Welcome to the University of Washington's Combined Choruses concert for 1998. This evening will most likely be unlike any choral event you have attended. As an audience member, we are asking for your participation in this event. You will notice that each group is listed on a separate colored sheet of paper. That is because we have decided to let you choose the order in which this evening's concert will occur. At different points in the evening, we will ask you which group you would like to hear next. Please be prepared to hold up one of the three colored programs, indicating your preference.

When each group takes the stage, you will be asked what order you would like to hear the music. Each group's program is divided into three sections, with a designated color assigned to each section. Please be prepared to indicate in which order you would like to hear the music.

At the end of this evening's concert, you will be given a chance to hear one piece that was performed already as an encore. You will pick the group you would like to hear again, and the section that you would prefer to hear a selection from. Then, the choice of which song will be heard again from that section will be left up to the group performing.

If this all seems a little odd to you, let us explain our intentions. First, we would like to encourage more audience participation in the concert, as well as audience feedback. Second, we are considering a future concert when we will perform live in real-time over the Internet. We will want to have audience feedback over the Internet as well, and we are experimenting with ways for the audience to have a say in what is going on.

We hope that these additions will enhance your experience this evening, and that you will give us feedback not only by holding up a color, but by taking the time to respond to us via e-mail if you choose. Send your comments to:

Boersg@u.washington.edu OR jcooper@u.washington.edu

Thank you for your participation this evening and enjoy the music!

PS – Don't miss our combined choruses' performance of Faure's Requiem on March 13, 1998, at 8 PM in Meany Hall. Buy tickets in advance at the UW Arts Ticket office, as this concert often sells out! They are $5 regular admission, $3 for students.
Section I - Yellow (5:00)

ReGENERATION
From Celestial Spring

F. M. Christiansen

Light Everlasting

The famous Christiansen family of composers brought to us some of the most luscious choral music of our age. Steeped in the old style of dense textures and romantic overtones, these two pieces hint at the coming of the light, the regeneration of life, after the still of winter.

Section II - Red (3:30)

Spring Night's Moon
1. Seeing the Moonlight
2. The Growing Plum Blossom

Directed by Rebecca Bailey

The clear Japanese flavor of this set of songs reflects the text by Ono no Komachi (834?) and Izumi Shikibu (974-1034) respectively, emerging from the Heian era in Japan, where women writers were the predominant geniuses in literature. The short verses are from a form called tanka, a five-line thirty-one syllable precursor of the haiku. The sequence of the poems carries us from autumn to spring.

Section III - Blue (2:14)

Sing of Spring

George Gershwin

Originally titled "Back to Bach," this English style song was written for the film "Damsels in Distress." Gershwin, tired of composing only for Fred Astaire and Ginger Rogers, only to have several of his songs edited out of the final film, came up with the idea of writing some choral pieces for variety. This little 'pastorale' has the flavor of a Gilbert and Sullivan number, and was considered by Gershwin as "a chance for the audience to hear some singing besides the crooning stars..."

-Quote from The Gershwin Years by Jarblonski and Stewart
THE UNIVERSITY OF WASHINGTON CHORALE
Directed by Dr. Geoffrey Boers

SECTION I - Yellow (4/7/15)

Trois Chansons

1. L'OEIL QUI IL FAIT BON REGARDER
2. YVER, VOUS N'ESTES QU'UN VIRAIN

Claude Debussy

These two of his three chansons are economical gems representative of Debussy's flair for color and texture. "L'OEIL QUI IL FAIT BON REGARDER," written in Vehicula French, is a triad to a beautiful lover, "YVER, VOUS N'ESTES QU'UN VIRAIN" calls winter a soundbite that leads the way for the other three songs.

SECTION II - Red (7/20)

Reveau Venir du Printans

Directed by Glynn Olive

Choruses from The Lark

1. Spring Song
2. Court Song
3. Soldier's Song

Counter-tenor - Jeffrey Cooder

Leonard Bernstein

As disparate as these two pieces are, Bernstein has a common source in the early French chanson to inspire his lark choruses. "Reveau Venir du Printans" by Claude le Jeune is typical of the Renaissance French chanson, it consists of an alternating verse and refrain. Bernstein employs the refrain as the model for his "Spring Song." A funny secular text has a wife rejecting her husband for a more popular lover in the "Court Song." "Vive le Jeanna" is an upbeat soldier's song, complete with whistling soldiers.

SECTION III - Blue (6/10/8)

Five Flower Songs

1. To Daffodils
2. The Succession of the Four Sweet Months

Directed by Heather Hull

Benjamin Britten

Every Night/Polly Wolly Doodle

"The Succession of the Four Sweet Months" is one of Britten's charming Flower Songs. Written with his typical craft, Britten let's each section of the choir sing about the beauty of a successive month. It is only in the combination of each month's individual beauty that we see the glorious beauty of spring in its fullness.

"Every Night" is a modern arrangement of two familiar folksongs. Much like the Latvian songs, they are less about the seasons per se, and more about the culture and celebrations that occur with the changes of season.

This page on cassette 10/192 - side B
The University of Washington Chamber Chorus
Directed by Dr. Geoffrey Boers
Accompanied by Jacob Winker

Section I - Yellow (15:33)

<table>
<thead>
<tr>
<th>Mid-Winter Songs</th>
<th>Morten Lauridsen</th>
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<tbody>
<tr>
<td>1. Lament for Pasiphaë</td>
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<td>2. Like Snow</td>
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<tr>
<td>3. She Tells Her Love While Half Asleep</td>
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<tr>
<td>5. Intercession in Late October</td>
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These four songs by Lauridsen, composer-in-residence at the University of Southern California, are passionate settings of texts by Robert Graves. Each setting depicts the season(s) as a lover. "Lament for Pasiphaë" compares the dying sun to the mythical Persephone. "Like Snow" paints the woman as a gentle comforter in the night. "She Tells Her Love While Half Asleep" is a dreamy depiction of the hope of spring to come. "Intercession in Late October" brings the cycle of season and life full circle—the faint fall sun struggles valiantly, only to yield to the oncoming winter.

Section II - Red (13:00)

<table>
<thead>
<tr>
<th>O Tod, Wie Bitter Bist Du – Op. 110, No. 3</th>
<th>Max Reger</th>
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<tbody>
<tr>
<td>Ride La Primavera</td>
<td>Heinrich Schütz</td>
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Directed by Steven McCollum

These two Germanic works contrast the coming of both life and death as reflected in the seasons. Ride La Primavera, one of Schütz's only ventures into secular music, is a celebration of new birth in spring. Reger's "O Tod..." speaks of grappling with and, eventually accepting the inevitable onslaught of death.

Section III - Blue (10:10)

<table>
<thead>
<tr>
<th>Kas tie tadi</th>
<th>arr. Steven Sametz</th>
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<tr>
<td>Directed by Mark Kloepper</td>
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<tr>
<td>Neslegtāis Gredzens</td>
<td>Juris Karlsons</td>
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<tr>
<td>1. Mans Ezers</td>
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<tr>
<td>3. Rotaļa</td>
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The Baltic countries of Latvia and Estonia are unique in that their entire histories and cultural experience have been "catalogued" in choral song. Choral singing is still immensely popular in those countries. This group of music portrays orphans laboring in the fields in "Kas Tie Tadi," paints an impressionistic picture of a lake in "Mans Ezers," and depicts a lively spring celebration in "Rotaļa."