

Le lundi 28 novembre 2016
à 19h30Monday, November 28, 2016
7:30 p.m.***Le Grand chœur de McGill et le Chœur universitaire de McGill***
McGill Concert Choir & McGill University Chorus**Jean-Sébastien Vallée**, directeur artistique / artistic director***Les ponts de Londres : La tradition chorale anglaise /***
London Bridges: The English Choral Tradition**Grand chœur de McGill / McGill Concert Choir****Jean-Sébastien Vallée**, chef / conductor**Madeline Weber**, pianoMass for Four Voices (extrait / excerpt)
Agnus DeiWilliam Byrd
(1543-1623)

If Ye Love Me

Thomas Tallis
(c. 1505-1585)**Brett Walker**, chef étudiant / student conductor

Lay a Garland

Robert Lucas de Pearsall
(1795-1856)

Rest

Ralph Vaughan Williams
(1872-1958)**William Duffy**, chef étudiant / student conductorFive Flower Songs (extraits / excerpts)
The Evening Primrose
Green BroomBenjamin Britten
(1913-1976)

The Lamb

John Tavener
(1944-2013)

Mid-Winter

Bob Chilcott
(né en / b. 1955)

Dashing Away with the Smoothing Iron

Folklore anglais / English Folksong
arr. John Rutter (né en / b. 1945)



McGill

Schulich School of Music
École de musique Schulich

Salle Pollack Hall

555, rue Sherbrooke ouest, Montréal, QC

Billetterie / Box Office: 514-398-4547

Renseignements / Information: 514-398-5145

www.mcgill.ca.music

Chœur universitaire de McGill / McGill University Chorus

Gohar Manvelyan, chef étudiante / student conductor (récital de doctorat / Doctoral Recital)

Tabitha Johnson, piano

Here is the Little Door

Herbert Howells
(1892-1983)

My Love Dwelt in a Northern Land

Edward Elgar
(1857-1934)

In My Dreams

Paul Mealar
(né en / b. 1975)

Travis Holt, ténor / tenor

Linden Lea

Ralph Vaughan Williams
(1872 -1958)

Quick! We Have but a Second

Charles Villiers Stanford
(1852-1924)

Love is Meant to Make Us Glad

Edward German
(1862-1936)

The Goslings

John Frederick Bridge
(1844-1924)

It Was a Lover and His Lass

Anthony John Whittaker
(né en / b. 1968)

entracte

Chœur universitaire de McGill / McGill University Chorus

John Guzik, chef étudiant / student conductor (récital de doctorat / Doctoral Recital)

Tabitha Johnson, piano

Shall We Go Dance

Charles Villiers Stanford
(1852-1924)

The Girl I Left Behind Me

Trad., arr. J. Rutter

Time and Concord

Benjamin Britten
(1913-1976)

O Hush Thee, My Babie

Arthur Sullivan
(1842-1900)

Birthday Ode For Queen Mary (extrait / excerpt)
Now Does The Glorious Day Appear

Henry Purcell
(1659-1695)

Scenes From the Bavarian Highlands

Edward Elgar
(1857-1934)

The Dance

False Love

Lullaby

The Marksman

Chœur universitaire de McGill / McGill University Chorus

<i>sopranos</i>	<i>altos</i>	<i>ténors / tenor</i>	<i>basses / bass</i>
Diane Caffarel	Vincy Fang	Maxwell Gentili-Morin	Michael Bianco
Cecile Caron	Joud Ghannam	Mark Herz	Timothy Bucharme
Julieta Cervantes	Samantha Gibson*	Zachary Lalic	Michael Duke
Bibi Hensen	Lucie Jang	Dezso Lovicsek	Jeffrey Fong
Jiayin Huang	Jianning Jiang	Marius Metz	Matthew Iamonic
Clara Krausse	Min Kim	Edwin Ng	Steve Kim
Kelly Lin	Josephina Lee	Ben Parker	Emmanuel Lacopo
Mini Ma	Samantha Lord	Fabien Proulx-Tremblay	Quentin Lauvray
Vanessa McCart	Maya Martin-Gonzalez	Jake Rauter	Travis Luckert
Alice Néron	Amelie Pelletier	Matthew Tiscione	Felix Lu
Madeline Roberts	Nino Sakvarelidze	Matthias Wagner	Robin Mahiou
Mariah St. Germain	Keol Woo		Sasha Olynyk
Shanti Taweel	Ariana Youdim		Julien Palliere
Sharon Yang	Viola Zhou		Kirryll Parfyonov
Jingchen Zhang			Olivier Rabu
			Caelan Seto
			Donglai Shi

Grand chœur de McGill / McGill Concert Choir

<i>soprano</i>	<i>alto</i>	<i>ténor / tenor</i>	<i>basse / bass</i>
Grace Bokenfohr	Julie Choi*	Matthew Adam	Raphael Ashby
Olivia Charette	Max Duplisea	Callum Alden	Francis Choiniere
Margo Cunningham	Clara Koszegi	Ryan Canuto	Julian Guidote
Marion Germain	Sophia Lanman	Jason Dan	Matthew Henry
Meg Gibson	Jonathan Li	Reed McDonald	Gabriel Hotier
Bronwyn Kelly	Charlotte Paradis	Mehdi Mikaeilzadeh	Davis Kurdyla
Annie Payeur	Emma Pope	Fabien Proulx-Tremblay	Tim Min
Julia Surette	Daryn Tyndale	Hugues Rabellino	Regan Thiessen
	Boran Zaza	Zach Ripka	Brett Walker
	Renée Yoxon	Timothy Varney	Kyunghwan Yoo

*Gérante de l'ensemble, musicothécaire / Ensemble Manager and Librarian

Bibliothécaire, matériel d'orchestre /

Performance Librarian, Gertrude Whitley Performance Library: **Julie Lefebvre**

Coordonnatrice des ressources d'ensembles / Ensemble Resource Supervisor: **Christa Marie Emerson**

Assistante aux ressources d'ensembles / Ensemble Resource Assistant: **Poppy Kipfer**

Ce concert fait partie des épreuves imposées aux étudiants pour l'obtention de leur diplôme respectif.
This concert is presented in partial fulfilment of the requirements for the degree or diploma programme of the students listed.

Les 2 et 3 décembre 2016 à 19 h 30
Salle Pollack

December 2 & 3, 2016 at 7:30 p.m.
Pollack Hall

Orchestre symphonique de McGill McGill Symphony Orchestra

Alexis Hauser

directeur artistique / artistic director

Antoine St-Onge, basson / bassoon

*finaliste du Concours de concerto de McGill 2015-2016 /
Finalist of the 2015-2016 McGill Concerto competition*

Franz Liszt

Funérailles S. 131

*(Version d'orchestre de Ferenc Farkas, création nord-américaine /
Orchestral version by Ferenc Farkas, North-American premiere)*

André Jolivet

Concerto pour basson avec harpe, piano et orchestre à cordes /
Concerto for bassoon with harp, piano, and string orchestra

Johannes Brahms

Quatuor pour piano n° 1 en sol mineur, opus 25 /
Piano quartet No. 1 in G minor, Op. 25

(Transcription de / by Arnold Schönberg)

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Date du récital/Date of recital : November 28th, 2016

Nom/Name : Gohar Manvelyan

Class de/Class of : Jean-Sébastien Vallée

Herbert Howells's nativity carol **Here is The Little Door** is the first carol-anthem in the setting of his *Three Carol-Anthems* for unaccompanied mixed voices. This carol, based on a text by the female poet Frances Chesterton, starts out in a calm and peaceful fashion. The first verse of the carol describes both the moment when the Three Wise Men, who have travelled from a distant land, arrive in Bethlehem to present their gifts – gold, frankincense and myrrh – to the Infant Jesus, and their adoration of the Infant. In contrast, the dramatic second verse reminds listeners of the bloody Christian history and the crusades of the Middle Ages. Howells masterfully incorporates the drama of the text into his music with octave unison writing, *tenuto* markings on words like “keen-edged sword” and fortissimo dynamics. The carol ends in a calm and tranquil fashion, thus creating a musical arch between the opening and ending of the piece.

My Love Dwelt in a Northern Land is an *a cappella* choral piece written by Edward Elgar on a text by Andrew Lang. The piece is in ABA' form with a short *codetta* at the end. Section A depicts a forest where the narrator's beloved used to dwell in a dim tower. Section B describes the place where the couple enjoyed their time, observing the moon “wax and wane” at night. It seems as though this idyllic atmosphere will go on forever and never end. However, it gets interrupted the instant the moon, weary of battling the dawn, gives up and gets flamed. This dramatic moment is followed by the A' section that brings back the musical material of the opening. Interestingly enough, the poet draws a parallel between the moon losing its short life to the dawn and the narrator's beloved, who loses his life in premature death. It should be noted that premature death was a popular topic for the poets of the Victorian era.

In My Dreams is a choral piece with piano accompaniment written by the contemporary English composer Paul Mealor. The text, which was composed by the author, is a dialogue between two sweethearts torn apart and yet conversing with each other in their thoughts and dreams, while recalling the times they spent together. The piano accompaniment highlights the ‘dreamy’ atmosphere by creating wave-like motions in the left hand while the voices soar above, singing in octaves and occasionally splitting into two and four-part harmonies. The octave singing highlights the idea of one individual talking to the other.

Linden Lea is a picturesque *a cappella* choral piece written by English composer Ralph Vaughan Williams on a text by the English poet and philologist William Barnes. Barnes's original poem, *My Orcha'd In Lindèn Lea*, uses a Dorset dialect — England's West Country dialect. The first two verses of the poem masterfully describe the colorful scenery of an English countryside with its beautiful landscapes and all the other enjoyments that nature could offer. The final verse, however, draws a stark contrast between the delightful countryside and the ever-growing cities of

the industrial world. The author states that while others prefer spending their lives in the cities in order to make money, he would never exchange the tranquility and the serenity of the countryside for the fuss and the whirl of the industrial world.

Quick! We Have but a Second is a cheerful Irish Air for unaccompanied mixed *a cappella* voices written by Charles Villiers Sanford on a text by the Irish poet Thomas Moore. The poem was first introduced in the ninth volume of a ten-volume collection of Irish Melodies written by Moore. This poem is written in a style of a patter that attests to the fact that life is short and humans' time on earth is rather limited. In the second verse of the poem, the poet draws a parallel between wine and love and states that neither one should ever be turned down. Therefore, one should always take a chance on the opportunities that life presents. The piece is written in a homophonic style.

Love is Meant to Make Us Glad is a lighthearted and joyful choral piece with a piano accompaniment, which was written by an English composer of Welsh descent, Sir Edward German, known for his comic opera *Merry England*. German wrote several works for the stage and ultimately replaced Arthur Sullivan in the field of English comic opera. The text of this piece was written by British dramatist and lyricist Basil Hood, who wrote numerous libretti and translated the operettas of Franz Lehár, including the *Merry Widow*, into English. *Love is Meant to Make Us Glad* makes use of sharp accents on certain words that fall on the weak beats of the measure, thus contributing to the carefree character of the piece.

The Goslings is an *a cappella* choral part-song written by English composer Sir Frederick Bridge, who was a composer as well as an organist of Westminster Abbey. The text of the song is written by the English author Frederic Edward Weatherley, who also wrote the lyrics *Danny Boy* to the well-known Irish song *Londonderry Air*. *The Goslings* is a humorous part song describing a love story of a pair of geese that are torn apart from each other, but are ultimately reunited in their death after their lives get cut short for Thanksgiving festivities. Sir Frederick Bridge masterfully underlines the theatrical aspect of the story-line by using stark contrasts in dynamics and inserting an exact quotation of Felix Mendelssohn's *Wedding March*, Op.61.

It Was a Lover and His Lass is a madrigal for four-part *a cappella* voices, composed in 2015 by contemporary English composer Andrew John Whittaker. The text is taken from the fifth act of Shakespeare's play *As You Like It* and depicts an amorous couple getting busy in a cornfield in spring time. Before Whittaker, Shakespeare's text had been set to music many times by a number of composers, notably by the English Elizabethan composer Thomas Morley in his four-part madrigal of the same title. It is quite likely that Whittaker got inspired by Morley's setting and adopted a similar lightness of style and transparency of texture for his version.

The program notes are written by the student performing, and are presented by the student in partial fulfilment of the requirements of their course.

Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

November 28, 2016 – Doctoral Recital MUPG 760 -1a – University Chorus
John Guzik
Class of Jean-Sebastien Vallee

Program Notes

The Jig is up with Choral Dances

Representations of musical dance forms in performances of music not intended for dancers have been essential to the compositional techniques used by musicians since the Troubadours and Minstrels. The incorporation of dance idioms into art music served as a means of engaging the body in music through an alternative structure without actually utilizing the body in the traditional sense of dance.

This collection of pieces attempts to demonstrate the multi-faceted ways of employing dance forms in choral music from the British Isles. Some of these composers used foreign dance forms through which they found inspiration, while others expanded upon the vast repertoire of dance music already present in the United Kingdom.

In the part-song *Shall We Go Dance?* published in 1897, Charles Villiers Stanford makes use of the lively rhythm of a traditional jig, a composition usually in duple compound meter. Here he used the poem by Nicolas Breton to launch the singers into a pastoral scene of maids and shepherds dancing about a verdant scene in search of love.

The Girl I Left Behind Me – Traditional arr. John Rutter

A popular folksong originating from the British Isles, it has appeared in various forms of British and foreign nationalism since its first known publication in 1791. The march like rhythm and fluid melody animate the movements of traditional English folk dances, mainly in the form of a Morris dance. This arrangement was penned by the late 20th century British composer and historian John Rutter in his collection of *5 Traditional Songs*.

Choral Dances from Gloriana Op. 53 – Benjamin Britten

Originally an opera written for a gala event for Queen Elizabeth II coronation celebrations, *Gloriana* was performed in London at Covent Garden on June 8, 1953. It received generally negative reviews due to the long pageantry scenes presented before an audience unaccustomed to the manner of opera, in addition, the portrayal of Elizabeth I as an ungentle commoner towards the end of her reign was unfavorably interpreted by the attending nobility. Britten did not make an effort to rework the opera, but he did extract sections into arrangements for choral performances. The Choral Dances take place in the first scene of Act II of the opera, which depict a colorful masque at Norwich's Guildhall attended by Queen Elizabeth I. The demi-god Time and his wife Concord enter and perform an undulating dance in *Time and Concord*, represented here as a double-voice choral canon.

O Hush Thee, My Babie – Arthur Sullivan

Arthur Sullivan, more commonly known for his operetta collaborations with Sir William Gilbert, had in the early years of his career become a significant contributor to the rising tide of choral societies during the mid-19th century. These choral societies sought out compositions that would fulfill their musical demands and function as entertainment pieces, taking the shape of

part-songs to fill the drawing rooms and parlours of Victorian England. Many publishing houses, most prominently Novello, profited from this growing enthusiasm, and published a series of part-song collections that stretched well over several decades. The light, unaccompanied four-part texture and secular content epitomized the genre during this period. The part-song style and lilting triplet rhythm in *O Hush Thee, My Babie* draws on patterns often found in early country dances and caroles of England.

Birthday Ode to Queen Mary: Now Does the Glorious Day Appear – Henry Purcell

One of the many assumed obligations of court composers during the monarchist reign of England from the 17th and 18th century, was to compose odes for the royal Birthday celebrations. Due to the Glorious Revolution of 1688, James II was deposed and the reign passed down to his Protestant daughter Mary and her husband William of Orange. The disruptions in the courtly proceedings caused a temporary halt to the composing of works for certain royal events and reduced the compositional output of the court musicians John Blow, Nicholas Staggins and Henry Purcell. The commencement of William and Mary's reign in February, 1689 restored the custom of composing odes, and the responsibility of supplying music for Queen Mary's Birthday was delegated to Henry Purcell. The celebration of Queen Mary's Birthday on April 30, 1689 would represent the first ode for the new monarchs. Purcell set the ode to a text by Thomas Shadwell who used euphuistic expressions of virtue and beauty, along with numerous blessings on her reign. Mary is metaphorically represented as the Greek mythological figure Io who became the ancestress of the most revered heroes and demi-gods.

Extravagant Balls were essential to the royal celebrations and the Ode set the context for the proceedings, which were usually followed by dancing and merriment. This particular arrangement of *Now Does the Glorious Day Appear* and *Now, Now with One United Voice* represents the opening and closing choral movements in the Birthday Ode. Here Baroque dance idioms can be heard in both quadruple and triple meters in the Italian Sinfonia style.

Scenes from the Bavarian Highlands – Edward Elgar

During the late summer months in 1894, Edward Elgar and his wife Alice were taking holidays in the Bavarian highlands at Garmisch and residing at a pension kept by Mr. Slingsby Bethell. Their travels throughout the mountainous region inspired a suite of part-songs to words written by Alice, and each dedicated to a specific area in the Highlands. These part-songs evoke the imagery in the Bavarian Schuhplattler dances and part-singing from the areas of Sonnenbichl (The Dance), Wamberg (False Love), in Hammersbach (Lullaby), and Bei Murnau (The Marksman). The final draft of the score was completed on April 9th, 1895 and was arranged for choir and piano with subsequent orchestration by Elgar. A year later, the first performance took place at Worcester on April 21, 1896 for the Worcester Festival Choral Society. This work was a pinnacle point in Elgar's early career that served to enhance his reputation as a new voice in English music. In admiration of their memorable experiences, the dedication of this score was attributed to the pension owners in Garmisch, "to Mr. and Mrs. Slingsby Bethel".