The School of Music
presents the 87th program of the 1988-89 season

The University Singers
Matthew Changhoon Park, Director

Randall Thompson's
Frostiana
Seven Country Songs

Including Other Works By
Abraham Kaplan
Felix Mendelssohn
W.A. Mozart
Anton Bruckner
Giovanni Palestrina

Nancy Im, Accompanist

May 22, 1989
8:00 PM, Meany Theater
Program

Randall Thompson (1899-1984) .................................................. Frostiana

Poetry by Robert Frost

1:30 1. THE ROAD NOT TAKEN
(set for mixed voices)

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with sign
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

2:00 2. THE PASTURE
(set for men's voices)

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long—You come too.

I'm going out to fetch the little calf
It totters when she licks it with her tongue.
I sha'n't be gone long—You come too.

4:30 3. COME IN
(set for women's voices)

As I came to the edge of the woods,
Thrush music — hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

And hid from anyone passing.
And hid from anyone passing.

And by way of advice!
And by way of advice!

A little bit of everything,
And by way of advice!

A hill each of potatoes,
A hill each of potatoes,

When she sees in the village
And it stirs; her heart.

A great deal of none.
Now when she sees in the village

Oh, never by way of advice!
Now when she sees in the village

And as for the farmer—'
Oh, never by way of advice!

And she never sips by telling the tale
To the same person twice.

2:09 4. THE TELEPHONE
(dialogue for voices)

'When I was just as far as I could walk
From here to there,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say —
You spoke from that flower on the window sill —
Do you remember what it was you said?'

'First tell me what it was you thought you heard.'

'Having found the flower and driven a bee away,
I leaned my head,
And holding by the stalk,
I listened and thought I caught the word —
What was it? Did you call me by my name?
Or did you say —
Someone said "Come" — I heard it as I bowed:

'I may have thought as much, but not aloud.'

'Well, so I came.'

2:10 5. A GIRL'S GARDEN
(for women's voices)

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, 'Why not?'

In casting about for a corner
Of walled-off ground where a shop had stood,
And he said, 'Just it.'

Or at least may be.

And she had to work it all by hand,
Though it still could sing.

To give her a chance to put some strength
On your slim jim arm.'

It was not enough of a garden,
Now if it was dusk outside,
Her father said, to plow:
And give you a chance to put some strength
On your slim jim arm.'

It was not enough of a garden,
Now if it was dusk outside,
Her father said, to plow:
And give you a chance to put some strength
On your slim jim arm.'

Her crop was a miscellany
Now when she sees in the village
And she never minds by telling the tale
To the same person twice.

And her not nice load,
Now when she sees in the village
And her not nice load,
Now when she sees in the village
And her not nice load,
Now when she sees in the village
And her not nice load,
6. STOPPING BY WOODS ON A SNOWY EVENING
(set for men's voices)

Whose woods these are I think I know. He gives his harness bells a shake
His house is in the village though; To ask if there is some mistake.
He will not see me stopping here The only other sound's the sweep
To watch his woods fill up with snow. Of easy wind and downy flake.
My little horse must think it queer The woods are lovely, dark and deep,
To stop without a farmhouse near But I have promises to keep,
Between the woods and frozen lake And miles to go before I sleep, And miles to go before I sleep.

7. CHOOSE SOMETHING LIKE A STAR
(set for mixed voices)

O Star (the fairest one in sight), We grant your loftiness the right
To some obscurity of cloud — It will not do to say of night,
Some mystery becomes the proud. Since dark is what brings out your light.
But to be wholly tacitum In your reserve is not allowed.
Say something to us we can learn By heart and when alone repeat.
Say something! And it says, 'I burn.' But say with what degree of heat.
Talk Fahrenheit, talk Centigrade. Tell us what elements you blend.
Used language we can comprehend: But does tell something in the end.
Tell us what elements you blend. And steadfast as Keats' Eremite,
It gives us strangely little aid, Not even stooping from its sphere,
But does tell something in the end. It asks of us a certain height,
So when at times the mob is swayed To carry praise or blame too far,
It asks a little of us here. We may choose something like a star
To stay our minds on and be staid. To stay on and be staid.

GIOVANNI P. PALESTRINA (1525-1594) . . . . . . . Sicut Cervus
"Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God."

HANS L. HASSLER (1564-1612) . . . . . . . . . . . Kyrie
from Missa Super Dixit Maria
"Lord, have mercy. Christ, have mercy. Lord, have Mercy."

WOLFGANG A. MOZART (1756-1891) . . . . . Ave Verum Corpus K. 618
"Jesu, Word of God Incarnate. . . ."

WOLFGANG A. MOZART . . . . . Laudate Dominum
from Vesperae Solennes de Confessore K. 339
"Praise God's Power. . . ."
Michaela Butler, soprano

FELIX MENDELSSOHN (1808-1847) . . . . . He Watching over Israel
from the oratorio Elijah
"Lord, how lovely is thy blest dwelling place. . . ."

ANTON BRUCKNER (1824-1896) . . . . . Locus Iste
"Lord, how lovely is thy blest dwelling place. . . ."

GIUSEPPE VERDI (1813-1901) . . . . . Coro di Schiavi Ebrei
Chorus of the Hebrew slaves from the opera Nabucco
"Flee, O my thoughts, away from slavery, to freedom. . . ."

ABRAHAM KAPLAN (b. 1931) . . . . . . . Mi Chamocha – Who is like Thee
(sung in Hebrew and English)
"Who is like Thee of the mighty, O Lord. . . ."

RAYMOND HENDERSON (1896-1970) . . . . . Five Foot Two, Eyes of Blue
arranged by Ruth Artman

Intermission
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For over 125 years, aspiring musicians have come to the UW School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 students, the School of Music offers an intimate learning atmosphere; our faculty-to-student ratio in the School of Music averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefitting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Many of our faculty are regularly invited around the world to present clinics and give performances. Our students come to the UW to work and learn in a highly stimulating artistic environment.

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Upcoming Concerts

University Madrigal Singers, May 23, 8:00 PM, Meany Theater
University Wind Ensemble & Symphonic Band, May 24, 8:00 PM, Meany Theater
University Jazz Combos, May 25, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet, May 26, 8:00 PM, HUB Auditorium
Baroque Chamber Ensemble, May 27, 8:00 PM, Brechemin Auditorium
Scott Jones Memorial Concert, May 28, 8:00 PM, Brechemin Auditorium
Young Composers, May 30, 8:00 PM, Brechemin Auditorium
Studio Jazz Ensemble, May 31, 8:00 PM, Meany Theater
University Chorale, June 2, 8:00 PM, Meany Theater
Opera Workshop, June 5, 8:00 PM, Meany Studio Theater