

The Department of Music
of the
University of Alberta

presents

the
Madrigal Singers
and the
Concert Choir

LEONARD RATZLAFF, CONDUCTOR

with the

Edmonton Youth Orchestra
MICHAEL MASSEY, CONDUCTOR

PHILIP BRETT, GUEST CONDUCTOR

JEREMY SPURGEON, ORGANIST .

Friday, November 29, 1985

8:00 p.m.

All Saints' Anglican Cathedral

PROGRAMME

Ave verum corpus Orlando Lassus
(1532 - 1594)

O magnum misterium William Byrd
(1543 - 1623)

Laudate pueri Claudio Monteverdi
(1567 - 1643)

THE MADRIGAL SINGERS
JEREMY SPURGEON, CONTINUO

Rejoice in the Lamb, Op. 30 Benjamin Britten
(1913 - 1976)

Kathleen Concoran, soprano; Edelle Gagné, alto
Brad Jensen, tenor; Edward Green, baritone

THE CONCERT CHOIR
JEREMY SPURGEON, ORGAN

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INTERVAL

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Coronation Anthems George Frideric Handel
(1685 - 1758)

1. Zadok the Priest
2. My heart is inditing
3. Let thy hand be strengthened
4. The King shall rejoice

Dianne Gilchrist, soprano; Ann Marie Neudorf, alto
Brad Jensen, tenor; Edward Green, baritone

THE CONCERT CHOIR
THE EDMONTON YOUTH ORCHESTRA

Philip Brett, conductor

This concert commemorates the three-hundredth anniversary
of the birth of George Frideric Handel.

TEXTS AND TRANSLATIONS

Ave Verum Corpus

<p>Ave verum corpus natum de Mariae Virgine: vere passum immolatum in cruce pro homine: cujus latus perforatum unda fluxit sanguine: esto nobis praegustatum in mortis examine. O dulcis, O pie, O Jesu, fili Mariae: miserere mei. Amen.</p>	<p>Hail, true body born of the Virgin Mary: Truly suffering, sacrificed on the cross for man. O Thou, whose pierced side flowed with water and blood: Be near to us in the hour of our death. O tender, o loving Jesus, son of Mary: Have mercy on me. Amen.</p>
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O magnum misterium

<p>O magnum misterium et admirabile sacramentum ut animalia viderent Dominum natum, jacentem in praesepio.</p>	<p>Behold, a great mystery and a wonderful sacrament; that oxen should see the newborn Lord lying in a manger.</p>
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Laudate Pueri

<p>Laudate pueri Dominum, laudate nomen Domini: Sit nomen Domini benedictum, ex hoc nunc et usque in saeculum: A solis ortu usque ad occasum, laudabile nomen Domini: Excelsus super omnes gentes Dominus et super caelos gloria ejus: Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in caelo et in terra? Suscitans a terra inopem, et de stercore erigens pauperem: ut collocet eum cum principibus, cum principibus populi sui: Qui habitare facit sterilem in domo, matrem filiorum laetantem: Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.</p>	<p>Praise ye the Lord. Praise, O ye servants of the Lord. Praise the name of the Lord from this time forth and forevermore. From the rising of the sun to the going down of the same, the Lord's name is to be praised. The Lord is high above all nations and his glory above the heavens. Who is like the Lord our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven and in the earth: He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill: that he may set him with princes, even the princes of the people. He maketh the barren woman to keep house, and to be a joyful mother of children. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning is now and evermore shall be, world without end. Amen.</p>
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Rejoice in the Lamb

Chorus

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate
his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord
has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures
for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through
faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth
the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear--The beginning of victory to the Lord--to the Lord
the perfection of excellence--Hallelujah from the heart of God, and from the hand
of the artist inimitable, and from the echo of the heavenly harp in sweetness
magnifical and mighty.

Treble Solo

For I will consider my Cat Jeoffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to
bless Almighty God.

Alto Solo

For the Mouse is a creature of great personal valour.
For--this a true case--Cat takes female mouse--male mouse will not depart,
but stands threat'ning and daring.
. If you will let her go, I will engage you, as prodigious a creature
as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

Tenor Solo

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my Saviour--
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman
smites me with his staff.
For Silly fellow! Silly fellow! is against me and belongeth neither to me
nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver
me out of all.

Recitative (Bass Solo) and Chorus

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

For the Instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the
instruments in HEAVEN.
For GOD the father Almighty plays upon the HARP of stupendous magnitude and
melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity
of soul.

Chorus

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnifical and might.

--from Christopher Smart, Jubilate Agno

Coronation Anthems

1. Zadok the Priest

Zadok the priest, and Nathan the prophet
anointed Solomon king. And all the
people rejoiced, and said, "God save the
King! Long live the King! May the King
live forever. Alleluia. Amen."

I Kings 1:38-40

2. My Heart is Inditing

My heart is inditing of a good matter; I
speak of the things which I have made
unto the King.

King's daughters were among thy
honorable women.

Upon thy right hand did stand the Queen
in vesture of gold, and the King shall
have pleasure in thy beauty.

Kings shall be thy nursing fathers, and
Queens thy nursing mothers.

Psalms 45:1, 9, 11

3. Let Thy Hand be Strengthened

Let thy hand be strengthened, and thy
right hand be exalted.

Let justice and judgment be the
preparation of thy seat!

Let mercy and truth go before thy face:
Alleluia.

Psalms 89:13 - 14

4. The King Shall Rejoice

The King shall rejoice in Thy strength.
O Lord:

Exceeding glad shall he be of Thy
salvation.

Glory and great worship hast Thou laid
upon him. Thou hast prevented him
with the blessings of goodness, and
hast set a crown of pure gold upon his
head.

Alleluia.

Psalms 21:1, 5, 3

NOTES

The hymn Ave verum corpus is associated with the feast of Corpus Christi and with various devotions of the Blessed Sacrament in the Roman Catholic rite. The form of the text that Lassus (and Byrd) set, ending with the plea "miserere mei", occurs in the book of Little Offices, often called the Primer, which was one of the main sources of lay piety in the sixteenth century. The setting by Lassus, published when he was fifty years old, reflects his love in later life of solid choral textures alleviated by changes of register and by contrapuntal gestures that rarely develop into full scale points of imitation. The music takes its cue from the text, which it mirrors in eloquent and not altogether obvious ways.

Lassus is the composer who most obviously symbolizes the security of the Roman Catholic church in continental Europe. William Byrd, who stubbornly clung to Catholicism in Protestant England, represents those who were oppressed for their religion - he and his family suffered considerably from the stringent anti-Catholic laws of the time. In later years he managed, however, to publish a two-volume collection entitled Gradualia (1605 and 1607) that contained sets of Propers for the masses of the most important feasts of the Roman calendar. The collection also contains office music, including O magnum misterium, part of the responsory at Christmas Matins. Restrained in style, it is more genuinely contrapuntal than Lassus's motet, and reflects the inward probing nature of Byrd's later work.

Monteverdi's church music inhabits a different world from that of the two earlier composers, a world not far removed from his operas and late madrigals. Laudate pueri is a setting of one of the psalms at Vespers of feasts of the Virgin. It has recently been brought to light by Denis Arnold from its manuscript source in the library at Kassel, where Schutz is likely to have deposited it after his second visit to Venice in 1628. The motet begins as a dialogue between chorus and soloists, the former repeating the opening words in a lilting triple-time melody between each verse of the psalm. As in the more famous setting in Monteverdi's Vespers of 1610, this pattern is disturbed at "Suscitans a terra inopem", but an echo of the original triple-time ritornello is heard just before the end of the doxology ("et in saecula saeculorum"), neatly tying the piece together.

When Benjamin Britten returned to his native land in 1942 after an abortive attempt to emigrate to the United States, he immediately set to work on the opera Peter Grimes. Between the completion of the libretto and the writing of the music of that work, however, there was a pause during which he composed two works that marked a new musical maturity, the Serenade for tenor, horn and strings (Op. 30) and Rejoice in the Lamb (Op. 31), which received their first performances within a month of each other in the fall of 1943. Britten extracted

NOTES continued

the words of Rejoice in the Lamb from a recently discovered poem of the unstable but inspired eighteenth-century poet, Christopher Smart, who wrote it between about 1759 and 1763 when he was in Mr. Potter's asylum for the insane in Bethnal Green (it was the poet's habit of praying at any time or place - "For I blessed God in St. James Park until I routed all company" - that persuaded people he was deranged, though Samuel Johnson thought otherwise). The theme is that of the individual members of creation praising God each in his or her own way: Britten was not a member of any religious group though he believed in the church as a context for art, and his attitude was shared by the Rev. Walter Hussey who commissioned the piece for the fiftieth anniversary of the consecration of his church in Northampton. The centre-piece of this colorful cantata is a choral recitative followed by a semi-canonic passage that strikes right home as the cry of the unjustly persecuted, and it foreshadows in its intensity what Britten was to achieve on a much larger scale in Peter Grimes.

If Britten came late to the role of composer laureate to his country and was never entirely comfortable with it, Handel seems to have taken to it as if to the manner born. Shortly after becoming a British citizen (and changing his name to George Frideric Handel), he was called upon to provide music for the coronation of George II and his queen, an event that took place in Westminster Abbey on 11 October, 1727. The four splendid anthems Handel supplied each reflect one aspect of the lengthy ceremony. Let thy hand be strengthened occurs (after the entry anthem "I was glad" which Handel did not set) at the administration of the oath. Zadok the Priest belongs to the anointing ceremony. The King shall rejoice was performed during the actual crowning. And My heart is inditing occurred during the anointing and crowning of the queen consort. The scoring and weight of the pieces reflects the relative importance and different character of these events very carefully, and the original order is therefore best modified in modern concert performance. Particularly delightful is the intimacy and delicacy with which Handel treats the text of the Queen's anthem in contrast to the unsurpassed majesty of Zadok and The King shall rejoice. The texts are from the first book of Kings and the Psalms, each in the early seventeenth-century translation of the ancient Coronation rite.

(Philip Brett)

Madrigal Singers

Soprano

*Sandra Butner
Mary McDavitt-Williams
Kathleen Meudorf
Margaret O'Dwyer
*Darlene Schubert
Susan Winkelaar

Alto

Rita Dyck
*Edette Gagné
*Allison Grant
*Joy-Anne Murphy
Joy Pritchard

Tenor

Michael Chikinda
Richard Chung
Glen Halls
Wayne Lemire
*Ramsy Unruh

Bass

*Dwayne Barr
Barry Fish
*Quinton Hackman
*Pierre Lorieau
Paul Siebert

*Soloists in Monteverdi

Edmonton Youth Orchestra

Violin 1

Rebecca Whitting
Shannon Johnson
Sally Hunt
Anita Han
Jennifer Wolff
Paul Luchkow
Maria Yakymyshyn
Mini Mathew

Viola

Glenn Archibald
Michele Moroz
Dena Tepner
Beverlee Rapp
Heather Heron

Oboe

Joanne Mulesa
Christine Wilson
Astrid Blodgett

Trumpet

Larry Knopp
Dean McNeill
Jeff Harris

Cello

Ian Woodman
Lisa Wagner
Adèle Bossé
John Cockell
Christina Kang

Bass

David Kurpjuweit
Paul Polushin

Violin 2

Marie Gale
Nancy Hunt
Angela Luchkow
Matthew Ponich
Irene Werner
Cara Banasch
Kim Bertsch
Marnie Ozipko

Concert Choir

Soprano I

Joelle Banasch
Bonnie Beaumier
Mary Birdsell
Kathleen Corcoran
Dianne E. Gilchrist
Karen Kaiser
Susan Klassen
Alix Kolodrubsky
Patricia Korthuis
Eunice Loudon
Jennifer McIntosh
Patricia O'Hara
Janet Tonin
Debbie Wiebe
Barbara Williams

Soprano II

Glynis Alleyne
Michelle Bozynski
Christine Chung
Kim Davis
Crystal Haché
Shawna Hanson
Sharon Krawec
Susan Labbé
Michele McClure
Sally McIntosh
Patricia Morris
Shelley Peter
Laura Ree
Samantha Servis
Carol Snaith
Jennifer Wegner
Denise Weleschuk
Carmen Wiart
Fan Yee Wong

Alto I

Nancy Bell
Rachel De Castro
Bethsaida B. Dizon
Edette Gagné
Leanne Hafso
Jane Leske
Angelina Morales
Ann Neudorf
Dina A. Parker
Ida Pedersen
Barbara Ritz
Tracey Semenik
Marianne Ward
Mary-Ellen Wilkins

Alto II

Kathryn Adria
Debi Dauenhauer
Catherine Grant
Michelle Green
Shauna Harrower
Kathy Kane
Oksana Kotelko
Lisa Kramer
Carla Oberg
Lynne Phillips
Joy Pritchard
Brenda M. Randall
Lisa Skrypichayko
Barbara Weir

Tenor I

Norm Anderson
Kevin Biegel
Mike Campbell
Alex Gingras
Brad Jensen
Wayne Lemire
Doug McKibbin
Ambrose Sun

Tenor II

Darald Bantel
Anthony Bernhardt
Paul Bowle
Michael Clark
James Eriksson
Glen Halls
Jack Murray
Mike Otto
Graeme Peppink

Baritone

Peter Banman
Derek Brennels
Don Coffin
John A. Downes
Sean Ferguson
Barry Fish
Edward Green
Corey Hamm
Tim Hankewich
Guillermo Quesada
Murray Schellenberg
Ed Schnellert

Bass

Peter Bagan
Jeff Bowen
Greg Christensen
David Dressler
David Dzurko
Leonard Gierach
Todd Hirsch
Les Howell
Wes Janke
Gerhard Lotz
Grant Smith
Murray Wilks
Mike Williams

Accompanists

Corey Hamm
Patricia Stuckey