MOTETS & MARGINALIA: 
Music Inspired by Literature

with the

THE UNIVERSITY CHORALE
Geoffrey Boers, conductor
Mark Adrian, assistant conductor
Erin Earl, accompanist

featuring:

Stuart Dempster, trombone

WOMEN’S CHORUS
Glynn Olive, conductor

May 20, 2002 7:30 PM Meany Theater
MADRIGALIA

1. **Fire! Fire!** (2:10) — THOMAS MORLEY

2. **Matona, mia cara (Matona, Lovely Maiden)** (2:15) — ORLANDO DI LASSO

3. **Ola! O che bon eccho! (Echo Song)** (1:32) — ORLANDO DI LASSO

4. **In These Delightful, Pleasant Groves** (1:06) — HENRY PURCELL

MOTETS

5. **Sicut Cervus (Like As The Hart)** (2:28) — GIOVANNI PIERLUIGI DA PALESTRINA

6. **Os Justi (The Mouth Of The Righteous)** (4:15) — ANTON BRUCKNER

**ELEGISCHER GESANG (ELEGY)** — LUDWIG VAN BEETHOVEN

Life gently touched thee and passed softly, thou spirit, too holy, pain to know! No eye could weep for this spirit, so heavenly, when homeward turning. Ah, life gently touched thee and passed softly.

**MOTETS & MARGINALIA (LI TANS VIENT QU’AMER COVIENT)** (2:4:30) — JAMES R. CARLSON

MAROTELLE’S MOTET: I am dark and young and radiant and pleasing. I know nothing of love. Now I am taken with a great desire to do so. May God grant me a very good beginning, for I am very anxious and fearful that a false love will find me first, hold me completely in its snare and cause me great torment. When I remember wretched and unhappy woman that Spring is passing and I am doing nothing, I am compelled to love truly and the time for love must come!

COURTIER’S MOTET: Hey, Marotele, Let’s go to the woods to play! I’ll make you a chaplet of gladiola flowers and we’ll hear the nightingale sing in the alderwood: (chorus) “I kill those who don’t have a glad heart!” Sweet Marot, grievous are the pains of love. I’m in love. What shall I do? God, I cannot endure this pain, Marot, which I felt because of you.

MOTET IN THE MARGINS (CHORUS): He embraced her and threw her on the grass! The note of a trumpet was eating the heart of a thunderbolt with vinegar when a dead hobnail caught the course of a star in a bird trap. In the air there was a grain of rye, when the barking of a roasting spit and the stump of a piece of cloth found a warn-out fart and cut off his ear. (Translated by Willard Trask)

MAROTELLE DEFENDS HER HONOR: Oh, God! Oh, God! What shall I do? You’re hurting me so much with your I-don’t-know-what; on my word of honor I am a maiden still. I have never loved. By the faith that I owe you, I shall not play that game, sire; rather shall I love the one whom I love truly.

THE TRANSFORMATION (CHORUS): Nature is stunned whose order grace has transformed. Mediatrix, giver of life, mistress of the world, path of life, over trammeled death, you are the victory. COURTIER: For too long have I remained in folly. Because of this, to the Virgin Mary have I turned and I wish to amend my life without turning back. CHORUS: May it be granted that through you the dross of decay be...
cleansed away. May those that have been cleansed of it be pleasing to your memory. COURTIER: Lady, whom I love and desire with a true and faithful heart in whom all my desire, my joy and my thoughts, I surrender and give myself to you without falsehood,... MAROTELE: Sweet love greatly satisfies and pleases me. May God now grant that I feel its sweetness. COURTIER: ...to serve you sweet lady, and love you, ready and willing without regrets. MAROTELE: and COURTIER: For it is the rose and the lily and the flower of fine fragrance to which I make my path and for which I prepare myself. Now I well know that I have the best of all. COURTIER: "Marot, never shall I fail you!"

- INTERMISSION -

COME IN .................................................. RANDALL THOMPSON

A GIRL'S GARDEN .................................. RANDALL THOMPSON
UNIVERSITY CHORALE

LITERARY CHARACTERS:
ALICE IN WONDERLAND AND CANDIDE

ACROSTIC SONG (ALICE PLEASANCE LIDDELL) ........................................... DAVID DEL TREDICI

FATHER WILLIAM .................................................. IRVING FINE

MAKE OUR GARDEN GROW .................................. LEONARD BERNSTEIN

NOTES AND TRANSLATIONS

The theme of tonight’s program Motets and Marginalia was inspired by Jim Carlson’s 1999 work for chorus, soloists and orchestral ensemble of the same title. The work itself was inspired by the graphic layout of the Montpellier Codex a 13th century collection of sacred vocal music, otherwise known as motets. As in many medieval manuscripts, sacred music and writings were often surrounded in the margins by bizarre and surreal drawings. These miniature works of art often served as a foil to the religious nature of the content of the collection, with representation of nature, romance and earthly delights.
Motets and Marginalia serves to depict a similar juxtaposition of elements. This time, the centerpiece is a narrative of a courtier lustily approaching the chaste Marotele; after finding inspiration of love through singing a motet devoted to the Virgin Mary, she consents and they find true love. Meanwhile, the chorus sings a series of “modern” motets, which derive their musical inspiration from these ancient manuscripts. All of this is surrounded by musical “marginalia,” flourishes and ornaments played by the instruments. For tonight’s program we have included numerous visual “marginalia” as well, projected on either side of the stage. The visual image of the actual marginalia often corresponds with the musical images being portrayed.

The remainder of the program takes its form from Motets and Marginalia, whether we explore music of the motet and its secular counterpart madrigal, or play with newly improvised “marginalia,” or enjoy music inspired by literature and literary figures.

First a foray into early music with playful and romantic madrigals followed by worshipful motets by Palestrina and Bruckner. Beethoven’s Elegy is only loosely defined as “motetlike” but a worthy romantic contribution to this beautiful artform. After which, Stuart Dempster joins us in his enjoyable Choral Riffs.

Choral Riffs was composed for Geoffrey Boers and the University of Washington Chorale at the encouragement of Joël-François Durand, Director of the Contemporary Group. Choral Riffs calls for the “conductor”—in this instance me as trombonist/composer—to lead the voices by (1) facing and having them repeat what I play, (2) allowing for solos to emerge, and (3) shaping phrases and endings. The audience is invited to participate similarly, receiving pitches from me as “conductor” when I face them. When it is time to conclude, I will face down. “Riffs” are derived from jazz tradition, meaning there are significant repeated patterns and overlays of repeated patterns. I am hoping that a Great Choral Riff will emerge.

-- Stuart Dempster

UNIVERSITY CHORALE
Geoffrey Boers, conductor
Mark Adrian, assistant conductor
Erin Earl, accompanist

SOPRANO
Jessica Anderson
Tonya Arnold
Carmen Bleything
Teresa Cartwright
Trisha Chapman
Katie Copland
Angela DiFiore
Chelan Finney
Mikano Fukaya
Kendall Gourley-Paterson
Mellena Hendrickson
Mio Kurahashi
Seung Lee
Kere Loughlin-Presnal
Jenée Myers
Ivy Ng
Camille Perry
Olivia Perwitasari
Shama Samant
Deanna Waldon
Emily Ziskind

ALTO
Elizabeth Alinikoff
Jennifer Brennan
Kristin Bush
Katie Comer
Elizabeth Dahl
Erin Earl
Christal Lee
Catherine Li
Hilary Maynard
Katie McKinney
Carina Peterson
Jennifer Reuer
Shannon Smith
Yasuko Tamura
Kara Telgenhoff
Stacy Timke
Krysta Waters

TENOR
Mark Adrian
T. J. Becerra
Ben Brody
Steve Flett
Scott Haight
Ryan Hovey
Tim Keller
Glenn Price

BASS
Justin Cheung
Daniel Hornal
Nate Jacobson
Doug Jensen
Thomas Noh
Sean Peters
Damon Postle
John Williams

Women’s Ensemble joins us for an excursion into poetry of Robert Frost’s Frostiana suite as well as a few modern “madrigals.” Finally we enjoy music inspired by literary characters. First Del Tredici’s Acrostic Song in which Lewis Carroll’s Acrostic poem based on Alice’s name depicts a childlike stream-of-consciousness finally trailing off into a dreamlike state. Father William is a playful setting of “Alice’s” poem Father William.

We close tonight’s program with the finale from Bernstein’s Candide. The characters state after experiencing life’s trials “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house, and chop our wood, and make our garden grow.”
WOMEN'S CHORUS
Glynn Olive, conductor

SOPRANO I
Courney McCready
Deborah Pierce
Carrie Reid
Emily Wigre

SOPRANO II
Katie Gulley
Laura Lovell
Heather McCreery
Anca Wilson

ALTO
Kelly Abeita
Cynthia St. Clair
Ellen Webber

INSTRUMENTAL ENSEMBLE for Motets and Marginalia:

FLUTE: Ann Kjerulf
OBOE: Chris Sigman
ALTO SAXOPHONE: Amanda Montgomery
BASS CLARINET: Joseph Limacher
TRUMPET: Josh Pfeiffer
TROMBONE: Jason Roe
PERCUSSION: Memmi Ochi, Jeff Maurer
VIOLIN: Hsuan Lee
VIOLA: Felicia Hernandez-Salmeron
CELLO: Jeffrey Yang
BASS: Jacob Ellul-Blake
PIANO: Amy Chen