

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Music of Identity

University Singers

A.J. Keller, *conductor*

Jack Reeder, *graduate assistant conductor*

Charles Foster, *accompanist*

MARY B. GALVIN RECITAL HALL
2019–20 SEASON

University Singers

A.J. Keller, *conductor*

Jack Reeder, *graduate assistant conductor*

Charles Foster, *accompanist*

SATURDAY, NOVEMBER 16, 2019 AT 7:30 P.M.

Music of Identity

Position

The King Shall Rejoice

The King Shall Rejoice

Exceeding Glad Shall He Be

Glory and Great Worship

Thou Hast Prevented Him

Allelujah

G.F. Handel

(1685–1759)

Among the Multitude

Liber generationis

Josquin des Pres

(1450–1521)

Personality

From Reincarnations

Anthonu O'Daly

The Coolin

Samuel Barber

(1910–1981)

Subtle Electric Fires...

From the Fourth and Fifth Books of Madrigals

Sfogava con le stelle

Troppo ben può questo tiranno Amore

Claudio Monteverdi

(1567–1643)

The Soul

Miserere Mei

Antonio Lotti

(1667–1740)

	Family	
<i>Joseph</i>		Tim Takach (b. 1978)
<i>Heliseb Völjadel</i>		Urmas Sisask (b. 1960)
	Friendship	
<i>Only in Sleep</i>		Eriks Esenvalds (1910–1981)

PROGRAM NOTES

What makes a person an individual? Is it their position in one of the world's innumerable hierarchies? Is it the way they're depicted in the historical record? Is it the way they are assessed by the ones they love? Is identity static, or is it always in flux? I'm interested in the way our sense of identity changes throughout our lives — how a person's conception of him or herself transforms by achieving status or position, by finding or losing love, or faith, or family. I'm interested in the way we take on different roles throughout our lives, and how these changes affect not only the way we are viewed by others, but even the way we view ourselves.

Tonight, we present a series of pieces intended to telescope your thoughts toward the individual. The hope is that you will take this opportunity to reflect on your own, individual place in the world by filtering your own life experiences through a variety of different lenses.

The King Shall Rejoice, HWV 260

Handel

Handel composed four anthems for the coronation of King George II in 1727. This responsibility would normally have been granted to the organist and composer of the Chapel Royal, but due partly to the recent and untimely death of the holder of that position, the honor was given to Handel, who by that time had already made a name for himself as an opera composer of Italian opera seria. This particular anthem, however, is pure English pomp, written in a style that assimilates English, French, and German characteristics by utilizing declamatory homophony, swung eighth notes (*notes inégales*), and concluding with a fugato *Alleluia*. This is really not a piece in honor of a specific monarch, but rather the monarchy in general and all that represents for the English people, and Handel fully exploits the dramatic nature of the coronation service in each of these four anthems.

The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness,
and hast set a crown of pure gold upon his head.
Alleluia.

Reincarnations

Barber

These two pieces are part of a set of three independently-composed

settings of poems by the Irish nationalistic writer James Stephens, who played a crucial role in the Irish literary revival of the early 20th century. These poems are his re-workings of poems by the 19th-century Irish poet Antoine O’Raftery, hence the title Reincarnations. The first of these pieces is a funeral dirge in memory of Anthony O’Daly, a captain of the Whiteboys, an agrarian organization known for its defense (sometimes violently) of the land rights of subsistence farmers. Barber produces the requisite emotional tension in the piece through the combination of two metrically-conflicting elements — a 5-beat pedal-tone in the bass (later the soprano and alto) against a triple-time, chromatically-inflected melodic line that Barber displaces by a beat for a 3-part canon at the quarter note. The result is an aural depiction of the emotional turmoil and disorientation one experiences while mourning.

The other poem is based on the Connacht song “The Cooleen,” titled after the name for the curl at the back of a girl’s neck, which was used as a sort of pet name. The wispy music tenderly unfolds in compound meters reminiscent of a barcarolle, with the image of two young lovers being depicted by the contrary motion between the male and female voices of the choir, which produce an undulating harmonic expansion and contraction. The voices proceed to trail each other flirtatiously, with brief canonic counterpoint between the high and low voices which meander through a series of modalities which are obscured by the lack of a cadence to create the sensation of infinite longing.

Anthony O Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out
In the waves!
On our meadows the dew
Does not fall in the morn,
For O Daly is dead!
Not a word can be said!
Not a flow’r can be born!
Not a tree have a leaf!
Anthony!
After you
There is nothing to do!
There is nothing but grief!

The Coolin

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.

And we will talk, until
Talk is a trouble, too,
Out on the side of the hill;
And nothing is left to do,

But an eye to look into an eye
And a hand in a hand to slip,
And a sigh to answer a sigh,
And a lip to find out a lip!

What if the night be black!
And the air on the mountain chill!
Where the goat lies down in her track,
And all but the fern is still!

Stay with me, under my coat!
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

Sfogava con le stelle

Monteverdi

Sfogava con le stelle is the fourth madrigal found in Monteverdi’s fourth anthology of madrigals, *Il quarto libro de madrigali a cinque voci*, published in 1603. *Sfogava* was likely written in the peak of Monteverdi’s *seconda pratica*, which saw him and his fellow composers musically revolting against the orthodox polyphonic writing of the sixteenth century. *Sfogava* is no exception, and while it contains mostly homo-rhythmic writing, Monteverdi’s careful and exquisite use of major seventh and ninth chords would have likely caused a stir to the initial seventeenth-century listener. A defining factor of this particular madrigal is Monteverdi’s use of the falsobordone, a chanting of text on a harmonized, root position chord, borrowed from the liturgical chanting of psalms. The text depicts a spurned lover, pleading for intercession from the moon, the central object of both lovers’ gaze.

Sfogava con le stelle
un inferno d'amore
sotto notturno cielo il suo dolore.
E dicea fisso in loro:
"O imagini belle
de l'idol mio ch'adoro,
sì com'è me mostrate
mentre così splendete
la sua rara beltate,
così mostrate a lei
i vivi ardori miei:
la fareste col vostro aureo sembiante
pietosa sì come me fate amante."

Troppo ben può questo tiranno Amore

This madrigal comes from Monteverdi's fifth book, which included an introduction that functioned as the composer's response to Giovanni Artusi's famous criticisms of the composer, primarily for his unorthodox use of unprepared dissonances and the lack of modal unity within his madrigals. This is one of the last six pieces in the book, all of which contain obbligato parts for basso continuo, which enabled Monteverdi to experiment with a greater variety of vocal textures, including monody — music for accompanied solo voice and chordal accompaniment. This piece in particular illustrates both the musical innovations which were developing in the period and the propensity of the composer to elevate the voice of the individual in his dramatic music, something he would exploit more fully in his operas *L'Arianna* and *Incoronazione di Poppea*.

*Troppo ben può questo tiranno Amore,
poiché non val fuggire
a chi nol può soffrire.
Quand'è penso talor com'è e punge,
è dico: "Ah, core stolto,
non l'aspettar, che fai?
Fuggilo sì che non ti prenda mai."
Ma poi sì dolce il lusinghier mi giunge,
ch'è dico: "Ah, core sciolto,
perché fuggito l'hai?
Prendilo sì che non ti fugga mai".*

A lovesick man was
venting to the stars
his sorrows under the night sky
He declared to them,
"O beautiful images
of my idol, whom I adore,
As you are showing me
her exquisite beauty in your sparkle,
also show to her
my burning passion:
with your golden radiance make her
as merciful to me as you make me
love her."

Monteverdi

This tyrant Love is all too strong:
even he who despises it
is unable to flee from it.
At times, when I think of how it burns and
stings, I say: "Ah, foolish heart,
what are you doing? Don't long for it!
Run away, that it may never catch you."
But then, love hits me, so sweet and
flattering that I say: "Ah, silly heart,
why did you ever run from it?
Catch it, instead, that Love may never leave
you".

Miserere mei

Lotti

Lotti famously served as organist and, eventually, *maestro di cappella* at the Basilica of San Marco in Venice, and this setting of the famous Miserere text is an example of the kind of declamatory, homophonic choral music he would have been used to singing and playing. The piece alternates between these thicker chordal textures and brief moments of transparent polyphony. This setting of Psalm 51 is a clear example of the transitional phase between Renaissance-style counterpoint and the high Baroque style of Vivaldi, Bach and Handel. Lotti incorporates plenty of late-Renaissance-style text painting — such as rapid ascending melismas on the word for 'joy' and long chains of suspensions to signify sin and iniquity — but the harmonic language is entirely tonal, and he uses key structure as a primary formal marker throughout his setting of this extensive, expressive text.

Miserere mei, Deus, secundum magnam misericordiam tuam;

Have mercy upon me, O God, according to your loving kindness,
et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
and according to the multitude of your mercies, blot out my
iniquities.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Wash me yet more from my iniquity and cleanse me from my sin.
*Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me
est semper.*

For I acknowledge my transgression and my sin is ever before me.
Tibi soli peccavi, et malum coram te feci;

To you only have I sinned and done evil in your sight,
ut justificeris in sermonibus tuis, et vincas cum judicaris.

that you may be justified in your words, and be vindicated when you
are judged.

*Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater
mea.*

For behold, I was conceived in iniquities and in sins my mother
conceived me.

Ecce enim veritatem dilexisti;

For behold, you have loved the truth;
incerta et occulta sapientiae tuae manifestasti mihi.

the obscure and hidden elements of your wisdom you have made
known to me.

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.
You will sprinkle me, Lord, with hyssop, and I shall be cleansed.

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

To my hearing you will give gladness and joy, and my humbled bones shall rejoice!

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

Turn your face away from my sins, and blot out all my iniquities.

Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.

Create in me a clean heart, God, and renew a right spirit in me.

Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

Cast me not away from your face, and take not your holy spirit from me.

Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.

Restore unto me the joy of your salvation, and uphold me with a steadfast spirit.

Docebo iniquos vias tuas, et impii ad te convertentur.

I will teach transgressors your ways and the wicked shall be converted unto you.

Libera me de sanguinibus, Deus, Deus salutis meae,

Deliver me from blood-guiltiness, God, God of my salvation,

et exsultabit lingua mea justitiam tuam.

and my tongue shall extol your justice.

Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Lord, you will open my lips and my mouth shall proclaim your praise.

Quoniam si voluisses sacrificium, dedissem utique;

Because if you had desired sacrifice, I would have given it.

holocaustis non delectaberis.

You won't delight in burnt offerings.

Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicias.

A sacrifice to God is a broken spirit, a heart contrite and humble, God, you won't despise.

Benigne fac, Domine, in bona voluntate tua Sion,

Grant kindness to Zion, Lord, according to your good pleasure,

ut aedificentur muri Jerusalem.

that the walls of Jerusalem may be built up.

Tunc acceptabis sacrificium justitiae,

Then you will accept the sacrifice of righteousness,

oblationes et holocausta; tunc imponent super altare tuum vitulos.

the oblations and the whole burnt offerings; then they will lay bullocks upon your altar.

Liber generationes

Prez

Few settings of this particular text exist, and it isn't clear why Josquin would have chosen to set it, considering it consists entirely of the genealogy of Jesus Christ, as stated in the Gospel of Matthew. It was read liturgically at Matins on Christmas Day, but it's doubtful that Josquin was required to set it to music. Perhaps he chose to set it because of the challenge of creating variety and unity in a work that consists entirely of a list of names. Tonight we perform only the first part of this tripartite motet, which covers the genealogy from Abraham to Solomon.

Those interested in this work should also have a listen to Josquin's other motet that consists of a list of biblical names: *Factum est autem.*

Liber generationsis Jesu Christi

filius David, filius Abraham.

Abraham genuit Isaac.

Isaac autem genuit Jacob.

Jacob autem genuit Judam, et fratres ejus.

Judas autem genuit Phares, et Zaram de Thamar.

Phares autem genuit Esron.

Esron autem genuit Aram.

Aram autem genuit Aminadab.

Aminadab autem genuit Naasson.

Naasson autem genuit Salmon.

Salmon autem genuit Booz de Rahab.

Booz autem genuit Obed ex Ruth.

Obed autem genuit Jesse.

Jesse autem genuit David regem.

David autem rex genuit Salomonem

ex ea quae fuit Uriae.

The book of genealogy of Jesus Christ, the son of David, the son of Abraham.

Abraham who begat Isaac...

... and his brothers

Heliseb Väljadel

Sisask

Estonian composer Urmas Sisask has become internationally popular for his choral music. After graduating from Estonia's Tallinn Conservatory, Urmas Sisask began independent study of early music and Gregorian chant, and he pursued an interest in the theory of astrologically governed sounds. Most of his frequently-performed works are based around a "planetary scale" that he concocted based on a series of calculations of the theoretical fundamental frequencies of the orbits of the planets in our solar system. Heliseb Väljadel is from Sisask's collection 12 Songs in *Honour of the Holy Virgin Mary*, which are a departure from his more

famous compositional style. These pieces are more representative of his folk music influences, and incorporate a high degree of repetition and simple, consonant harmonies.

<i>Ave Maria, tervitus hell.</i>	Hail Mary, welcome. There is a bell
<i>Heliseb väljadel, metsas ja mägedel.</i>	ringing in the fields, forests and on
<i>Helise Emale, kes üle tähtede, helise,</i>	the mountains.
<i>kell!</i>	Ring to the Mother.
<i>Helise örnake, kanna sa kõrgele.</i>	Ring over the stars.
<i>Palvet mu poolt.</i>	Ring, gentle bell.
<i>Maria, mind aita, mind mu elus ja</i>	Lift up my prayer.
<i>surmus.</i>	Mary, in my life and death,
<i>Kanna hoolt, Maria.</i>	look after me.
<i>Heliseb, kell.</i>	Take care of me, Mary.
<i>Heliseb kellake Ema Mariale.</i>	The bell is ringing.
	The bell is ringing for Mother Mary.

Joseph

The poet writes:

When I began working on the words in August of 2016, I had Joseph rather more anxious than joyful—not at all sure about how to be a father to this mystery guest. But after the birth of our first granddaughter, Julia, some three weeks later, the words began to be lifted on the tide of wonder we were experiencing and I found a sense of blessing to be the main emotion I wanted to suggest. I also went back to memories of the births of our own three children, long ago, and the deep joy they have been to us ever since. I've kept elements of tension in the character—poems and lyrics need some of that—but the overall feeling is of transformation, the old doubts dying in the blaze of unprecedented joy.

—Michael Dennis Browne

each dawn is different now that you are here

sometimes I feel among waves too steep,
my boat too small
for these wide hands to have made

when I've been working, when the sun is low,
I sink into the stream and lie there, pale as stone
and still this burning that I feel
so deep inside me

how are you mine, child?
how are you ever mine?

I am like a father
I am like a father

so let the old Joseph die, the new be born
hold high this lantern for the world to see—
this child, this light, this saving one

a starry sky is in my arms (O heart)
each dawn is different now that you are here

Only in Sleep

Ešenvalds

Latvian composer Ēriks Ešenvalds has established himself as one of the breakthrough choral composers of his generation, and this piece is a justifying example of why that is. Incorporating his characteristic blend of periodic, folk-like melodic writing with a simple, but rich and diatonically dissonant, harmonic palette, he creates a wistful, emotional landscape for the delivery of Sara Teasdale's haunting poem about friendship and memory.

Only in sleep I see their faces, Children I played with when I was a child,
Louise comes back with her brown hair braided, Annie with ringlets warm and wild.

Only in sleep Time is forgotten — What may have come to them, who can know?
Yet we played last night as long ago, And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces, I met their eyes and found them mild —
Do they, too, dream of me, I wonder, And for them am I too a child?

UNIVERSITY SINGERS

A.J. Keller, *conductor*
Jack Redder, *graduate assistant conductor*
Charles Foster, *accompanist*

Bella Abbrescia
Yasmeen Altaji
Annalise Biesterfeld
KC Boatright
Ashley Brewer
Annie Burgett
Sabrina Chen
Adam Clayton
Ted Deddens
Azalea Ely
Olivia Escousse
Adam Flam
David Garcia Suarez Jr.
Brian Hwang
Eugene Hwang
Annika Larson
Justin Liu
Lucy London
Mariana Mathewson
Mark May
Daphne Meng
Luke Mott
Kevin Park
Carly Passer
Antonio Ruiz-Nokes
Ranna Shahbazi
Morgan Small
William Tanski IV
McKenna Troy
Jacob Webb

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Jason Shadle
Ticketing Manager	Claire Guyer
Marketing Manager	Laura Nielsen
Marketing Coordinator	Tess Coffey
Technical Services Manager	Bill Milgram
Technical Services Coordinator	Henry Stewart
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Toni-Marie Montgomery

FOR YOUR INFORMATION

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office. Patrons are requested to leave cameras and recording devices with an usher.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- To request a large-print program, contact the business manager at 847-491-5441 at least three business days prior to the concert.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.

