

School of Music
Faculty of Fine Arts
University of Victoria

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**University
of Victoria**
School of
Music

FACULTY CHAMBER MUSIC SERIES

A program of music selected by
Alexandra Pohran Dawkins
in celebration of her 30 years of teaching
and performing at the School of Music.

This concert is presented on the traditional territory of the
WS'ANEC' (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt)
peoples of the Coast Salish Nation.

Saturday, March 25, 2017 • 8:00 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$20 / Seniors: \$15 / Students & UVic alumni: \$10

FEATURING

Alexandra Pohran Dawkins, oboe & English horn

The Lafayette String Quartet

Ann Elliott-Goldschmid, violin

Sharon Stanis, violin

Joanna Hood, viola

Pamela Highbaugh Aloni, cello

UVic Chamber Singers

Kyron Basu, Zander Felton, Rowan McWilliams,
Emmanuel Moore, Joshua Poon, Nicholas Renaud,
Jordan Rettich, Derek Valenciano, Owen Worby
Susan Young, director

Benjamin Butterfield, tenor

Arthur Rowe, piano

Michael Melnick, oboe (UVic student from 1991–97)

Rebecca Hissen, clarinet (BMus '03)

Kate Frobeen, clarinet (BMus '06)

Alana Despins, horn (BMus '05)

Justin Malchow, horn (UVic student 2013–17)

Nancy van Oort, bassoon (taught at UVic 1989–96)

Robyn Jutras, bassoon (BMus '04)

PROGRAM

Echoes From A Play, Op. 66
for oboe and string quartet

Aulis Sallinen
(b. 1935)

Alexandra Pohran Dawkins, oboe
Lafayette String Quartet

Prayer of St. Francis (1990)
for male chorus and English horn

George Bassingthwaighte
(1947–1994)

Alexandra Pohran Dawkins, English horn
UVic Chamber Singers

INTERMISSION

Concession open in the lounge

The cherry orchard

Mykola Lysenko (1842–1912)

Summer nights

Yakiv Stepovij (1883–1921)

Not all sorrows have died

Y. Stepovij

A memory

Stanislav Liudkevich (1879–1979)

Evensong

Kyrylo Stetsenko (1882–1922)

Benjamin Butterfield, tenor
Arthur Rowe, piano

Partita in E-flat major

Allegro con spirito
Andante piu tosto Allegretto
Vivace assai

Johann Nepomuk Hummel
(1778–1837)

Alexandra Pohran Dawkins, oboe
Michael Melnick, oboe
Rebecca Hissen, clarinet
Kate Frobeen, clarinet
Alana Despins, horn
Justin Malchow, horn
Nancy van Oort, bassoon
Robyn Jutras, bassoon

TEXTS & TRANSLATIONS

Prayer of St Francis

Lord, make me an instrument of thy peace:
where there is hatred, let me bring love,
where there is injury, pardon
where there is doubt, faith
where there is despair, hope,
where there is darkness, light,
where there is sadness, joy,
and all for thy mercy's sake.

O divine master,
I grant that I may not so much seek
to be consoled as to console,
to be understood as to understand,
to be loved as to love,
for it is in giving that we receive,
it is in pardoning that we are pardoned
and it is in dying
that we are born to eternal life.

The cherry orchard (Taras Shevchenko)

The cherry grove beside the cottage stands,
The beetles hum above the cherry trees,
The ploughmen homeward plod in spent unease,
Young women likewise come in singing bands,
And mothers wait them all, with food to please.

The family beside the cottage eats;
The evening star is rising in the sky;
The daughter helps the supper tasks to ply;
Words of advice the mother's mouth repeats
But songs of nightingales her words outvie.

Her little folks beside the cottage small
The mother puts to rest in slumber deep,
And she herself beside them falls asleep,
Peace now prevails. But the young women all
And the sweet nightingale no silence keep.

Summer nights (Oleksander Oles)

The tender acacias quietly breathe,
Swaying in the silvery twilight,
They silently stare at the moon, at the stars,
They stare at the bright world enchanted.

Why am I not a tender acacia?
Why do thoughts burn and torture me?
Why can't I lose myself to such a degree
That I could only stare and breathe.

Not all sorrows have died (Oleksander Oles)

Not all sorrows have died,
Not all songs have been sung,
Not all horizons have clouded over –
My blood still boils, roiling in rage,
And my heart still beats like a bell.
My entire soul is in flames.

To you and to life I will not succumb,
Shall not douse the fire with tears,
I shall spread myself out as the steppe,
I shall spill out a sea of songs,
And into each song I shall pour
All my passion, all my blood.

A memory (Volodymyr Starosolsky)

Do you still discern?
It was a quiet evening.
The forest clad in pensive sorrow
And flowers shedding tears of dew.
In the magical perfect evening
Quiet and mysterious
A May dream bent down
Above you and me.

Do you still discern?
The rising white moon led
Miraculous dreams round the world.
A fairy tale walked on the path.
Miraculous dreams were rising.
And the bright stars shimmered
Above you and me.

Do you still discern?
Boundless longing
Dressed the earth in springtime
And cried with silent tears.
In a magical time sacred love
Stretched her saintly hands
Above you and me.

English translations by Maxim Tarnawsky and Uliana Pasicznyk
except "The cherry orchard" translated by Watson Kirkconnell
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Evensong (Volodymyr Samiilenko)

The hush of evening
Descends upon the earth
And the sun
Slowly sets in the grove.

○ dearest bright sun,
Can it be that you are weary?
That you are angry?
Please linger awhile!

Shine on for an hour:
It's too early to sleep.
Warm and indulge us
With your motherly tenderness.

○ dearest bright sun...

But the sun doesn't listen,
It sets o'er the mountain,
And bids us adieu
For the rest of the night.

○ dearest bright sun....

PROGRAM NOTES

Some of the most significant and rewarding events of my past 30 years at the School of Music have been the Faculty Chamber Music Series concerts, where the opportunities to spend musical time with colleagues have so often been personally inspiring as well as enriching for our community. I was honoured to be asked to put together this concert of works of my own choosing in observation of my impending retirement.

It must be said that narrowing down my considerable 'wish list' was tricky. Each program idea led to another, often larger, idea. The program presented tonight is a small snapshot of some of my chamber music interests.

All the performers on tonight's concert are current or former faculty, current students or former students. I am very grateful to all for their participation and particularly grateful for the universally enthusiastic response expressed when approached for participating in this concert.

Echoes From A Play, for oboe and string quartet by Finnish composer Aulis Sallinen, is thematically connected to his chamber opera *The Palace* (1995), the music of which has been described as 'unnervingly attractive'. The opera, loosely based on Mozart's *The Abduction from the Seraglio*, is described as a satire of the collapse of a corrupt regime, the escape from an authoritarian power and the transference of that power into new, though equally absolute hands. It is not the first time that Sallinen has created a smaller work with operatic connections, a practice with a respectful lineage in the activities of many working composers of the past. Sallinen's work *The Palace Rhapsody* (1966) for *Harmonie*, (the ensemble genre of double winds that appears later in tonight's concert), is in the style of the 18th century arrangements of opera excerpts played in the courts of Vienna and Eastern Europe from approximately 1785 to 1830. I am delighted to finally have the opportunity to play this charming work with the Lafayette String Quartet and very grateful to Pamela Highbaugh Aloni for having brought it to my attention a few years ago.

Performing with singers highlights the special relationship that wind players can have with singers; the sonority of male voices with English horn, the oboe's lower-voiced brother, is particularly special. Canadian composer George Bassingthwaite studied at Toronto's Royal conservatory and the University of Toronto as well as in Fontainebleau, France with, among others Nadia Boulanger. He worked in Toronto as a bass-baritone soloist, a pianist and vocal coach and did much work in theatre as a music director, composer, arranger and on occasion, singing actor; in other words, he was a working musician. Most of his work is choral and tonight's piece, ***Prayer of St. Francis***, exists in another version for English horn and solo bass-baritone. There are elements of the famous Prayer of St. Francis of Assisi, regardless of one's adherence to any particular faith system, that in my mind have much to offer to the teaching profession.

Over the years Benjamin Butterfield and I have talked often about his **Ukrainian Art Song** project, with the notion of perhaps adding some oboe and English horn phrases to his work, an idea that I haven't entirely abandoned. Having spent much of my childhood singing Ukrainian songs, I am particularly looking forward to hearing his performance tonight.

During the late 18th and early 19th centuries the courts of Eastern Europe, Vienna and parts of Germany employed musicians, composers and arrangers to provide social entertainment in the form of dinner and after-dinner music for the court. Though the instrumentation varied in the different courts, by roughly 1780 the most common instrumentation was that which came to be known as the *harmonie*, pairs of oboes, clarinets, horns and bassoons. Johann Nepomuk Hummel was highly regarded in his time (1778-1837) as a pianist and composer. Born in Bratislava, he came of age during the heyday of the *Harmonie*, composing his *Partita in E-flat major* when he was only 24 and had not yet been offered any leadership position at a European court. The notion of writing music for an ensemble associated with the aristocracy was enthusiastically taken up by many composers of the time, most notably Mozart, whose Serenades are considered the flagship works of the ensemble.

Hummel's *Partita in E-flat* is presented tonight in all of its joyful and youthful enthusiasm and is dedicated to my current and former students, some of whom are present with me on the stage and in their professionalism make me feel very, very proud.

— Alexandra Pohran Dawkins

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