



University of Alberta
Department of Music

Concert Choir

William Kempster, Director

**Friday, December 1, 1995
at 8:00 pm**

**Convocation Hall
Arts Building**

Program

Sergei Rachmaninoff	Bogoróditse Dévo
Dmitri Shostakovich	Two Vocalise Settings
Giovanni Gabrieli	O Magnum Mysterium
Heinrich Schütz	Vater unser SWV 411
Heinrich Schütz	Canticum Simeonis SWV 281

**Soloists: Darcy Sharman, Meaghan Schutt, Helene Jurkat,
Benila Ninan, Matt Johnson, Dan Wiart**

Guest Choir: Chorale de la Faculté St-Jean Laurier Fagnan, Directeur

Anton Bruckner	Locus iste
Arr. J F Senart	Ah! Si mon moine
Arr. K Lee Scott Traditional Welsh melody	Lullaby for Christmas
Hector Berlioz	l'Adieu des bergers à la sainte famille from <i>L'Enfante du Christ</i>
John Carter	He Came Down

Interval

Anton Bruckner	Ecce sacerdos magnus Afferentur regi <i>Libera me</i> in F minor
John Rutter	Gloria

i) Allegro vivace
ii) Andante -
Soloists: Melanie Gall, Meaghan Schutt, Taina Lorenz
iii) Vivace e ritmico

The University of Alberta Concert Choir
directed by
William Kempster

Sergei Rachmaninoff (1873-1943)**Bogoróditse Dévo Op. 37 No. 6**

Although Rachmaninoff's reputation as a composer rests mainly on his works for piano and/or orchestra, he did contribute two *a cappella* choral works, still not widely performed in the West, which have become two of the most fundamental cornerstones of the Russian Orthodox tradition. The first of these, the *Liturgy of St. John Chrysostom*, was composed in 1910; and Rachmaninoff's experience in writing this work came to its fruition five years later in the *Vespers*, or *All Night Vigil*, which was written in just two weeks in the early part of 1915.

The work consists of fifteen pieces most of which are derived from chant forms associated with the Russian Orthodox tradition, and is scored for four to eight part unaccompanied chorus, as any instrumental support is forbidden in this music. The strictures of the Orthodox church also demanded that Rachmaninoff's compositional process highlight the words rather than the music, the result being a succession of pieces which are really harmonised chant.

The sixth piece in the set, *Ave Maria*, has become very well known, and is one of the few pieces which were composed without reference to pre-existing material, rather representing Rachmaninoff's own interpretation of motifs typical of Russian church music. The work is at once devotional and full of peace, but also displays an incredibly passionate intensity. Indeed it is the juxtaposition of these emotions in this transcendental music which marks the *Vespers* as one of the supreme masterpieces of the twentieth century choral repertoire.

Bogoróditse Dévo, rádušsia,
Blagodát'naya Mařiye,
Ghospóđ s Tobóyu.
Blagaslovénna Ti v zhenáh,
i blagoslovén Plod chřéva Tvoyegó,
yáko Spása rodilá yesť dush náshih.

Rejoice, O Virgin Theotokis,
Mary full of grace,
the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of thy womb,
for thou hast born the Saviour of our souls.

Dmitri Shostakovich (1906 - 1975)**Two Vocalise Settings**

If Rachmaninoff was not widely known for his choral music, Dmitri Shostakovich is virtually completely unknown for his contribution to that genre. Shostakovich did write some choral music however, the two most important *a cappella* works were the *Ten Poems to Words by Revolutionary Poets* Op. 88 (written to pre-revolutionary texts drawn from the 1870 - 1917 period) and *Loyalty* Op. 136 for men's chorus. Of Shostakovich's other significant works involving chorus, the Second and Third Symphonies, the *Execution of Stepan Razin*, the *Song of the Forests*, and the Thirteenth Symphony (*Babi Yar*), it is only the latter which counts amongst his great music, and in that work the large all male chorus sings in unison for all but a couple of notes of the work.

Shostakovich was an extremely prolific composer however, and it is from two of his film scores that the *vocalise* settings in this evening's concert originate. Shostakovich wrote thirty-four film scores ranging from silent movie soundtracks (Shostakovich worked as a silent movie pianist in the 20's) to collaborations with the acclaimed Russian director Grigory Kozintsev in two of the finest Shakespeare films ever made, *Hamlet* in 1964, and *King Lear* in 1970. The two short excerpts this evening are a simple mood pieces from the film *Friends* Op. 51, based on Chechen folk music, and a simple folk song style piece from *The Fall of Berlin* Op. 82.

Giovanni Gabrieli (1557 - 1612)

O Magnum Mysterium

Giovanni Gabrieli lived in Venice for all but a few years of his life, and the musical scene at the time in the city, and particularly associated with St. Mark's, was famous all over Europe for its grandeur and particular brilliance. An English visitor, Thomas Coryat, reported that the music "both vocal and instrumental" was "so good, so delectable, so rare, so admirable, so super-excellent, that it did even ravish and stupify all those strangers that never heard the like".

Although he owed a considerable debt to his uncle Andrea, the master of this poly-choral music was undoubtedly Giovanni Gabrieli, and these motets survive in basically two genres, the *Concerti* (1587), and the two volumes of *Sacrae Symphoniae: Sacrae Symphoniae I* (1597) and *Sacrae Symphoniae II* (1615). *O magnum mysterium* is the third in the volume of five motets in the *Concerti*.

This is music of a largely ceremonial nature with the short basically homophonic phrases designed to provide maximum opportunity for the composer's juxtaposition of forces to convey contrasts in texture, colour and dynamics. As with much music of the time, specific instrumentation is not indicated and all lines are provided with words in the original score; however it is clear that the freedom of the conductor was always considerable when performing this music, and consistent with that, this evening's performance will present the second choir part on instruments only.

O magnum mysterium, et admirabile
sacramentum, ut animalia viderent dominum
natum jacentem in praesepio: Beata Virgo,
cujus viscera meruerunt portare
Dominum Christum: alleluja.

O great mystery, and wonderful sacrament,
so that all creatures could gaze upon God,
lying in the manger; Blessed Virgin,
whose womb was worthy of carrying the
Lord Christ, Hallelujah.

Heinrich Schütz (1585 - 1672)

Vater unser SWV 411

Canticum Simeonis SWV 281

It is a matter of great regret to modern musicians that, of the large body of instrumental music Schütz is known to have written, none survives today. This is primarily due to the fact that Schütz himself saw his instrumental work as of no importance, and therefore unworthy of being preserved. It is only his sacred vocal music, and probably only part of that, which Schütz compiled into collections, assigned opus numbers and had printed; thereby bequeathing this music to future generations.

This self censorship, whilst tragically tantalizing from our point of view, does have one advantage however: the music of Schütz which has survived is of the highest and most consistent quality, ranging from the early madrigals written while the composer was first in Italy, to the masterpieces of his old age, represented by the third volume of *Symphoniae sacrae* (of which *Vater unser* is the fourteenth part).

In this last volume of *Symphoniae sacrae*, published in 1650, the instrumental parts are of particular importance, and for example include specific scoring for violins, which were considered at the time, particularly in Germany, to be very modern indeed. In some of the earlier collections of Schütz' music, not included in the three volumes of *Symphoniae sacrae*, the makeup of the instrumental forces, which would have no obligatory role, was very much less certain, and probably determined mostly by availability at any one performance. Thus the instrumental ensemble used in this evening's performance of the *Canticum Simeonis* is an approximation of one which might have been used at the time of its composition in 1635. *Vater unser* is a remarkable setting of the Lord's Prayer which combines an exceptionally emotional

response to the words with an almost inventory-like exposition of compositional techniques. The work begins with a conceptualization of the notion of God far more complex than mere words could convey, represented by a constantly shifting, chromatically inflected sense of tonality, which is not finally established until 'bar' seventeen, after which Schütz then unfolds the text in a bewildering display of two, three, four, and five part polyphony, close counterpoint, judiciously placed homophony, sequential and imitative passages, sliding chromaticism, and finally a decorative multi-functioned triple time closing section portraying the kingdom of heaven in joyous terms.

The setting of the *Canticum Simeonis (Nunc dimittis)* on this evening's program is one of at least four Schütz made during his lifetime, and was composed as the third part of the famous *Musikalische Exequien*, commissioned by the widow and sons of Prince Heinrich Posthumus von Reuss after the Prince's death in 1635. What gives this setting its particular significance however is Schütz addition of an extraneous text, "Selig sind die Toten", sung by a group of three singers (six in this evening's performance) representing the *beata anima* of the dead man (baritone) and the two seraphim bearing the soul to heaven (two sopranos). In the preface to the work, Schütz explained that his purpose in this dual setting was "to indicate in some small measure the joy of the disembodied blessed souls in heaven, in the company of the heavenly spirits and holy angels"; an effect whose spectacular realisation in this extraordinary music is further enhanced by the composer's direction that the solo group be "placed at a distance" in performance.

Vater unser

Vater unser, der du bist im Himmel,
geheiligt werde dein Name,
zukomm dein Reich,
dein Will gescheh, wie im Himmel,
also auch auf Erden.
Unser täglich Brot gib uns heute,
vergib uns unser Schulde,
als wir vergeben unsern Schuldigern,
führe uns nicht in Versuchung,
sondern erlöse uns von dem Übel!

Denn dein ist das Reich und die Kraft,
die Kraft und die Herrlichkeit,
die Herrlichkeit in Ewigkeit, Amen.

Canticum Simeonis

Herr, nun lässest du deinen Diener

Chor I

in Frieden fahren, wie du gesagt hast.
Denn meine Augen haben deine Heiland
gesehen, welchen du bereitet hast für allen
Völkern, ein Licht, zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done on earth,
as it is in heaven.
Give us this day our daily bread,
And forgive us our trespasses,
as we forgive those who trespass against us,
And lead us not into temptation,
but deliver us from evil:

For thine is the kingdom, and the power,
the power and the glory,
the glory for ever. Amen.

Intonation:

Lord, now lettest Thou Thy servant

Chorus I

depart in peace, according to Thy word:
For mine eyes have seen Thy
salvation, which Thou hast prepared before all
people; a light to enlighten the Gentiles,
and the glory of thy people Israel.

Chor II

Selig sind die Toten, die in dem Himmel sterben, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren, und keine Qual rühret sie.

Chorus II

Blessed are the dead which die in the Lord. They rest from their labours; and their works do follow them. They are in the hand of God, and there shall no torment touch them.

Anton Bruckner (1824 - 1896)

**Ecce sacerdos magnus
Afferentur regi
Libera me in F minor**

From the very beginning, when his admiration for Wagner and the antipathy of the critic Eduard Hanslick were to severely effect his acceptance in Vienna (the Vienna Philharmonic would not at first play his music), Anton Bruckner has always attracted a degree of controversy. Even today, Bruckner's monumental symphonic achievement remains undervalued or even dismissed outright by some. Perhaps part of the problem is a fundamental misunderstanding of Bruckner's way of thinking as a composer, the importance of his religious faith and the traditions of the church, which are at the heart of his music. Eugen Jochum has said that a true understanding of Bruckner's symphonic music is not possible without an appreciation of his choral music, and it is no coincidence that another noted Bruckner interpreter, Günter Wand, has chosen to record the Eighth Symphony in the massive acoustic of the Köln Cathedral.

Bruckner was a humble man and his musical education and early adult life were inseparably attached to the church. Reflecting his experience as chorister, teacher and one of the nineteenth century's greatest organists, Bruckner's compositional roots lie firmly embedded in sacred choral music, of which three examples will be heard in this evening's program. Two of the pieces, *Afferentur regi* and the F minor *Libera me*, were composed during Bruckner's tenure as organist at St. Florian's near Linz, whilst the third, *Ecce sacerdos magnus*, was written in 1885 to celebrate the thousandth anniversary of the diocese of Linz.

The *Libera me* was written in memory of Father Michael Arneth, Prior of St. Florian's, who died in 1854. The setting of the text, as befitting a solemn occasion, uses trombones and organ, with the bass line also optionally doubled by low strings. Bruckner in all his music was particularly fond of trombones, and they also feature in a number of his other short choral works, optionally scored supporting the climaxes in the short *Afferentur regi*, was written at the height of Bruckner's pre-occupation with counterpoint (this work will however be performed *a cappella* in this evening's program), and as an integral part of the massive textural contrasts achieved in *Ecce sacerdos magnus*, which most of all among the small scale choral music, approaches the grandeur of Bruckner's symphonic vision.

Ecce sacerdos magnus

Ecce sacerdos magnus, qui in diebus suis placuit Deo. Ideo jurejurando fecit illum Dominus crescere in plebum suam. Benedictionem omnium gentium dedit illi, et testamentum suum confirmavit super caput ejus.

Behold a great priest, who in his days pleased God. Therefore by an oath did the Lord make him to increase among His people. He bestowed on him the blessing of all peoples and confirmed His testament on his head.

Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

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.

Afferentur regi

Afferentur regi virgines post eam:
proximae ejus afferentur tibi in
laetitia et exultatione: adducentur
in templum regi Domino.

The virgins in her train will be brought to the king: her companions shall be brought unto thee with gladness and rejoicing: they will be led into the palace to the king, the Lord.

Libera me in F minor

Libera me, Domine, de morte aeterna,
in die illa tremenda: Quando caeli movendi
sunt et terra, dum veneris judicare
saeculum per ignem. Tremens factus
sum ego, et timeo, dum discussio
enerit, atque ventura ira, quando
caeli movendi sunt et terra. Dies illa,
dies irae, calamitatis et
miseriae, dies magna et amara valde,
dum veneris judicare saeculum per ignem.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lord, I pray, deliver me from death's
everlasting fire on that great, dreadful
Day of Judgement: When the earth and
the heavens shall shake and tremble, and thou
shalt come with thy mighty flaming fire of
judgement. Trembling I stand before thee in
fear and dread: thy wrath shall descend on the
earth and bring all flesh to desolation.
Day of trial, death and destruction, torment and
distress, when thou shalt come and judge all
men with fire and vengeance. Rest eternal grant
them, Lord our God, we pray to thee, and light
perpetual shine ever on them.

John Rutter (b. 1945)

Gloria

The *Gloria* was written in 1974 as a result of a commission from the Voices of Mel Olson, Omaha, Nebraska, who gave the first performance of the work in May of that year, under the composer's direction. The piece is scored for chorus, brass, percussion and organ, and takes the inspiration for its melodic invention from one of the Gregorian chants associated with the Latin text of the Ordinary of the Mass, from which the whole text is drawn.

The work is cast in three movements, the first and last of which employ the forces at hand to make, in the composer's words, "quite a joyful noise unto the Lord". In both of these movements, and particularly the last, Rutter is primarily concerned with rhythmic divisions both within and outside the bar line; the resulting jauntiness of rhythm combined with a multiplicity of time changes in both movements being primarily responsible for the music's appeal. The second movement, by contrast, is a more devotional setting, contrasting in turn the organ, chorus, and brass ensemble in more soloistic textural contexts, which reaches its exultant climax with the combination of all forces leading up to the final setting of the words "Rex caelestis".

1. 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.

Glory be to God on high,
and on earth peace, goodwill towards men.
We praise thee, we bless thee, we glorify thee,
we give thanks to thee for
thy great glory.

2. Domine Deus, Rex caelestis, Deus

Pater omnipotens. Domine Fili
unigenite Jesu Christe. Domine
Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes
ad dexteram Patris, miserere nobis.

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only begotten Son Jesus
Christ. O Lord God, Lamb of God,
Son of the Father, that takest away the sins of the
world, Thou that sittest at the right hand of God, have
mercy upon us.

3. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen. (Gloria in excelsis Deo. Amen.)
- For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen. (Glory be to God on high. Amen.)

Program Notes by William Kempster, December 1995

The University of Alberta Concert Choir

Director: William Kempster

President: Michael Caister

Vice Presidents: Ian Hancock & Cheryl Plambeck

Treasurer: Dan Wiart

Secretary: Shauna Shandro

Committee: Jeff Neufeld & Sonia Poon

***The University of Alberta Concert Choir
would like to thank the following for their
invaluable assistance in the preparation of this concert:***

***Jim Whittle, Cedric Abday, The Richard Eaton Singers,
Dr Leonard Ratzlaff, Dr Fordyce Pier, Beth Lim.***

***The Choir is available to provide groups of varying sizes for the
festive season; inquiries should be directed to the Caroling
Coordinators, Taina Lorenz (431 0724) and
Melanie Gall (458 5515).***

Instrumentalists

Schütz: **Violins:** Mathias Silveira and Gabriel Ting
 Trumpet: Steve Williams
 Trombones: Corrinne Kessel, Laurie Shapka
 Bass Trombone: Hannah Currah
 Cello: Kerri McGonigle
 Double Bass: Stephen McGonigle
 Portative Organ: Brennan Szafron

Gabrieli: **Trumpet:** Steve Williams
 Trombones: Corrinne Kessel, Laurie Shapka
 Bass Trombone: Hannah Currah
 Portative Organ: Brennan Szafron

Bruckner: **Trombones:** Corrinne Kessel, Laurie Shapka
 Bass Trombone: Hannah Currah
 Organ: Brennan Szafron
 Cello: Kerri McGonigle
 Double Bass: Stephen McGonigle

Rutter: **Trumpets:** Steve Williams, Fordyce Pier
 Kelly Mattheis, Andrea Emberley
 Trombones: Corrinne Kessel, Laurie Shapka
 Bass Trombone: Hannah Currah
 Tuba: John Wiest
 Percussion: Greg Ferguson, Nicole Arendt
 Organ: Brennan Szafron

Rehearsal accompanist: Amber Jorgenson

University of Alberta Concert Choir 1995-96

James Andrews
Peter Bambo-Kocze
Amy Bamford
Simone Bauer
Lisa Bing
Michael Caister
Heather Campbell
Carole Cej
Chrissie-Jane Cronjé
Laura Dahl
Stephanie Devine
Carmen Falconer
Melanie Gall
Dave Gerlinsky
Allison Glen
Ian Hancock
Nicole Hartt
Teresa Hron
Carrie Hryniw
Matt Johnson
Amber Jorgenson
Helene Jurkat
Jina Kim
Randy Kleinmeyer
Gaylene Kong
Ewa Krzesak
Pam Kruger
Roxanne Kydd-Sieben
Heather Lehman
Alvena Li
Jimmy Lio
Taina Lorenz

Matthew Lowry
Flora Lui
Monica Maddaford
Michelle Martin
Meredith McEwen
Danielle Mitchell
Jennifer Mitchell
Mark Nerenberg
Jeff Neufeld
Benila Ninan
Erika Norrie
Derek Persson
Cheryl Plambeck
Sonia Poon
Diane Rattai
Gloria Reimer
Meaghan Schutt
Shaunna Shandro
Darcy Sharman
Shannon Simpson
Aaron Stavne
Jennifer Stricklin
Kimberly Taylor
Ericka Van Iperen
Jaylene Walker
Tanya Wan Lim
Dan Wiart
Marty Winchell
Won-seuk Yang
Alice Wong
Blain Yaremko
Loren Zacharias

Upcoming Events:

Saturday, December 2 at 8:00 pm
Convocation Hall
Admission: \$10/adult, \$5/student/senior

Music at Convocation Hall Series featuring **Norman Nelson**, violin with **Dianne New**, violin, **Jonathan Craig**, viola and **Tanya Prochazka**, cello. Program will include works by **Freedman**, **Beethoven** and **Janáček**.

Lecturer: **Regula Qureshi**. Guest Host: **Terry Wickham**, Producer, **Edmonton Folk Music Festival**.

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

The University of Alberta Concert Band Concert. **William H Street**, Director. Program will include works by **Bach**, **Chance**, **Danner**, **Hattori**, **Rodgers**, **Sousa**, and **Zdechlik**.

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

The University Symphony Orchestra Concert. **Norman Nelson**, Conductor. Program will include works by **Brahms**, **Enesco**, and the winner of the **U of A Concerto Competition**.

Monday, December 4 at 12:00 pm
Convocation Hall
Free admission

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

Monday, December 4 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

The University of Alberta Stage Bands I & II Concert. **Raymond Baril** and **Tom Dust**, Directors. *An Evening of Big Band Jazz*.

Wednesday, December 6 at 5:15 pm
Convocation Hall
Free admission

Advent Lessons and Carols with the University of Alberta Mixed Chorus and organists from the **Department of Music**.

Tuesday, December 12 at 8:00 pm
Convocation Hall
Free admission

Doctor of Music: **Gertrude Olford**, organ. A Lecture-Recital on "The Organ Mass of **Nicolas de Grigny**: **Alternatim Practice**, **Roman Praxis**.



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).