

Allan Bevan, conductor

Candidate for the Master of Music degree
in Choral Conducting

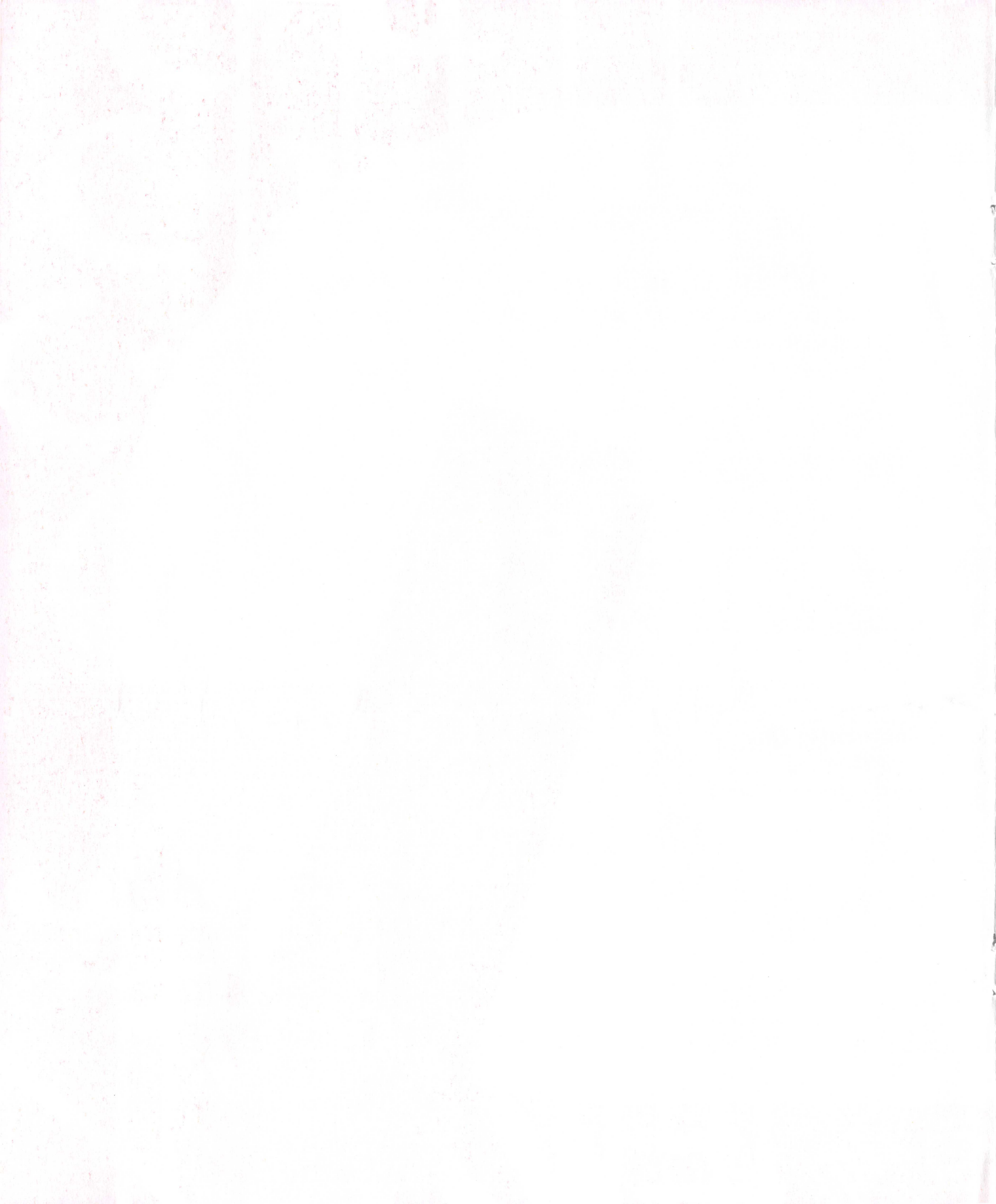
**Monday,
March 23, 1998
at 8:00 pm**

**Convocation Hall
Arts Building
University of Alberta**



**Department of Music
University of Alberta**

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Program

Chichester Psalms (1965)

- I Maestoso ma energico; Allegro molto
- II Andante con moto, ma tranquillo; Allegro feroce
- III Sostenuto molto; Peacefully flowing

Leonard Bernstein
(1918-1990)

John Brough, countertenor
Belinda Chiang, organ
Kathleen Gahagan, harp
Nicole Arendt, percussion

Soloists: Cathy Kubash, Josie Burgess, Dale Zielke, Colin Armstrong

Intermission

Ascendit Deus (1612)

Peter Philips
(ca. 1565-1635)

Hear my Prayer (ca. 1682)

Henry Purcell
(1659-1695)

Sing Joyfully

William Byrd
(1543-1623)

Psalm 121 (1985)

Imant Raminsh
(b. 1943)

Laudate pueri Dominum, Op. 39, No.2 (1838)

Felix Mendelssohn
(1809-1847)

Singet dem Herrn ein neues Lied

Johann Pachelbel
(1653-1706)

Laetatus Sum (ca. 1631-43)

Claudio Monteverdi
(1567-1643)

Jolaine Kerley and Benila Ninan, soprano
Tim Shantz and Brennan Szafron, tenor
Laurier Fagnan and Kevin Gagnon, bass
Ken Heise and Madeleine Lussier, violins
Brianne Archer and Meghan Schuler, violas
Paul Radosh, cello
Graham Kidd, double bass
Ondrej Golias, bassoon
Keith Molberg, organ

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Bevan.

Reception to follow in the Arts Lounge.

Translation

Chichester Psalms

I

Psalm 108:2

Awake, psaltery and harp:

I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know ye that the Lord, He is God.

It is He that hath made us, and not we ourselves.

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting,

And His truth endureth to all generations.

II

Psalm 23

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,

He leadeth me beside the still waters,

He restoreth my soul,

He leadeth me in the paths of righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me

In the presence of mine enemies,

Thou anointest my head with oil,

My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,

And I will dwell in the house of the Lord

Forever.

Psalm 2:1-4

Why do the nations rage,

And the people imagine a vain thing?

The kings of the earth set themselves,

And the rulers take counsel together

Against the Lord and against His anointed.

Saying, let us break their bands asunder,

And cast away their cords from us.

He that sitteth in the heavens

Shall laugh, and the Lord

Shall have them in derision!

III

Psalm 131

Lord, Lord,

My heart is not haughty,

Nor mine eyes lofty,

Neither do I exercise myself

In great matters or in things

III (continued)

Too wonderful for me.

Surely I have calmed

And quieted myself,

As a child that is weaned of his mother,

My soul is even as a weaned child.

Let Israel hope in the Lord

From henceforth and forever.

Psalm 133:1

Behold how good,

And how pleasant it is,

For brethren to dwell

Together in unity.

Ascendit Deus

God has ascended with jubilation,

and the Lord with the sound of the trumpet. Alleluia.

The Lord has prepared his seat in Heaven. Alleluia.

Laudate Pueri Dominum

Psalm 113:1-2

Ye sons of Israel, thank the Lord;

Sing praises to his glorious name.

Oh, praise the Lord who liveth forever,

Sing praise to Him now and forever more.

Singet dem Herrn

Psalm 98:1-4

O sing unto the Lord a new song;

For he hath done marvellous things.

With his own right hand, and with his holy arm,

hath he gotten himself the victory.

The Lord hath declared his salvation:

his righteousness hath he openly shown in the sight of the nations.

He hath remembered his mercy and his faithfulness toward the house of Israel;

And all the ends of the world have seen the salvation of our God.

Laetatus Sum

Psalm 122

I was glad when they said unto me,

'We will go unto the house of the Lord'.

Behold, our feet now stand within thy gates, O Jerusalem.

Jerusalem is built as a city that is at unity in itself;

Whither the tribes go up, even the tribes of the Lord, as was decreed for Israel, to give thanks unto the Name of the Lord.

For there were set the thrones for judgement,

even the thrones of the house of David.

O pray for the peace of Jerusalem:

may they prosper that love thee.

Peace be within thy walls, and plenteousness within thy palaces.

Laetatus Sum (continued)

For my brethen and companions' sakes,
I will wish thee prosperity.
Yea, because of the house of the Lord our God,
I will seek to do thee good.
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,
world without end. Amen.

Program Notes

All of the music in tonight's program is based on texts from the Book of Psalms. The one hundred and fifty prayers, laments and thanksgivings that comprise the nineteenth book of the Old Testament have proven to be an inexhaustible resource for composers. By tradition, the Psalms were ascribed to King David (fl. ca. 1010-970 B.C.). The authorship of the Psalms has come into question since the mid-nineteenth century and Biblical scholars now favour a more gradual and anonymous compilation. However, the importance of the Psalms in both the Hebrew and Christian liturgies is not in question. The inherent power, universality, and timelessness of the Psalms still appeals.

Leonard Bernstein composed the Chichester Psalms in the spring of 1965. The work was commissioned by Walter Hussey, the Dean of Chichester Cathedral for the Three Choirs Choral Festival of 1965. At the time, Bernstein was enjoying a year's sabbatical from his conducting position with the New York Philharmonic. On October 24, 1965 the New York Times published a long and witty poem by Bernstein in which he described his contemplations about the state of music in his year off. A portion of this poem is quoted below:

'Of time to think as a pure musician
and ponder the art of composition.
For hours on end I brooded and mused
on materiae musicae, used and abused;
On aspects of unconventionality,
Over the death in our time of tonality,
Over the fads of Dada and Chance,
The serial strictures, the dearth of romance,
"Perspective in Music" the new terminology,
Physiomathematomusicology;
Pieces called "Cycles" and "Sines" and "Parameters"-
Titles too beat for these homely tetrameters;
Pieces for nattering, clucking sopranos
With squadrons of vibraphones, fleets of pianos
played with the forearms, the fists and the palms
-And then I came up with the Chichester Psalms.
These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its tonics and triads in E flat major.
But there it stands the result of my pondering,
Two long months of avant-garde wandering-
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet.'

The work is unified by a motto theme that appears at the beginning and end of both the first and third movements. The chorale-like opening of the first movement is followed by a driving allegro in 7/4 time, set to the jubilant words of Psalm 100. Psalm 23, perhaps the best known and loved of all the Psalms is the basis of the second movement. The beautiful psalm of consolation is given to the countertenor solo and later to the treble voices. The serenity of this opening is interrupted by the men's voices singing 'Why do the nations rage?' (Psalm 2). The two themes are then combined. The final movement begins with an organ contemplation of the motto theme followed by the choir's song of comfort (Psalm 131). The work ends with an cappella version of the chorale in a quiet plea for peace.

In contrast to the Chichester Psalms, the second half of the program consists of smaller works of contrasting styles. The first grouping is a gathering of psalm settings by English composers. Although born in England, Peter Philips emigrated to Catholic Flanders where he could escape the rigid Protestantism of the court of Elizabeth I and continue to write music for the Latin mass and offices. Byrd chose to remain in England and was a valued member of Elizabeth's Chapel Royal. Byrd's Catholicism was tolerated and he continued to compose a large number of Latin motets. Sing Joyfully is one of his few sacred compositions in English. Purcell's Hear my Prayer appears to be an unfinished work. Harold Watkins Shaw describes it as a 'noble fragment' and notes that a number of pages were left blank by the composer perhaps indicating his intended return to further composition at a later date.

Imant Raminsh's sensitive setting of Psalm 121 is the first of two works for women's voices and piano. Mendelssohn's "Laudate pueri Dominum" is the middle piece in a group of three motets for women's voices published in Bonn in 1838.

The final works in the program are firmly in the Venetian double choir tradition. Johann Pachelbel's "Singet dem Herrn" is a straight forward setting of Psalm 98, that is typical of the South German Baroque polychoral style. Monteverdi's "Laetatus Sum" is a more complex work. It is based on a one measure ostinato that appears first in quadruple and then later in triple metre. Pairs of solo voices present the psalm text in three groups above the ground bass. This is followed by a gradual combining of the solo voices in the triple metre section. The ostinato is then broken off, the key is changed and the tutti enters for the first time. By now the text of the psalm is actually complete. The choir sings the words of the lesser doxology (Gloria Patri), the 'Christianizing' formula appended to Psalms in liturgical use. The work ends with a coloratura duet between soloist and choir. This is a fitting conclusion to a work described by Percy Young in his book *The Choral Tradition* as a "splendid torrent of sound".

Choir I

Soprano

Gillian Brinston
Ebony Chapman
Tammy Farkes
Nicole Hartt
Natalia Holden
Cathy Kubash
Mary Phillips-Rickey
Meghan Schuler
Meaghan Schutt
Shaunna Shandro
Kathy Toews
Joanne Walker
Lela Zimmer

Alto

Marcia Bercov
Ruth Broderson
Betty Ewenson
Naomi Hoyt
Ann Lukey
Johann Mann
Nancy Neumann
Elisabeth Scholz
Sarah Thomsen

Tenor

Joseph Chambrinho
Art Cooper
Dwane Kunitz
Mike Otto
Tim Shantz
David C Ward
Dale Zielke

Bass

Colin Armstrong
Kevin Gagnon
Chris Giffen
John Giffen
Walter Goetz
Paul Guise
Matthew Johnson
Peter Malcolm
Keith Molberg
David Paul
Aaron Stavne
Robin Walker

Choir II

Soprano

Gillian Brinston
Tiffany Brulotte
Ebony Chapman
Bernice Gartnerr
Natalia Holden
Jolaine Kerley
Cathy Kubash
Meghan Schuler
Meaghan Schutt
Karen Zwartjes

Alto

Ruth Broderson
Josie Burgess
Terri Hron
Benila Ninan
Lynne Anne Roberts
Sarah Thomsen

Tenor

Mel Backstrom
John Brough
Jacob Cooper
Ondrej Golias
Dwane Kunitz
Mike Otto
Tim Shantz
David C. Ward
Dale Zielke

Bass

Colin Armstrong
Kevin Gagnon
Chris Giffen
John Giffen
Paul Guise
Walter Goetz
Bill Kempster
Keith Molberg
Ingo Muller
Brennan Szafron

Acknowledgements

A special thank you to all the singers and instrumentalists that have so generously donated their time and talents.

To Leonard Ratzlaff for his constant support, wisdom and encouragement.

Thanks also to Tammy, Keith, Mike and to Chris H., and to Beth, Donna, and Stella for all their help along the way.

And finally, thanks to my brother Donald and sister-in-law Nancy, to Ilona, and my mother Irene, whose support made this recital possible.

Upcoming Events:

Tuesday, March 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 27 at 7:00 pm
Convocation Hall, Arts Building
General admission: \$10 at the door

Saturday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Thursday, April 2 at 4:00 pm
Fine Arts Building 1-29
Free admission

Friday, April 3 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm
Convocation Hall, Arts Building
Free admission

Sunday, April 5 at 3:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, April 5 at 8:00 pm
Francis Winspear Centre for Music
Admission: \$15/adult, \$10/student/senior

Monday, April 6 at 8:00 pm
L Haar Theatre
Grant MacEwan Community College
Admission: \$7/adult, \$5/student/senior

Wednesday, April 8 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Master of Music Recital: Jocelyn Chu, cello.
Program will include works by Haydn, Rachmaninoff and Arnold.

Trumpet Masterclass with Philip Smith, Principal Trumpet of the New York Philharmonic.

Faculty Recital: Martin Riseley, violin, with Roger Admiral, piano.
Program to be announced.

The University of Alberta Concert Choir Concert. Joy Berg, conductor.
Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion.

Music at Convocation Hall Series. Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director.
Program to be announced.

The University of Alberta Concert Band Concert. William H Street, director. Program will include works by Arnold, Bruckner, Chance, Hanssen, Holsinger, Ives, Massaino, Rossini, Stuart, and Tschesnokoff.

The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Wagner, Rachmaninoff, and Elgar with the **University of Alberta Madrigal Singers** and the **University of Alberta Concert Choir** and the winner of the 1998 Department of Music Piano Concerto Competition.

The Grant MacEwan Community College and The University of Alberta Jazz Bands Concert. Raymond Baril and Tom Dust, director.
Salute to the Bands. For information, please call 497-4436.

The University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program will include works by Wagner, Boutry and Wilson.



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).