



THE DEPARTMENT OF MUSIC AND  
THE DEPARTMENT OF  
SLAVIC AND EAST EUROPEAN STUDIES  
of the University of Alberta

PRESENT

## An Evening of Vocal Chamber Music

ALEXANDER TUMANOV  
(baritone)

ERNESTO LEJANO  
(piano, harpsichord)

LAWRENCE FISHER  
(violin)

REGULA QURESHI  
(cello)

GUEST ARTISTS

LESLIE ALLISON  
(soprano)

PAUL LORIEAU  
(tenor)

**Thursday, March 24, 1983**  
**Convocation Hall, Old Arts Building**



*The University of Alberta*  
*75th Anniversary*  
*1982-83*

PROGRAMME

I

J. S. Bach  
(1685-1750)

- from Magnificat  
Aria "Quia fecit mihi magna"
- from Cantata 21 "Ich hatte viel Bekümmernis"  
Aria "Seüfzer, Tränen, Kummer, Not"  
Recitativo (Dialogue) "Ach Jesu, meine Ruh,  
Duetto "Komm, mein Jesu, und erquick<sup>mein</sup>e"
- from Cantata 212 (Peasant Cantata)  
Aria "Dein Wachstum sei feste"  
Recitativo (Dialogue) "Mein Schatz, erraten"  
Duetto "Wir geh'n nun, wo der Dudelsack"

Ludwig van Beethoven  
(1770-1827)

- Folk Songs for Voice and Trio  
Faithful Johnny (Scottish)  
Farewell, Thou Noisy Town (Welsh)  
The Greybeards Inform Us (Irish)  
Air Cosaque (Ukrainian)  
Wegen Meiner (German)

I N T E R M I S S I O N

II

Russian Art Song of the 19th and 20th Centuries

A. Dargomyzhsky  
(1813-1869)

Night Zephyr  
A Golden Cloud Rested for the  
Night (trio)  
Tan'ka - Van'ka (duet)

lyrics by A. Pushkin

lyrics by M. Lermontov  
arr. of a folk song

M. Mussorgsky  
(1839-1881)

From the Vocal Cycle "Without Sun" lyrics by  
A. Golenishchev-Kutuzov  
Within Four Walls  
You didn't Recognize Me in a Crowd  
The End of a Wasted and Noisy Day  
At the River

D. Shostakovich  
(1906-1976)

From the Cycle "Spanish Songs"  
Farewell Granada  
Stars  
First Encounter

S. Prokofiev  
(1891-1953)

From Russian Folksongs (Op. 104 and 106)

Green Little Grove (Why don't You Blossom Anymore)  
Every One in the World Gets Married (duet, Op. 106, No. 1)  
A Monk (As the Monk Was Willing Ones to Have a Walk)

## PROGRAMME NOTES

### J.S. BACH (1685-1750)

Bach wrote his great MAGNIFICAT to celebrate Christmas of the year 1723. Having been written originally in the key of E flat major, this work was rearranged by Bach himself in 1730, when it has been transposed into D major and altered in detail. Aria "Quia fecit mihi magna" is a part of the text to glorify God "for he who is mighty has done great things for me: and holy is his name."  
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Bach's sacred and secular cantatas were composed mainly during his Weimar (1707-1717) and Leipzig (1723-1750) periods. CANTATA No. 21, "Ich hatte viel Bekümmernis" (I suffered with great heaviness) was composed at Weimar in 1714, when Bach was only 29 years old. The aria "Seufzer, Tränen, Kummer, Not" provides very clear evidence of the composer's maturity and it represents a technique often used by Bach: the polyphonic dialogue between the voice and an obligato instrument. The text and music are in complete agreement:

Sighing, weeping, sorrow, grief,  
Sighing, weeping, anxious longing,  
Fear and death prey upon my burdened heart.  
I am pierced with anguish, pain.  
Sighing, weeping, sorrow, grief...

Some criticism was levelled against this work by the composer's contemporaries and later by certain Bach critics. It was mainly aimed against the 2nd part of the cantata (the recitativo and the duetto), since the idea of a dialogue between the soul (soprano) and Christ (baritone) was contrary to strict religious concepts. Indeed, this part introduces a new dramatic element into the composition. Its form (da capo with quick section in 3/8) is in full compliance with the polyphonic imitation as a musical realization of a dialogue:

Recitativo:

Ah, Jesus, my repose, my light, O where art Thou?  
O soul, behold! I am with thee,  
With me? Here it is but the night.  
Thy loyal friend am I, and in the darkness watch,  
Where evil spirits dwell.  
Come forth, resplendent light, and my deliverer be.  
The time is near at hand  
When for thy laborous crowned  
Thou shalt the sweetest comfort know.

Duetto:

Come my Jesus and refresh me.  
Yea, I will come and will refresh thee.  
By Thy tender glance restore me.  
By my tender glance restore thee.  
This my spirit, shall it perish?  
This thy spirit shall be saved,  
From the depths of desolation shall be rescued.  
Ever grief and pain enduring?  
Ah yea, I am forsaken.  
Ah nay, but thou art chosen.  
Ah, Jesus, refresh Thou my heart and my spirit.  
Away with lamenting and banish all sorrow.  
Come, my Jesus and restore me...

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CANTATA No. 212 (Peasant Cantata) was written in 1742 to honour Carl Heinrich von Dieskau on the occasion of his acquisition of Klein-Zschocher estate. The text by V. Picander and the music by Bach are full of jokes, laughter and fun. The cantata is composed for two singers (soprano and baritone) and orchestra. Two peasants compete with each other with jests, quips and songs. The aria "Dein Wachstum sei feste" is written in da capo form (3/8; ♩; 3/8) for baritone, violin-obligato and continuo:

May your prosperity be enduring and may you laugh for joy. The excellence of your heart has itself prepared the sphere in which you must flourish.

The peasants then decide to go to the tavern since "we have nothing to do here". In the final duetto they sing:

We are going now where the bagpipe whines in the tavern. And as we go, we happily shout: Long live Dieskau and his family.

L. van BEETHOVEN (1770-1827)

Beethoven's arrangements of folk songs for voice and trio date from the period 1814-1817. Published from 1816 to 1841, these works were commissioned by the English publisher George Thomson. The composer shows a true sensitivity in his approach to the folk heritage. The great master always manages to give the Beethoven spirit to the instrumental postlude of each song.

DARGOMYZHISKY, ALEXANDER SERGEYEVICH (1813-69)

Russian composer associated with the establishment of the Russian National School of Music. Composed "The Russalka", "The Stone Guest", and other operas as well as numerous vocal works including lyrical, satirical and other art songs and vocal ensembles. Dargomyzhsky is considered to be a very important contemporary and spiritual predecessor of Mussorgsky's vocal music.

"NIGHT ZEPHYR" A serenade imploring a young Spanish woman to come down from her balcony. Here is the moon rising on the sky... Hark! Do you hear the guitar?... Now the young beauty is coming, leaning on the railing of the balcony...

The refrains give us the background of flowing waters of the Guadalquivir river.

"TAN'KA - VAN'KA" A humorous duet about two young peasants Van'ka (Ivan) and Tan'ka (Tania) in love with each other. They sing joyfully and Van'ka plays a pipe.

"A GOLDEN CLOUD RESTED FOR THE NIGHT" A golden cloud rested for the night on the chest of a giant cliff. It took off in the early morning, playing gaily in the azure sky... But a moist trace was left in the wrinkles of the old cliff... He stands alone and pondering... and crying quietly in the desert.

MUSSORGSKY, MODEST PETROVICH (1839-81)

Member of the "Mighty Handful" is one of the most world-wide known Russian composers. His highly individual musical idiom, evolved partly from Russian speech-inflection, was inspired by composer's sympathy with "the people". Besides his masterpiece, the opera "Boris Godunov", and other works, Mussorgsky paved the way for a special type of Russian Art Song that found its continuation in vocal music by Shostakovich, Prokofiev, and Stravinsky in the 20th century. Mussorgsky's performed vocal cycle "Without Sun" brings the listener into a gloomy world of a lonely man, struggling and perishing in the twilight of his loneliness. The cycle was written in 1874 two years before the famous "Songs and Dances of Death" and seven years prior to death of Mussorgsky himself. The cycle consists of six songs, here are four of them:

"WITHIN FOUR WALLS" In a small quiet room a lonely man lies sleepless dreaming of hope, despair, sadness and happiness, patience and doubts. The night passes ...the lonely, solitary night.

"YOU DID NOT RECOGNIZE ME IN THE CROWD" Even though you did not recognize me in the crowd, your momentary glance brought back all the pleasures and pain of our past love.

"THE END OF A WASTED AND NOISY DAY" It is the end of a wasted and noisy day, and everyone is sleeping except me. Hopes, gusts of emotion, delusions pass over me... only one shadow appeared breathing of love and leaned over by my bedside...the shadow of a true friend of days gone by. And I gave her all my soul in a tear, a tear which fell unnoticed.

"AT THE RIVER" The moon's thoughtful crescent and distant stars marvel at the river...silently I stare into the deep waters...my heart can sense magical mysteries in their depths. They splash and tenderly caress...with endless thoughts and passions. The mysterious voice that stirs and soul, comforts, frightens and plants my doubts...if it wills me to listen I wouldn't move... It chases me away I would run. If it were to call me into its depths I'd plunge right away.

SHOSTAKOVICH, DMITRY DMITRIEVICH (1906-76)

Russian composer (pupil of Glazunov) wrote practically in all music genres. But one can say that his interest in vocal music was one of the greatest in his creative life. The composer's special attention was caught by the folk elements in vocal pieces. It can be exemplified by his cycles: "From Jewish Folk Poetry" and "Spanish Songs". The Spanish cycle was written in 1956. Here are three out of its six songs:

"FAREWELL GRANADA" Farewell, Granada! We must part forever! I will cherish your memory...where my youth, my love and life were spent... I cannot return.

"LITTLE STARS" I go to my beauty through the night full of stars. I am to teach her how to sing. But I do not wish to do it without a reward. So I charge a kiss for a note. Isn't it strange that she learns by morning everything but singing?

"FIRST ENCOUNTER" I met you by a stream and you gave me some cool, fresh water. I will never forget the tender words, the glitter of your dark eyes. This love will last forever.

Song and dance refrain.



PROKOFIEV, SERGEI SERGEYEVICH (1891-1953)

Russian composer of great fame, distinguished by versatility of his works. In his vocal music he made numerous arrangements of Russian folk songs. They can be considered as the "rediscovery" of folk art (also well documented in art forms other than music) and one of the principal sources of active inspiration for Russian musical modernism.

"GREEN GROVE" Green grove, why aren't you flowering?  
Young nightingale, why aren't you singing? Because I  
know that my dearest will not come and will never touch  
my hand!

"EVERYONE IN THE WORLD GETS MARRIED" This is a  
humorous conversation between two old peasants:

1st - Everyone in the world gets married though few  
marry happily. It was good for Dobrynia  
Nikitich (Russian folk hero).

2nd - It was terrible for Aliosha Popovich (another  
Russian folk hero).

Together - Poor Ivan Godinovich! (probably a man  
from their village). He was married against  
his will by his mother and father.

2nd - But his bride's house was not poor...

1st - Yes, the bride's father was fat and rich...

2nd - There is a big dowry...

1st - Yet the man is wicked!

Together - Everyone in the world gets married though  
very few...very...few.

"A MONK" As the Monk was willing once to have a walk  
along the streets, he met three old women. When they bowed  
to him the Monk thought to himself: "It is not a good idea  
to get married for now it is time to save my soul..." As  
the Monk went further down the street he met three young  
girls... And what girls! At this point the Monk changed his  
mind" "Now I've had enough of praying to God. Am I not a  
fellow for whom its time to marry a pretty girl?..."

ALEXANDER TUMANOV, a graduate of the Gnessin Music University of Moscow, began his career as an opera singer in that city. He concertized extensively with orchestras and chamber music ensembles in major centres in Russia, and made many recordings on Moscow's MELODIA label. In 1965, Alexander Tumanov appeared as the founder, leading soloist and, on many occasions, a conductor of the renowned Moscow Madrigal Ensemble, which has toured Russia, East Germany and Czechoslovakia. His repertoire includes a wide spectrum of Renaissance and Medieval music, Russian and European classical music, and works by modern composers, such as Shostakovich, Prokofiev, Stravinsky and Schönberg (he premiered Schönberg's "Serenada" in the USSR in 1970).

Since coming to Canada and settling in Toronto in 1974, Mr. Tumanov has recorded several programmes for CBC and CJRT radio. He has been touring Canada for the past few years, primarily with oratorical repertoire, and is well-known to Toronto audiences through his recitals and his performances of contemporary Canadian operas with the Co-Opera theatre and the Canadian Electronic Ensemble. Among his recent appearances have been a series at the Leah Posluns Theatre in Toronto, the National Arts Centre in Ottawa, the Goethe Institute and Hart House of the University of Toronto.

As an educator, besides his work in the field of Slavic Studies, Alexander Tumanov started teaching voice and vocal ensemble back in the Moscow College of Music and has continued his teaching career in Canada in his private studio and for three years taught at the Department of Music of York University.

As of 1982, Mr. Tumanov made Edmonton his new home and joined the Faculty of the University of Alberta. Among his future appearances stands a very interesting offer from maestro Uri Mayer who asked Mr. Tumanov to perform the 13th Symphony by D. Shostakovich with the Edmonton Symphony Orchestra.

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ERNESTO LEJANO received his Bachelor of Music degree in his native Philippines and furthered his studies at the Royal Conservatory of Music in Madrid where he won two of the conservatory's highest awards. After earning both his master of Music and Doctorate degrees at the Eastman school of Music in Rochester, N.Y., he taught piano at the University of Kansas and in 1967 joined the Department of Music of the University of Alberta. Beside his successful teaching accomplishments, Dr. Lejano has performed at Ontario's Stratford Festival, the National Arts Centre in Ottawa, the

Phillips Collection in Washington D.C., and has appeared as soloist with several symphony orchestras throughout the world.

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LAWRENCE FISHER received his Bachelor and Master of Music degrees from the Eastman School of Music before beginning a 25-year career of performing and teaching in the United States. For 12 years he was Assistant Concertmaster of the Oklahoma Symphony and played with the Lyric String Quartet. He has participated in concerts with the Hungarian Quartet, Pro Arte Quartet, Julliard Quartet, and others. In 1969, Mr. Fisher joined the University of Alberta Faculty where he is Professor and Chairman of the String Division. A member of Trio Dalverna and the U of A String Quartet, Mr. Fisher has toured across Canada, the U.S.A., in Europe, Japan, China and Hong Kong and appeared in numerous chamber music concerts.

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REGULA BURCKHARDT GURESHI studied cello in Switzerland and at Curtis Institute of Music with Leonard Rose. She earned her Master's of Music degree from the University of Alberta where, at present, she teaches cello and music history. For six years Miss Qureshi has played with the Edmonton Symphony and is known as a chamber music performer in Edmonton. She has appeared with lecture recitals in Canada, United States and in Switzerland.

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Scottish-born soprano LESLIE ALLISON has performed in concert and opera throughout Great Britain, France, and Canada. A recipient of numerous grants and awards, she has studied with such artists as Martin Isepp, Leopold Simoneau, and Rita Streich. Among Miss Allison's recent appearances have been "the Queen of the Night" in Mozart's 'The Magic Flute' in British Columbia, "the mother" in Menottis 'Amabl and the Night Visitors' for CBC radio, and 1982 Bach Aria Festival in New York with the Bach Aria Group. Miss Allison returns to New York to give a concert in Carnegie Recital Hall on March 31, 1983.

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Tenor PAUL LORIEAU, a native Edmontonian, has appeared in several productions of the Edmonton Opera Association ('Most Happy Fellow', "Salome", "Otello" and other). After making his debut in "Lucia di Lamermour" in 1977 with the Manitoba Opera House, he has been a guest artist in that company as well as in Calgary and Vancouver Opera theatres. This year sees him going into Eastern Canada for the first time with productions in Hamilton, Ontario.

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