



Design: Cindy Bouwers

ENCOUNTERS

**Saturday,
October 4, 1986
Convocation Hall**

8:00 p.m.

**The Department of Music
presents**

ENCOUNTERS I

**The First of a Series
of Four Concerts**

Program:

**Psalmus
Poenitentialis I
Orlandus Lassus
(1532-1594)**

John Valleau (soprano)
Mark Vogel (soprano)
Trent Worthington (alto)
Richard Williams (tenor)
John Mitchell (tenor)
Leonard Ratzlaff (bass)

**Grand Duo
Concertante, Op. 48
Carl Maria von Weber
(1786-1826)**

Allegro
Andante con moto
Rondo

Michael Massey (piano)
Dennis Prime (clarinet)

INTERMISSION

Soundscape India

- I Drone: The Universe
of Sound
Drum: Cycle of Time
- II Veena, Ancient Voice
of Worship: Hymn to
Ganesh
- III Sarangi, the Sound of
Emotion: Song of Love

Masud Ahmad (tabla)
P. Amarnath (mridangam)
Raji Amarnath (veena)
W. Paranjape (tambura)
Adil Qureshi (tambura)
Regula Qureshi (sarangi)
Sabina Qureshi (tambura)

Sonata for Two Pianos
Paul Hindemith
(1895-1963)

Glockenspiel
Allegro
Kanon
Recitative -
"This World's Joy"
Fuge

Helmut Brauss (piano)
Michael Redshaw (piano)
William Meilen(reader)

Technical production by Garth Hobden

PROGRAMME NOTES

AND

TEXTS AND TRANSLATIONS

Orlandus Lassus, one of the most prolific and versatile composers of the Renaissance, had already seen over sixty of his compositions published when, in 1557, at the age of twenty-five, he was taken into the service of Duke Albrecht V of Bavaria, first as a singer and then as Kapellmeister. Almost a third of Lassus' output of over 2000 works were written between 1560-67. The seven Penitential Psalms, completed about 1560, were written for the private devotional use of the Duke. They were subsequently copied on parchment, illustrated with miniatures by the court painter Hans Mielich, and handsomely bound in red morocco leather with silver clasps--a measure of their importance in Albrecht's estimation.

Essentially sombre in tone and expression, these settings nevertheless show a young composer at the peak of his creative powers. The longest, a setting of Psalm 101 (thirty-one verses), lasts forty minutes in performance. The setting heard this evening, Psalm 6, is the shortest, with each of the psalm's ten verses set as a separate movement. Most of the verses are for five voices, with occasional settings for four (vss. 4 and 9), three (vs. 3) and even two voices (8). The final movement, a setting of the doxology, divides into six parts at the words "Sicut erat."

Text and Translation

1. **Domine, ne in furore tuo arguas me, neque in ira tua corripias me.**

O Lord, rebuke me not in thy wrath, nor chasten me in thy anger.

2. **Miserere mei, Domine, quoniam infirmus sum: sana me, Domine, quoniam conturbata sunt ossa mea.**

Have mercy upon me, O Lord, for I am infirm: O Lord, heal me, for my bones are troubled.

3. **Et anima mea turbata est valde: sed tu Domine, usque quo.**

My soul also is sorely troubled. But thou, O Lord, how long?

Text and Translation continued

4. **Convertere, Domine, et eripe animam meam, salvum me fac propter misericordiam tuam.**
Turn, O Lord, save my life; deliver me for the sake of thy steadfast love.
5. **Quoniam non est in morte, qui memor sit tui: in inferno autem, quis confitebitur tibi?**
For in death there is no remembrance of thee, in Sheol who can give thee praise?
6. **Laboravi in gemitu meo, lavabo per singulas noctes lectum meum: lacrimis meis stratum meum rigabo.**
I am weary with my moaning; every night I flood my bed with tears; I drench my couch with weeping.
7. **Turbatus est a furore oculus meus: inveteravi inter omnes inimicos meos.**
My eye wastes away because of grief, it grows weak because of all my foes.
8. **Discedite a me omnes qui operamini iniquitatem: quoniam exaudivit Dominus vocem fletus mei.**
Depart from me, all you workers of evil; for the Lord has heard the sound of my weeping.
9. **Exaudivit Dominus deprecationem meam: Dominus orationem meam suscepit.**
The Lord has heard my supplication; the Lord accepts my prayer.
10. **Erubescant et conturbentur vehementer omnes inimici mei, convertantur et erubescant valde velociter.**
All my enemies shall be ashamed and sorely troubled; they shall turn back, and be put to shame in a moment.
11. **Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper. Et in saecula saeculorum, Amen.**
Glory be to the Father, the Son, and the Holy Spirit, as it was, is now and ever shall be. World without end, Amen.

(Leonard Ratzlaff)

GRAND DUO CONCERTANTE, OP. 48

CARL MARIA VON WEBER

(1786-1826)

At the height of the Romantic movement, the clarinet seems to have provided a sound that many composers were searching for. It was still a relatively new and exotic instrument in Weber's day, and was constantly undergoing technical improvements. Its subtle dynamic control allowed for a degree of expressiveness that set it apart from other wind instruments. It could leap smoothly from high to low register with ease and play beyond the velocity of most string instruments.

The greatest clarinet virtuoso of the 19th century was Weber's close friend, Heinrich Baermann. (Much of the greatest music for clarinet has been inspired by individual players and their friendship with composers, ie. Mozart and Stadler, Spohr and Hermstedt, and Brahms and Mulfeld.) The two men were intimate friends from their first meeting in 1811 until the composer's death in 1826. They undertook several concert tours together and Baermann premiered Weber's two concertos and the concertino. Baermann's skill and evocative musicianship are reflected in all of Weber's works for the clarinet.

The Grand Duo Concertante highlights the facility of both clarinet and piano in articulating scales, arpeggios and leaps. The initial Allegro, in sonata-allegro form, tosses off themes in a spontaneous and lyrical style. The Andante con moto, in a very earnest c minor, manages to put in balance a plaintive clarinet and considerable piano weight. The final Rondo, in a lilting and playful six-eight meter, makes its insistent panache totally charming through a series of specifically mitigating markings: "con grazia, dolce, grazioso, delicatamente, con molto affeto".

(Dennis Prime)

SOUNDSCAPE INDIA

"Indian Music is essentially impersonal: it reflects an emotion and an experience which are deeper and wider and older than the emotion and wisdom of any single individual. Its sorrow is without tears, its joy without exaltation and it is passionate without any loss of serenity. It is in the deepest sense all-human. Or we may say that this is an imitation of the music in heaven, an imitation of that perfect spontaneity--the identity of intuition and expression. For it is the inner reality of things rather than any transient or partial experience that the singer voices. Those who sing here, sing God, say the Ancients, and: All songs are part of Him who wears a form of sound" (A.K. Coomaraswamy, The Dance of Shiva).

Veena and mridangam are the principal instruments of ancient and South Indian music while sarangi and tabla are prominent in North Indian music; the tambura is the primary drone instrument. Raga hamsadhvani, a pentatonic c mode, is set to adi tala, a cycle of eight counts (4+2+2); raga marubihag, a modified f mode, is set to tintal, a cycle of 16 counts (4+4+4+4).

(Regula Qureshi)

SONATA FOR TWO PIANOS

PAUL HINDEMITH (1895-1963)

The Sonata for Two Pianos, written in 1942 - one year before Hindemith's fugal masterwork Ludus Tonalis - is a particularly beautiful work and worthy of note.

The opening movement, Glockenspiel, is a stylish composition in which a group of three repeated notes (b-d'-e') are reiterated against the typically clanging strokes of bigger bells. The notes of the glockenspiel (c-e^b-f-g) prepare and lead us into the next movement, Allegro, which is orchestral in its conception. The third movement, Kanon, is built from an accompanied melody which is handed over from one piano to the other at the distance of one measure and an octave lower. The result is an easily followed melodious round. In the final bars the familiar motive of the glockenspiel is heard once again. The following movement, Recitativ, is the motivic and spiritual core of the work and it takes its inspiration from an old English fourteenth century poem entitled, "This World's Joy." The tonal sequence of the opening notes refers directly to the allegro theme and in its outline to the opening fugue subject of the fifth movement. In performance the recitative is taken by the first piano while the second piano is composed of deep bell-like chimes, which gives meaning to the glockenspiel at the beginning of the sonata. The poem reminds us of the transitory nature of life and the bell-like chimes are an indispensable part of the spirit of this movement. The closing movement is a Fuge in which many contrapuntal devices such as inversion, pedal-point and stretto are employed. There are two clearly discernable fugue subjects which, after a powerfully mounting ostinato passage, are joined by a third subject to give the impression of a triple fugue. The sound at the end is monumental and builds rather like the waves of reverberation do in a great gothic cathedral.

(Michael Redshaw)

Wynter wakeneth al my care,
nou this leves waxeth bare;
ofte I sike ant mourne sare
when hit cometh in my thoht
of this worldes joie, hou hit goth al to noht.

Winter awakens all my care,
Now that these leaves grow bare;
Often I sigh and mourn sorely
When I think
About this world's joy, how it all comes to nought.

Nou hit is, and nou hit nys,
al so hit ner nere, ywys;
that moni mon seith, soth hit ys:
Al goth bote Godes wille:
Alle we shule deye, that us like ylle.

Now it is, and now it isn't,
As though it had never been, truly;
What many men say is true indeed:
All goes but God's will:
We all shall die, even though we like it ill.

Al that gren me graueth grene,
nou hit faleweth albydene:
Jesu, help that hit be sene
ant shild us from helle!
For y not whider y shal, ne hou longe her duelle.

All that green growth makes me sickly pale,
Now that it fades forthwith:
Jesus, help that it become apparent
And shield us from Hell!
For I don't know where I shall go, nor how long I
shall remain here.

Emil Skarin Fund

Payment of artist's fees for this ENCOUNTERS program is made possible by a donation from the Emil Skarin Fund Committee at the University of Alberta.

Encounters II

The second program of the Encounters series will take place on Sunday, November 2, at 8:00 p.m. in Convocation Hall, featuring works by Liszt, Krapf, Schafer and Mozart.

CBC Broadcasts

Portions of tonight's program are being recorded and will be broadcast on Sunday, November 16 on Sunday Arts, CBC 740 AM between 6 and 8:30 a.m. and on That Time of The Night, CBC 90.9 Stereo between 8 and 9 p.m.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available at the door during intermission and following the concert. All contributions qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over \$10.00.

Arts Building Renovations

Some inconveniences have arisen caused by the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north east of the hall and also in Rutherford Library, just south east of the Arts Building.