School of Music
University of Washington  Seattle, Washington

Presents

THE ODD-SHAPED PEARL—
THE BAROQUE EXPERIENCE

with

UNIVERSITY SINGERS
UNIVERSITY CHORALE
UNIVERSITY CHAMBER SINGERS
UNIVERSITY SYMPHONY

Performing

VIVALDI, GLORIA
DURANTE, MAGIFICAT
VIVALDI, DIXIT DOMINUS
HANDEL, ZADOK THE PRIEST

7:30 PM / March 9, 2007
MEANY THEATER
"Too many notes," said Salieri in response to one of Mozart’s Baroque flights of fancy. Too many notes indeed. Mozart, and many composers since Brahms and Stravinsky, to name a couple, have held a special fascination with the music of the Baroque, the “odd shaped pearl.” Mozart tried often, mostly unsuccessfully to write Baroque style fugues; he edited Handel’s Messiah. Brahms meticulously collected Baroque scores and often performed them. Too many notes.

Baroque comes from the Portuguese word *barroco*, which meant an odd, and elaborately shaped pearl of great price. The pearls are the seeming unending notes, strung together in strands, or phrases of varying shapes and sizes. Seemingly random, these phrases intricately and complexly weave together to form ornate phrases of beauty, communicate text, and create a lasting Affekt. Affekt is the emotional quality that Baroque composers, performers, and audiences would attach to each section of music. Driven by text, each movement most often possesses one affekt. The desire to move the performer and listener is so strong that rules of affekt determine the key, motives, melodic shape, rhythmic devices, and many other compositional techniques used. So each movement, or section possesses its own unique quality, its own elaborate scheme. Connected together these “odd shaped pearls” create strands of ornate beauty.

Tonight’s program is an “odd and elaborate” collection of Baroque works. A baroque Baroque concert!
UNIVERSITY OF WASHINGTON CHORAL ENS
Giselle Wyers, conductor

MAGNIFICAT IN B, 12:145
FRANCESCO DURANTE (1684-1755)

1. Magnificat
My soul magnifies the Lord.
And my spirit has rejoiced in God my savior.
For he has regarded the low estate of his handmaiden:
for behold, from henceforth all generations shall call me blessed.
For he who is mighty has done great things to me;
and holy is his name.

2. Et misericordia
And his mercy is on them who
fear him from generation to generation.
He has shown strength with his arm:
he has scattered the proud, even the arrogant of heart.

3. Deposit
He has deposed the mighty from
their seats, and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.

4. Suscepit Israel
He has helped his servant Israel,
in remembrance of his mercy.

5. Sicut locutus est
As it was spoken to our fathers,
to Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the Holy Spirit.

6. Sicut erat in principio
As it was in the beginning, is now,
and ever shall be, world without end, Amen.

UNIVERSITY OF WASHINGTON CHAMBER SINGERS
Geoffrey Boers, conductor

DIXIT DOMINUS, RV 594
ANTONIO VIVALDI (1678-1741)

1. Dicit Dominus: Sede a dextris meis
The Lord has spoken to my master: You will sit at my right hand.

2. Donec ponam: scabellum pedum tuorum
I shall place your enemies: beneath your footstool.

3. Virgam Virtutis tuis: dominare in medio
The rod of strength will send forth the Lord from Zion: to reign over your enemies.

4. Tecum principium: ex utero ante luciferum
The power of the day will be your strength: I have borne you before the light of the morningstar.

5. Juravit Dominus: Tue es sacratos in aeternum
The Lord has promised and will not fail: You are a priest forever in the order of Melchisedech.

6. Dominus ad dextris tuis
The Lord at your right hand will crush the kings in the day of his anger.

7. Judicabit in nationibus: conquassabit capita
He will judge the nations: and will have conquer the head of the land of many.

8. De torrente in via bibet: propterea exultabit
He will be refreshed from the brook by the side of the road: and will lift his head.

9. Gloria Patri
Glory to the Father, Son and Holy Spirit.

10. Sicut erat in principio
As it was in the beginning,

Is now and forevermore. Amen.
It is tempting to assume that audiences and congregations have been listening to Vivaldi’s Gloria since it was written in the early 18th century. However, it was not published in a modern edition until 1941, and even that was of doubtful academic value. It was not until 1957 that a viable, scholarly edition was prepared. Michael Talbot describes Vivaldi as an “unconventional man and musician.” He was notoriously vain and often bragged about his compositional skills—and Talbot states that “in many cases these claims were clearly exaggerated.” In fact, for this setting of the Gloria, Vivaldi borrowed material for the final movement from the Venetian composer Giovanni Ruggieri.

Set in 12 distinctive movements, the Gloria opens with the all-too-familiar D octave leaps. The chorus delivers the text homophonically over lively, hyperactive strings. Et in terra pax is a striking departure from the jovial, exuberant nature of the first movement. Set in B minor and utilizing an ostinato bass, one wonders if Vivaldi ever thought peace would come to earth. For Laudamus te, Vivaldi composed an Allegro, dance-inspired soprano duet in the key of G major. This is followed by a severe, homophonic transition chorus for Gratias agimus tibi and a stile antico fughetta for Propter magnam gloriam. A lilting soprano aria in 12/8 meter allows the listener to question the hallows of heaven in Domine Deus, Rex coelestis. After this, galloping horses find their way into both the choral and orchestral parts for Domine Fili unigenite. For the Domine Deus, Agnus Dei, Vivaldi composes a hauntingly beautiful and meditative alto aria with chorus in D minor. The alto and choir are in dialogue with one another, with the chorus answering or completing lines of text. Another angular, homophonic transition chorus appears for the Qui tollis and helps change the key from D minor to B minor for the alto aria Qui sedes ad dexteram. Set in a quick triple meter, the Qui sedes ad dexteram feels much like a dance. To round out the work, Vivaldi reintroduces material from the opening movement for Quoniam tu solus sanctus, and then shifts to a fugue borrowed from Ruggieri’s Gloria for the Cum Sancto Spiritu. A fugue is the traditional end for Gloria settings of this period.

The conductor wishes to thank Dr. Giselle Wyers and the members of University Chorale for sharing their skills and talents with University Singers. Vivaldi’s Gloria has not been performed at the University of Washington since 1992.

—Jason Anderson

FRANCESCO DURANTE, Italian composer from Naples, wrote this six-movement setting of Mary’s canticle, Magnificat in B♭, in the late Baroque period; it was only in 1910 that a misinformed editor placed Pergolesi’s name on the manuscript, causing a confusion regarding authorship that lasted for decades. Durante’s relative lack of fame in comparison to contemporaries such as Pergolesi, Bach, and Handel is certainly not due to lack of a body of sacred choral works; this Magnificat is one of nine extant settings by the composer, an unusually large number of settings by a single composer of a single text. The Magnificat uses a traditional chant melody, set initially in the soprano part, then traded from section to section, in a contrapuntal style customary to church motets of the Renaissance. However, Durante’s faster moving harmonic rhythms and motoric drive place him firmly in the Baroque, albeit in a more conservative style than that of his operatic composing contemporaries. Unification and clever text painting is achieved by reprising the same chant melody in the final movement to the closing text “As it was in the beginning, is now, and ever shall be, world without end. Amen.”

The Chamber Singers follow with Vivaldi’s rarely heard tour de force Dixit Dominus. In typical Venetian tradition, this setting of Psalm 110 is orchestrated for double choir and double orchestra, allowing Vivaldi great potential for texture, contrast, and “dialogue” between choirs and orchestras.

The setting for double choir and orchestra is particularly useful in this setting of Hebrew poetry. When looking at the individual movements, one can see that the majority of the verses originally in Hebrew (movements 1-8) are in two parts. Hebrew poetry is often written in a binary fashion, with each section being a rhyme of meaning or contrast to the first section. Vivaldi then, sets each portion of text in an affekt that defines the similarity or contrast of each “rhyme.” At times the contrast is set in succeeding sections—in movement 5 the opening section describes a stately “swearing in of the priest” followed in the second
section an "eternal" dance celebrating and describing the lineage of priests, over and over. At times the contrasting affekt is portrayed together—for example in movement 2, side by side he writes a menacing motive describing the encroaching enemies in a fragile dotted rhythm, along with a steady and heavy pattern describing the unmoving footstool. Throughout, as one follows the text, one can hear aural pictures in rhythms, phrases, and all those notes.

ZADOK THE PRIEST is one of four coronation anthems HANDEL composed in 1727. Written for large performing forces, the anthem was sung at the coronation of George II, the second monarch in the House of Hanover, on October 11, 1727; it is the only piece that has been performed at every coronation since. The text is freely based on the biblical account of Solomon's coronation found in 1 Kings, Chapter 1. The anthem is comprised of three contrasting parts, with the first encompassing an extended orchestral introduction during which the tonic (D major) is heard only in the first measure. Tonic is not heard again until the first choral entrance when the choir proclaims: "Zadok the Priest and Nathan the Prophet anointed Solomon king.” Regal music indeed! The second part is a lively dance in 3/4 meter incorporating a joyful rhythmic theme built on series of dotted eighth and sixteenth notes. This is most assuredly reflective of the text: “And all the people rejoiced.” For the final part in common time, Handel contrasts homophonic declamations of “God save the king! Long live the King!” with unison choral and orchestral passages of “May the king live for ever!” and extended iterations of “Alleluia. Amen.” Listen for series of florid sixteenth-note passages in the bass, soprano, alto and tenor, and again in the bass choral parts. Trumpets and timpani add final punctuation to the anthem.
UNIVERSITY SINGERS
JASON ANDERSON, conductor
DAINIUS KEPEZINSKAS, rehearsal accompanist

SOPRANO
Kayla Adams
Helen Chung
Scott Albin
Marla Allen
Caitlin Andrews
Amy DesChane
Morris Jellison
Ruth Dunlop
Julia Adams
Kaylee Dorsey
Booth Haley
Laura Knudsen
Carol Langland
Anna Norman
Consuelo Olivas
Jennifer Ostreicher
Melissa Padavich
Theresa Portzer
Melissa Reeder
Jeanna Reuer
Allyson Rosman
Sarah Ross
Ella Mae Santos
Lauren Slottedahl
Ingrid Van Swearingen
Kimberly Waterbly
Wai Ying Wong

ALTO
Cassie Dodd
Ruth Dunlop
Laura Knudsen
Carol Langland
Anna Norman
Consuelo Olivas
Jennifer Ostreicher
Melissa Padavich
Theresa Portzer
Melissa Reeder
Jeanna Reuer
Allyson Rosman
Sarah Ross
Ella Mae Santos
Lauren Slottedahl
Ingrid Van Swearingen
Kimberly Waterbly
Wai Ying Wong

TENOR
Scott Albin
Booth Haley
Joe Lim
Ross Michaels
Kyle Ross
James Smedvig
Zhi Wen Tan
Brian Tongg

BASS
Von Agustin
Patrick Dwyer
Gene Hardy
Brandon Ige
Daniel Lee
David Lee
Albert Lin
Luke O'Bannan
Kevin Rowland
Joseph Shih
Anton Sinkov
Isaac Statnckov
Kirk Strandjord
Daniel Suskin
Brooks Tran
John Williams

VIVALDI, GLORIA
(Orchestra B for DIXIT DOMINUS)

VIOLIN I
Julia Tai, concertmaster
Su-Min Lee
Kang Yu
Kevin Mosher

VIOLIN II
Ian Ma
Audrey Djunaedi
Grace Moon
Eric Wong

VIOLA
Julia King
Dane Armbruster
Jacqueline
Benthuysen
Sam Alkek

CELLO
Nathan
Whittaker
So-Young Lee
Jeff Norwood

TRUMPET
Toby Penk

OBOE
Jane Drummond

TIMPANI
Paul Progreba

HARPSTICHORD
Tom Joyce

*Principal

THE UNIVERSITY SYMPHONY
DURANTE, MAGNIFICAT
(Orchestra A for DIXIT DOMINUS)

VIOLIN I
Lauren Roth, concertmaster
Matthew Wu
Sam Byun
Brittney Newall

VIOLA
Jonathan Ip
Annika Donnen
Ruth Navarre
Lisa Phillips

CELLO
Ho-Lin Hsu
Joanne de Mars
Emily Farnham

TRUMPET
Toby Penk

OBOE
Jane Drummond

TIMPANI
Paul Progreba

HARPSTICHORD
Tom Joyce

**Winds for DIXIT DOMINUS**

OBOE
Jane Drummond

TIMPANI
Paul Progreba

HARPSTICHORD
Tom Joyce

*Principal

THE UNIVERSITY SYMPHONY
HANDEL, ZADOK THE PRIEST

VIOLIN I
Laurel Roth, concertmaster
Su Min Lee
Emily Bishop
Rachel Simon
Grace Moon

VIOLIN II
Kelli Geiger
Audrey Djunaedi
Kang Yu

VIOLA
Jonathan Ip
Annika Donnen
Ruth Navarre
Lisa Phillips

CELLO
Ho-Lin Hsu
Joanne de Mars
Emily Farnham

TRUMPET
Toby Penk

OBOE
Jane Drummond

TIMPANI
Paul Progreba

HARPSTICHORD
Tom Joyce

*Principal

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The University of Washington Choral Program, nationally recognized for its excellence, offers exceptional opportunities to students from all majors to participate in a diverse and thriving singing community. Several of our choirs tour regularly in the United States and abroad. Recent tours to Estonia and Hungary built long-lasting relationships with communities, international schools, and students, enlivening UW students’ commitment to global thinking and awareness. We invite you to learn more about the UW choirs at www.music.washington.edu/choirs.

To attract, support, and retain exceptional students in our program, we rely on Friends of Choral Music for scholarships and for funding for tours, festivals, recordings, and master classes with internationally renowned composers, conductors and teachers. Please join in supporting the quality and diversity that the University of Washington’s Choral Program offers.

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