Chamber Singers sings alone two gems of the Twentieth-century. First, a Marian Antiphon by the little known Cesar Geoffray, replete with lush harmonies expected of composers in the French organ improvisatory tradition. Second *Psuedo-Yolk* (literally ‘fake song’) by one of Europe’s leading composers, Finland’s Jaakko Mäntyjärvi. A ‘Yoik’ is a traditional song sung by the Laplanders. This setting has tongue firmly planted in cheek as the text is meaningless and exists only to help shape the “impression of a stereotype” that most Finns have of their Lappish neighbors.

The concert concludes not with the juxtaposition of western art music and jazz but at the point where the two hybridize—in gospel choral music. Precious Lord is one of the most beloved of traditional gospel melodies.

THE CHAMBER SINGERS

**SOPRANO**
- Kristin Bush
- Erica Erland
- Alicia Gianni
- Michele Gray
- Suzanne Hanson
- April Jacobson
- Rochelle Martin
- Jennifer-Leigh Miller
- Robin Sawtell
- Katie Scheffer
- Melissa Scott
- Larissa Stucki
- Vanessa Davis

**ALTO**
- Maxine Adams
- Leah Berman
- Hee Won Chung
- Annie Douglass
- Maia Dusini
- Rachel Erland
- Ariana Fillips
- Imelda Ruth Franklin
- Linda Gingrich
- Kari Ann Hailey
- Serena Hyman
- Rachelle King
- Kelly O’Halloran

**TENOR**
- David Baker
- Peter C. Blue
- Gary D. Cannon
- Chris Campbell
- Yoon-Tae Cho
- Jordan Kellogg
- Glenn Eric Kranking
- Jason Liu
- Jerod Nace
- Mark Walters
- Bun Ho Yang

**BASS**
- Brett Bartlett
- Austin Britts
- Yeong Hoi Cha
- Joel Shaver
- Robert Hendrickson
- Thien-An Hua
- Nick Huffman
- Seung-Hyun Oh
- William E. Owen
- Gerod Rody
- Eric Viegas

THE CHAMBER SINGERS

*Geoffrey Boers, conductor*

*Marc Seales, piano*

May 29, 2001 7:30 PM Meany Theater

CD 13,956

**PROGRAM**

1. **THREE LAMENTS**

- DARA LA NOTTE IL SOLE ...................... CLAUDIO MONTEVERDI (1567-1643)
  - Improvisation on *Dara la Notte* .................. MARC SEALES
  - OH, CHIOME DOR .............................. CLAUDIO MONTEVERDI

2. **LIGHT REFRACTED**

- O NATA LUX .................................. THOMAS TALLIS (1505-1585)
  - TRAVELLING FROM TALLIS TO LAURIDSEN ........ MARK SEALES
  - O NATA LUX (1997) .......................... MORTEN LAURIDSEN
Tonight's experiment is a collision of sorts, or perhaps more correctly, a re-collision. Some two centuries ago as western European missionaries traveled through Africa spreading their teachings, they found beautiful peoples with an arresting rhythmic music, and an uncanny sense of cultural and musical adaptation. Choral singing of hymns and harmonization of songs of all sorts soon became a staple of African singing in many parts of the continent. This music then traveled and adapted once again on American soil and evolved into (among other idioms) the spiritual, gospel, and multitudinous jazz forms. All along it has retained its essential sense of rhythm, harmony, improvisation, and adaptation. Western choral singing has also made its way across the sea and continued its evolution in this country and tonight these two musics meet again. In a variety of scenarios, Marc Seales will demonstrate the continued ability of jazz as an evolving idiom to adapt to its surroundings. His playing tonight for the most part will be improvisation based on the variety of traditional musical material presented to him.

We begin with madrigals from Monteverdi's passionate Sixth Book of Madrigals, Venice: 1614. The choir will sing two movements of his madrigal cycle Lagrime d'amante al sepolcro dell'amata (Tears of a lover at the tomb of the beloved). Originally, these madrigals would have been accompanied by keyboard continuo, in which the keyboardist would improvise an accompaniment based upon figures (similar to the jazz musician's chord calls) in their part.

DARA LA NOTTE
O. CHIME DOR

The sun will illuminate the earth by night
Golden tresses, snow-soft breast
And the moon shine by day before Glaucus
O lily-white hands that envious heaven
May cease to kiss and honor the breast
stole away: who hides you in the blind
Where love once rested, now crushed
by the harsh Tomb;
Nor shall the wild beasts and heaven be
Alone in lavishing on him their loud sighs and tears.

Next we hear two settings of the hymn O NATA LUX DE LUMINE. The first is a sixteenth-century setting by British composer Thomas Tallis, with his signature sonorous texture and spicy dissonance. Marc will provide the evolutionary musical bridge into beloved composer Morten Lauridsen's recent setting.

Jesus, Redeemer of the world, light of light most merciful,
Accept the prayer and praise we offer.
O thou, who once deigned to be clothed in flesh
For the sake of the lost ones, grant us
To be made members of your holy body.

Two Romantic era works give Marc a chance to interplay with the choir in a variety of ways. In Rheinberger's ABENDLIED, he underscores and fills in some of Rheinberger's implied harmony and expands it, most assuredly, beyond Rheinberger's wildest expectations.

Stay with us for quickly falls the evening, and the day is past and over.

THE CLOUD-CAPPED TOWERS is from Vaughan Williams' setting of three Shakespeare songs, this from Act IV of The Tempest. Marc provides contrasting bookends to Vaughan Williams, first using the piece as a "chord chart" to guide his improvisation, the second a freer improvisation based upon ideas and motives in the work.

"TRADING FOURS" is a common jazz performance technique in which the performers take turns improvising around the ongoing harmonic changes, alternating every four measures. Marc and the choir will trade fours using one of Bach's settings of O SACRED HEAD NOW WOUNDED. This hymn is an "improvisation" in its own right. Bach was a renowned improviser at the organ, and each time he set this text (he did so many times) it was with a new harmonization, each time providing a subtle difference in the expression of the hymn text.