



**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

Le mercredi 29 mars 2017  
à 19h30

Wednesday, March 29, 2017  
7:30 p.m.

**Le Grand chœur de McGill et le Chœur universitaire de McGill**  
**McGill Concert Choir and McGill University Chorus**

**Jean-Sébastien Vallée**, directeur artistique / artistic director

**John Guzik, Gohar Manvelyan,**  
*étudiant(e)s en direction chorale avec le Grand chœur de McGill /*  
Choral Conducting Students with McGill Concert Choir

**Chante, mon cœur : Mots d'amour à travers les siècles /**  
**Sing, my Heart: Words of Love Through the Centuries**

**Grand chœur de McGill / McGill Concert Choir**

**Jean-Sébastien Vallée**, chef / conductor

**Madeline Weber**, piano

Te quiero

Alberto Favero  
(né en / b. 1944)  
arr. Liliana Cangiano (1951-1997)

With a lily in your hand

Eric Whitacre  
(né en / b. 1979)

Si, ch'io vorrei morire

Claudio Monteverdi  
(1567-1643)

**William Duffy**, chef étudiant / student conductor

Io piango

Morten Lauridsen  
(né en / b. 1943)

**Brett Walker**, chef étudiant / student conductor

Amor lo sento

M. Lauridsen

Open my Heart

A Shower of Mercy  
Closed Path\*  
Heaven of Freedom

Gwyneth Walker  
(née en / b. 1947)

**\*Francis Choinière**, baryton / baritone



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**Chœur universitaire de McGill / McGill University Chorus**

**John Guzik,**

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

**Tabitha Johnson,** piano

Songs of Nature, Op. 63

Melodies Fell Into My Soul

In the Rye Fields

Out of the Woods

Come, Let us Dance and Sing Together

Antonín Dvořák

(1841-1904)

Six Strains from Moravia

An My Scythe Were Whetted Sharp and Keen

Small Our Hamlet

The Forsaken Lassie

Ere We Part, Love, Kiss Me

The Pleasing Rose

Show Thy Verdure

A. Dvořák

arr. Leos Janacek (1854-1928)

If Music Be the Food of Love

David C. Dickau

(né en / b.1953)

Arise My Love, My Fair One, and Come Away

Z. Randall Stroope

(né en / b.1953)

***entracte***



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**Gohar Manvelyan,**

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

**Tabitha Johnson, piano**

Matona, mia cara

Orlando di Lasso  
(1532-1594)

Mon cœur se recommande à vous

O. di Lasso

I Am Not Yours

David Childs  
(né en / b. 1969)

Arise My Love, My Fair One, and Come Away

Z. Randall Stroope  
(né en / b.1953)

El besu

Vicente Chavarria  
(né en / b. 1977)

Liebeslieder Walzes (extraits / excerpts)

Ein kleiner hübscher Vogel, Op. 52, No. 6

Am Donaustrande, Op. 52, No. 9

Schwarzer Wald, Op. 65, No.12

Nein, es ist nicht auszukommen, Op. 52 No. 11

Johannes Brahms  
(1833-1897)

**Tabitha Johnson, Julien Pallière, piano**

Lamentations of Jeremiah

Z. R. Stroope

Ride On, King Jesus

trad. Spiritual  
arr. Moses Hogan (1957-2003)

**Laura Fishman, soliste / soloist**

**Chœur universitaire de McGill / McGill University Chorus**

<b><i>sopranos</i></b>	<b><i>altos</i></b>	<b><i>ténors / tenor</i></b>	<b><i>basses / bass</i></b>
Diane Caffarel	Danielle Findley	Angel Blanco Arjona	Michael Bianco
Chloe Dunlap	Samantha Gibson*	Alex Ducruet	Timothy Ducharme
Bibi Hensen	Lucie Jang	Maxwell Gentili-Morin	Matthew Iamonic
Jiayin Huang	Jianning Jiang	Mark Herz	Steve Kim
Sophia Joye	Samantha Lord	Marius Metz	Emmanuel Lacopo
Michelle Kwon	Maya Martin-Gonzalez	Mark Mircic	Felix-Zhonghan Lu
Kelly Lin	Nino Sakvarelidze	Jake Rauter	Travis Luckert
Mini Ma	Cyrenah Smith	Derek Reichert	Sasha Olynyk
Jee Hyon Moon	Keol Woo	Matthias Wagner	Kiryll Parfyonov
Alice Néron	Ariana Youdim		Olivier Rabu
Mariah St. Germain	Viola Zhou		Caelan Seto
Eva Troje			Donglai Shi
Sharon Yang			
Jingchen Zhang			

**Grand chœur de McGill / McGill Concert Choir**

<b><i>soprano</i></b>	<b><i>alto</i></b>	<b><i>ténors / tenor</i></b>	<b><i>basses / bass</i></b>
Grace Bokenfohr	Julie Choi*	Matthew Adam	Raphaël Ashby
Margo Cunningham	Olivia Charrette	Callum Alden	Thomas Beaudry-Lagacé
Marion Germain	William Duffy	Ryan Canuto	Tristan Best
Meg Gibson	Clara Koszegi	Jason Dan	Francis Choinière
Bronwyn Kelly	Olivia Maisel	Deszo Lovicsek	Gregory Couture
Clara Krausse	Lauriane Pothier	Reed McDonald	Julian Guidote
Vanessa McCart	Daryn Tyndale	Mehdi Mikaeilzadeh	Matthew Henry
Charlotte Paradis	Renée Yoxon	Fabien Proulx-Tremblay	Gabriel Hotier
Annie Payeur	Boran Zaza	Hugues Rabellino	Davis Kurdyla
Sarah Rossy		Zachary Ripka	Tim Min
Julia Surette		Timothy Varney	Regan Thiessen
			Brett Walker
			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**

Date du récital/Date of recital : March 29th, 2017

Nom/Name : Gohar Manvelyan

Classe de/Class of : Jean-Sébastien Vallée

These 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'étudiante-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

The light-hearted Italian madrigal *Matona, mia cara* (My Dear Lady), written by Renaissance composer Orlando di Lasso (1532-1594), tells the story of a German soldier who, in an attempt to impress a lady, sings her a serenade to his own accompaniment on a guitar. The sound of the guitar is vividly evoked by the nonsense syllables at the end of each verse. The madrigal is predominantly homophonic in texture, with a syllabic text underlay that brings out the clarity and immediacy of the text. Imitative style of writing, however, does take place towards the end of the madrigal on the word “urtar” (thrust), where di Lasso juxtaposes two pairs of voices — basses with sopranos and tenors with altos — producing a call and response dialog. The piece ends in a high-spirited mood, with simulated guitar utterances bringing the piece to its conclusion.

The French chanson *Mon coeur se recommande à vous* (My Heart is Offered to You), also by Orlando di Lasso, has a serious and reflective character. In the text the protagonist curses his destiny now that he has been forced to be separated from his beloved. While once his mouth used to laugh and say gallant phrases, now there is nothing left but to despise and curse his existence since he is torn apart from his loved one. The form of the chanson is ABA. While the A section is in the major mode and has a more pitiful character, the B section is written in the relative minor mode and has a sorrowful nature. This piece is predominantly homophonic in texture. However for the text “Faites qu’adieu” (Say one farewell) the composer uses imitative writing to express the pain of the protagonist bidding his last farewell to his beloved one.

*I am Not Yours*, written by contemporary composer David Childs (b.1969) to the text of American poetess Sara Teasdale, captures the feeling of true and faithful love. The accompaniment conveys the lyricism of the poem, while the choral parts, with their interchanging homophonic and contrapuntal sections, capture the essence of this tender love song. The piece starts calmly with all four voices singing the main motive in unison to the words “I am not yours, not lost in you although I long to be”. By writing the first segment in unison, the composer is aiming to unite the voices in an emotion of absolute love that the poem expresses. Moreover, this opening motive has an upward motion reflecting the hope expressed in the poem. Gradually, the level of passion increases in both text and music. At “Yet I am I, who long to be Lost as a light is lost in light” the composer uses a point of imitation to highlight the sense of urgency expressed at this point in the poem. The climax is reached at the words “Oh plunge me deep in love”,

when the voices sing once again in unison, this time *mezzo-forte*, giving the same feeling of unanimity and consensus that is expressed through the text of the poem. The piece ends calmly, with a return of the upward motion, thus forming a compositional arch between the opening and closing sections.

The *a cappella* choral setting of ***El besu*** (The Kiss) arranged by contemporary composer Vicente Chavarria (b.1977) is based on a folk tune from Asturias in northwestern Spain. While many other arrangements of this folk tune have a rather upbeat character, Chavarria's arrangement is more serene and contemplative. The main tune shifts from one voice to another throughout the piece. It starts with the basses singing the tune in unison. The sopranos then take over with the basses holding a tonic pedal underneath. The middle voices insert a lot of passing notes thus adding to the peculiarity of the harmonies. On the text "Yo-y lu pedí" (I asked it [a kiss] of her) the composer incorporates a sixteenth-note pattern increasing the playfulness of the phrase. On the text "Ella son rió, mucho me miró" (She smiled and looked at me long), the composer indicates *Pensoso* (Pensive) and the sopranos once again sing the tune, accompanied by the three lower voices singing the vowel "u" on long sustained notes. After a final section in mixolydian mode, the piece ends with an open fifth.

Johannes Brahms's (1833-1897) ***Liebeslieder Waltzer*** (Love Song Waltzes) Op. 52 and ***Neue Liebeslieder*** (New Love Songs) Op. 65 feature *Ländler* style for voices and piano accompaniment with four-hands. *Ländler*, which is a folk dance in triple meter, was very popular in Germany and Austria at the turn of the eighteenth century. ***Ein kleiner, hübscher Vögel*** (A Little, Pretty Bird), is in the form of a rondo in which the light-hearted A section is alternated with more resolute episodes. ***Am Donaustrande*** (On the Danube's Shore) in rounded binary form features a calmer atmosphere where one can hear the ebb and flow of waves in the accompaniment. ***Schwarzer Wald*** (Black Forest) is also in rounded binary form and is more passionate with the drama heightened by homophonic textures and sharp dynamic contrasts. ***Nein, es ist nicht auszukommen*** (No, it is Impossible to Get Along [with Such People]), again in rounded binary form. The text very vividly expresses the displeasure and irritation that is conveyed in the poem. The sharp accents, *forte* dynamic markings as well as thick chordal textures in the piano accompaniment contribute to the feeling of dissatisfaction expressed in the poem.

***Lamentations of Jeremiah***, written by American composer Z. Randall Stroope (b.1953), is a dramatic choral work with a piano accompaniment. The piece captures Prophet Jeremiah's outrage and agony over the fall of Jerusalem's temple that occurred in 593 BC. The composer, in a very impassioned manner, transmits the myriad of emotions that Jeremiah went through — from sorrow and lamentation to anguish and despair. A dark and mournful introduction is followed, in the main section, by sharp contrasts and highly effective changes of meter. The piece closes with a sudden overwhelming feeling of confidence and unleashed power transmitted by *Maestoso*, triple *fortissimo* dynamic markings culminating in a picardy third.

***Ride On, King Jesus*** is a spiritual arranged by Moses Hogan (1957-2003). This exuberant and exhilarated arrangement masterfully captures the biblical story of Jesus triumphantly entering Jerusalem, while the crowd greeted Him with palm branches in their hands. Hogan's arrangement is written for *divisi* in each of the four SATB voices in order to produce the effect of large crowds of people, making the whole arrangement powerful and compelling. The main sections of the piece are sung by a *tutti* choir and use *forte* dynamic levels. These *tutti* sections alternate with calmer and more lyrical episodes that are sung by a soloist and are accompanied by the choir thus contributing to a call and response effect. The feeling of joy and jubilation eventually gets more and more apparent, culminating in a grandiose and declamatory finale that brings this joyful arrangement to its brilliant conclusion.