



Design: Cindy Bouwers

# ENCOUNTERS

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**Saturday**  
**October 5, 1985**  
**Convocation Hall**

**The Department of Music**  
**presents**

## **ENCOUNTERS**

*The First of a Series of  
Four Concerts*

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**Introduction:**

Dr. Christopher Lewis

**Program:**

**Six Sonatas**

Domenico Scarlatti  
(1685-1757)

F minor (1738) K.19  
G major (1753) K.259  
E major (1749) K.135  
B minor (1742) K.87  
B minor (1754) K.377  
D major (1738) K.29

*Robert Stangeland (piano)*

**Elegiac Trio (1916)**

Arnold Bax  
(1883-1953)

*Shelley Younge (flute)*  
*Stephen Bryant (viola)*  
*Nora Bumanis (harp)*

**Intermission**

PROGRAMME NOTES

AND

TEXTS AND TRANSLATIONS

SIX SONATAS - DOMENICO SCARLATTI (1685-1757)

Domenico Scarlatti is best known for his more than 500 short keyboard sonatas in one movement. While he described the earlier works as "an ingenious jesting with art," his biographer, Ralph Kirkpatrick, suggests that the Sonatas became vehicles "for the entire expression of Scarlatti's personality and for the distillation of his entire life's experience and fund of sentiment." Indeed, the pieces programmed represent a broad range of expressive characters, drawn from various compositional periods.

While the communicative powers of Scarlatti's music account for its immortality, not to be forgotten are the contributions the Sonatas also have made to the advancement of virtuoso keyboard technique. Scarlatti succeeded in incorporating into these works elements of keyboard technique which became standard usage of later composers. Extended scale and arpeggiated passages, repeated notes, and passages involving the crossing of hands are but a few of the devices which Scarlatti uses to serve his expressive purposes.

(Robert Stangeland)

ELEGIAC TRIO (1916) - SIR ARNOLD BAX (1833-1953)

Throughout most of his career, the English composer Arnold Bax was obsessed with the people, the culture, the landscape, and even the politics of Ireland. He once confided in an interview, "[W. B.] Yeats's poetry means more to me than all the music of the centuries." The Elegiac Trio for flute, viola, and harp is one of a number of works composed by Bax in memory of close friends killed in the Easter Rebellion of 1916 in Ireland. While the piece has no overt allusions to Celtic themes, it is imbued with what for Bax was "the essence of things Irish."

(Vernon Charter)

SMALL WORLDS: MUSIC FOR STRING TRIO (1984) - ALFRED FISHER (b. 1942)

Small Worlds exacted no more than the usual burst of obsession/elation. Its composition was enriched by concomitant work on Arnold Schoenberg - work centering on the cultural/intellectual conditioning informing a number of his most far-reaching ideas. My work on Schoenberg drew me into the most remarkable, most absorbing areas: Jewish mysticism and Qabala.

SMALL WORLDS: MUSIC FOR STRING TRIO (1984) -  
ALFRED FISHER (b. 1942) continued

Schoenberg's thinking, even where most personal and challenging had always seemed somehow comfortable and familiar to me. I was fascinated to encounter in what I had assumed to be the closed world of Qabala, a similar phenomenon. I imagined that I had discovered a new and useful perspective for Schoenberg study. But I had also discovered a certain more personal confirmation. This discovery will not be as useful as the first, but it was unexpected and exciting. The notion that humanistic studies lead to illumination of self is not precious dogma. It is simply precious and true. What was confirmed is not only the commonality of obsession/elation in Fisher-Schoenberg-Qabala (forgive the pretention of the grouping), but its common source: the notion of structure as systematic but unpossessable; of creative process as objective but unknowable; of an integrated, multi-levelled structural model in which each successive level is inclusive and multiply referential. The imprint of such a model is suggested by the movement titles - titles that are referential to three operant levels in the work and, potentially, in the listener's corresponding levels of comprehension. They allude to some technical operation within the movement, suggest something of the expressive posture of the movement, and,

most importantly, prepare and strengthen the listener's grasp of syntax as it unfolds in the forward progress of the music. The titles, then, should not be understood as one-word descriptors but as a continuity of words forming an independent, related, parallel structure which, like the music in its entirety, must be read/heard as a poem. No word/note may be omitted.

(Alfred Fisher)

THREE MOTETS (1648) - HEINRICH SCHÜTZ (1585-1672)

This year marks the four-hundredth anniversary of the birth of the German baroque composer, Heinrich Schütz. The three motets heard on this evening's programme are excerpted from larger sacred collections from Schütz's mature period. The first, Also hat Gott die Welt geliebt, is one of twenty-eight motets in the Geistliche Chormusik, written for the choir of the *Thomaskirche* in Leipzig, where Bach was to work almost a century later. The second and third motets form the final two movements of the Musikalischen Exequien, a German requiem written for the funeral of Schütz's patron, Prince Heinrich von Reuss of Dresden, in 1636. They are written for two choirs in antiphonal arrangement, one near the organ, and the other at a distance.

(Leonard Ratzlaff)

TEXTS AND TRANSLATIONS

Also hat Gott die Welt geliebt

Also hat Gott die Welt geliebt,  
dass er seinen eingebornen Sohn gab,  
auf dass alle die an ihn glauben nicht  
verloren werden, sondern das ewige  
Leben haben.

For God so loved the world  
that he gave his only Son,  
that whoever believes in  
him should not perish  
but have eternal life.  
(John 3:16)

Herr, nun lassest du deinen Diener in Frieden fahren - Selig sind  
die Toten (motet for two choirs: a5 and a3)

Herr, nun lassest du dienen Diener  
in Frieden fahren  
(Choir I)

Selig sind die Toten, die in  
dem Herren sterben.  
(Choir II: the animated soul  
and seraphim)

wie du gesagt hast;  
Choir I)

Selig sind . . . . (Choir II)  
denn meine Augen haben deinen  
Heiland gesehen,  
(Choir I)

Selig sind . . . . (Choir II)  
welchen du bereitest hast  
vor allen Volkern,  
(Choir I)

Sie ruhen von ihrer Arbeit, und  
ihre Werke folgen ihnen nach. (II)

Lord, now dost thou grant  
Thy servant a peaceful  
departure,

Blessed are they who  
die in the Lord,

as Thou hast said;

Blessed are they . . . .  
for my eyes have witnessed  
Thy Saviour,

Blessed are they . . . .  
whom Thou hast prepared for  
us before all people,

They rest now from all  
their labors, and all  
their deeds shall  
follow them.

Herr, nun lassest du deinen Diener in Frieden fahren - Selig sind  
die Toten (motet for two choirs: a5 and a3) continued

ein Licht zu erleuchten die Heiden,

a Light to enlighten the  
nations,

(Choir I)

Sie sind in der Hand des Herren,  
und kein Qual ruhet sie.

They are in the Lord's own  
keeping, and no pain comes  
to them.

(Choir II)

und zum Preis deines Volks Israel.

and the joy that Thou givest  
Israel.

(Choir I)

Selig sind die Toten . . . .

(Choir II)

(Luke 2:29-32; Rev. 14:13)

Herr, wenn ich nur dich habe (motet for two choirs)

Herr, wenn ich nur dich habe,  
so frage ich nichts nach Himmel  
und Erden.

Wenn mir gleich Leib und Seele  
verschmacht' so bist du, Gott,  
allzeit meines Herzens Trost  
und mein Teil.

Lord, if I have only Thee,  
I long for no other in heaven  
and on the earth.  
And though my flesh and spirit  
should fail, Thou, O God,  
art the portion of my heart  
for ever.

(Psalm 73:25-26)

MEMBERS OF THE  
UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Soprano

Sandra Butner  
Jane Hartling  
Denise Lemke  
Kathleen Neudorf  
Margaret O'Dwyer  
Darlene Schubert  
Susan Winkelaar

Tenor

Michael Chikurda  
Richard Chung  
Glen Halls  
Wayne Lemire  
Ramsy Unruh

Alto

Rita Dyck  
Edette Gagne  
Alison Grant  
Joy-Ann Murphy  
Joy Pritchard  
Karla Wagner

Bass

Dwayne Barr  
Laurier Fagnan  
Barry Fish  
Quinton Hackman  
Pierre Lorieau  
Paul Mitchinson  
Paul Siebert  
David Zacharko

Special thanks to:

Doug Schalin, organ  
Barbara Morris, cello

**Small Worlds:  
Music for String Trio (1984)**

Alfred Fisher  
(b. 1942)

- I Rules: With great energy
- II Change: Sinuous, evil
- III Forever: Very slowly,  
broadly — with intensity
- IV Remembered: Always  
expressive, serious and  
without parody
- V Broken: Violent
- VI Other World: Timeless,  
distant, but still intense

*Norman Nelson (violin)*  
*Michael Bowie (viola)*  
*Colin Ryan (cello)*

**Three Motets**

Heinrich Schütz  
(1585-1672)

Also hat Gott die Welt geliebt,  
SWV 380  
(Geistliche Chormusik, 1648)

Herr, nun lässest du deinen  
Diener in Frieden fahren—  
Selig sind die Toten, SWV 281  
(Part III of Musikalischen Exequien, 1636)

Herr, wenn ich nur dich habe,  
SWV 280  
(Part II of Musikalischen Exequien)

*University of Alberta Madrigal  
Madrigal Singers*  
*Leonard Ratzlaff, conductor*

The Department of Music gratefully acknowledges the donations of time and talent by staff, students, and friends without which the Encounters series would not be possible.

The next program in the Encounters series will take place on Sunday, November 3, at 8:00 p.m. in Convocation Hall featuring works by Wolf, Crumb, and Schubert.