

RHODES SINGERS
RHODES MASTERSINGERS CHORALE
and
ORCHESTRA

Tim Sharp, Conductor
David Ramsey, Associate Conductor

present

The Music of
Morten Lauridsen

Les Chansons des Roses
Lux Aeterna

also featuring
guest *Zheng* artist
Haiqiong Deng
in compositions by
Michael Sidney Timpson
and
Chihchun Chi-sun Lee

CATHEDRAL OF THE
IMMACULATE CONCEPTION
1695 Central
Memphis, Tennessee

November 2, 2002
7:30 p. m.



PROGRAM

LES CHANSONS DES ROSES

(1993)

Music: Morten Lauridsen
Text: Rainer Maria Rilke, from *Les Roses*
English translation by Barbara and Erica Muhl

I. En une seule fleur

*C'est pourtant nous qui t'avons proposé
de remplir ton calice.
Enchantée de cet artifice,
ton abondance l'avait osé.*

*Tu étais assez riche, pour devenir cent
fois toi-même en une seule fleur;*

*c'est l'état de celui qui aime...
Mais tu n'as pas pensé ailleurs.*

It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade,
your abundance dared.

You were rich enough to fulfill
yourself a hundred times over
in a single flower;
such is the state of one who loves...
but you never did think otherwise.

II. Contre qui, rose

*Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose
armée?*

*Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je
enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,
vous blessez les soins
qu'on vous donne.*

Against whom, rose,
have you assumed
these thorns?
Is it your too fragile joy
that forced you
to become this
armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I
lifted from you
who did not fear it at all?
On the contrary, from summer to autumn
you wound the affection
that is given you.

III. De ton rêve trop plein

*De ton rêve trop plein,
fleur en dedans nombreuse,
mouillée comme une pleureuse,
tu te penches sur le matin.*

*Tes douces forces qui dorment,
dans un désir incertain,
développent ces tendres formes
entre joues et seins.*

Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.

Your sweet powers which still are sleeping
in misty desire,
unfold these tender forms
joining cheeks and breasts.

IV. La rose complète

*J'ai une telle conscience de ton
être, rose complète,
que mon consentement te confond
avec mon coeur en fête.*

*Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.*

I have such awareness of your
being, perfect rose,
that my will unites you
with my heart in celebration.

I breathe you in, rose, as if you were
all of life,
and I feel the perfect friend
of a perfect friend.

V. Dirait-on

*Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;*

*se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.*

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Interval

REFRACTING TIMBRE

by Michael Sidney Timpson



THGIRBLA . W

by Chihchun Chi-sun Lee

Haiqiong Deng, *zheng*

The performance by Haiqiong Deng is co-sponsored by the
SCI Composers Conference
held at Rhodes College, November 1-2, 2002.

Tonight's concert welcomes the composers that have participated
in this week's conference.

Interval



LUX AETERNA

(1997)

Music: Morten Lauridsen

Text: the Requiem Mass, the canticle *Te Deum*,
O Nata Lux, and *Veni, Sancte Spiritus*

I. INTROITUS

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

2. IN TE, DOMINE, SPERAVI

*Tu ad liberandum suscepturas hominem
non horruisti Virginis uterum,
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.*

To deliver us, you became human
and did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven to all believers.
A light has risen in the darkness for the upright.
Have mercy upon us, O Lord, have mercy upon us.

Let thy mercy be upon us, O Lord,
as we have trusted in thee.
In thee, O Lord, I have trusted:
let me never be confounded.

3. O NATA LUX

*O nata lux de lumine, Jesu redemptor saeculi,
dignare clemens supplicum laudes preces que sumere.
Qui carne quondam contegi dignatus es pro perditis.
Nos membra confer effici, tui beati corporis.*

O born light of light, Jesus, redeemer of the world,
mercifully deem worthy and accept the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh for the sake of the lost ones,
grant us to be made members of your holy body.

4. VENI, SANCTE SPIRITUS

*Veni, Sancte Spiritus, et emitte coelitus lucis tuae radium.
Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium.*

*Consolator optime, dulcis hospes animae, dulce refrigerium.
In labore requies, in aestu temperies, in fletu solatium.*

*O lux beatissima, reple cordis intima tuorum fidelium.
Sine tuo numine, nihil est in homine, nihil est innoxium.*

*Lava quod est sordidum, riga quod est aridum, sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.*

*Da tuis fidelibus, in te confidentibus, sacrum septenarium.
Da virtutis meritum, da salutis exitum, da perenne gaudium.*

Come, Holy Spirit, send forth from heaven the ray of thy light.
Come, Father of the poor; come, giver of gifts; come, light of hearts.

Thou best of consolers, sweet guest of the soul, sweet refreshment.
In labor, thou art rest, in heat, the tempering, in grief, the consolation.

O Light most blessed, fill the inmost heart of all thy faithful.
Without your grace, there is nothing in us, nothing that is not harmful.

Cleanse what is sordid, moisten what is arid, heal what is hurt.
Flex what is rigid, fire what is frigid, correct what goes astray.

Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts.
Grant the reward of virtue, grant the deliverance of salvation, grant everlasting joy.

5. AGNUS DEI: LUX AETERNA

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Alleluia. Amen.

Lamb of God, who takest away the sins of the world,
grant them rest.

May light eternal shine upon them, O Lord,
in the company of thy Saints forever and ever;
for thou art merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

Alleluia. Amen.



NOTES

Les Chanson des Roses

In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complete*. The final piece, *Dirait-on*, is composed as a tuneful chanson populaire, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.

Les Chanson des Roses was composed for the professional chamber chorus Choral Cross-Ties of Portland, Oregon, who gave the premiere on April 23, 1993.

Lux Aeterna

Lux Aeterna was composed for and is dedicated to the Los Angeles Master Chorale and conductor, Paul Salamunovich, who gave the world premiere of the work in the Dorothy Chandler Pavilion on April 13, 1997.

The work is in five movements, played without pause. The texts for the work are drawn from sacred Latin sources, each containing references to Light. The piece

opens and closes with the beginning and ending of the *Requiem Mass* with the central three movements drawn respectively from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*.

--Commentary provided by Morten Lauridsen

Morten Lauridsen

Morten Lauridsen has received the respect and esteem of today's serious choral conductors. He has earned a permanent place in the standard choral repertoire, and is performed regularly by musical ensembles throughout the world. His catalog includes six major choral cycles—*Les Chanson des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Cuatro Canciones* (Lorca), *A Winter Come* (Moss), *Madrigali: Six "Firesongs" on Italian Renaissance Poems*, and *Lux Aeterna*—as well as various individual works including the enormously popular *O Magnum Mysterium*, "Dirait-on" from *Les Chansons des Roses*, *O Nata Lux* from *Lux Aeterna*, and *Ave Maria*.

In Nick Strimple's recent *Choral Music in the 20th Century*, the author states that Lauridsen has recently become "profoundly influenced by Gregorian chant, not only in the primacy of pure melody but also in details of melodic contour and the way chant is married to the text." In his recent works the composer has developed a harmonic language exploiting the addition of the interval of a second or fourth to major triads. Further, he creates tension within this rather simple language by offering first inversion chords in the internal cadences, reserving root position chords for final cadences. Strimple adds that "the contrapuntal interplay of melodic elements combined with the constant realignment of a few vertical sonorities—a Renaissance technique—results in the undulating and glistening textures for which Lauridsen's music is justly famous."

Strimple, in his description of the choral music of Morten Lauridsen, should make readers ponder: "...by century's end [1999-2000] he [Lauridsen] had eclipsed Randall Thompson as the most frequently performed American choral composer."

In addition to his residency with the Los Angeles Master Chorale, Mr. Lauridsen (b. 1943) is Chair of the Composition Department at the University of Southern California School of Music in Los Angeles, a faculty he joined in 1967 following his studies in advanced composition with Ingolf Dahl and Halsey Stevens.

Morten Lauridsen is the 2002 Springfield Lecturer at Rhodes College.

--Notes compiled by Tim Sharp

Refracting Timbre

Refracting Timbre was conceived to combine and bridge several different musical influences. It begins in reflection of the slow-moving, almost still, feeling of ancient Asian music, like the flow of nature. However, occasional harmonic nuances allude to colors of modern jazz and classical music. Eventually, the simplistic repeated motives form a grand transitional “heterophony,” the traditional Asian music texture, where several different versions of a melody are played simultaneously. This heats up into a grooving blues using abstract modern classical harmonies. Finally, at its climax, the work bridges back to whence it came, resolving back to the ancient world. *Refracting Timbre* was commissioned by Taiwanese *zheng* player, Hsing-Hui Chen, and premiered on January 8, 2001 in Taiwan National Concert Hall, Taipei.

Michael Sidney Timpson

Michael Sidney Timpson received composition degrees from the University of Michigan (D.M.A.), the Eastman School of Music (M.A.) and the University of Southern California (B.M.). His primary composition teachers included Samuel Adler, William Albright, Donald Crockett, Ian Krouse, Morten Lauridsen, Frederick Lesemann, Andrew Mead, Milcho Leviev, Allen Schindler and Pulitzer Prize winners William Bolcom and Joseph Schwantner. His works have been featured across the United States and internationally. Notable groups, such as the New York New Music Ensemble, the Society for New Music, Composers Inc, and Music From China, have performed his works.

Dr. Timpson teaches at Rhodes College where he is an assistant professor and directs curriculums in Theory, Composition, and Technology.

Thgirbla .W

This composition was written in memory of the composer’s mentor, Professor William Albright. Albright died on September 17, 1998, at the age of 54. He was a professor at the University of Michigan.

The composition begins with the East Asian restraint that symbolizes the sadness upon death, while also alluding to the meditative and mysterious side of Albright. The middle section reflects his outer personality and his signature compositional style—interesting, spectacular and unpredictable. The music develops through both smooth and contrasting moments. The ending recapitulates the sadness from the beginning, representing the shock of suddenly losing someone so important. The title of the work is the retrograde of W.Albright, representing the unpredictability of life.

Chihchun Chi-sun Lee

Chihchun Chi-sun Lee, originally from Kaohsiung, Taiwan, received degrees from the University of Michigan (D.M.A. Composition), Ohio University (M.M. Composition/M.A. Film Scoring), and Soochow University in Taipei (B.F.A. Theory and Composition.) Her teachers included William Albright, William Bolcom, Yien-Chung Huang, Yien Lu, Mark Phillips, Bright Sheng and Loong-Hsing Wen. Honors received include the Harvard Fromm Fellowship, a Klangforum Wein

commission, the SCI/ASCAP Student Composer Commission, ISCM/League of Composers Competition, the Margaret Blackburn Competition, and many more. She is composer-in residence with Taiwan's premiere traditional Chinese instrument group, China Found Music Workshop. Her music has had numerous performances and broadcasts worldwide.

Haiqiong Deng

A young master of the Chinese *Zheng*, Haiqiong Deng received her bachelor's degree in 1997 from Shanghai Conservatory of Music. In 1995, she won the outstanding performer award in the Chinese National Zheng Competition. Since then, she has held recitals in Beijing, Singapore, Japan, and the U.S. and has also played with Singapore Chinese Orchestra, the Singapore Symphony Orchestra and with Music From China, New York's premiere Chinese chamber ensemble. Currently Ms. Deng is director of the Chinese Ensemble at Florida State University and is releasing her debut solo CD in late 2002.

The Zheng

The *zheng*, formally known as *gu-zheng*, is a zither that originated in China during Warring Period over 2500 years ago. The earliest version was constructed with a bamboo frame and used silk strings. The *gu-zheng* was further refined during the Tang dynasty (618A.D. -907A.D.). The number of strings increased from five to thirteen, and the bamboo was replaced with *wu-tong* or paulownia wood for the frame of the instrument. By the time of the Tang dynasty's cultural renaissance, various forms of the *gu-zheng*, migrated via cultural exchange to Japan, Korea, Mongolia, Vietnam, and many other Asian countries. The *gu-zheng's* most well known cousin is the Japanese *koto*.

In 1948, the renowned musician, Cao Zheng, established the first university-level *gu-zheng* program in China; it was at this time that the original silk strings were replaced with nylon strings, a practice still in use today. The standard and most common *gu-zheng* in current times uses 21 strings; however, some instruments use up to 25-26 strings. (On tonight's concert, Michael Timpson's work features the 26-string version; whereas, Chihchun Lee's work features the 21-string version.) Although an instrument of ancient rearing and broad history, the *gu-zheng* still thrives to the present day with both traditional and modern repertoire.

RHODES SINGERS

Soprano

Jordan Badgett
Jacquelyn Blankinship
Kayti Fan
Margaret Garner
Emily Goodman

Caitlin Goodrich
Evan Beth Goss
Caroline King
Margaret Love
Brooke McClelland

Shelby Monning
Addie Peyronnin
Caroline Vance
Julia Walsh
Liz Wiedemann

Alto

Caroline Bishop
Kristin Campbell
Paige Carpenter
Sarah Clark
Christine Coy

Amie Demmel
Erin Gabbert
Anderson Hillen
Lauren Lachner

Juliet Pearl
Whitney Pickett
Nicole Vazquez
Lucy Waechter
Katherine Whitfield

Tenor

Craig Cooper
Matt Durand
Adrian Killebrew
Bazile Lanneau

Stephen Ogden
Mills Ramsay
Adam Richardson

J. R. Tarabocchia
Stanley Vance
Tim Walsh
Travis Williams

Bass

Daniel Anglin
Rick Davis
Robert Edgecombe
Alex Hornaday

Philippe Kohanowski
Aaron McNutt
Tom O'Hara
Dan Paull
Tim Robinson

Chris Talley
Will Tyler
Sam Weigle
Andrew Willey

RHODES MASTERSINGERS CHORALE

Soprano

Libby Austin
Jordan Badgett '03
Carole Blankinship '85
Christine Dietz '02
Pam Dotson
Caroline Ferrari '06
Gina Hamblen '92
Patty Harris
Valerie Hartmann '06

Laura Hoffmeister '06
Rose Meri Hurt
Caroline King '06
Mona Kreitner
Elisabeth Lay
Lorinda Lewis
Margaret Love '03
Erin Maguire
Sarah May '03
Laura McWane '06

Shelley Miller '98
Tammie Moore
Addie Peyronnin '06
Virginia Pianka '04
Sowgand Sheikholeslami
Gillian Steinhauer
Sheila Vamplin
Dorothy Wells '82
Margarett Zavodny '83

Alto

Joyce Baker
Elisabeth Cooper '98
Ellen Flemmons
Lisa Harsch '05
Marcy Hendrix

Amber Isom-Thompson '96
Ellen Koziel
Suzanne Lease
Marie Lindquist
Rebecca Luter '96
Susan Mallory
Mary Meister
Jean Schmidt
Oma Strickland
Maria Wright '95

Tenor

Larry Ahokas
Jim Brinson '70
Greg Koziel
Lance Harris
Erin Johnston '04

David Lay
Kyle Linson
Allan Lummus
Chris Luter

Jim Spencer '03
Isaac Thomas
Jim Vogel '77
Pat Walker
Travis Williams '05

Bass

Daniel Anglin '04
Robert Kingbeil '00
Brad Kroeker

Christian Masters '04
Kevin Olsen '00

Bob Patterson
Andrew Willey '06
Dan Witherspoon '82



ORCHESTRA

Violin 1
Liza Zurlinden
Dan Gilbert
Tricia Flick
Kate Ryan

Violin 2
Nelson Daugherty
Cindy Daugherty
Roxanne Murray
James Sparks

Viola
Jane Schranze
Lenny Schranze
Beth Luscombe
Kent Overturf

Cello
Stephen Short
Ann McLean

Bass
Kara Kohen

Flute
Ruth Ann McClain

Oboe
Andrea Gross

Clarinet
David McClune

Bassoon
Wade Irvin

Horns
Bob Gilbert
Dan Phillips

Bass Trombone
Don Shaffer

Piano
David Ramsey