



University of Alberta
Department of Music

Madrigal Singers

Leonard Ratzlaff, Conductor

with

Tanya Prochazka, cello

and

Cedric Abday, organ

**Friday, November 22, 1996
at 8:00 pm**

**First Presbyterian Church
10025 - 105 Street**

Program

At The Round Earth's Imagined Corners Williametta Spencer
(b. 1932)

Mitten wir in Leben sind, Op. 23, No. 3 Felix Mendelssohn
(1809-1847)

O Tod, wie bitter bist Du, Op. 110, No. 3 Max Reger
(1873-1916)

Suite in G for Violincello, BWV 1007 Johann Sebastian Bach
(1685-1750)

Prelude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

Tanya Prochazka, cello

Fürchte dich nicht, ich bin bei dir, BWV 228 Johann Sebastian Bach
Tanya Prochazka, cello
Cedric Abday, organ

Intermission

Antiphon Herbert Howells
(1892-1983)

Four Partsongs, Op. 53 Edward Elgar
(1857-1934)
I. There is sweet music

Musicians Wrestle Everywhere Elliott Carter
(b. 1908)

Hymn to St. Cecilia, Op. 27 Benjamin Britten
(1913-1976)

Melanie Cherniwchan and Ardelle Ries, sopranos

Tamara Schwartzentruber, alto

Tom MacLeay, tenor

Kevin Gagnon, bass

Texts and Translations

Mitten wir in leben sind
Even in the midst of life
Bitter death surrounds us.
Who is there who brings us help,
Who in grace defends us?
O Lord our God, thou only!
We grieve for our iniquity,
Which, O Lord, displeases thee.

Holy and gracious God,
Holy and mighty God,
Holy and most merciful Saviour,
Eternal Lord God,
Let us not forsake thee
In the bitter pains of death.
Kyrie eleison.

Even in the midst of death
Fires of hell oppress us.
Who shall set us free in truth
From the pain that binds us?
O Lord our God, thou only!
Thy loving kindness smiles upon
Our transgression and our pain.

Holy and gracious God,
Holy and mighty God,
Holy and most merciful Saviour,
Let us not be shaken
By hell's wrath and burning flood.
Kyrie eleison.

Even in the fires of hell
Our transgression pains us.
Where can we escape and dwell
Where God's help sustains us?
In thee, thee only!
Thy precious blood was shed for us
And atones for all our sins.

Holy and gracious God,
Holy and mighty God,
Holy and most merciful Saviour,
Eternal Lord God,
Let us not abandon
All the faith we have confessed.
Kyrie eleison.

-verse 1-"Media vita in morte sumus"

-verses 2 and 3-Martin Luther (1483-1546)

O Tod, wie bitter bist Du
O death, how bitter you are,
how bitter you are if a man is thinking of
you whose days are pleasant and sufficient,
and who endures no hardship.

O death, how bitter you are,
how bitter you are if a man is thinking of
you whose days are pleasant and for whom
things prosper in all his doings,
and who can still eat well,
how bitter you are, O death.

O death, what balm you are for one in
need who is weak and aged,
who knows weariness and care and
who hopes for no better things in the days
to come, O death, what balm you are.

-The Wisdom of Sirach 41:1-4

Fürchte Dich Nicht

Be not afraid, I am with thee,
fear thou not, for I am thy God,
I strengthen thee, I help, I support,
I strengthen thee, and I brace thee up with
the saving right hand of my righteousness.
Be not afraid, yea, by thy name in love
I've called thee,
for 'tis I who have redeemed thee.

-Isaiah 41:10;43:1

(Chorale)

Lord, my Shepherd,
Fount of Pleasure,
Thou art mine,
I am Thine;
None shall rob my Treasure.
Thine I am and Thee I cherish.
Thou didst die so that I
Might in death not perish.
Thou art mine! I now embrace Thee,
Thou my Light,
radiant, bright,
None shall e'er displace Thee.
O lead me through heaven's portal,
There to be,
Christ with Thee,
And with hosts immortal.

-Paul Gerhardt, tr. Walter Buszin

Hymn To St. Cecilia

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.
(refrain)

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.
(O weep, child, weep, O weep away the stain.)

O law drummed out by hearts against the still
Long winter of our intellectual will.
(That what has been may never be again).

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
(O bless the freedom that you never chose.)

O trumpets that unguarded children blow
About the fortress of their inner foe.
(O wear your tribulation like a rose.)

(refrain)

-W. H. Auden

Program Notes

Music For St. Cecilia's Day

Little is known for certain about the life of St. Cecilia, the patron Saint of music. Authorities are even unsure about the time in which she lived, placing her death anytime from the year 177, until well into the fourth century. According to legend, Cecilia was born to a wealthy Roman family, but was raised a Christian. Her parents married her to a certain Valerian, (apparently against her will), and Cecilia managed to convince him to both respect her virginity, and to convert to Christianity.

Valerian, and his brother Tiburtius, (also converted by Cecilia), set about doing good works, until they were arrested for burying martyred Christians - an offense for which they were scourged and then beheaded. Cecilia, in turn was arrested while attempting to bury her husband and brother in law. She was brought before the Roman prefect, Almachius. A debate between the two ensued, and when Almachius found that he could not shake her faith, he sentenced her to death.

She was shut up in her beath, and the furnace to her steam room was heated seven times hotter than normal-but a heavenly dew fell upon her, refreshing, and cooling her, and saving her from harm. Almachius, in a rage, dispatched a soldier to behead her, but although striking her three times, she didn't expire, but lingered on for three more days, witnessing to her faith, and distributing her estate to the church and the poor.

At what time she became the patron saint of music is unclear. There is nothing in ancient documents that associate her with music. Raphael's painting of her, (1513) is one of the best known early representations of Cecilia, patron saint of music-and in 1584, Pope Pius V endowed an academy of music at Rome in her honour. From this time forward she came to be regarded as the queen of harmony especially in England, where St. Cecilia's Day has been an annual festival for the encouragemnt of music since the late 17th century-(luminaries such as Dryden, Pope, Purcell and Handel have contributed to the praise of the lady).

The major work on tonight's program is Benjamin Britten's "Hymn to St. Cecilia". Britten first met W. H. Auden in the mid 'thirties when they worked together on BBC documentaries. Britten admired Auden's poetry from the outset, and they collaborated on more than one occasion. Auden wrote Three Songs for St. Cecilia, (later published as "Anthem for St. Cecilia's Day) in 1940, specifically for Britten to set. Auden's text is much more than a celebratory ode to a "holy lady". Although the poem begins innocently enough, it quickly expands on the Cecilia legends, and takes on a life of its own.

Britten began work on his setting during the early war years, while staying in the United States. In the spring of 1942, he embarked for England with the manuscript of the yet to be completed "Hymn to St. Cecilia" in hand. The first section of the work was seized by New York Customs as pornographic. Britten, undeterred, wrote it down from memory and completed it during the voyage back to England (he also composed "A Ceremony of Carols on the same trip.) The work is set in a rondo-like form, unified by the hymn in which Cecilia is implored to "appear in visions to all musicians, appear and inspire."

Tonight's program begins with a work by the American composer Williametta Spencer. Ms. Spencer is a graduate of the University of Southern California, and "At the Round Earth's Imagined Corners" won first prize in the 1968 Southern California Vocal Association Competition. It is a jubilant setting of the seventh of John Donne's Holy Sonnets.

Felix Mendelssohn, long recognized as one of the great choral composers, referred to "Mitten wir im Leben sind" as one of his best sacred choral works. This powerful motet for 8 part choir is characterized by antiphonal sections between men's and women's voices and extensive "Kyrle" settings in polyphonic style.

Max Reger's "O Tod, wie bitter bist Du", was composed on July 23, 1912, in the space of five hours. The source for the text is the Book of Jesus Sirach, an apocryphal book of Wisdom dating from about 190 BC. The author describes death as the spoiler of joy, but also as the benefactor of the oppressed. This is well depicted in Reger's setting, with the highly chromatic and dissonant opening sharply contrasted with the calm beauty of the E major conclusion.

Fürchte Dich Nicht is thought to have been composed for the memorial service of Frau Stadthauptmann Winkler, on February 4, 1726. The motet combines verses from the book of Isaiah, with stanzas from a hymn by Paul Gerhardt, (1607-1676). Two four part choirs are required in this motet, and Bach begins with the choirs as equals, each in turn presenting the words of comfort expressed in the text from Isaiah. As the second verse begins, the choirs combine into one four part chorus, where the upper voices sing the chorale melody, intertwined with a chromatic fugue on the biblical text.

Herbert Howells, the composer of Antiphon, was one of the leading lights of British church music in this century. Over his long life he wrote well-crafted, tuneful works in the Anglican style for choir and for organ.

Edward Elgar composed "There is sweet music" in 1907, while in Rome. This beautiful part song, (to words by Tennyson) is unusual in that it is set in two different keys simultaneously - the women in A flat, the men in G.

Elliot Carter's "Musicians Wrestle Everywhere" is an athletic (no pun intended) setting of Emily Dickinson's poem. This five part madrigal (composed in the nineteen forties), abounds in cross accents and rhythmic intricacies that are hallmarks of the composer's style.

program notes by Allan Bevan

University of Alberta Madrigal Singers, 1996-1997

Soprano

Melanie Cherniwchan
Danica Clark
Lisa Fernandes
Alicia Kerley
Catherine Kubash
Twilla MacLeod
Casey Peden
Ardelle Ries
Maura Sharkey
Heather Tillroe
Kathleen Warke
Barbara Wells
Karen Zwartjes

Alto

Josie Burgess
Leela Gilday
Amanda Gogowich
Alana Gushuliak
Kara Gushuliak
Wendy Grønnestad
Benila Ninan
Lynn Anne Roberts
Meaghan Schutt
Tamara Schwartzentruber
Adrienne Sitko

Tenor

Jacob Cooper
John Huck
Troy Lamoureux
Doug Laver
Tom MacLeay
Michael Otto
Tim Schantz
Daniel Sheinin
Dale Zielke

Bass

Allan Bevan
Kevin Gagnon
John Giffen
Kevin Heshedahl
Atley Jonas
Rob Kelly
Bill Kempster
Curtis Knecht
Allan McLellan
Tom Soldan
Aaron Stavne
Brennan Szafron

Upcoming Events:

Sunday, November 24 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Thursday, November 28 at 8:00 pm
Convocation Hall
Free admission

Friday, November 29 at 8:00 pm
Convocation Hall
Admission: \$10/adult, \$5/student/senior

Saturday, November 30 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Sunday, December 1 at 3:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Sunday, December 1 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Monday, December 2 at 12:10 pm
Convocation Hall
Free admission

Monday, December 2 at 8:00 pm
First Presbyterian Church
10025 - 105 Street
Free admission

The University of Alberta Symphony Orchestra Concert with soloist **Esther Chu, piano. Malcolm Forsyth, conductor.** Program will include works by Beethoven, Tchaikovsky and Alexina Louie.

Master of Music Recital: David Snable, bass, with Sylvia Shadick Taylor, piano. Program will include works by Brahms, Mussorgsky, Rorem, and Gibbs.

Music at Convocation Hall featuring **Marnie Giesbrecht and Joachim Segger.** *On the eve of three anniversaries: Schubert, Mendelssohn and Brahms.* Mostly duo and solo works for piano.

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce C Pier, director. Program will include works by Holsinger, Hartley, Arnold, Rathaus, Youtz, and Grainger.

The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

The University of Alberta Concert Choir Concert. Debra Cairns, director. Program will include Britten's *A Ceremony of Carols* and Luboff's *African Mass*.

Music at Noon, Convocation Hall Student Recital Series featuring students of the Department of Music.

Doctor of Music Recital: László Nemes, choral conducting. Program will include works by Pergolesi, Stravinsky, Mussorgsky, and Kodály.



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).