto poem, addresses the latter). Rather than set these texts in a straightforward manner, I have liberally scattered fragments of them, combining the two to reflect one upon the other with the music reflecting upon both of them. Musical metaphors of contrasting "light and dark" images make up much of the vocal parts (soprano and chorus) and the computer-realized sounds as well. *PERICOLOSE -UN GIORNO- BELLEZZE* is a sequel to my piece *Il Nome* for soprano and computer-realized sound, which I composed in 1987. That work is also composed with a text by Andrea Zanzotto and from the same *recitativo* (text by Alessandro Striggio) from Monteverdi's *L'Orfeo*. In that work, the subject was a specific act of horrific violence on the one hand and the depth of sadness associated with the loss of love on the other. While the new work is not quite the mirror image of the earlier one, it does have a somewhat more hopeful sensibility. There is, after all, still the possibility of finding beauty in life and art.

[Richard Karpen]

Dangerous - one day - beauty  
which for many, many years  
has nevermore, from anywhere  
been seen,  
(you) have read, who knows where,  
    only one page,  
(you) have cultivated, for all that  
    seemed cruel,  
a gentil monomania.  
Futile, this hiding? Today  
it is accepted everywhere.  
Being neither shadows nor lights  
But only an act of the usual  
    incomprehensible justice.

Andrea Zanzotto, from *Ideoma*

...if songs can accomplish anything,

I shall surely go to the utter depths  
and, having softened the heart of the King  
of Shadows  
shall lead you back to see the stars again:  
or, if adverse destiny denies me this,  
I shall remain with you among the dead,  
Farewell earth, farewell skies, and Sun farewell.

Alas bitter destiny, alas cruel, wicked fate!  
Alas injurious gods, rapacious Heaven!  
Mortals, put not your faith in fleeting joy,  
that is soon gone; how often  
we are lifted high only to be cast down.

Alessandro Striggio, from Monteverdi's *L'Orfeo*

from *VILLAROSA SEQUENCES* (1997) ..... THOMAS JENNEFELT (b. 1954)  
3. *Villarosa Sariaidi*

Much like the previous piece, Swedish expressionist composer Thomas Jennefelt creates a text of his own, combining syllables and sounds from various languages, primarily Italian, to create an aural and emotional sound-world. Whereas Karpen explodes a poem in semi-recognizable bits creating a mosaic of layered meaning, Jennefelt, also known to “explode” music, leads the listener through a minimalist journey of various moods utilizing changing texture, rhythmic momentum, tempo, and timbre.

*EXALTED* (2010) ..... MICHAEL GORDON (b. 1956)  
*for amplified string quartet and chorus*

Yisgadal V'yiskadash Sh'may Rabah      *May His great name grow  
exalted and sanctified.*

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Ginger Ellingson  
Jessica Gorski  
Deyanira Gualdron  
Rachael Kim  
Elizabeth Knopf  
Wendy Moy  
Sarah Patterson  
Ellen Pepin  
Richelle Scanlan  
Sola Yun

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Jenni Cole  
Cassandra Croft  
Trina Elliott  
Cara Evans  
Amanda Huntleigh  
Maren Haynes  
Melissa Thorne

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On Man (Henry) Chan  
Ian Kim  
Tin-Yu Lien  
Bryan Nichols  
Brad Pierson  
Brian Winnie

#### BASS

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