

University of Washington  
THE SCHOOL OF MUSIC

M33  
1991  
3-2

DAT # 12,538

CASS# 12,539

presents

*Life's Seasons and  
Cycles*

UNIVERSITY  
MADRIGAL SINGERS

Joan Catoni Conlon, *conductor*  
Gabriel Dumitrescu, *assistant conductor*

*with guests*

Theodore Deacon, *narrator*  
Ashley Carter, *flute*  
Emmy Ulmer, *percussion*

THURSDAY, MARCH 2, 1995, 8:00 PM  
BRECHEMIN AUDITORIUM, MUSIC 126



School  
of  
Music  
  
University  
of  
Washington

PROGRAM

DAT  
 1DZ DANCE OF DEATH (1934).....(31'22).....Hugo Distler (1908-1942)  
 Theodore Deacon, narrator  
 Ashley Carter, flute

Death has a dialogue with Everyman in Hugo Distler's composition Dance of Death. The spoken dialogue is a re-creation of the old, low-German stanzas taken from the Luebeck 1453 *Dance of Death* (St. Mary's Chapel). In addition, the choir performs Distler's setting of aphorisms from the 1675 *Cherubic Pilgrim* by Angelus Silesius. Distler also inserts flute interludes which symbolize Death's invitation to all to join the Dance of Death. In tonight's performance, we have added slides of Dance of Death drawings and paintings by Hans Holbein the Younger (1497/8-1543), and Francesco Traini (14th century).

Slide 1: Triumph of Death, fresco (detail: "Hunters in front of the corpses") by Francesco Traini (c.1350)

Slide 2: Triumph of Death, Traini

Slide 3: Triumph of Death, Traini

Slide 4: Triumph of Death, Traini, fragment

Aphorism 1. *Leave all this that you own, so that you may win more!  
 Renounce your sins, that you may thousandfold receive.*

*In God we find our light,  
 But sin locks us in night.*

*God asks us to decide.*

*Blest be the man who weighs this choice!*

(Death calls upon all to join the dance: President, bishop, city-man, farmer; rich or poor, young or old...)

Flute interlude

Slide 5: Dance of Death. The Duke, Hans Holbein

Slide 6: Dance of Death. The Emperor, Holbein

Slide 7: Dance of Death. The Senator, Holbein

Slide 8: Dance of Death. The King, Holbein

Aphorism 2. *Man, this world's beauteous form will fade away in time.  
 Why then depend so much on passing joys?*

*Man, this world's beauteous form will pass away in time.*

(The President speaks, and receives Death's judgment.)

President, Tim McLellan

(Death calls upon the bishop.)

Flute interlude

Slide 9: Dance of Death. The Bishop, Holbein

Slide 10: Dance of Death. The Preacher, Holbein

Slide 11: Dance of Death. The Parish Priest, Holbein

Slide 12: Dance of Death. The Pope, Holbein

Aphorism 3. *If you expect to share eternal life with God,  
 then let your love of self grow less in prominence.*

(The bishop speaks, and receives Death's judgment.)

Bishop, Jeffrey Cooper

(Death calls upon the manager.)

Flute interlude

Slide 13: Dance of Death. The Rich Man, Holbein

Slide 14: Dance of Death. The Nobleman, Holbein

Aphorism 4. *O sinner, if you would recognize how time flies soon,  
 [And then eternity!]  
 you would no evil do!*

(The manager speaks, and receives Death's judgment.)

Manager, Andrew Childs

(Death calls upon the doctor.)

Flute interlude

Slide 15: Dance of Death. The Physician, Holbein

Aphorism 5. *Your greatest friend, your body, it is your fiercest foe.  
 It binds and hinders you.*

*Your greatest friend, your body, it leads you far astray.*

(The doctor speaks, and receives Death's judgment.)

Doctor, Limuel Forgey

(Death calls upon the merchant.)

Flute interlude

Slide 16: Dance of Death. The Merchant, Holbein

Aphorism 6. *The rich man of this world, what does he truly gain,  
 since he with debt and loss must leave his wealth behind?*

(The merchant speaks, and receives Death's judgment.)

Merchant, Lenny Teh

(Death calls upon the soldier.)

Flute interlude

Slide 17: Dance of Death. The Soldier, Holbein

Aphorism 7. *Friend, fighting is not enough.*

*You must fight for a just cause!*

*In God you shall find rest and find your peace forever.*

(The soldier speaks, and receives Death's judgment.)

Soldier, Emily Lott

(Death calls upon the sailor.)

Flute interlude

Slide 18: Dance of Death. The Seaman, Holbein

Aphorism 8. *The world is your deep sea, the pilot is God's word,  
 you are the boat. Your soul is what shall travel home.*

(The sailor speaks, and receives Death's judgment.)

Sailor, Matthew Roy

(Death calls upon the judge.)

Flute interlude

Slide 19: Dance of Death. The Judge, Holbein

Aphorism 9. *The pure celestial light shines forth during your lifetime  
 for those men, who dare to go and seek it in the darkness.*

(The judge speaks, and receives Death's judgment.)

Judge, Gabriel Dumitrescu

(Death calls upon the farmer.)

Flute interlude

Slide 20: Dance of Death. The Ploughman, Holbein

Aphorism 10. *Friend, if in yonder world you hope for roses blooming,  
then you must here on earth the thorns' discomfort suffer.*

**(The farmer speaks, and receives Death's judgment.)**

Farmer, Vicky Thomas

(Death calls upon the young woman.)

Flute interlude

Slide 21: Dance of Death. The Lady, Holbein

Slide 22: Dance of Death. The Bride, Holbein

Aphorism 11. *Arise, arise, you will not go with him  
if you are not prepared to meet him instantly.*

**(The young woman speaks, and receives Death's judgment.)**

Young woman, Chavaleh LaBerge

(Death calls upon the old man.)

Flute interlude

Slide 23: Dance of Death. The Old Man, Holbein

Aphorism 12. *Man, when your tedious load becomes too hard for you,  
then turn yourself to God and His eternity.*

**(The old man speaks, and receives Death's judgment.)**

Old man, Sean Maguire

(Death calls upon the little child.)

Flute interlude

Slide 24: Dance of Death. The Child, Holbein

Aphorism 13. *The soul which on earth is smaller yet than small,  
shall in the realm of God the fairest angel be.*

**(The little child speaks, and receives Death's judgment.)**

Child, Sue Williamson

(Death queries: "Who will now turn himself to God?")

Flute interlude

Slide 25: Triumph of Death, Traini, detail

Aphorism 14. *The soul, since it is born for eternity,  
finds never truly peace in worldly goods and gains.  
Thus it is astonishing, you love this passing show,  
And put your faith and trust in frail mortality.*

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INTERMISSION

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FESTUM HIBERNUM — Ancient Cyclic Customs (1980) (1/12)

Alexandru Pașcanu (1920-1989)

Andrew Childs, *tenor*

Christine Graham, Chavaleh LaBerge, *soprano*

Emmy Ulmer, Joshua Cavallo, Joseph Weindl, *percussion*

Alexandru Pașcanu's *Festum Hibernum (Festival of Winter)* represents a quintessence of the Romanian customs occasioned by the celebration of Christmas and New Year's. It is comprised of no less than 14 different carols and customs, spanning from sacred to secular, Christian and pre-Christian, of Eastern or Western origin. Thus we find traditional Romanian sacred and secular carols, some depicting the history of Christmas, others invoking the favor of the Sun upon the inhabitants of the Earth. Customs as *Capra (The she-goat)*, which is a frantic dance that summons the spirits to give fertility to the land and living beings alike, with its almost barbaric rhythms, are contrasted by the austere Eastern Orthodox liturgical chant.

At the center of the piece, as a pivotal axle, we find the well-known *O Tannenbaum*, assimilated into the tradition of many nations. The rendering of this tune in a minor key rather than its original major, has a significance that encompasses more than merely a desire for harmonic variation and originality. It is a subtle, but poignant portrayal of the anguish felt by the Romanian people at being denied the right to celebrate Christmas as they wished to.

During the 45 years of Communist rule in Romania, religious freedom was restrained and limited to manifestations of faith within the church buildings alone. To speak or to sing in public on a religious theme was strictly forbidden. Whoever dared to do so, risked to be put in jail. Consequently, religious holidays and festivals with their traditional songs, including Christmas, that were a part of a multimillennial tradition, were banned. Writers and composers alike were conditioned by the Communist authorities to write in support of their ideology or else they could lose their job. They had to praise the party and its leader, instead of praising God. However, there were few of them that never gave into the lure of higher pay and prestige, and kept their conscience clear. Among them was Alexandru Pașcanu, that manifested a remarkable integrity, writing no music for the Communists at all. He could get away with it because of his professional clout, being one of the most revered Romanian composers.

Not only he defied the ruling party, but he challenged their vigilance, by bringing together into *Festum Hibernum* many cherished but banished musical traditions, arranged in unconventional ways, cleverly choosing to keep the original vowels of the songs, but changing all the consonants and forming universal syllables. By utilizing rapid changes in character and tempo, episodic, polyphonic and heterophonic treatment of different folk tunes, and by bringing in sounds of icy winds, sleigh bells, whips and chimes, Pașcanu created an original work, in the same time joyful and sad, playful and meditative, austere and majestic.

Ironically, Alexandru Pașcanu died of cancer only months before the infamous Revolution of December 23, 1989 restored to the Romanians, for the first time in 45 years, the right to freely celebrate and sing their traditions. That very Christmas of 1989, carols were again sung in the open, on the streets and in the squares, on Radio and Television. A whole country was singing...and weeping of joy.

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THUS SAITH MY CLORIS BRIGHT (1598).....John Wilbye (1574-1638)

DAT  
104

CASS side  
A

side  
B

105

(7'18) 4/13

1D6 WHAT POOR ASTRONOMERS (1603).....John Dowland (1562-1626)

1D7 ROUND ABOUT IN A FAIR RING (1614) John Bennet (16th-17th century)

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### 1994-95 UPCOMING EVENTS

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- March 3, Collegium Musicum. *Spring in Paris*. 8 PM, Brechemin Auditorium.
- March 5, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.
- March 6, Percussion Ensemble. 8 PM, Meany Studio Theater.
- March 6, Voice Division Recital. 7 PM, Brechemin Auditorium.
- March 7, Wind Ensemble and Symphonic Band. 8 PM, Meany Theater.
- March 8, ProConArt. 8 PM, Brechemin Auditorium.
- March 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- March 10, University Symphony and Combined Chorus: 20th Century Masterpieces Revisited. 8 PM, Meany Theater.
- March 12, Faculty Recital: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.
- March 13, Opera workshop. 8 PM, Meany Studio Theater. (To be confirmed).
- ~~March 13, Faculty Recital: Joel Durand, composer. 8 PM, Brechemin Auditorium. CANCELLED.~~
- April 3, Pinchas Zuckerman, violin and viola master class (in collaboration with the Seattle Symphony). 10 AM, Meany Studio Theater.
- April 4, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
- April 10, Harp Ensemble. 8 PM, Meany Theater.
- April 13, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 17, Voice Division Recital. 7 PM, Brechemin Auditorium.

- April 18, University Symphony with guest faculty artist, Julian Patrick, baritone. 8 PM, Meany Theater.
- April 24, Contemporary Group. 8 PM, Meany Theater.
- April 28, Jazz Artists Series. 8 PM, Brechemin Auditorium.
- ~~May 1, University Symphony, featuring student conductors. 8 PM, Meany Theater. CANCELLED~~
- May 2, Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- May 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 12, Littlefield Organ Series: *The Baroque Concerto* with Carole Terry and Friends. 12:30 PM, Walker-Ames Room, Kane Hall.
- May 13, Littlefield Organ Series: *The Baroque Concerto* with Carole Terry and Friends. 8 PM, Walker-Ames Room, Kane Hall.
- May 16, 17, 19, and 20, UW Opera: WEST SIDE STORY. 8 PM, Meany Theater.
- May 21, UW Opera: WEST SIDE STORY. 3 PM, Meany Theater.
- May 21, Oboe Extravaganza with faculty artist Alex Klein and his students. 7 PM, Meany Theater.
- May 22, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.
- May 23, University Singers. 8 PM, Meany Theater.
- May 24, Wind Ensemble and Symphonic Band, with faculty guest artist Michael Brockman. 8 PM, Meany Theater.
- May 24, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 25, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 25, Madrigal Singers. 8 PM, Meany Theater.
- May 26, ProConArt. 8 PM, Brechemin Auditorium.
- May 30, Voice Division Recital, 7 PM, Brechemin Auditorium.
- May 30, Percussion Ensemble. 8 PM, Meany Studio Theater.
- May 31, Faculty Recital, Soni Ventorum Wind Quintet. 8 PM, Brechemin Auditorium.
- May 31, Studio Jazz Ensemble, 8 PM, Meany Theater.
- June 1, University Chorale, 8 PM, Meany Theater.
- June 2, Collegium Musicum and Baroque Ensemble: *Honoring Henry Purcell*. 8 PM, Brechemin Auditorium.
- June 7, UW student composition: JOB'S WIFE, by Elizabeth Hoffman (co-sponsored by the Seattle Arts Commission). 8 PM, Meany Studio Theater.
- June 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

**The University of Washington Madrigal Singers**, the longest-standing choral ensemble at the University of Washington, was founded in 1935 by Helen Hall. She coached the small ensemble, but did not conduct it. She preferred to let her student Gerald Kechley, a composition major, conduct. Following graduation, Gerald Kechley left Seattle to further his composition studies. He eventually joined the University of Washington Theory/Composition faculty, and conducted the Madrigal Singers until 1986. During that time, the ensemble premiered many of Kechley's compositions, including his opera *The Golden Lion*. Since 1986, it has been conducted by Joan Catoni Conlon.

The select ensemble has performed throughout the Pacific Northwest, and by invitation for conferences of the American Choral Directors Association and the Washington Music Educators. While the ensemble focuses on madrigal literature from the Renaissance, they frequently also perform contemporary repertoire.

Other University of Washington Choirs include the Oratorio Chorus, conducted by Abraham Kaplan, the University Singers, the Jazz Ensemble, conducted by Frank De Miero, and the University Chorale, also conducted by Conlon.

**Joan Catoni Conlon**, in addition to the University Madrigal Singers and University Chorale, also conducts the Pacific Northwest Chamber Chorus. She researches choral works of Georg Philipp Telemann which have been unheard for 250 years, and publishes with Augsburg Press and Lawson-Gould. Currently, she is working on a conductor's guide to the vocal music of Monteverdi for the American Choral Directors Association. On two sabbaticals, she has studied Hindusthani vocal music in India.

#### UNIVERSITY MADRIGAL SINGERS

##### Soprano 1

Heather Curtis  
Christine Graham  
Chavaleh LaBerge

##### Soprano 2

Emily Lott  
Hsiao-Ping Wang  
Sue Williamson

##### Alto

Ellen Kaisse  
Laurie Kempen  
Tara O'Brien Pride  
Kristen Shepherd  
Vicky Thomas

##### Tenor/Baritone

Andrew Childs  
Chip Diamond  
Limuel Forgey  
Vince Velie

Jeffrey Cooper  
Matthew Roy  
Lenny Teh

##### Bass

Joshua Cavallo  
Gabriel Dumitrescu  
Sean Maguire  
Tim McLellan  
Joseph Weindl