

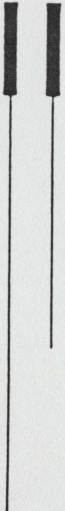
THE DEPARTMENT OF MUSIC

PRESENTS

The
University of Alberta

Madrigal Singers

Leonard Ratzlaff
CONDUCTOR



Richard Williams
BARITONE

AND

Mark Sirett
PIANO

IN CONCERT

Sunday, February 10, 1985, 8 p.m.
CONVOCATION HALL

PROGRAMME

- O la! O che bon eccho!
(Libro de villanelle, moresche,
et altre canzoni, Paris, 1581)
Orlando di Lasso
(1532 - 1594)
- Nun grüss dich Gott, mein Mündlein rot
(Sechs teutsche Lieder, sampt
einem Dialogo, Munich, 1573)
- Five Part Songs:
Vineta, Op. 42, No. 2 (1860)
Dein Herzlein mild, Op. 62, No. 4 (1874)
All meine Herzgedanken, Op. 62, No. 5 (1874)
O süsser Mai, Op. 93a, No. 3 (1883)
Fahr wohl!, Op. 93a, No. 4 (1883)
Johannes Brahms
(1833 - 1897)
- Five Mystical Songs (1911)
Easter
I got me flowers
Love bade me welcome
The Call
Antiphon
Ralph Vaughan Williams
(1872 - 1958)
- RICHARD WILLIAMS, *baritone*
MARK SIRETT, *piano*
- INTERMISSION
- Reflections (1983)
Snow Marks on City Grass
High on a Prairie Plateau
(Canadian premiere)
Violet Archer
(b. 1913)
- The Silver Swan
(The First Set of Madrigals
and Mottets... London, 1612)
Orlando Gibbons
(1583 - 1625)
- To shorten winter's sadness
(Balletts and Madrigals
to Five Voyces 1598)
Thomas Weelkes
(1576 - 1623)
- Three Shakespeare Songs, Op. 6 (1905)
Come Away, Death
O Mistress Mine
Blow, Blow, thou Winter Wind
Roger Quilter
(1877 - 1953)

Fear No More the Heat o' the Sun (1905) H. Walford Davies
(1869 - 1941)

RICHARD WILLIAMS, *baritone*
MARK SIRETT, *piano*

Old Abram Brown (Friday Afternoons, 1935) Benjamin Britten
(1913 - 1976)

MARK SIRETT, *piano*

The Turtle Dove English trad.,
arr. Vaughan Williams
PAUL MITCHINSON, *baritone*

It was a Lover and his Lass (1975) John Rutter
(b. 1945)

HEATHER DAVIDSON, *soprano*

Deep River Spiritual,
arr. Norman Luboff
EILEEN O'DWYER, *mezzo soprano*

The Bluebird Canadian folk song,
arr. Derek Holman

MARK SIRETT, *piano*

THE UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Soprano

Sandra Butner
Heather Davidson
Jane Hartling
Denise Lemke
Kathleen Neudorf
Marusia Prokopiw

Alto

Edette Gagné
Joy-Anne Murphy
Eileen O'Dwyer
Karla Wagner
Michelle Wiart
Shauna Young

Tenor

Ian Armstrong
Glen Halls
Wayne Lemire
Trent Worthington

Bass

Jon Eriksson
Laurier Fagnan
Quinton Hackman
Paul Mitchinson
David Zacharko

PROGRAMME NOTES

Of all the composers of the Renaissance, Orlando di Lasso could arguably be called the most versatile and cosmopolitan. Born in what is today Belgium, raised and educated in Italy, Lasso gained prominence as a composer at an early age, and by the age of thirty he had secured one of the most prestigious court appointments in all of Europe, at the wealthy court of the Duke of Barvaria. His prolific output of works included over 500 motets, 100 magnificats, 70 masses, and more than 400 secular choral pieces which spanned all the genres then in vogue - Italian madrigals and villanelles, French chansons and German lieder.

The two polychoral works sung this evening show the influence of the early Venetian style (Adrian Willaert and the Gabriellis) - Lasso visited Venice several times, and himself was strongly influential in the development of the younger Giovanni Gabrieli. They also illustrate the originality and wit of Lasso, whose sometimes coarse, always entertaining letters to his employer, Duke Wilhelm, carry signatures such as "secretaire publique, Orlando magnifique" or "Orlandissimo lassissimo amorevolissimo".

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.

English vocal music from the turn of the century is represented by songs of Quilter, Davies and Vaughan Williams. The latter's Five Mystical Songs are settings of poems by George Herbert (1593 - 1632), originally scored for baritone chorus and orchestra. With the exception of the choral 'Antiphon', the chorus plays a minor role, commenting briefly on the eloquently set baritone solos. In 'Love Bade me Welcome', the plainsong antiphon "O Sacrum Convivium" is quoted in both choral and instrumental parts. The Mystical Songs were first performed at the Three Choirs Festival in 1911 with Vaughan Williams himself conducting.

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. The texts are from a collection of verse entitled Prairie Profiles by Alberta poet and MLA David Carter. This evening's performance marks their Canadian premiere.

TEXTS AND TRANSLATIONS

Ola! o che bon eccho!

Ola! O che bon eccho!
 Pigliamoci piacere!
 Ha ha ha ha ha!
 ridiamo tutti!
 O bon compagno!
 Che voi tu?
 voria che tu cantassi
 una canzona?
 perche? perche si?
 perche no?
 perche non voglio?
 perche non voi?
 perche no mi piace!
 Tacì dico! taci tu!
 O gran poltron!
 Signor si!
 Orsu non piu!
 Andiamo!
 Addio, bon eccho,
 rest' in pace! Basta!

Ho there! Oh hear the echo!
 Oh, what a joke! It answers!
 Ha ha ha ha ha!
 We'll join in laughter!
 Oh merry comrade!
 What say you?
 Wilt make a little music?
 Sing then! Oh, sing then!
 Why not? Why should I?
 Why not you?
 I do not care to!
 Why do you not?
 I will never tell you!
 Then be silent! I mean you!
 You lazy fool!
 I know you!
 Now that will do!
 I'm going!
 Farewell then, echo!
 Peace be with you! No more!

- English version by Sigmund Spaeth

Nun grüss dich Got, mein Mündlein rot (Dialogue for Double Choir)

(Der Liebhaber)
 Nun grüss dich Got,
 mein Mündlein rot,
 ich bin dir hold von hertzen!

(Das Mädchen)
 was kümmerst mich?
 schaw du für dich,
 mit dir mag ich nit schertzen,
 dein lieb, die bringt mir
 schmerzten.

L: Ach, Els, ich bitt!
 M: ich mag dein nit.
 L: zu dienen bin ich dir bereit!
 M: geh anderst wo, du hast dein
 bschaid,
 L: du bist allein, die mir gefelt!
 M: ja, wann du hetst im seckel gelt!
 L: am gelt es auch nit mangeln sol..
 M: die wort sein gut,
 der mund ist vol,
 die seiten aber mich fast krenckt,
 daran der läre beutel henckt.

Moral:

Das ist der sitt in diser welt,
 wer bulen wil, muss haben gelt,
 wo das gebricht ist ganz umbauet
 all weissheit, jugent, schön
 und kunst.

(The Suitor)
 Good day, sweet fair,
 my rose so rare,
 I crave thy kind requiting!

(The Maiden)
 What do I care?
 Look out for thyself,
 In thee is no delighting,
 Thy love brings nought
 but pain.

S: Ah, Els, I pray -
 M: No, no, away!
 S: To serve thee is my constant care,
 M: Fie now, begone! Thou hast been told!
 S: Thou alone can'st move me thus!
 M: Well, if thou had'st money in thy purse!
 S: The gold that's mine I'll gladly share,
 M: Thy words ring well,
 thy lips speak fair,
 but at thy side (which grieves me sore)
 Thy empty purse confesses more!

Moral:

Thus goes the world, 'twas ever so,
 He who would love, his wealth must show;
 Where wealth is not, then vain will prove
 all virtue, beauty, youth and love.

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 Zauberschein
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.

Eine schöne Welt ist da versunken,
Ihre Trümmer blieben unten stehn;
Lassen sich als goldne Himmelsfunken
Oft im Spiegel meiner Träume sehn.

Und dann möcht' ich tauchen in die Tiefen,
Mich versenken in den Wunderschein,
Und mir ist, als ob mich Engel riefen
In die alte Wunderstadt herein.

- Wilhelm Müller

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

There is sunk a beautiful world,
its ruins lying forever below;
like heaven's golden rays they oft appear
in the mirror of my dreams.

Then would I plunge into the depths
and sink into that wondrous glow;
it is as if the angels were calling me
into that magic city of old.

Dein Herzlein mild

Dein Herzlein mild, du liebes Bild,
Das ist noch nicht erglommen,
Und drinnen ruht vertraute Glut,
Wird bald zu Tage kommen.

Es hat die Nacht ein'n Tau gebracht
Den Knospen all im Walde,
Und Morgens drauf da blüht's zuhauf
Und duftet durch die Halde.

Die Liebe sacht hat über Nacht
Dir Tau ins Herz gegossen,
Und Morgens dann, man sieht dir's an,
Das Knösplein ist erschlossen!

- Paul Heyse

Thy gentle heart, O lovely creature,
has not yet begun to glow,
but in it sleeps a dreaming fire
that soon will see the light.

Night has brought a dew upon
every bud within the wood,
and in the morning they bloom together
and perfume the hillside.

Overnight, love has lightly sprinkled
dew in thy heart,
and then in the morning, as can be seen in
the tender bud has opened. thee,

All meine Herzgedanken

All meine Herzgedanken
Sind immerdar bei dir;
Das ist das stille Kranken,
Das innen zehrt an mir.
Da du mich einst umfassen hast,
Ist mir gewichen Ruh und Rast;
All meine Herzgedanken
Sind immerdar bei dir.

Der Masslieb und der Rosen
Begehr' ich fürder nicht,
Wie kann ich Lust erlösen,
Wenn Liebe mir gebricht!
Seit du von mir geschieden bist,
Hab' ich gelacht zu keiner Frist.
Der Masslieb und der Rosen
Begehr' ich fürder nicht.

Gott wolle die vereinen,
Die füreinander sind!
Von Grämen und von Weinen
Wird sonst das Auge blind.
Treuliebe steht in Himmelshut,
Es wird noch alles, alles gut.
Gott wolle die vereinen,
Die füreinander sind.

- Paul Heyse

O süßer Mai

O süßer Mai, der Strom ist frei
Ich steh verschlossen, Mein Aug'
Mein Aug' verdrossen;
Ich seh' nicht deine grüne Tracht,
Nicht deine buntgeblümte Pracht,
Nicht dein Himmelblau,
Zur Erd' ich schau';
O süßer 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 entinnen,
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

All my inmost thoughts
are ever of you;
it is the silent sickness
that gnaws at my heart.
That once you embraced me
has sapped my peace and rest;
all my inmost thoughts
are ever of you.

No longer do I desire
the daisy and the rose;
how can I find pleasure
when love has left me?
Since you were parted from me
I have not smiled again.
No longer do I desire
the daisy and the rose.

May God unite those
who love each other!
Otherwise their eyes, from sorrows
and from weeping, will be blinded.
True love lies in heaven's keeping,
and everything will come right.
May God unite those
who love each other.

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

FORTHCOMING CHORAL CONCERTS

March 2, 1985, Convocation Hall: The Concert Choir sings Choral Settings of the Chorales in Part III of Bach's Clavierübung by Gerhard Krapf, in conjunction with a performance of Clavierübung by organist Delbert Disselhorst.

March 15, 1985, Convocation Hall: The Concert Choir's Spring Concert, featuring Bach Jesu, meine Freude

April 14, 1985, Robertson-Wesley United Church: The Madrigal Singers present Schlütz Musikalische Exequien and Bach Cantata 182: Himmelskönig, sei Willkommen, with soloists and chamber orchestra.

Leonard Ratzlaff

Leonard Ratzlaff, the musical director of the Madrigal Singers, is an Albertan by birth, but received his education in British Columbia and Manitoba. He is currently completing his doctoral studies in choral conducting at the University of Iowa. Chairman of the Division of Vocal Studies in the Department of Music, Professor Ratzlaff also directs the Concert Choir and teaches choral conducting and literature. In addition, he is Musical Director of the Richard Eaton Singers, an oratorio choir which performs regularly with the Edmonton Symphony.

Richard Williams

Born in Edmonton, Richard Williams received his early training from William Smith. Further study took him to Manchester, England and the University of Montana, but the bulk of his training was received privately through his father, Edmonton baritone Glyn Williams. Recent professional engagements include Handel's *Messiah* and Bach's *Magnificat* with the Grande Prairie Symphony, Dubois' *Seven Last Words* and the Durufle *Requiem* with the Columbian Choirs of Edmonton, and the lead role of Horace Tabor in the University of Alberta's production of Douglas Moore's opera *The Ballad of Bury Day*. Richard is also active as a choral conductor and private singing teacher, and as director of the Vocal Arts Dinner Series in Edmonton.

Mark Sirett

A B. Mus. graduate from Queen's University, Kingston, Mark Sirett has been a theory instructor in the Department of Music at U. of A. since 1982. Currently Music Director at St. Paul's United Church in Edmonton, he served as accompanist from 1979-82 for the Da Camera Singers which he directed during the '82-'83 season. A frequent performer in Lieder recitals and chamber music, Mark has played continuo with Pro Coro Canada and Consept, and was coach/accompanist for the Adult and Senior choirs at MusiCamrose last summer. As a choral arranger, his works have been performed throughout Alberta, and heard on the CBC.
