Fall 2013 Music Department
Calendar of Events

November 22, 5pm  Sarah Martinson, trumpet recital*
November 22, 7pm  Clarinet Studio Recital*
November 23, 4pm  An Afternoon of Jazz$+
November 23, 7pm  An Evening of Jazz$+
November 24, 4pm  Choir Concert+
November 24, 6pm  Horn Studio Recital*
November 26, 6pm  Jazz Combo Nite +
December 2, 5:30pm String Studio Recital*
December 3, 7pm  Wind Ensemble Concert+
December 4, 7pm  Percussion Ensemble Concert+
December 5, 7pm  Symphonic Bands Concert+
December 6, 7pm  Geoffrey Castle, Celtic Christmas+
December 7, 12pm Rebecca Singer, voice recital*
December 7, 2pm  Composition Studio Recital+
December 7, 4pm  Karl Koemmpel, Horn Recital*
December 7, 5pm  Prep Program Concert+

*Concert Hall
*Recital Hall

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

***********************************************************
The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216
***********************************************************

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

***********************************************************
You can further the excellence of our Music Department! A contribution of $250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about “La Sedia” (The Music Chair) at www.cwu.edu/music.

***********************************************************

Central Washington University
Department of Music
presents:

Sacred and Profane
Vocal Chamber works of Benjamin Britten

Holly Boaz, Soprano
James L. Brown, Tenor
Melissa Plagemann, Mezzo Soprano, Piano
Jay Rozendaal, Piano, Baritone
Melissa Schiel, Mezzo Soprano

Jerilyn S. McIntyre Music Building Recital Hall
Thursday, November 21, 2013
7:30pm
Sacred and Profane
Vocal Chamber Works of Benjamin Britten (1913-1976)

Let the Florid Music Play
From On This Island

Job’s Curse
Realization of a song by Henry Purcell

Canticle II: Abraham and Isaac

The Blessed Virgin’s Expostulation
Realization of a song by Henry Purcell

A Charm of Lullabies
Cradle Song
The Highland Balou
Sephestia’s Lullaby
A Charm
The Nurse’s Song

Evening Hymn
Realization of a song by Henry Purcell

Intermission

Sacred and Profane: Eight Medieval Lyrics
St. Godric’s Hymn
I mon waxe wod
Lenten is com
The long night
Yif ic of luve can
Carol
Ye that pasen by
A death

Two Ballads
Mother Comfort
Underneath the Abject Willow

Two Appalachian Folk Songs
The Deaf Woman’s Courtship
Soldier, Won’t You Marry Me?

From Cabaret Songs:
Johnny
Tell Me the Truth About Love

Jay Rozendaal has served on the music staff of Seattle Opera for numerous productions since 1991, including three Ring cycles. He has also worked on the staffs of San Francisco Opera, Dallas Opera, Santa Fe Opera, and Houston Grand Opera. He will serve as principal coach for Portland Opera’s production of Salome this fall. A member of the voice faculty at Western Washington University since 2006, he has been Interim Director of the Western Opera Studio, producing Don Giovanni, and Massenet’s Cendrillon; and has been music director for university productions of The Ballad of Baby Doe, Dido and Aeneas, and The Marriage of Figaro.

Rozendaal has also held positions in the opera departments of the Cleveland Institute of Music and University of Akron. He has appeared regularly around the Northwest as pianist in chamber, recital and concert engagements. He recently performed with bass-baritone Eric Owens for the Portland Friends of Chamber Music, and will be seen this winter with countertenor Brian Asawa on the St. Martins Abbey Concerts & Lectures series. He has performed with San Juan Chamber Music Festival, the Northwest Symphony Orchestra, and the Bellevue Philharmonic. He holds a B.Mus. from Westminster Choir College, and an M.M. from the Cleveland Institute of Music where he studied with Vitya Vronsky Babin and Paul Schenly. He participated in the school’s inaugural Art Song Festivals, studying with artists such as Elly Ameling, Håkan Hagegård, Dalton Baldwin, and Warren Jones. He also holds two degrees in theology from the General Theological Seminary, and is an Episcopal priest.

Mezzo-soprano Melissa Schiel has been hailed as a “…velvety mezzo-soprano, who displays bona fide acting smarts as well.” (Victoria Times Colonist) Schiel has performed with numerous companies and orchestras including Opera Ontario, Aspen Opera Theater Center, Tanglewood Music Center, Boris Brott Festival, Mountain View International Festival of Song, Kitchener -Waterloo Symphony Orchestra, Tacoma Symphony Orchestra and Yakima Symphony Orchestra. Schiel has performed concert and oratorio works including: Mahler’s Symphony No.2, Verdi’s Requiem, Handel’s Messiah, Bruckner’s Te Deum, Beethoven’s Symphony No.9, and Bach’s Christmas Oratorio. Upcoming performances this 2013-14 season include: Mahler’s 2nd Symphony with Northwest Mahler Festival, Spanish Serenade at Yakima’s Seasons Performing Arts Center, El Amor Brujo with Salem Chamber Orchestra, Handel’s Messiah with Tacoma Symphony Orchestra, Cherubino in Mozart’s Le Nozze di Figaro with Wenatchee Valley Symphony Orchestra and Verdi’s Requiem with Fairbanks Symphony Orchestra. Originally from Kitchener-Waterloo, Canada, Melissa holds degrees from McGill University, the University of Toronto and the University of Maryland. She now resides in Ellensburg, WA where she is on the voice faculty at Central Washington University.
**Artist Biographies**

Soprano **Holly Boaz** is praised by critics for her “lovely soprano” (*Quad City Times*), “well-defined” characterizations (*Saginaw News*), and “crowd-pleasing” performances (*Midland Daily News*). Ms. Boaz enjoys a varied career as a performer of opera, oratorio, chamber and choral music, with special interest in the music of the Baroque. She recently made her Canadian debut as a member of the professional double chorus in Vancouver Early Music Festival’s 2013 production of Handel’s *Israel in Egypt*. She is in her second season as Resident Soprano (a member of the artistic staff) at Seattle Choral Company, where she coaches the soprano section and sings frequently as a soloist. Upcoming performances include a recital of Clara Schumann, Robert Schumann, and Brahms Lieder together with pianist Jennifer Bowman in February. In December she appears as a soloist in holiday concerts with Seattle Choral Company at St. Mark’s Cathedral. Also with the SCC, she will sing the role of Lesbia in Offenbach’s *Catulli Carmina* at Benaroya Hall in June, and is a and is a featured soloist on their forthcoming CD, *An Irish Christmas*.

Tenor, **James L. Brown** is the Chair of Vocal Studies at Pacific Lutheran University. Recent appearances include Pisandro in Pacific OperaWorks’ debut production of Monteverdi’s *Il Ritorno d’Ulisse in Patria* in Seattle and San Francisco, and *Messiah* with Allegro Baroque in Spokane under the direction of Richard Sparks. Equally active in early music and contemporary music, James has introduced several world premieres, among which are: Russian composer Vladimir Ryabayev’s *The Border Between Light and Darkness*, Sheila Silver’s *The Thief of Love* (available on DVD), Jack Beeson’s *The Equilibrists* and Mexican/American composer Riccardo Zohn-Muldoon’s *Comala* at the Museum space of the Teatro de Bellas Artes in Mexico City. Brown will reprise *Comala* in October with Atlanta-based *Bent Frequency* in Mexico. Other solo concert appearances include Lincoln Center’s Alice Tully Hall, Seattle’s Town Hall, Harris Concert Hall at the Aspen Festival, The Ravinia Festival in Chicago and the Music Academy of the West in Santa Barbara, California. James holds degrees from Loyola University/New Orleans, The Juilliard School and the State University of New York at Stony Brook.

**Melissa Plagemann** has been praised by audiences and the press for her “clear, burnished voice” (*Tacoma News Tribune*). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. The Seattle P-I proclaimed a recent performance of Chausson’s *Poème de l’Amour et de la Mer* (Auburn Symphony) “a powerful and moving experience.” Recent performances include the *Urlicht* movement from Mahler’s 2nd Symphony with Pacific Northwest Ballet, Handel’s *Messiah* with the Auburn Symphony and Orchestra Seattle, and performances with the Northwest Puppet Center and the Second City Chamber Series in Tacoma. She has appeared with the Seattle Symphony, Seattle Baroque Orchestra, Tacoma Opera, Skagit Opera, and the Bellevue Philharmonic, among many others.

**Program Notes**

Britten, who was famously enamored of the great Baroque composer, Henry Purcell, began to realize (create piano arrangements from a melody and a bass line) Purcell’s songs in 1944. Britten’s realizations are imaginings for the concert stage, making Purcell’s melodies accessible to listeners and performers well before the swell of the early music revival in the mid Twentieth Century. We chose *Job’s Curse* as it is in keeping with the theme of the first half of our program: sacrifice, the loss of innocence, and childhood. Job, who worried about his children’s sins and made burnt sacrifices to atone for them, sets the tone for the story of Abraham and Isaac in the second Canticle. *Evening Hymn*, the first of Britten’s Purcell realizations, closes our program’s first half with a graceful prayer at day’s end.

The “Canticles” of Britten have often been characterized as sacred works. While this is partially true, these works combine sacred meditation with modern reflection on the composer’s religious and philosophical worldview. The compositional dates of the five Canticles are spread out over Britten’s life. The texts chosen for these works run from very early sources in the first two Canticles, to more modern writers in the latter three.

*Canticle II, “Abraham and Isaac”*, for Alto, Tenor and Piano (Chester miracle play, 14th Century) was first performed by Kathleen Ferrier, Peter Pears and the composer at the piano in January, 1952. The story from Genesis is told through the lens of a New Testament outlook. The Canticle is infused with the themes of destruction of innocence and possible redemption, common ones in Britten’s music. In the opening measures, Britten creates a striking musical effect by depicting the voice of God with the alto and tenor in close harmony and unison. Key area and rhythm play important symbolic roles in the piece. The number three, representing the Trinity, appears prominently in the voice of God (E-flat Major, three flats) to the key of sacrifice (A Major, three sharps). This harmonic world is united with the triple meter, which pervades the piece. Britten’s talent as an operatic composer is evident in his thorough characterization of God, Abraham, Isaac and the final “everyman” voice of the Evangelist- united with the God key of E-flat for the moral of the story, which is our Redemption.
A Charm of Lullabies was the third of Britten’s compositions to be written at Crag House, his then-new home in Aldeburgh, where he was planning the first of the festivals that have been held there since 1948. The songs were written for mezzo-soprano Nancy Evans, who had doubled with Kathleen Ferrier in the title role of the premiere production of The Rape of Lucretia. Afterwards, Evans joined with Britten, tenor Peter Pears, and librettist Eric Crozier in putting up the first contributions towards the guarantee fund that made the Aldeburgh Festival possible. It was in gratitude that Britten wrote the cycle and dedicated it to her. He mailed it to her in December 1947 with the note that the title “thought up by Eric [Crozier] and me is only provisional, do you like it?”. The songs stretch the conventional ideas of what defines a lullaby, covering a much wider range of emotions.

Sacred and Profane: Eight Medieval Lyrics was composed in 1974-1975, for the Wilbye Consort, a six-member madrigal group founded and directed by Peter Pears. This was one of Britten’s final works, composed after suffering heart surgery and a stroke in 1973. He had subsequently lost his ability to conduct or play piano, and was likely very keenly aware of the fact that death was now on the horizon. The eight lyrics span a period of two hundred years, and were hand-written in various manuscripts. Only the first has a known author, St. Godric, who, after a life as a peddler, pilgrim, and finally a hermit ascetic, died near Durham in 1170. All are in medieval English. The opening lyric, the majestic St. Godric’s Hymn, is characterized by arching chords and descending glissandi. I mon waxe wod, the shortest and most harmonically ambiguous of the lyrics, evokes a somewhat disquieted woodland scene. The third, Lenten is come, is an exultation of the joy of spring, with playful and repetitive melodies, and syncopated rhythms. The long night begins as an epilogue to the previous song, with identical melodic material, but quickly moves into a darker, more foreboding mood with a stretto sense of humor. The extremes displayed in the different verses give us a glimpse of Britten’s sense of humor. Let the Florid Music Praise is from Britten’s first published group of songs with piano, On This Island. We open the program with this piece, ringing in the concert with fanfare but quickly setting the mood for the somewhat dark and sombre first half of our program. The poem is from Auden’s 1936 collection, Look, Stranger!, which included two poems expressly dedicated to Britten. One of these is Underneath the Abject Willow, an exhortation to break away from reticent tendencies and succumb to the pleasures of the flesh. Britten set the text in such a lively way, however, as to suggest a deliberate avoidance of the poem’s message.

Holly Boaz