

The Department of Music

of

The University of Alberta

presents

the

Concert Choir

LEONARD RATZLAFF, Conductor

Douglas Schalin, Accompanist

with

Madrigal Singers

and

Brass Ensemble

Friday, March 15, 1985

8:00 p.m.

CONVOCATION HALL

PROGRAMME

THREE CHORALE SETTINGS GERHARD KRAPF
(b. 1924)

Kyrie, God Father in Heaven Above
All Glory be to God on High
We all Believe in one true God

JESU, MEINE FREUDE, BWV 227 (1723). .JOHANN SEBASTIAN BACH
(1685-1750)

Douglas Schalin, organ
The Concert Choir

INTERMISSION

TO SHORTEN WINTER'S SADNESS THOMAS WEELKES
(1576-1623)

(Balletts and Madrigals to Five Voyces, 1598)

THE SILVER SWAN ORLANDO GIBBONS
(1583-1625)

(The First Set of Madrigals and Mottets...London, 1612)

REFLECTIONS VIOLET ARCHER
(b. 1913)

Snow marks on city grass
High on a prairie plateau

FIVE SONGS JOHANNES BRAHMS
(1833-1897)

Vineta, Op. 42, No. 2 (1860)
Dein Herzlein mild, Op. 62, No. 4 (1874)
All meine Herzgedanken, Op. 62, No. 5 (1874)
O süsßer Mai, Op. 93a, No. 3 (1883)
Fahr wohl!, Op. 93a, No. 4 (1883)

IT WAS A LOVER AND HIS LASS (1975) JOHN RUTTER
(b. 1945)

Heather Davidson, soprano
The Madrigal Singers

LAUDES ACADEMI (1980) GERALD NEAR
(b. 1942)

Judy Wishloff, trumpet Colin Haydu, trombone
Bruce Smith, trumpet Michael Kryvenchuk, trombone
Wayne Prokopiw, trumpet Todd Strynadka, trombone

TWO SONGS FROM WHEN ICICLES HANG (1975) . . . JOHN RUTTER
(b. 1945)

Blow, blow thou winter wind
Good ale

Douglas Schalin, piano
The Concert Choir

Jesu meine Freude

Chorale:

Jesu, meine Freude, meines Herzens
Weide, Jesu meine Zier. Ach wie
lang, ach lange ist dem Herzen
bange und verlangt nach dir.
Gottes Lamm, mein Bräutigam, ausser
dir soll mir auf Erden nichts sonst
Liebers werden.

Johann Frank

Jesus, my great pleasure, my heart's
mead, my treasure, thou my crown,
my Lord. Ah, I long and languish,
yearn for thee in anguish, Jesus, help
afford. God's own lamb, O thine I am,
naught from thee my heart shall sever,
I'll love thee forever.

Es ist nun nichts Verdammliches an
denen, die in Christo Jesu sind;
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Romans 8:1

There now is no condemnation for all
those in Christ, in Jesus Christ; they
the flesh no longer follow, but the
spirit.

Variation I:

Unter deinem Schirmen bin ich vor
den Stürmen aller Feinde frei. Lass
den Satan wittern, lass den Feind
erbittern, mir steht Jesus bei.
Ob est itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

Jesus, thou my refuge, brace me when
griefs deluge, drive all foes away.
Satan burst with anger. Foes my life
endanger, Jesus is my stay.
Thunder crash and lightning flash, sin
and hell shall not affright me; Jesus
will delight me.

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Romans 8:2

For now the law of the spirit hath
given life in Christ Jesus, and hath
set me free from law of sin and death.

Variations II:

Trotz dem alten Drachen, trotz des
Todes Rachen, trotz der Furcht dazu.
Tobe, Welt, und springe, ich steh'
hier und singe in gar sich'rer Ruh!
Gottes Macht hält mich in acht; Erd
und Abgrund muss verstummen, ob sie
noch so brummen.

Fie, Fie, thou roaring lion, fie, foul
foe of Zion, fie all fears and cease!
Rage ye, fiends derisive, I stand firm,
decisive, sing with joy in peace. God's
great pow'r guards me each hour, man and
Satan dare not mumble, tho' they loud
would grumble.

Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes
Geist in euch wohnt. Wer aber
Christi Geist nicht hat, der ist
nicht sein.

Romans 8:9

Ye are not in the flesh, but in the
spirit if in you God's own spirit
abideth. But who Christ's spirit doth
not have, is not of Christ.

Variation III:

Weg mit allen Schätzen, du bist
mein Ergötzen, Jesu, meine Lust.
Weg, ihr eitlen Ehren, ich mag euch
nicht hören, bleibt mir unbewusst.
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

Go away, earthly treasure, thou art my
great pleasure, Jesus, thou my joy.
Go way, puffed-up glory, I'll not hear
story, do not me annoy. Trouble, care,
grief, pain and death shall not part
me from my Savior. I am his forever.

So aber Christus in euch ist, so
ist der Leib zwar tot um der Sünde
willen; der Geist aber ist das
Leben um der Gerechtigkeit willen.
Roman 8:10

Variation IV:

Gute Nacht, O Wesen, das die Welt
erlesen, mir gefälligst du nicht!
Gute Nacht, ihr Sünden, bleibet
weit dahinten, kommt nicht mehr
ans Licht!
Gute Nacht, du Stolz und Pracht,
dir sei ganz, du Lasterleben, gute
Nacht gegeben.

So nun der Geist des, der Jesum von
den Toten auferwecket hat, in euch
wohnet, so wird auch derselbige,
der Christum von den Toten
auferwecket hat, eure sterblichen
Leiber lebendig machen um des
willen, dass sein Geist in euch
wohnet.

Romans 8:11

Chorale:

Weicht, ihr Trauergeister, denn
mein Freudenmeister, Jesus, tritt
herein! Denen, die Gott lieben,
muss auch ihr Betrübten lauter
Wonne sein. Duld ich schon hier
Spott und Hohn, dennoch bleibst du
auch im Leide Jesu, meine Freude.

Vineta

Aus des Meeres tiefem, tiefem Grunde,
Klingen Abendglocken, dumpf und matt,
Uns zu geben wunderbare Kunde
Von der schönen alten Wunderstadt.

In der Fluten Schoss hinabgesunken,
Blieben unten ihre Trümmer stehn.
Ihre Zinnen lassen goldne Funken
Wiederscheinend auf dem Spiegel sehn.

Und der Schiffer, der den Zauberschimmer
Einmal sah im hellen Abendrot,
Nach derselben Stelle schiffte er immer,
Ob auch ringsumher die Klippe droht.

Aus des Herzens tiefem, tiefem Grunde
Klingt es mir wie Glocken dumpf und matt.
Ach, sie geben wunderbare Kunde
Von der Liebe, die geliebt es hat.

If now Christ Jesus be in you, then is
the body dead, for sin's sake dying;
the spirit though in you liveth
because of righteousness through Christ.

Fare ye well, all passions, for the
vain world's fashions, ye please me no
more! Fare thee well corruption, stay
behind seduction, I all sin abhor.
Fare thee well, all carnal spell,
farewell life of sinful living, fare
thee well, I'm leaving.

I now in you God's spirit dwelleth, he
who wakened Jesus Christ, your Lord,
from death, then will he, this selfsame
and eternal spirit who has raised up
Jesus Christ, quicken your mortal
bodies and give to them life, because
he doth dwell in you and give you life.

Hence, all thoughts of sadness. Come,
thou Lord of gladness, Jesus, Son of
God. All who love the Savior, will
find grace and favor e'en when pain
their lot. Scorn and hate may castigate,
but men cannot rob my treasure, Jesus,
my great pleasure.

From the ocean's fathomless depths
sound evening bells, dull and muffled,
bringing us wondrous tidings
of the beauteous magic city of old.

Sunk in the depths of the waters
lie its ruins forever.
Its pinnacles show gleams of gold
reflecting in the mirror of the sea.

And the sailor who once has seen
that magic gleam in the glowing sunset
forever sails for that same spot,
even though cliffs threaten him all around.

From the heart's utmost depths
comes a sound like bells, dull and muted.
Ah, they bring wondrous tidings
of the love that it has cherished.

O süs^{er} Mai

O süs^{er} Mai, der Strom ist frei
Ich steh verschlossen, Mein Aug'
Mein Aug' verdrossen;
Ich seh' nicht deine grüne Tracht,
Nicht deine buntgeblü^{me}te Pracht,
Nicht dein Himmelblau,
Zur Erd' ich schau';
O süs^{er} Mai, mich lasse frei
Wie den Gesang
An den dunkeln Hecken entlang.

- Achim von Arnim

Fahr wohl

Fahr wohl,
O Vöglein, das nun wandern soll;
Der Sommer fährt von hinnen,
Du willst mit ihm entrinnen,
Fahr wohl, fahr wohl!

Fahr wohl,
O Blättlein, das nun fallen soll;
Dich hat rot angestrahlet
Der Herbst im Tod gemalet,
Fahr wohl, fahr wohl!

Fahr wohl,
All Liebes, das nun scheiden soll!
Und ob es so geschehe,
Dass ich nicht mehr dich sehe,
Fahr wohl, fahr wohl,
Fahr wohl!

- Friedrich Rückert

O sweet May, the stream runs free,
while I am in confinement,
my eyes listless;
I do not see your garb of green,
nor the splendour of your motley blooms,
nor your sky of blue;
my eyes are on the ground.
O sweet May, set me free
as the song heard
along the dark hedges.

Farewell,
little bird that must now depart;
summer is leaving here
and you will fly away with it.
Farewell, farewell!

Farewell,
little leaf that now must fall;
autumn has shone on you,
dyeing you red in death.
Farewell, farewell!

Farewell,
all love that now must part!
And if it should happen
that I never see you more,
farewell, farewell,
farewell!

tr. Lionel Salter

Laudes Academi

Non omnis moriar.

Atque inter silvas Academi
quaerere verum.

Horace

Sic rerum summa novatur Semper,
et inter se mortales mutua vivunt.
Augescunt aliae gentes, aliae
minuunt, Inque brevi spatio
mutantur saecula animantum Et quasi
cursores vitali lampada tradunt.
Lucretius

Macte Nova virtute, puer, sic itur
ad astra.

Virgil

(Although I die) I shall not be
altogether destroyed.
So while in Academi's grove seek
after the treasure of truth.

.....So it is that in course all
things are made new again, We mortals
live bound one to another. One nation
waxes strong, another weak, In a short
time life is changed, and one
generation, like a runner in a relay
race, passes the torch of life to
another.

Honor Nova with your strength, my son,
and so shall you achieve the heavens.
English translations by
The Reverend Michael P. Forbes

PROGRAMME NOTES

The three Chorale settings by Professor Gerhard Krapf are from a collection of settings of the Chorale melodies used by J. S. Bach in Part III of his Clavierübung. The collection was commissioned by University of Iowa professor and organist Delbert Disselhorst for his performance of the Clavierübung with the Concert Choir two weeks ago, as part of the University's Bach Organ Series.

Motets at Leipzig in Bach's time signified a composition for chorus, generally in contrapuntal style, without obligato instrumental parts, and based on Biblical quotation and/or chorale texts. They were sung as introits to the service; apparently they were chosen from a traditional repertoire of old works, and Bach, as Leipzig's Cantor, was not expected to write new motets. The six surviving motets of Bach were written either for particular occasions (such as funerals) or perhaps for special church services.

Jesu, meine Freude is the longest of Bach's motets, and is scored for five voices (SSATB). It consists of eleven movements, with six chorale movements alternating between five freely-composed settings of verses from Romans 8. The work is symmetrically conceived: the opening and closing movements have identical harmonization, the second and tenth use the same material, the fourth and eighth are set for only three voices (SSA and ATB respectively), and the third-fifth movements largely correspond to the seventh-ninth movements. The central sixth movement is a magnificent five-voice fugue.

Jesu, meine Freude was written in Leipzig for the funeral service of Johanna Maria Kees, the post master's widow, July 18, 1723.

Violet Archer's Reflections were commissioned by the Cork International Festival, Ireland, in 1983, and were given their first performance there by the University of Cork Madrigal 75, on May 3, 1984. They were given their Canadian premiere by the University of Alberta Madrigal Singers on February 10 of this year. The texts are from a collection of verse entitled Prairie Profiles by Alberta poet and MLA Dr. David Carter.

The popularity of unaccompanied choral singing in the 19th century accounts for the large output of a cappella part songs by Schubert, Mendelssohn, Schumann and Brahms. Many of Brahms' forty-six secular choral pieces owe their creation to his involvement with choirs in his native Hamburg and in Vienna. The selection of songs sung this evening show that Brahms occupied himself with this form throughout his compositional life. They are models of their type, both in creativity and craftsmanship.

Laudes Academi, by the American organist and composer Gerald Near, was written for the 65th Anniversary of The Rochester Community College, Rochester, Minnesota.

- Susan Corkum and
Leonard Ratzlaff

UNIVERSITY OF ALBERTA CONCERT CHOIR

Soprano I

Joelle Banasch
 *Mary Birdsall
 *Kristen Cymbaluk
 *Elsaine Dunbar
 Virginia Gale
 Suzette Heck
 *Elizabeth Laich
 *Pat Larsen
 *Dorothy Leonard
 *Eunice Loudon
 Cathryn Moore
 *Joanne Parenteau
 *Owen Plitt
 *Darlene Schubert
 Mary-Jean Uszy
 Linda Walchuk
 *Debby Wiebe
 Barbara Williams

Soprano II

Kaye Allen
 Edith Baragar
 *Kim Davis
 Kathryn Downton
 Jeneane Grundberg
 Shawna Hanson
 Julie Heroux
 *Sharon Krawec
 Carole Kroening
 Margaret Laidlaw
 Dianne Irving
 Helen Lightfoot
 Patricia Malchuk
 Loretta McCormick
 Patricia O'Hara
 Shelley Peter
 Barbara Raleigh
 *Marnie Rempel
 Lynn Sawyer
 Linda Schroeder
 *Denise Weleschuk

Alto I

*Yasuko Aoki
 *Jan Arnison
 Nancy Bell
 *Rachel De Castro
 *Edette Gagne
 *Alison Grant
 *Debbie Hills
 *Carol Loberg
 *Penny Lortscher
 Vimmy Lybbert
 Dina Parker
 *Ida Pedersen
 Sandra Petersson
 Barbara Ritz
 Joan Roski
 *Martha Schuchard
 Sylvie Simard
 Julia van Dolder
 Carolyn Wiese

Alto II

Christine De Marco
 *Cathy Grant
 *Rose Marie Curba
 Shauna Harrower
 *So Ling Ma
 Monica Mansell
 *Gerda Miller
 *Lynne Phillips
 Brenda Pugh
 Nimmie Sequeira
 Alicia Thompson

Tenor I

Grant Gregson
 Myles McIntosh
 *Doug McKibbon
 Ambrose Sun
 Wim Van Winkoop

Tenor II

*Ian Armstrong
 *Don Coffin
 *Peter Connor
 Ed Green
 *Kim Hackman

Baritone

Peter Bagan
 Dale Bueckert
 *Barry Fish
 Roland Fix
 Leonard Gierach
 Phil McPhee
 *Russ Mitchell
 *Fred Talen
 *Kevin Wiebe

Bass

*Dwayne Barr
 Jack Boomer
 *Derek Brenneis
 *Brandon Konoval
 Ken Klause
 *Gerhard Lotz
 *Jeffrey McCune
 Mark Sloboda
 *Harry Stamhuis

*Chamber Choir members
 (singing portions of
Jesu, meine Freude)

THE UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Soprano

Sandra Butner
 Heather Davidson
 Jane Hartling
 Denise Lemke
 Kathleen Neudorf

Alto

Edette Gagne
 Joy-Ann Murphy
 Eileen O'Dwyer
 Karla Wagner
 Michelle Wiart
 Shauna Young

Tenor

Ian Armstrong
 Glen Halle
 Wayne Lemire

Bass

Jon Eriksson
 Laurier Fagnan
 Quinton Hackman
 Paul Mitchinson
 David Zacharko