

Lynne Anne Roberts, conductor
Candidate for the Master of Music degree
in Choral Conducting

with
Roger Admiral, organ/piano

Thursday, April 10, 1997
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta



Department of Music
University of Alberta

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Program

Tu m'uccide, o crudele (c. 1601)

Carlo Gesualdo
(c. 1560-1613)

Missa Brevis, Hob. XXII:1 (1749)

Kyrie eleison
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Joseph Haydn
(1732-1809)

Ardelle Ries and Karen Zwartjes - soprano

Intermission

Cantata No. 39, Bricht dem Hungrigen dein Brot, BWV 39 (1726)

Johann Sebastian Bach
(1685-1750)

Chorus: Bricht dem Hungrigen dein Brot
Recitative: Der reiche Gott wirft seinen Überfluß
Aria: Seinem Schöpfer noch auf Erden
Aria: Wohltun und mitzuteilen
Aria: Höchster, was ich habe
Recitative: Wie soll ich dir, o Herr
Choral: Selig sind, die aus Erbarmen

Kevin Gagnon, bass
Josie Burgess, alto
Al McLellan, bass
Karen Zwartjes, soprano
Tamara Schwartzentruber, alto

Songs of the Newfoundland Outports (c. 1969)

Harry Somers
(b. 1925)

Si j'avais le bateau
She's like the Swallow
Feller From Fortune

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Roberts.

There will be a reception in the Arts Lounge following the recital.

Translations

Tu m'uccidi, o crudele

Tu m'uccidi, o crudele,
d'Amor empia omicida,
e vuoi ch'io taccia?

E'l mio morir non grida?
Ahi, non si può tacer l'aspro martire,
che va innanzi'al morire!
Ond'io ne vo gridando.
Oimè, ch'io moro amando!

Kyrie

Kyrie 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

Would you kill me, o most cruel,
destroy love, all unfeeling,
yet ask my silence?

But is not death revealing?
Ah, none can silence the martyr's crying,
whose screams rend him in dying!
As mine will do imploring,
for oh, I perish, adoring!

Lord have mercy on us,
Christ have mercy on us,
Lord have mercy on us.

Glory be to God on high,
And on earth peace to men of good will.
We praise Thee, we bless Thee,
we glorify Thee, we worship thee.
We give thanks to Thee for Thy great glory.
Lord God, heavenly King, God the Father
Almighty.
Lord Jesus Christ, the only begotten Son;
Lord God, Lamb of God, Son of the Father:
Thou that takest away the sins of the world, have
mercy on us;
Thou that takest away the sins of the world, hear
our prayer;
Thou who are seated at the right hand of the Father,
Have mercy on us.
For Thou only art Holy, Thou only art the Lord,
Thou only art most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium, et
invisibilium.

Et in unum Dominum Jesum Christum Filium Dei
unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de
Deo vero.

Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.

Et incarnatus est de Spiritu Sancto ex Maria
Virgine:

et homo factus est.

Crucifixus etiam pro nobis:

sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas.

Et ascendit in coelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria
judicare vivos et mortuos:

cujus regni non erit finis.

Et in Spiritum Sanctum,

Dominum et vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul

adoratur et conglorificatur:

qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam

Ecclesiam.

Confiteor unam baptismam in remissionem
peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Cominus Deus Sabaoth:

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini:

Hosanna in excelsis.

I believe in one God, omnipotent Father,
Maker of heaven and earth, and of all things visible
and invisible.

And in one Lord Jesus Christ,
Son of the Father,

and born of the Father before all ages.

God of God, Light of Light, true God of true God;
begotten, not made, of one being with the Father:
by whom all things were made.

And was incarnate by the Holy Spirit out of the
Virgin Mary:

and was made man.

He was crucified also for us:

suffered under Pontius Pilate, died and was buried.

And on the third day He rose again, according to
the Scriptures.

And ascended into heaven: and sitteth at the right
hand of the Father,

and He is to come again with glory
to judge both the living and the dead,
and his kingdom will have no end.

(I believe) in the Holy Spirit,

The Lord and giver of life:

who proceedeth from the Father and the Son.

Who together with the Father and the Son,

is adored and glorified:

who spake by the prophets.

And (I believe) in one holy, catholic and apostolic
Church, I confess of one baptism for the remission
of sins, And I look for the resurrection of the dead,

And the life of the world to come,

Amen.

Holy, holy, holy is the Lord God Sabaoth:

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Blessed is He that cometh in the name of the Lord:

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Chorus:

Brich dem Hungrigen dein Brot, und die, so im
Elend sind,
führe ins Haus. So du einen nacket siehest, so
kleide ihn,
und entzeuch dich nicht von deinem Fleisch.
Alsdenn wird dein Licht herfürbrechen wie die
Morgenröte,
und deine Besserung wird schell wachsen.
Und deine Gerechtigkeit wird für dir hergehen,
und die Herrlichkeit des Herrn wird dich zu sich
nehmen.

Recitative:

Der reiche Gott wirft seinen Überfluß
Auf uns, die wir ohn ihn auch nicht den Odem
haben.
Sein ist es, was wir sind; er gibt nur den Genuß,
Doch nich, daß uns allein.
Nur seine Schätze laben.
Sie sind der Probestein,
Wodurch er macht bekannt,
Daß er der Armut auch die Notdurft ausgespendet,
Als er mit milder Hand,
Was jener nötig ist, uns reichlich zugewendet.
Wir sollen ihm für sein gelehntes Gut
Die Zinse nicht in seine Scheuern bringen;
Barmherzigkeit, die auf dem Nächsten ruht,
Kann mehr als alle Gab ihm an das Herz dringen.

Aria:

Seinem Schöpfer noch auf Erden
Nur im Schatten ähnlich werden,
Ist im Vorschmack selig sein.
Sein Erbarmen nachzuahmen,
Streuet hier des Segens Samen,
Den wir dorten bringen ein.

Aria:

Wohlzutun und mitzuteilen vergesset nicht;
denn solche Opfer gefallen Gott wohl.

Lamb of God, that takest away the sins of the
world: have mercy on us.

Lamb of God, that takest away the sins of the
world: have mercy on us.

Lamb of God, that takest away the sins of the
world: grant us peace.

Deal the hungry ones thy bread,
and all those in misery
bring to thy house; and when thou the naked sees,
then cover them,
and hide not thyself from thine own flesh.
Then straightway thy light shall break forth as a
bright morning dawneth;
then thy health speedily shall prosper.
And then shall thy righteousness go onward before
thee
and the glory of the Lord shall forthwith reward
thee.

With open hand, from His abundance God provides;
Without this nothing here on earth would flourish.
All that we are is His, He gives our daily bread,
These gifts, not only serve
His favoured folk to nourish;
They are the touchstones, too,
by which He tells to you
That what He gives is not alone to fill your need,
But that for poorer folk you have the wherewithal
Their hungry mouths to feed.
As compensation for His gracious gifts,
He asks no tribute from a mortal coffer.
Kindheartedness, to neighbours in distress,
Will deeper touch His heart than all that we could
offer.

Life is but a paltry measure
But a foretaste of the treasure,
We with Him will one day share;
Who his love is here expressing,
Sows the seeds of future blessing
Which we harvest with Him There.

Do thou good and help they neighbour; forget it not,
such sacrifices are pleasing to God.

Aria:

Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem Meinen
Dankbar wollt erscheinen,
Willst du doch kein Opfer nicht.

Master, all my living
Follows from Thy giving.
Let my little all suffice
If I all restore Thee,
When I come before Thee,
Let this be my sacrifice.

Recitative:

Wie woll ich dir, o Herr, denn sattsamlich
vergelten,
Was du an Leib und Seel mir hast zugut getan?
Ja, was ich noch empfang, und solches gar nicht
selten,
Weil ich mich jede Stund noch deiner röhmen kann?
Ich hab nichts als den Geist, dir eigen zu ergeben,
Dem Nächsten die Begierd, daß ich ihm dienstbar
werd,
Der Armut, was du mir gegönnt in diesem Leben,
Und, wenn es dir gefällt, den schwachen Leib der
Erd.
Ich bringe, was ich kann, Herr, laß es dir behagen.
Daß ich, was du versprichst, auch einst davon mög
tragen.

I've naught here of my own
To give Thee but my soul,
The opportunity
To serve my neighbours' needs,
His poverty to relieve, his sorrow to console,
And, when it pleases Thee,
A grave to lay me in.
I bring Thee what I can;
Lord, let it be Thy pleasure
That I may then obtain
My promised heavenly treasure.

Chorale:

Selig sind, die aus Erbarmen
Sich annehmen fremder Not,
Sind mitleidig mit den Armer,
Bitten treulich für sie Gott.
Die behilflich sind mit Rat,
Auch wo möglich, mit der Tat,
Werden wieder Hilf empfangen
Und Barmherzigkeit erlangen.

Blessed they who from compassion
Help to stranger folk afford,
With the needy share their ration,
Pray devoutly to the Lord.
They who help, by word and deed,
Neighbours in their time of need,
They who practice true compassion,
God will treat in equal fashion.

The above translations are from the recording:
Das Kantatenwerk Vol. 3 Teldec 4509-91757-2

Si j'avais le bateau:

Si j'avais le bateau que mon Père m'avait donné,
Je pourrais traverser l'eau et la mer sans bateau.

If I had the boat that my father had given me,
I could go across the water and sea without a boat!

Si j'avais des enfants qui m'appell'raient pas
maman,
Oh! Je prieras Dieu souvent qu'ils mouriront
subitement!

If I had children that didn't call me
mother,
I would pray to God that they would die
suddenly!

A l'honneur du patron faisons sauter le bouchon.
Je boirons à la santé d'un aimable société!

To the honor of our patron, pull out the corks.
I drink to the health of an amiable society!

She's Like the Swallow

She's like the swallow that flies so high,
She's like the river, that never runs dry,
She's like the sunshine on the lee shore,
She loves her love, but she'll love no more.

'Twas down in the meadow this fair maid bent,
A-picking the primrose just as she went,
The more she picked, the more she pulled,
Until she gathered her apron full.

She climbed on yonder hill above
To give a rose unto her love
She gave him one, she gave him three,
She gave her heart in company.

And as they sat on yonder hill,
His heart grew hard, so harder still,
He has two hearts instead of one,
She says, "Young man, what have you done?"

(She said) "When I carried my apron full,
My love followed me through frost and snow.
But now my apron is too my chin,
My love passes by and won't call in."

(He said) "How foolish you must be
To think I love no one but thee!
The world's not made for one alone.
I take delight in everyone!"

She took her roses and made a bed,
A stony pillow for her head.
She laid her down, no more did say,
Just let her roses fade away.

She's like the swallow that flies so high,
She's like the river, that never runs dry,
She's like the sunshine on the lee shore,
She loves her love, but she'll love no more.

Feller From Fortune

There's lots of fish in Bonavist harbour,
Lots of fish right in around here,
Boys and girls are fishing together,
Forty-five from Carbonnear.

Catch a-hold this one,
Catch a-hold that one,
Swing around this one,
Swing around she.
Dance around this one,
Dance around that one.
Diddle dum this one,
Diddle dum dee.

Sally is the pride of Cat Harbour,
Ain't been swung since last year,
Drinkin' rum and wine and cassis
What the boys brought home from St. Pierre.

Sally goes to church every Sunday
Not for to sing nor for to hear,
But to see the Feller from Fortune,
What was down here fishin' the year.

Catch a-hold....

Sally got a bouncin' new baby
Father said that he didn't care,
'Cause she got that from the Feller from Fortune,
What was down here fishin' the year.

Catch a-hold...

Uncle George got up in the mornin'
He got up in a hell of a tear,
And he ripped the arse right out of his britches,
Now he's got ne'er pair to wear!

Catch a-hold

Program Notes

Tu m'uccide, o crudele. Carlo Gesualdo, the "Prince of Verona", is likely the only composer known to be a murderer. He had a passionate, unforgiving nature, leading him to kill his wife and lover when finding them in a delicate situation.

His passion is easily found in his music. He had a fondness for "strange" chromatics that directly sets him apart from his contemporaries. His texts are frequently about thwarted love, as is the case with "Tu m'uccide." The pain and the anguish of the lover is heard through the close voicing, and through the dramatic dynamic contrasts.

Missa brevis. One of Haydn's biographers, Albert Christoph Dies, happened to interview Haydn in November 1805, and wrote the following: Chance brought to his hands a little while ago one of his youthful works about which he had completely forgotten. It is a four-part missa brevis with two obbligato sopranos. The recovery of this child, lost fifty-two years ago, gave the parent great joy. [Haydn would have been seventy-three during this interview.] "What specially pleases me in this little work", said Haydn, "is the melody and a certain youthful fire."

The work was written by a sixteen-year-old Haydn shortly after leaving the choir school of St. Stephen's Cathedral in Vienna. It was composed for a small chapel, with four part choir and organ. It is a delightful, cheery mass setting, in which the humour and lightness of the young composer is clearly evident.

Haydn wished to update the work through instrumentation, but his health prevented him from doing so directly. A pupil of his was assigned to add woodwinds, brass and timpani. What you will hear this evening, is the original form of the composition.

Brich dem Hungrigen dein Brot. This cantata is striking from the very first movement, with its large introductory chorus. This initial movement is multi-layered, emphasizing two of Bach's counterpunal techniques: imitation and fugue. Also interesting in

Brich dem Hungrigen dein Brot (continued)

this first movement, is the usage of the winds and strings: each group, that is, the flutes, oboes, and strings, are kept separate. With each harmonic change, each group speaks one part of the harmony independantly, thus representing the breaking up of bread, (the breaking up of the chord) and the distribution to the people.

The remainder of the recitatives and arias are more conventional, that is, they are much like those of other cantatas. However, the text declamation is intense, laden with emotion and the final chorale summarizes the overall message of "Be thoughtful to those who have less, and your reward will be great in heaven."

Songs from the Newfoundland outports

Si j'avais le bateau. All of these songs are arrangements of Newfoundland folksongs. With this drinking song, Somers incorporates the French-Canadian folksong tradition known as to "turluter." To "turluter" is to sing with nonsense syllables, thereby imitating or creating percussive instruments. In this song, the silly text is punctuated throughout with 'bam' 'clash' 'boom' and many other such 'sound-effects' thus creating a light-hearted, buoyant feeling.

She's Like the Swallow. This is a sad folksong about a woman who falls in love, becomes pregnant, is refused by her lover, and takes her life because of her sorrow. Somers uses word-painting as his general technique. The opening, "she's like the swallow" is slow and intense. Then, when the two lovers are united, he uses a completely different tempo...one that is fast, short and almost breathless. The same fast tempo is used to reveal that her lover is ruthless and cares not for her predicament. A return to the slow tempo, punctuated with fermatas, depicts the end of her life.

The Feller from Fortune. Somers uses rhythmic complexity as the main tool in this piece. 7/8 and 5/8 rhythms abound, rather than the conventional 4/4 metre, giving the piece a fun, and unusual type of feel. Again, lots of nonsense syllables are used, this time to depict the free-from-care Feller and his conquests.

Choir

Soprano

Darcy Sharman
Karen Zwartjes
Natalia Holden
Catherine Kubash
Micaela Brown
Pam Hawken
Heather Tilroe
Krista Gray
Marie Jones

Alto

Benila Ninan
Danica Clark
Kathleen Gahagan
Silvia Yee
Tamara Schwartzentruber
Terry Hron
Josie Burgess

Tenor

Mike Otto
Dave Gerlinsky
Tim Shantz
Tom McLeay
Jacob Cooper

Bass

Kevin Gagnon
Al McLellan
Allan Bevan
Bill Kempster
Brennan Szafron
John Giffon

Orchestra

Adrian Dyck - Violin I
Kim Bertsch - Violin II
Meghan Schuler - Viola
Paul Radosh - Cello

Catherine Lee - Oboe I
Heather Haydu - Oboe II

Mary Sullivan - Flute I
Silvia Yee - Flute II

Roger Admiral - Organ/Piano

Acknowledgments

There are many people I'd like to thank for making this recital possible. First of all, the singers and instrumentalists you see listed in this program: Your time, effort and enthusiasm has been much appreciated. It has truly been a pleasure making music with all of you. In particular, I have to thank Bill, Tim, Ardelle, and the two Al's for being such constant support....your suggestions and comments throughout the rehearsal process were so welcome!! And, a huge thank-you to "Brennan the Accompanist from Heaven," Tamara and Al B. for helping me out during the rehearsals....your skills at the keyboard were an immense help, and an immense time-saver!

Another thank you to my jurors: Dr Hornjatkevyc, Dr Bashaw, Dr Gramit, and Dr Klumpenhouver. Your time and efforts are greatly appreciated. And, of course, to Dr Ratzlaff....for everything. (I don't have room to list it all here!!)

Also, thanks to Dr Cairns for her help with the Italian diction, and again to Bill and Tamara...the German diction police!

To all of you reading this program: A concert without an audience is merely a dress-rehearsal. Thank you to the many family and friends that have shared our music this evening. Your support means so much to all of us. (And, thanks to Mom for travelling all day to get here...)

Finally, although this is by no means the least important, a huge thank-you to my husband.....without your support and caring, this program would have been impossible. I love you...

The Department of Music acknowledges the generosity of the Edmonton Youth Orchestra and the Faculty of Arts in helping to build the much-needed extension to the stage of Convocation Hall.

Upcoming Events:

Friday, April 11 at 8:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program will include works by Stamp and Schudel, and featuring "A Child's Garden of Dreams" by David Maslanka.

Saturday, April 19 at 8:00 pm

Convocation Hall

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

Music at Convocation Hall Series featuring pianist **Stéphane Lemelin** and violinist **Martin Riseley**. Program will include works by Mozart, Schoenberg and Beethoven.

Friday, April 25 at 8:00 pm

Convocation Hall

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

Siriously: Celebrating Young Artists!
Featuring some of our finest students in recital.



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).