School of Music
University of Washington - Seattle, Washington

presents

Romantic Masters: 
Verdi & Brahms

with the

COMBINED CHORUSES 
& 
SYMPHONY

Geoffrey Boers, Conductor

Pre-concert lecture by

George Bozarth
Professor of Music

3/11/05

7:30 PM, 
March 10 & 11, 2005
MEANY THEATER
The ghost of Beethoven seemed ever present in the mid to late nineteenth century. Composers wrestled with measuring up to the enduring genius of the Missa Solemnis, Ninth Symphony and late String Quartets. Brahms himself struggled for nearly a decade to create his first symphony, and never attempted to match the scope of Beethoven's Ninth "Choral" Symphony. Yet Brahms proved himself to be a hugely creative symphonist, drawing from historical models and styles, and imbuing them with his rich color and texture. Tonight's concert plays with the idea of what Brahms may have created had he written a choral symphony.

Brahms received an honorary doctorate from Breslau University in 1880, and in honor of the occasion wrote two overtures, the beloved Academic Festival Overture and tonight's Tragic Overture. The Tragic contains a dual musical nature, a sense of contrast between the pain of the human condition in tandem with seeking relief in spiritual and supernatural ideals. This yin yang of ideals continues throughout the entire "symphony." As the first movement in our "symphony" the Tragic Overture is one of Brahms' more creative workings of sonata form, the traditional form used by composers for the opening movement of a symphony.

The next work in Brahms' oeuvre, and our symphonic second movement, is his achingly beautiful Op. 82, Nanie, or "Lament." Again the duality of Brahms vision is evident in the structure of the setting of Schiller's poem. Brahms begins and ends the work in a delicate 6/4 time, separated by a central majestic Andante in common time. Brahms and Schiller describe not only the distance between humanity trapped in our earthly condition and the ideal life of the gods, but also the lament that pain also invokes the heavens. Not only are we separated from our bliss, but the gods must also endure pain as death separated Venus from Adonis, Orpheus from Eurydice, and others. Some consider this music among Brahms' most beautiful.

Traditionally a symphonic third movement is a minuet and trio or a scherzo. For tonight's "choral symphony" the Schicksalslied, or "Song of Fate," fills that role. Continuing the two-fold vision of heaven and earth, Brahms' Op. 54 is set as an other-worldly adagio followed by a fiery allegro in 3/4 time, thus fulfilling our need for a two-part minuet and trio movement. A setting of a Hoelderlein poem, the text again describes the idyllic life of the god's contrasted against the fearful fate of our life on earth. Brahms surrounds the two-part text with virtually identical musical bookends that perhaps describe a hope of the world from which we came and to which we may return.

The finale of tonight's eclectic choral symphony is the first movement of Brahms' little known Triumphlied, Op. 55. During Brahms' career it was considered his most difficult choral work, so difficult in fact that at its premier only the first movement was performed. A tour de force employing double chorus, extended orchestra and baritone solo, the work is a nationalistic celebration of the ascendance of the German Empire and of victories in the Franco-Prussian war. The work is an extended Hallelujah Chorus, and in fact draws heavily upon Handel as a model for its structure. The text combines multitudinous Hallelujah's with text from Revelation, describing scenes of deliverance and victory. By the time of World War I, works that promoted German nationalism fell out of favor, and the work has remained virtually unknown until its recent revival.

The opening work on our program is Verdi's Stabat Mater from his Quattro Pezzi Sacri. Following the composition of his incomparable Requiem, Verdi went into semi retirement for nearly 12 years, when at the age of 73 he began a musical rebirth that would produce Othello and Falstaff. Amidst working on these two treasures, he completed four sacred songs, unrelated, and each a sketch of a unique facet of his compositional style. Stabat Mater is an ancient sequence, or religious poem, and describes the anguish of Mary upon the crucifixion of her son. The text is rich with imagery and drama, and, much like his Requiem, Verdi sets the text with full operatic expression. From striking open fifths describing the scourging of Christ, to the fiery crucifixion passages, to the sublime ascent into paradise, Verdi uses an expanded orchestral palate ranging from pppp to ffff creating a dramatic impact in the tradition of his opera.
**Stabat Mater**

The grieving Mother stood weeping by the cross where her Son was hanging.
Her spirit cried out, mourning and sorrowing, as if pierced with a sword.

Oh, how grieved and struck down was that blessed woman, Mother of the Son born of One!
How she mourned and lamented, this Holy Mother, seeing her son hanging there in pain!

*What man would not weep to see Christ's Mother in such humiliation?
Who would not suffer with her, seeing Christ's Mother sorrowing for her Son?*

For the sings of his people she saw Jesus in torment, beaten down with whips, saw her gentle Son dying in desolation, breathing out his spirit.

Let me, Mother, font of love, feel with thee thy grief, make me mourn with thee.
Make my heart so burn for love of Christ my God that it be satisfied.

Holy Mother, let it be that the stripes of the crucified may pierce my heart.
With thy injured Son who suffered so to save me, let me share his pains.

Let me weep beside thee, mourning the crucified as long as I shall live.
To stand beside the cross and to join with thee in weeping is my desire.

Virgin famed of all virgins, be not severe with me now; let me weep with thee.
Let me bear Christ's death, let me share his suffering and remember his blows.

Let me be wounded with his blows, inebriate with the cross and thy Son's love.
Lest the flames consume me, be my advocate, Virgin, on the day of judgment.

Christ, when my time is finished, grant, through thy Mother, that I win the palm of victory.
When my body dies let my soul be granted the glory of heaven.

Amen.

**Namie**

Even the beautiful must die! That which conquers men and gods
Does not touch the brazen heart of Stygian Zeus.
Only once did love soften the ruler of the shades,
And still at the threshold, in his severity, he revoked his gift.
Aphrodite cannot stanch the beautiful lad's wound,
Which the boar cruelly tore into his graceful body.
The immortal mother cannot save the divine hero
When, falling at the Scaean gate, he fulfills his destiny.
But she arises from the sea with all the daughters of Nereus
And begins her lament for her exalted son.

*See! Then the gods weep, all the goddesses weep
Because the beautiful perishes, because perfection dies.
Even to be a song of woe on loved ones' lips is splendid,
For what is commonplace descends to Orcus in silence.*

**Schicksalslied** (Song of Destiny)

You walk up there in the light
Upon soft ground, blessed genii!
Gleaming divine breezes
Touch you gently.
As the fingers of the woman musician
Touch sacred strings.

Without destiny, like the sleeping
Infant, the heavenly ones breathe;
Preserved chastely
In a modest bud,
Their spirit
Blossoms eternally,
And their blessed eyes
Gaze in tranquility,
Eternal clarity.

But it is our lot
To find rest nowhere;
Suffering mankind
Wastes away, falls
Blindly from one
Hour to the next,
like water flung
from cliff to cliff
endlessly down into the Unknown.

**Triumphlied** (Song of Triumph)

Alleluia! Salvation and glory, and honor, and power unto the Lord our God, for true and righteous are his judgments.
### UNIVERSITY CHORALE
**Dr. Stephen Zopfi, conductor**

**SOPRANOS**
- Patra Alatsis
- Rachel Beltran
- Aimee Berthoau
- Jenna Boulé
- Claire Cordner
- Margaret Gordon
- Kendall Gourley-Paterson
- Allison Harmon
- Allison Huxtable
- Kellie Iranon
- Katie Morgan
- Ji Shin
- Linnell Pitt
- Rachel Stone
- Vanessa Williams

**ALTOS**
- Piya Banerjee
- Erica Bergman
- Michelle Blair
- Carmen Bleything
- Anna Friedman
- Sarah Murray
- Charlotte Reese
- Sarra Sharif
- Courtney Smith
- Naomi Smith
- Kelli Watari
- Hannah Wong

**TENORS**
- Justin Beal
- Kohen Chia
- Steven Flott
- Ethan Lorimer
- Pradeep Shenoy
- Daniel Triller

**BASSES**
- Brenton Agena
- Spencer Bliven
- Jon Butler
- Michael Carson
- Enrique Dinio
- Andrew Jacobson
- Thomas Noh
- Zach Spencer
- Gabe Swart
- Doug Wynkoop

### UNIVERSITY SINGERS
**Linda Gingrich, conductor**

**SOPRANOS**
- Soyo Ahn
- Anne Bosse
- Nicole Brittain
- Krystal Brokaw
- Jennifer Cheng
- Celia Chen
- Bri Dotson
- Kristina Garzia
- Phaith Lin Goh
- Hollie Hatch
- Janaki Jeyabal
- Cynthia Jonas
- Jaqueline Keh
- Kim Knauss
- Petrina Lin
- Leslie Loeslin
- Peiling Lo
- Barbara MacDonald
- Rachel Mendoza
- Sue Orr
- Jilly Park
- Ru-Shin Shieh
- Andrea Smith
- Tamara Smith
- Diana Thayer
- Lauren Toelner
- Kelly Wharton
- Jennifer Zhang

**ALTOS**
- Amanda Allison
- Krista Cheung
- Stephanie Fry
- Arna Garcia
- Elaine Gottschalk
- Deanna Heerce
- Alida Hupf
- Joey Hwong
- Sylvia Imbrock
- Ruth Jacobson
- Maria Jimenez
- Alex Kim
- Angela Kim
- Soohyun Kim
- Allison Kogler
- Ha-yeong Koo
- Jessica Koury
- Breeana Laughlin
- Barbara Leigh
- Jenny Lu
- Jerlyn Malasig
- Amber Massart
- Naomi McCormick
- Diane Morrison
- Nga Son Nguyen
- Erin Offord
- Yuko Okamura
- Janet Oliver
- Emily Page
- Melissa Pauley
- Kelly Ronan
- Elise Saba
- Juha Sarwary
- Jutta Seligmann
- Jessica Tijerina
- Tracy Vermilya
- Itasari Wiruyanto

**BASSES**
- Yueh Chang Chen
- Hang Dao
- Yen-Chaw Feng
- Kristian Garrard
- Jonathan Guow
- Minh Huynh
- Tae Han Kim
- Erik Krogh
- Mitsutaka Mohri
- Philip Neyhart
- Yohanes Putra
- John Rigg
- Aaron Verzosa
- Darcie Wickers
- Zach Wood

### CHAMBER SINGERS
**Dr. Geoffrey Boers, conductor**

**SOPRANOS**
- Tess Altiveros
- Mary Ann Bisio
- Laura Cervinsky
- Allisa Dannemiller
- Maggie Godwin
- Susan Jones
- Heather MacLaughlin Garbes
- Maria Manisto
- Amy Marsh
- Ellen Pepin

**ALTOS**
- Adam Burdick
- Tom Cohen
- Ben French
- Ian Kirk
- Sean Ichiro Manes
- Gary Panek
- James Scheider
- Chris Stagg

**TENORS**
- Jason Anderson
- Rob Bigley
- Rob Conley
- Nick Huffman
- Jon Jenkins
- Beob Kim
- Jeremy Matheis
- Jonathan Silvia
- Heath Thompson
- Philip Tschopp

**BASSES**
- Lorraine Burdick
- Yunju Chang
- Anne Chapell
- Rashelle Coyle
- Linda Gingrich
- Ester Kim
- Rachel Lafond-Widmer
- Markdavin Obenza
- Jessica Martin
- Leah Stettler
- Stacy Timke
# THE UNIVERSITY SYMPHONY

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<th>Violin</th>
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*denotes principal