

**Gayle h Martin, Conductor/Organist**

Candidate for the Doctor of Music degree  
in Organ

**Monday,  
February 11, 2002  
at 8:00 pm**

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Convocation  
Hall

**Arts Building  
University of Alberta**



University of Alberta  
Department of Music

**Program**

1. Jubilate Deo Offertorium de Dominica E 46  
 Gillian Brinston, alto  
 Johann Fux  
 (ca.1660-1741)

2. Salve Regina in E Major (1756)  
 I. Salve regina  
 3. II. Ad te clamamus  
 4. III. Eja ergo advocata  
 5. IV. Et Jesum  
 6. V. O Clemens  
 Catherine Kubash, soprano  
 Joseph Haydn  
 (1732-1809)

7. From *Gartenlieder*, Op.3 (1846)  
 Im Wald  
 8. O Herbst  
 9. Seid gegrüst  
 10. Lockung  
 Fanny Mendelssohn Hensel  
 (1805-1847)

11. Nachtreigen (1829)  
 12. Festival Te Deum  
 Benjamin Britten  
 (1913-1976)  
 Stillman Matheson, organ  
 Sonya Eagles, soprano

**Intermission**

13. Okna (1980)  
 I. Modro okno-blue window  
 14. II. Zelene okno-green window  
 15. III. Cervene okno-red window  
 16. IV. Zlate okno-gold window  
 Petr Eben  
 (b. 1929)  
 Alvin Lowrey, trumpet

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Martin.

Ms Martin is a recipient of a Beryl Barns Memorial Award (Graduate) and a PhD Recruitment Scholarship.

**Texts and Translations:****Jubilate Deo Offertorium de Dominica**

(from Revelations 5:5)

Jubilate, alleluya.  
 Vicit leo de tribu Juda,  
 radix David, alleluya.

Rejoice, alleluia.  
 The lion [who is Christ, descendant of David] of the tribe of  
 Juda, the root of David, hath prevailed, alleluia.

Jubilate Deo omnis terra, alleluya.  
 Psalmum dicite nomini ejus, alleluya,  
 Date glorium, laudis ejus, alleluya.

Praise the Lord, all the earth, alleluia.  
 The psalms speak his name, alleluia.  
 Give him glory and praise, alleluia.

**Salve regina**

Salve Regina, mater misericordiae:  
 Vita, dulcedo, et spes nostra, salve.

Hail! O Queen, Mother of mercy;  
 Our life, our sweetness, and our hope, hail!

Ad te clamamus, exsules filii Evae.  
 Ad te suspiramus, gementes et flentes,  
 in hac lacrimarum valle.

To thee we cry, poor banished children of Eve.  
 To thee we send up our sighs,  
 groaning and weeping in this valley of tears.

Eja ergo, Advocata nostra,  
 Illos tuos misericordes oculus ad nos converte.

Hasten therefore, our Advocate,  
 and turn your merciful eyes toward us.

Et Jesum, benedictum fructum  
 ventris tui, nobis post hoc exilium ostende.

And show us Jesus, the blessed fruit  
 of your womb, after this exile.

O Clemens: O pia:  
 O dulcis Virgo Maria.

O merciful, O pious,  
 O sweet Virgin Mary.

**Im Wald**

(Emanuel Geibel)  
 Im Wald, im hellen Sonnenschein,  
 wenn alle Knospen springen,  
 dann mag ich gerne mittendrein eins singen.

In the forest, in the bright sunshine,  
 When all the buds are bursting forth  
 I like to sing in sorrow and in passion

Wie mir zu Mut in Leid und Lust,  
 im Wachen und im Träumen,  
 das stimm' ich an aus voller Brust den Bäumen.

In waking and in dreaming I tune  
 To the trees from a full breast.

Und sie verstehen mich gar fein,  
 die Blätter alle lauschen und fall'n am rechten  
 Orte ein mit Rauschen.

And they understand me so acutely.  
 All the leaves listen and join in  
 With their murmuring (rustling).

Und weiter wandelt Schall und Hall  
 in Wipfeln, Fels und Büschen  
 Hell schmettert auch Frau Nachtigall da zwischen.

And on and on the sound and its echo  
 Answers in the peaks, Rocks and bushes.  
 Brightly too the nightingale warbles there.

Da fühlt die Brust am eignen Klang,  
 Sie darf sich was erkühnen, o frische Lust,  
 Gesang im Grünen.

My bosom bursts with its own passion,  
 It dares to be brazen, o fresh desire,  
 Song in the lushness of nature.

### O Herbst

(Joseph von Eichendorff)

O Herbst, in linden Tagen,  
wie hast du rings dein Reich fantastisch aufgeschlagen,  
so bunt, so bleich,  
so bunt und doch so bleich.

Wie öde ohne Brüder,  
mein Tal so weit und breit,  
ich kenne kaum dich  
wieder in dieser Einsamkeit.

So wunderbare Weise singt mir  
dein bleicher Mund,  
es ist, als öffnet leise, sich unter mir,  
sich unter mir der Grund.

Und ich ruht', überwoben, du sängst immerzu  
die Linde schüttelt oben,  
die Linde schüttelt oben ihr Laub  
und deckt mich zu.

### Seid gegrüsst

(Ludwig Uhland)

Seid gegrüsst mit Frühlings wonne,  
Blauer Himmel, golden Sonne.  
Drüben auch aus Gartenhallen  
Hör' ich frohe Saiten schallen.

Ahnest du, O Seele,  
Wieder sanfte, süsse Frühlingslieder?  
Sieh umher die falben Bäume!  
Ach, es waren holde Träume!

O fall, how you in gentle days  
Charged your realm so fantastically,  
So colourful, so pale,  
So colourful yet so pale.

How bleak without friends  
Is my valley, so far and wide.  
I scarcely know you  
Again in this loneliness.

Your pale mouth sings to me  
In such a wondrous way  
It is as if the ground under me  
Opened quietly, opened quietly under me.

And I rested, and you sang all the while.  
The linden trembles overhead,  
The linden overhead moves her leaves  
And covers me over.

Blue sky, golden sun,  
be greeted with spring's bliss.  
Over there from the gardens  
I hear cheerful strings resound.

O soul, do you again foresee soft,  
sweet spring songs?  
See all around the trees.  
Ah, they were lovely dreams.

### Lockung

(Joseph von Eichendorff)

Hörst du nicht die Bäume rauschen  
draussen durch die stille Rund?  
Lockt's dich nicht, hinabzulauschen  
von dem Söller in den Grund,  
wo die vielen Bäche gehen,  
wunderbar im Mondenschein,  
und die stillen Burgen sehen  
in den Fluss vom hohen Stein?

Kennst du noch die irren Lieder  
aus der alten, schönen Zeit?  
Sie erwachen alle wieder  
nachts in Waldeseinsamkeit,  
wenn die Bäume träumend lauschen,  
und der Flieder duftet schwül  
und im Fluss die Nixen rauschen,  
komm herab, hier ist's so kühl.

### Nachtreigen

(Wilhelm Hensel)

Es rauschen die Bäume, es wallen die Düfte  
und zärtliche Lüfte umfassen die Träume  
mit bräutliche Hauch.  
Wir wandeln, und wallen in traurem Umringen,  
wir wallen und singen, und echo tönt auch.  
Beseligend Schallen und Duften und Scheinen,  
O heiliges Einen, schliesst dichter den Kreis, leis, leis.

Hallo! So lustig schweift sich's durch Grün und Nacht.  
Frisch wie die Luft der Gedanken,  
und froh mit dem singenden Vogel wacht der Mensch,  
entronnen der Schranke.  
wie's scheint und yacht.

Still! Nicht die heil'ge Feire stören wollet  
mit dem lauten Ruf,  
lasset singen uns und hören,  
schaffen, wie Natur erschuf.  
Leise, weise, naht dem Kreise, kommt!

Ja, wir kommen, überwunden durch der  
Ruhe heil'ge Macht.  
So bleibt friedlich uns verbunden,  
Denn euch hat der Gott, gebracht.  
Und gemeinsam sei empfunden,  
was der einzelne gedacht.

Can't you hear the forest rush  
Outside through the quiet round?  
Aren't you tempted to listen  
from the balcony to the ground  
where the many brooks flow  
wondrously in moonlight---  
where the silent castles look into the river from the high  
rock?

Do you remember the mad tunes  
in former, beautiful times?  
They all awoke again at night,  
in the loneliness of the forest,  
when the dreaming trees are listening  
and the lilac has a sultry scent  
and in the river the mermaids murmur:  
come downward, here it is cool.

The trees murmur (rustle),  
The fragrances permeate the air. And caressing breath  
embraces the dreams with their nuptial zephyr.  
We amble,  
we stroll in a familiar dance, an echo replies.  
With blessing sounds and fragrances and lights  
O holy one quietly form the circle tighter discreetly.

Hello! The thought sweeps happily through  
the green and the night.  
And the person watches with the singing bird  
happy beyond all bounds.  
How it shines and laughs.

Hush! Lest we disturb the celebration  
with our loud cry.  
Let us sing and listen  
create as nature has created  
quietly, wisely, join the circle, come all.

We come overpowered by the  
Holy strength of peace.  
Remain connected to us in peace,  
For you have been brought by the God.  
And together let us feel (experience)  
What every single one has been thinking.

Petr Eben's *Okna*, pub. 1980

When he composed *Okna*, or Windows, Petr Eben was inspired by the stained-glass windows created by Marc Chagall for the Hadassah-Hebrew University Medical Centre near Jerusalem. The "floods of colours and blazing forms bathed in fiery light" (Eben), led the composer to choose the combination of trumpet and organ. The work includes sections of aleatoric writing in which the two instruments alternate as soloists. While one instrument is the soloist, the other is improvising and there are prescribed points in the score where the instruments must meet.

Each window has a dominant colour and represents a son of the Patriarch Jacob, the founders of the tribes of Israel. Reuben, the first window is blue and reflects the birds in the air, the swirling fish in the undulating waters and the swells of the sea with restless organ accompaniment. The trumpet plays with a four-note motif with trills and swoops of ecstasy.

Issachar, the green window, is an *oriental pastoral* scene with Chagall's famous animal depiction of a reclining donkey, bouquets, and grapevines. Eben represents the scene with the trumpet in a lazy, blues inspired solo. Contentment and celebration abound.

Zebulun, the blood-red window, has a sunset over the edge of the sea, over which two colourful fish speed by in a dramatic arc. In contrast to movement two, this explosive movement in sound and colour explores dynamic ranges of both instruments as they play-fight one against the other. The intriguing writing for the organ includes permutations of pitch, texture and rhythmic devices, often at the same time.

Levi, the gold window, is festive, bright with light, showing flames of candles with a goblet of fruit and flowers. This movement begins with the organ repeatedly playing a choral-like theme from Tchaikovsky's *Overture 1812* (originally from Russian Orthodox liturgy). Over the organ's solemnity, the trumpet plays improvised figurations which Eben calls a "collage of various synagogue chants rather than quotations". This warm, yellow light eventually turns into a "lively *troika*, in which the trumpet and organ rally with figurations which lead to a glorious and blazing peroration."

As Nadia Boulanger remarked: "A great work is made out of a combination of obedience and liberty."

(Much of this information was taken from a book written on Petr Eben in honour of his seventieth birthday, *A Tribute to Petr Eben*, edited by Graham Melville-Mason and published by The Dvorak Society.)

## Choir

### Soprano

Catherine Kubash  
Karen Nell  
Casey Peden  
Megan Hall  
Jorgianne Talbot  
Melissa Carter  
Sonya Eagles  
Gillian Brinston  
Hevin Ton

### Alto

Liana Bob  
Shannon Kolotyluk  
Ruth Broderse  
Deanna C. Davis  
Christine Duggan  
Janice Marple  
Lisa Eshpeter  
Tammy Hoyle

### Tenor

Jay Summach  
C. D. Saint  
Duncan Wambagu  
David Sawatzy  
Erin Waugh  
Paul Radosh

### Bass

Rob Zylstra  
Michael Kurschat  
Mark Cahoon  
Joel Harder  
Vaughn Roste  
David Wilson

## Orchestra

### First violin

Andrew Wan  
Kenneth Heise  
Elly McHan

### Second violin

Aaron Hryciw  
Patricia Gareau  
Monica Stabel

### Trumpet

Alvin Lowrey  
Leila Flowers

### Continuo

Doug Millie, cello  
Martin Kloppers, cello  
Amanda Broda, bass  
Stillman Matheson, portative organ

## Acknowledgement

I would like to express my heartfelt gratitude to two superb educators, Dr Cairns and Dr Giesbrecht, for their dedication and inspiration. I would like to thank Alvin Lowrey for sharing his time and his glorious gift. I would also like to thank Joachim Segger for his technical support.

## Upcoming Events

12 Tuesday, 7:30 pm  
Distinguished Visitor  
**Shujaat Husain, world-renowned sitarist.** *Welcoming the Master* (with Indian Music Ensemble). Studio 27, Fine Arts Building 2-7. Free admission. For more information, call 492-8211

12 Tuesday, 8:00 pm  
Master of Music Recital  
**Brock Campbell, tuba.** Free admission

13 Wednesday, 9:30-11:30  
Saxophone Masterclass  
with Visiting Artist **Jean-Michel Goury**  
Studio 27, Fine Arts Building 2-7  
Free admission

13 Wednesday, 10:00-12:00 pm  
Flute Masterclass  
with Visiting Artist **Sophie Davard**  
Fine Arts Building 1-23. Free admission

13 Wednesday, 12:00 pm  
Distinguished Visitor **Shujaat Husain, world-renowned sitarist.** Gayaki Ang singing on the sitar with Amelia Maciszewski and Regula Qureshi.  
Studio 27, Fine Arts Building 2-7.  
Free admission. For more information, call 492-8211

13 Wednesday, 4:00-6:00 PM Composers Forum  
with Visiting Artists **François Rossé**  
and **Etienne Rollin**  
Fine Arts Building 2-15. Free admission

13 Wednesday, 5:00 pm  
Distinguished Visitor **Shujaat Husain, world-renowned sitarist.** *Gharana and Improvisation*  
with Tanya Kalmanovitch. (An Interactive Lecture-Demonstration : bring your instruments). Studio 27, Fine Arts Building 2-7. Free admission. For more information, call 492-8211

13 Wednesday, 8:00 pm  
*Quatuor Appolonaire* Concert  
with Visiting Artists  
**Jean-Michel Goury, saxophone**  
**Sophie Davard, flute**  
**Marie-Christine Josset, voice, piano Yves Josset piano**  
Bryan Hall, Room 410,  
Alberta College Conservatory of Music

14 Thursday, 11:00 am  
Distinguished Visitor **Shujaat Husain, world-renowned sitarist.** *How Ragas Go Global: A Challenge to Western Musical Hegemony?* (A Panel Discussion)  
Studio 27, Fine Arts Building 2-7.  
Free admission. For more information, call 492-8211



### Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).