



University of Alberta
Department of Music

Concert Choir

William Kempster, Director

**Friday, March 29, 1996
at 8:00 pm**

**Convocation Hall
Arts Building**

Derek Wayne Persson

(1967 - 1995)

The Concert Choir would like to dedicate

this evening's performance to the memory of

Derek Persson who, but for the terrible accident which

claimed his life on Christmas Day 1995, would have been

singing with us this evening. We invite the audience

to join with us in a moment of silence in honour of his

memory prior to the commencement of the program.

The University of Alberta Concert Choir

Program

Aaron Copland *The Promise of Living from The Tender Land*

Leonard Bernstein *Make Our Garden Grow from Candide*

Pianos: Amber Jorganson, Gloria Reimer

Stephen Adams *Sydney Dreaming*

Tenor Solo: Maichael Caister

Josquin des Prez *Ave, Christe*

Zoltán Kodály *Liszt Ferenchez*

Interval

Franz Joseph Haydn *Mass In Time of War*

Soloists:
Soprano: Ardelle Ries
Contralto: Benila Ninan
Tenor: Tom Macleay
Bass: Brennan Szafron

William Kempster

Conductor

The Promise of Living
Make Our Garden Grow

Aaron Copland (1900 - 1990)
Leonard Bernstein (1918 - 1990)

Aaron Copland's only full scale opera *The Tender Land* (the earlier *The Second Hurricane* is closer to a musical) was completed in 1954, and although it contains some pleasing music, the work is generally not considered one of the composer's finer scores. Written at a time when a successful and quintessentially *American* opera would have been a major coup for the composer, the music perhaps tries too hard to capture the down-on-the-farm nostalgia which Copland in his earlier ballet's such as *Rodeo*, *Appalachian Spring*, and *Billy the Kid* managed to distill in a much more subtle and convincing way. The centerpiece of the opera is the quintet *The Promise of Living*, in which the sentiment, or sentimentality, of the work finds its most eloquent voice. The music features an example of Copland's use of borrowed material, where the melody of the spiritual *Zion's Walls* is incorporated into the texture at the words: *For many a year.....* It seems this is the last example of Copland's use of pre-existing material in his output, and its combination with the *Promise of Living* theme with which the quintet opens, leads to a powerful and undoubtedly heartfelt climax.

Bernstein's setting (after Voltaire) of *Candide* was commenced just a year after *The Tender Land*, and first performed in New York in 1956, and it shares with the earlier work aspirations of attempting to describe the ideal world. Although officially listed in the composer's catalogue as a comic operetta, the work strikes one as neither particularly comic, or anything much like an operetta, at least in the European sense. Certainly the final number *Make Our Garden Grow* seems out of place, even pretentious in the context of the whole work. As a stand alone work however it is an amazingly powerful piece, once again underlining the fact that Bernstein was really one of the centuries great melodists. In its original version the piece starts out as a duet between *Candide* and *Cunegonde*, the full company joining in the third verse to produce a rousing finale to the "operetta". In this evening's performance the piece has been arranged for full chorus, whilst still attempting to preserve the emotional build-up Bernstein required. As the two works share similar emotional projections, *Make Our Garden Grow* will continue after *The Promise of Living* without a break.

The promise of living with hope and thanksgiving,
Is born of our loving our friends and our neighbours.

The promise of growing with faith and with knowing,
Is born of our sharing our love with our neighbours.

The promise of ending, the promise of growing,
Is born of our singing in joy and thanksgiving.

For many a year we've known these fields,
And known all the work that makes them yield,
Are you ready to lend a hand? *We're ready to work, we're ready to lend a hand,*
By working together we'll bring in the harvest, the blessings of harvest.

We'll (*plow and*) plant each row with seeds of grain,
And providence sends us the sun and the rain,
By lending a hand, by lending an arm,
Bring out from the farm the blessings of harvest.

O let us be joyful , O let us be grateful
Give thanks there was sunshine give thanks there was rain,
Give thanks we have hands to deliver the grain
Come join us in thanking the Lord for his blessing.

O let us sing our song and let our song be heard,
Let's sing our song with our hearts and find a promise in that song.

The promise of living in right understanding
Is peace in our own hands and peace with our neighbour.

The promise of living, the promise of growing,
The promise of ending is labour and sharing and loving!

You've been a fool and so have I, but come and be my love,
And let us try before we die to make some sense of life.
We're neither pure nor wise nor good, we'll do the best we know,
We'll build our house and chop or wood, and make our garden grow.

I thought the world was sugar cake, for so our master said,
But now I'll teach my hands to bake our loaf of daily bread.
We're neither pure nor wise nor good, we'll do the best we know,
We'll build our house and chop or wood, and make our garden grow.

Let dreamers dream what worlds they please, those Edens can't be found,
The sweetest flowers, the fairest trees, are grown in solid ground.
We're neither pure nor wise nor good, we'll do the best we know,
We'll build our house and chop or wood, and make our garden grow.

Sydney Dreaming

Stephen Adams (b. 1962)

Sydney Dreaming was written by the young Sydney based composer Stephen Adams in 1988, originally as a staged work. In its guise as a work for unaccompanied choir, the piece manages to evoke three compelling and intricate sound pictures of modern life. The first movement, by its careful juxtaposition of notes in separate parts a tone apart (or octave displacements of the same), and a continually evolving rhythmic sense, creates a timeless dream state whilst also successfully depicting the monotony of the mechanical influence which is an increasingly pervasive influence on contemporary existence:

Sydney was dreaming.....
Sydney was dreaming day dreams of the machines
ceaselessly machines
moving the machines
transforming the machines into smoke

The second movement, neatly linked to the first by the subtle dual use of the word 'trance', continues the machine imagery in an increasingly frenzied and exciting display of ostinato and quasi minimalist effects, culminating in a powerful unison statement of the judgmental last line of text by the whole choir:

trance form trance
continuous transformations
well suited machines carry briefcases
in and out
move from cars, planes busses, trains
move through cement pavement and heavy air
move in and out of buildings
continuous paper is exchanged
money, reports, passports, objects change hands and functions
hiding from the two thirds world of hunger
hiding from the dreamless
hiding from the wasted children
hiding from the dying
being transformed into dust

The last movement by contrast, sets a tenor soloist against a wordless textured background provided by the rest of the choir in an eloquent portrayal of day's end. As in the first movement, harmonic clusters of notes a tone apart are built up in combination with subtle undulating rhythms barely enunciated, to create a sense of uneasy calm to conclude the work.

the sun collapses
exhausted by fumes
darkness falls
Sydney dreaming of bright lights
Sydney dreaming deep
in Sydney the dust comes slowly

Ave, Christe

Josquin des Prez (c. 1445 - 1521)

In this four voice motet, probably dating from the last years of Josquin's life, an imitative, at time practically canonic texture alternates with passages of limpid homophony, in a manner that was to become a hallmark of 16th century polyphony. The moments of simple chordal music often function as a reflection on the text - for example, in the first of the motet's two sections the word *redemisti* (redeemed) is repeated, as if pondering the immense significance of it; and toward the end of the second section the word *electorum* (chosen) receives a similar treatment, as if to wonder that indeed we shall be among the elect. There are occasional passages of simple word illustration too, such as the long melisma on the word *peregrinationis* (pilgrimage).

Nicholas Routley

Prima pars:

Ave Christe, immolate in crucis ara,
redemptionis hostia, morte tua nos amara fac
redemptos luce clara tecum frui gloria.

Ave verbum, incarnatum de Maria virgine,
panis angelorum, salus et spes infirmorum,
medicina peccatorum.

Salve corpus Jesu Christi, quod de coelo
descendisti, et populum redemisti, qui in
cruce pendisti.

Jesu bone, fons pietatis, laus angelorum,
gloria Sanctorum, spes peccatorum,
miserere nobis.

Secunda pars:

Salve lux mundi, verbum patris, hostia vera,
viva caro, Deitas integra, verus homo.

Ave principium nostrae creationis, ave
pretium nostrae redemptionis, ave viaticum
nostrae peregrinationis, ave solacium nostrae
expectationis, ave salus nostrae salvationis,
qui hic immolaris pro nobis et sanctificaris;
juva dies nostros in pace disponi et nos
electorum tuorum grege numerari.

Hail Christ, sacrificed on the alter of the
cross, offering of redemption, to us thy bitter
makes the clear light of thy redemption the
fruit of glory.

Hail word, incarnate of the virgin Mary, living
bread of the angels, health and hope of the
weak, the remedy for sin.

Greetings, body of Jesus Christ, who came
down from heaven and redeemed the people,
who hung on the cross.

Good Jesus, source of compassion, praise of
the angels, glory of the Holy, hope of sinners,
have mercy upon us.

Hail, light of the world, word of the Father,
true sacrifice, living flesh, pure divinity,
true humanity. Hail beginning of our creation,
hail, prize of our redemption, hail, provision
for our journey, hail, comfort of our waiting,
hail, health of our salvation who was sacrificed
for us and made holy; we ask thy help that our
days may pass in peace and that we may be
numbered among the assembly of thy elect.

Liszt Ferenchez

Zoltán Kodály (1882 - 1967)

If Kodály's influence on twentieth century music education world wide can be described as pervasive, then his influence on music and musical life in Hungary in the same time, where he is a simply immense figure, can hardly really be imagined by outsiders.

Of his large output of orchestral, chamber and vocal music, it is in the area of choral music that Kodály's musical expression most closely relates to the culture and folk traditions of his native land. It is surprising therefore that so little of his choral output for mixed voices is well known and performed outside Hungary, as difficulties with the language do not seem to present insurmountable obstacles for choirs, a fact hopefully attested to by this evening's performance!

The rhapsodic *Liszt Ferenchez (Ode to Liszt)*, composed in 1936, is a particularly fine example of Kodály's mature style, and sets a patriotic text, employing simple and traditional devices of homophony contrasted with imitative polyphony, spiced with an innovative approach to modal melodic and harmonic writing so typical of East European Nationalism of this time, to form a powerfully moving plea from one

master to another for the salvation of their countrymen; a message which in music is given a far more universal meaning, speaking with honesty and conviction to all people whose humanity must be a binding ideology for a common future.

Hírhedett zenésze a világnak,
Bárhová juss, mindig hű rokon!
Van-e hangod a beteg hazának
A velőket rázó húrokon?
Van-e hangod, sziv háborgatója,
Van-e hangod, bánat altatója?

Sors, és bűneink, a százados baj,
Melynek elbágyasztó súlya nyom:
Ennek láncán élt a csüggedő faj,
S üdve lőn a tétlen nyugalom,
És ha néha felfort vérpálya:
Lázbetegnek volt hiú csatája.

Jobb korunk jött, visszaszállnak újra
Rég óhajtott hajnal keletén,
Édes kínja közt a gyógyulásnak,
A kihalt vágy s elpártolt remény.
Útra égünk őseink honáért,
Útra késnek adni életet s vért!

Zengj nekünk dalt, hangok nagy tanárja,
És ha zengesz a múlt napiról,
legyen habgod a vész orgonája,
Melyben a harcnak mennydörgése szól,
Árja közben a szilaj zenének
Zengedezzen diadalmi ének!

Zengj nek'nk dalt, hogy m'ly srjaikban
Őseink is megmozduljanak,
És az unokákba halhatatlan
Leleikkel visszaszálljanak.
És a gyenge és eros serényen
Tenni, tűrni egyesüljenek,
És a nemzet, mint egy férfi álljon,
Érckarokkal győzni a vízályon!

És ha hallod,
Mint riad fel a hon e dalon,
Mellyet a nép millió ajakkal
Zeng utánad bátor hangokon,
Állj közénk, és mondjuk: hála égnek,
Van még lelke Árpád nemzetének!

Musician renowned throughout the world,
faithful kinsman, wherever you may be!
Have you a note for a sick fatherland,
a sound upon the strings to thrill the spine?
Have you a melody to stir our hearts?
Have you a melody to soothe our grief?

Fate, and our sins, the woes of ages past
press us with their enervating weight;
the people in their chains live in despair,
and inactivity becomes their bliss,
and when at times the blood-tides flooded in:
the feverish patients battled it in vein.

Then better times came, when the dawn that
was so long awaited lit the eastern sky,
the sweet pain of recovery flew home
with long-dead wishes and abandoned hopes.
We for our forbers' land yearn again
and stand prepared to give our life and blood!

Great teacher, play a song for us,
and if your theme should be the days of yore,
let the dire organ be your instrument,
wherein the clash and din of battles heard,
that midst the swell of fiery melody
a hymn of glorious triumph may resound!

Sing us a song to stir our ancestors and
shift them as they lie deep in their graves,
that their immortal souls may fly once more
and lend their spirits to their grandchildren.
Thus may the efforts of the weak and strong
be one in action and in fortitude,
this nation stand together as one man
and conquer discord with strong arms of steel!

And when you hear
the fatherland awaken to the song
that this your people with a million lips
sing after you with voices loud and brave,
stand up with us and say: thank God
that Arpad's land possesses still a soul.

Known also as the *Paukenmesse*, this work, the ninth of Haydn's fourteen mass settings, was the second of two such settings composed (the other being the *Missa Sancti Bernadi von Offida*) in 1896 when Haydn returned to the Mass form after a absence of fourteen years. The impetus for this return came about as a result of new duties for the composer in the Esterházy household on the assumption of Prince Nicholas II. This new found concentration on the Mass would prove spectacularly fruitful, drawing from the now nearly seventy year old composer a new masterpiece of the genre every year for the next six years. The Mass settings of this period (up to 1802) amalgamate symphonic as well as concerto influences to produce perhaps the most complete synthesis of vocal and instrumental music Haydn ever achieved. These works also can be seen as continuing the secularisation of the Mass form after Bach, which was to reach its logical climax in the monumental *Missa Solemnis* of Beethoven.

The troubled state of Europe during the 1890's surely had a great effect on the political as well as daily life of the Esterházy court, and this was reflected in the composer's own titles for two of these works: *Missa in tempore belli* (*Mass in time of war*), and *Missa in augustiis* (generally known as the *Nelson Mass*). The twin titles of the present work derive from the anguished opening of the *Agnus Dei*, in which the the emotional angst of the war-time experience is represented by the most impassioned music of the whole work; whilst the *actual sounds* of the battlefield are depicted by the timpani, with its connotations of the military.

The work also features some unusual touches; such as the fanfares for trumpets and timpani accompanying the words *Domine Deus, Rex coelestis* in the Gloria; the extension of the *Benedictus* to retain solo vocal scoring for the initial statement of the second *Osanna*, resisting the use of a more traditional *tutti* scoring, which is then reserved for the next statement of these words. Also unusual is the scoring for the Mass as a whole. Haydn does not call for flutes at all in the work, with the exception of a brief solo flute in the Gloria (which may also be played by solo violin, as will be the case in this evening's performance). There is also some uncertainty concerning the composer's true intention in the oboe and clarinet scoring, and in this evening's performance the high wind parts are taken entirely by clarinets throughout.

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison. Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us.

Gloria

Gloria in excelsis Deo. Glory be to God on high,
 Et in terra pax hominibus bonae voluntatis. and on earth peace, goodwill towards men.
 Laudamus te. Benedicimus te. Adoramus te. We praise thee, we bless thee, we worship thee,
 Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. we glorify thee, we give thanks to thee for thy great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Crede

Crede in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus.

Et unum Dominum Jesum Christum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.

Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.

Et incarnatus est de Spiritu Sancto ex Maria Virgine; Et homo factus est.

Et resurrexit tertia die, secundum scripturas; Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis.

Crede in Spiritum Sanctum, Dominum et vivificantem: Qui ex Patre et Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur. Qui locutus est per prophetas.

Crede in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son Jesus Christ. O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us, receive our prayer. Thou that sitteth at the right hand of God, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

I believe in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all ages. God of God; Light of Light; true God of true God.

Begotten not made; consubstantial with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

He was crucified also for us; He suffered under Pontius Pilate, and was buried.

And was incarnate by the Holy Spirit, out of the Virgin Mary; and was made man.

And on the third day he rose again according to the scriptures; and ascended into heaven; and sitteth at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; of whose Kingdom there shall be no end.

I believe in the Holy Spirit, the Lord and Giver of life; who proceedeth from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the Prophets.

I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins and I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus, Dominus Deus Sabaoth. Pleni sunt
coeli et terra gloria tua. Hosanna in excelsis. Holy, Lord God of Hosts. Heaven and earth are
full of thy Glory. Hosanna in the Highest.

Benedictus

Benedictus qui venit in nomine Domini. Blessed is he that cometh in the name of the Lord.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis. Dona nobis pacem. O Lamb of God, who takest away the sins of the
world, have mercy upon us. Grant us peace.

Program Notes by William Kempster, March 1996

The University of Alberta Concert Choir 1995-6

Director: William Kempster

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Rehearsal accompanist: Amber Jorgenson

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following for their invaluable assistance in the preparation of this concert:*

*Cedric Abday, Chris Helman, László Nemes, Dr. Leonard Ratzlaff, Ardelle Ries,
Lynn Anne Roberts, Brennan Szafron, Jim Whittle, The Richard Eaton Singers.*

Haydn Orchestra

1st Violin: Zonia Lazarowich, Eva Butler, Barry Mabillard, Mathais Silveira.

*2nd Violin: Rebecca Luckert, Katherine Henshaw, Madelaine Lussier,
Lyndi Lou Pollock.*

Viola: Rachel Grantham, Meghan Schuler.

Cello: Rhonda Metszies, Karina Bodo, Sarah Snihurowych.

Double Bass: Roberta Jenkins.

Clarinet: Suzy Vuch, Curtis Bain.

Bassoon: Darryl Hartshorne, Susanne Hayman.

Trumpet: Steve Williams, Kelly Mattheis.

Horn: Craig Scott, Jon Ward.

Timpani: Greg Ferguson.

University of Alberta Concert Choir 1995-6

James	Andrews	Taina	Lorenz
Peter	Bambo-Kocze	Matthew	Lowry
Amy	Bamford	Flora	Lui
Simone	Bauer	Monica	Maddaford
Lisa	Bing	Michelle	Martin
Michael	Caister	Meredith	McEwen
Heather	Campbell	Danielle	Mitchell
Carole	Cej	Jennifer	Mitchell
Chrissie-Jane	Cronjé	Mark	Nerenberg
Laura	Dahl	Jeff	Neufeld
Stephanie	Devine	Benila	Ninan
Carmen	Falconer	Erica	Norrie
Melanie	Gall	Cheryl	Plambeck
Dave	Gerlinsky	Sonia	Poon
Allison	Glen	Diane	Rattai
Ian	Hancock	Gloria	Reimer
Artemis	Hartt	Meaghan	Schutt
Nicole	Hartt	Shaunna	Shandro
Teresa	Hron	Darcy	Sharman
Carrie	Hryniw	Shannon	Simpson
Matt	Johnson	Aaron	Stavne
Amber	Jorgenson	Jennifer	Stricklin
Helene	Jurkat	Kimberly	Taylor
Jina	Kim	Erica	van Iperen
Randy	Kleinmeyer	Jaylene	Walker
Gaylene	Kong	Dan	Wiar
Ewa	Kresak	Marty	Winchell
Pam	Kruger	Yang	Won-seuk
Roxanne	Kydd-Sieben	Alice	Wong
Heather	Lehman	Blain	Yaremko
Alvena	Li	Loren	Zacharias
Jimmy	Lio		