

David Wilson, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Special Guests **Ariane Maisonneuve, piano**

Robert Zylstra, organ

with **The Haydn Festival Orchestra**

**Monday,
October 28, 2002
at 8:00 pm**



**Arts Building
University of Alberta**



**University of Alberta
Department of Music**

**P
r
o
g
r
a
m**

Program

1. Missa Miserere mihi Domine: Kyrie, Gloria
(pub. 1625) Frei Manuel Cardoso
(1566-1650)

Intonation: CD Saint

2. Dyrð, vald, virðing (1987) Jón Hlöðver Áskelsson
(b. 1945)

3. O crux (1978) Knut Nystedt
(b. 1915)

4. Te Deum in C (Hob. XXIIIc:2) (c.1799) Franz Joseph Haydn
(1732-1809)

The Haydn Festival Orchestra

Intermission

5. Singet dem Herrn des Neues Lied (pub. 1619)
(Psalmen Davids: Psalm 98, SWV 35) Heinrich Schütz
(1585-1672)
Robert Zylstra, Doug Millie and George Lywood, continuo

6. Psalm 84 (1981) Horder Askelsson
(b. 1953)

Soloist: Megan Hall, soprano

- 7.8. Sehnsucht, Nächtens, Op. 112, No. 1, 2 (1886) Johannes Brahms
(1833-1897)

Ariane Maisonneuve, piano

9. Alouette (1976) Robert Sund
(b. 1942)

10. The Greenland Whale* (1981) Derek Holman
(b. 1931)

Ariane Maisonneuve, piano

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr Wilson.

Mr Wilson is a recipient of a Beryl Barns Memorial Award (Graduate).

Please join us for a reception in the Arts Lounge after the performance.

*Canadian

Texts and Translations

Missa Miserere mihi Domine
Kyrie Kyrie eleison, Christe eleison, Christe eleison,
Kyrie eleison

Gloria
Gloria in excelsis Deo
Et in terra pax hominibus, bonae voluntatis
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, filius Patris.
Qui tollis peccata mundi miserere nobis.
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.

Dyrð, vald, virðing
Dyrð, vald, virðing og vegsemd hæst,
víska makt, speki' og lofgjörð stærst
sé þér, ó, Jesú, Herra hár,
Og heiður klár.
Amen, amen um eilíf ár

O crux
O crux splendidior cunctis astris
mundo celebris
hominibus multum
a mabilis sanctior universis
Digna portare talentum mundi.
Dulce lignum, dulces clavos,
dulcia ferens pondera.
Salva praesentem catervam, in tuis hodie,
Laudibus congregatam.

Te Deum
Te Deum laudamus
Te Dominum confitemur
Te aeternum Patrem
omnis terra veneratur
Tibi omnes Angeli
tibi Caeli et universae Potestates
tibi Cherubim et Seraphim
incessabili voce proclamant:

Lord have mercy
Lord have mercy, Christ have mercy, Christ have mercy,
Lord have mercy.

Gloria
Glory to God in the highest
And on earth peace to all of good will
We praise thee, we bless thee, we adore thee,
we glorify thee.
We thank you for your great glory
Lord God, Heavenly King, Father almighty
Lord, only begotten Son, Jesus Christ
Lord God, lamb of God, Son of the Father
who takes away the sin of the world, have mercy on us.
Who takes away the sin of the world, receive our prayer,
Who sits at the right hand of the Father,
have mercy upon us.
For you alone are Holy, you alone are Lord,
you alone are most high, Jesus Christ,
with the Holy Spirit in the glory of God the Father,
Amen.

To Thee be ever power and might
To Thee be ever power and might,
to Thee, in length, depth, breadth and height.
We all unite our hymns to raise,
and give Thee praise.
Now and throughout eternal days.

O Cross
O cross, more radiant than the stars,
Celebrated throughout the earth,
Beloved of all the people.
Holier than all things,
which alone was found worthy
to bear the light of the world:
Blessed tree, blessed nails.
Blest the weight you bore:
Save the flock which today is gathered to praise you.
Venantius Fortunatus (530-609)

We Praise thee, O God
We praise thee, O God;
We acknowledge thee to be the Lord.
All the Earth doth worship thee,
the Father everlasting.
To thee all Angels,
the Heavens, and all the powers,
The Cherubim and Seraphim
proclaim without ceasing

Te Deum (cont'd.)

Sanctus, Sanctus, Sanctus:
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra
 majestatis gloriae tuae.
 Te gloriosus Apostulorum chorus,
 Te Prophetarum laudabilis numerus
 Te Martyrum candidatus laudat exercitus.
 Te per orbem terrarum
 sancta confitetur Ecclesia
 Patrem immensae majestatis:
 Venerandum tuum verum et unicum Filium:
 Sanctum quoque Paraclitum Spiritum.
 Tu Rex Gloriae, Christe.
 Tu Patris semiternus es Filius.
 Tu ad liberandum suscepturus hominem,
 non horruisti Virginitatis uterum.
 Tu devicto mortis aculeo
 aperuisti credentibus regna coelorum.
 Tu ad dexteram Dei sedes,
 in gloria patris.
 Judex crederis esse venturus.
 Te ergo quaesumus,
 tuis famulis subveni,
 quos pretioso sanguine redemiste.
 Aeterna fac cum sanctis tuis
 in gloria numerari.
 Salvum fac populum tuum Domine,
 Et benedic haereditati tuae.
 Et rege eos, et extolte illos
 Usque in aeternum.
 Per singulos dies, benedicimus te;
 Et laudimus nomen tuum in saeculum,
 et in saeculum saeculi.
 Dignare, Domine, die isto
 Sine peccato nos cutodire.
 Miserere nostri, Domine,
 Miserere nostri.
 Fiat misericordia tua, Domine, sumer nos,
 quemadmodum speravimus in te
 In te Domine speravi
 Non confundar in aeternum.

Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied,
 denn er tut Wunder.
 Er sieget mit seiner Rechten
 und mit seinem heil'gen Arm.
 Der Herr lässt sein Heil verkündigen;
 vor den Völkern
 lässt er seine Gerechtigkeit offenbaren.
 Er gedenket an seine Gnade und Wahrheit
 dem Hause Israel.

We Praise thee, O God (cont'd.)

Holy, Holy, Holy,
 Lord God of hosts!
 The heaven and the earth
 are full of thy majesty of thy glory.
 The glorious chorus of the Apostles,
 The admirable company of the Prophets,
 The white-robed army of Martyrs praises thee.
 Throughout the whole world
 the holy Church gives praise to thee,
 the Father of infinite majesty;
 they praise your admirable, true, and only Son;
 and also the Holy Spirit, our Advocate.
 You are the king of glory, O Christ.
 You are the eternal Son of the Father.
 To deliver us, you became human,
 and did not disdain the Virgin's womb.
 Having blunted the sting of death,
 you opened the kingdom of heaven to all believers.
 You sit at the right hand of God,
 in the glory of the Father.
 you are believed to be the Judge who will come.
 Therefore we beseech you,
 come to the aid of your servants,
 whom you have redeemed by your precious blood.
 Make them to be numbered with your saints
 in glory everlasting.
 Save your people, o Lord,
 and bless your inheritance.
 Govern them, and extol them
 from now into eternity.
 Day be day, we bless thee;
 and we praise your name for ever.
 Vouchsafe, O Lord, to keep us
 this day without sin.
 Have mercy upon us,
 O Lord, have mercy upon us.
 Let thy mercy be upon us
 O Lord, as we have trusted in thee.
 In thee, o Lord,
 I have trusted:
 Let me never be confounded.

Sing unto the Lord a new song

Sing unto the Lord a new song;
 for he hath done marvelous things:
 his right hand,
 and his holy arm, hath gotten him the victory.
 The Lord hath made known his salvation:
 his righteousness hath he openly shewed
 in the sight of the heathen.
 he hath remembered his mercy and his truth
 toward the house of Israel.

Singet dem Herrn ein neues Lied (cont'd.)

Aller Welt Enden sehen das Heil unsers Gottes.
 Jauchzet dem Herren, alle Welt;
 Singet rühmet und lobet!
 Lobet den Herren mit Harfen mit Harfen und Psalmen!
 Mit Drommeten und Posaunen,
 jauchzet vor dem Herrn, dem Könige!
 Das Meer brause und was drinnen ist.
 Der Erdboden und die drauf wohnen.
 Die Wasserströme frohlocken,
 und alle Berge sind fröhlich vor dem Herrn;
 denn er kömmt, das Erdreich zu richten.
 Er wird den Erd boden richten mit Gerechtigkeit,
 und die Völker mit Recht.

Ehre sei dem Vater und dem Sohn, und auch dem heiligen
 Geiste, wie es war im Anfang, jetzt und immer dar,
 und von Ewigkeit zu Ewigkeit. Amen.

Psalm 84

Alles was Odem hat, lobe den Herren.
 Wie lieblich sind Deine Wohnungen, Herr Zebaoth.
 Meine seele verlangt und sehnt sich
 nach den Vorhöfen des Herren.
 Mein leib und Seele freuen sich
 in dem lebendigen Gott.
 Alles was Odem hat, lobe den Herren.

Sehnsucht

Es rinnen die Wasser Tag und Nacht
 Diene Sehnsucht wacht
 Du gedenkest der vergangenen Zeit,
 Die liegt so weit.
 Du siehst hinaus in den Morgenschein
 und bist allein.
 Es rinnen die Wasser Tag und Nacht
 Diene Sehnsucht wacht

Nächtens

Nächtens wachen auf die irren,
 Lügenmachtgen Spukgestalten,
 Welche deinen Sinn verwirren.
 Nächtens ist im Blumegarten
 Reif gefallen, daß vergebens
 Du der Blumen würdest warten.
 Nächtens haben Gram und Sorgen
 In dein Herz sich eingenistet,
 Und auf Tränen blickt der Morgen.

Alouette

Alouette, gentille Alouette, Alouette je te plumerai.
 Je te plumerai la tete, et la bouche, et le nez, et les yeux.
 Alouette, Alouette.

Sing unto the Lord a new song (cont'd.)

all the ends of the earth have seen
 the salvation of the Lord, all the earth:
 make a loud noise, and rejoice, and sing praise!
 Sing unto the Lord with the harp;
 with the harp, and the voice of a psalm!
 With trombones and sound of the cornet
 make a joyful noise before the Lord, the King.
 Let the sea roar, and the fullness thereof;
 the world, and they that dwell therein.
 Let the floods clap their hands:
 let the hills be joyful together before the Lord;
 for he cometh to judge the world,
 and the people with equity.

Glory be to the Father, and to the Son and to the Holy
 Ghost. As it was in the beginning, is now, and ever shall
 be. Amen.

Psalm 84

Let everything that hath breath praise the Lord!
 O how amiable are thy dwellings,
 thou Lord of hosts.
 My soul hath a desire and longing
 to enter into the courts of the Lord:
 My heart and my soul rejoice in the living God.
 Let everything that hath breath praise the Lord!

Yearning

The waters are flowing
 day and night.
 Your yearning awakens,
 you think of times gone by,
 now so far away.
 You gaze out
 into the morning light
 and you are alone.

At Night

Night awakens the deranged,
 deceitful, phantoms
 that bewilder your mind.
 At night in the flower-garden
 hoar-frost has fallen,
 so that in vain you would wait for the flowers.
 At night grief and sorrow
 entrenched your heart,
 and upon tears looks the morning.

Alouette

Alouette, kind alouette, I wish to pluck your feathers
 from your head, from your mouth, from your nose, from
 your eyes! Alouette, Alouette.

The Greenland Whale

In the year of eighteen hundred and two
on March the eighteenth day,
When we hoist up our colours and our maintop high
and from Greenland we bore away, brave boys,
and from Greenland we bore away.
And when we reach that barren place, where yonder grows no green,
where the cold frost and snow and the whale-fish blow
and the daylight was seldom seen, brave boys,
and the daylight was seldom seen.
Our captain walking the quarter deck,
and a gallant man was he,
saying: "Boys overhaul, let your Davit tackles fall,
and launch out your boats, all three, brave boys,
and launch our your boats all three.
Ahoy! The bosun went to the maintop high,
with a spyglass in his hand,
A whale! A whale! A whale-fish he cries,
and he blows on our starboard bow, brave boys!
Our boats were lowered and our lines got in,
and every man in view,
For every man was determined for to watch
where the whale-fish blew.
We struck the whale and our lines played out
and he gave us a slap of his tail
and he upset the boat and we lost five men,
and we never could kill that Greenland whale,
and we never could kill that whale!

Program Notes

Missa Miserere mihi Domine: Kyrie, Gloria

Nestled at the edge of Europe, an unknown Portuguese composer was writing what we now consider to be the last word in high Renaissance polyphony, written many years after the rest of Europe's musical community had moved on to the new (*seconda prattica*) Baroque style of composition. His beloved Portugal disintegrating under Spanish rule, Frei (friar) Manuel Cardoso became a member of the Calced (with shoes) Carmelite order, and spent the last 61 years of his life sequestered at the Convento di Carmo, Lisbon. His music embodies the foremost principles of the masters of the past (Morales, Palestrina and Victoria), and surpasses them in ingenuity and expressiveness; Cardoso therefore represents a pinnacle of post-Council of Trent Renaissance compositional techniques. His ability to utilize rich and colourful Iberian Baroque text-painting without disturbing the liturgical *prima prattica* propriety of the music is nothing short of remarkable. This Mass, based on Psalm 4, is composed around a *cantus firmus*; a chant melody that appears in long tones in one voice in each movement, unifying the structure. Scored for SSATTB, it comes from his 1625 "First Book of Masses", published in 1625 by King Joao IV of Portugal.

Dyrð, vald, virðing

The magnificent Hallgrímskirkja is not only the largest church in Iceland (it dominates the Reykjavík skyline), it is also the center of sacred music for the country. Áskelsson, since returning to his homeland after receiving his musical education in Germany and Austria, has played a major role in musical education in Iceland. This hauntingly beautiful hymn was arranged for the famous Hallgrímskirkja Motettukor (motet choir) with whom he sings. The two best-known verses are from the Hymns of the Passion. This is the Canadian première of this work.

O crux

Born in Oslo, Knut Nystedt, as a composer, conductor and teacher, has done more for the production and dissemination of Norwegian music than anyone else in the 20th century. A composition student of Aaron Copland, his music has an unmistakable northern quality to it, full of drama and pathos. *O crux* is scored for SSAATTBB choir, and employs sonorous homophony with jagged polyphony, describing not only the vision of Christ on the cross, but also the emotion of the moment as well. This motet has been a favorite of chamber choirs throughout the world for over 20 years.

Te Deum

Commissioned by the Empress Maria Therese around 1799, this energetic and beautiful piece represents the culmination not only of Haydn's skills as a seasoned composer, but stands as a shining example of the best the classical period has to offer. The text is subdivided into three parts, the outer two trumpeting a festive C major, while the soft, intermediary section draws back to a reflective C minor. From the powerful and jubilant 8th psalm-tone intonation at the beginning, to the exhilarating fugue of the final section, its concise structure and dynamic language make it an audience favorite.

Singet dem Herrn ein Neues Lied

The *Psalms of David* by Heinrich Schütz were published in 1619, and dedicated to the Elector of Saxony, Johann Georg I. The style represent a confluence of German and Italian compositional styles; that is, German rhetorical text setting and harmonies, married with Italian melody and antiphonal polychoral textures. The oration of this text is very clear – it is based on short Baroque phrases, or 'gestures' that symbolize, or word-paint, a given section of text. This motet is for two choirs of SATB; the choirs will question and answer, contrast against each other in high and low vocal range, polyphonically argue, then culminate in a tumultuous gathering of forces in homophony. These compositional techniques reflect the combinatorial splendour of both St. Mark's in Venice, and the opulent Dresden court where Schütz spent many years.

Psalm 84

The third of our psalm settings was written in Iceland, 400 years after the Schütz. This text is in German, and employs *sprechstimme*, where the singers speak, whisper, or shout text. Here it is used to great effect at "My heart and my soul rejoice in the living God." Dr. Áskelsson wrote this as a composition class final project for the Dusseldorf Conservatoire in 1981. He is now the Musical Director of the aforementioned Hallgrímskirkja Motettukor in Reykjavík Iceland; they premièred this work in 1984. This is the Canadian première of this composition.

Sehnsucht, Nächstens

These brilliant pieces were penned late in life, as Brahms was consumed with feelings of melancholy, loneliness, and regret. Effected by his fixation on his own mortality, the composer chose to set two dark and desolate poems by Franz Kugler. The 'waters' in *Sehnsucht* are metaphors for the constant tears created by the despair of old-age solitude. The creepy Halloween-like piano theme of *Nächstens* speaks of the deranged spooks and crazed phantoms that haunt the mind of one who martyrs himself over regret. The off-balance effect created by the 5/4 meter mirrors the mental instability described by the poet. Although very wealthy and successful, with awards aplenty, these pieces reflect of Brahms' state of mind in the late 1880s.

Alouette

This children's play-song has been arranged by the Artistic Director of Sweden's famous *Orphei Drängar* men's choir. Robert Sund comes from the highly-touted Swedish choral tradition; he was a student of Eric Ericson for many years. *Alouette* is a "Theme and Variations" where the melody is set five times; the melody is playfully bounced around between the various voices, culminating in a fugue in the style of Bach.

The Greenland Whale

This Canadian folk tale about a great whale-chase is part of a set of three East-coast folksongs that have been a staple of the Canadian choral scene for many years. It employs a fun-filled piano part, evoking notions of rollicking adventures on the high seas.

Calgarian **David Wilson** received his Bachelor of Music degree from University of Calgary and has studied conducting under Jon Washburn, Wayne Riddell, Eric Ericson, and Frieder Bernius. From 1991-2001 he was the Artistic Director of the Calgary Renaissance Singers and Players - highlights include several Alberta tours, the release of their CD "*The Spirit of Musick*", and the Calgary première of the Thomas Tallis's *Spem in Alium*. From 1993-1995, he was the Musical Director of the Debut Opera Society, performing full productions of G&S, Mozart, and Puccini. David founded the SPIRITUS Chamber Choir in 1995; this semi-professional choir received a 1999 *International Contemporary Acappella Recording Award* for their performance of Anton Bruckner's *Os Justi* from their inaugural CD "*Crossing Bridges*", and was a Semi-Finalist in the CBC National Choral Competition 2000. They released their second CD, "*Never the Same River Twice*" in 2001. In 1999, David received the Alberta Choral Federation *Con Spirito Award*, in recognition of his contribution to choral music in Alberta. He is also a certified Yoga Instructor and Breath Therapist who focuses on the relationship between breath, voice, body and emotion, assisting with vocal, physical and psychological ailments relating to the Performing Arts.

Choir

Ariane Maisonneuve, piano

Soprano

Gillian Brinston
Bernice Gartner
Megan Hall
Jessica Heine
Karen Nell
Casey Peden
Jennifer Venance

Alto

Ruth Brodersen
Erin Henry
Tammy Hoyle
Mona Huedepohl
Diana Squires
Laryssa Whittaker
Alexis Warren
Jennie Wood

Tenor

Curtis Dueck
Peter Ferguson
CD Saint
Doug Laver
Jay Summach

Bass

Luke Ertman
Chris Giffen
Graeme Jahns
Paul Kemp
Michael Kurshat
Eugene Lee
Brendan Lord
Gordon Morash
Darryl Neville
Vaughn Roste
Mike Wayman

The Haydn Festival Orchestra

David Wilson, Musical Director

Flute

Cassandra Lehmann

Oboe

Alyssa Miller
Sherri Roy

Bassoon

Ondrej Golias
April Mangham

Horn

Tammy Hoyle
Krista Majeran

Trumpet

Sheena Hyndman
Sherri Twarog
Michelle Paradis

Tympani

Jeff Donkersgoed

Violin

Elly McHan, Concert Master
Trang Nguyen
Neda Yamach
Kenneth Heise
Sabrina Steed
Alissa Cheung
Melissa Hemsworth

Viola

Andrea Pollock
Jeremy Tusz
Emma Hooper

Cello

Doug Millie

Bass

George Lywood

Organist

Robert Zylstra