

School of Music
Faculty of Fine Arts
University of Victoria

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**University
of Victoria**
School of
Music

SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA
FACULTY CONCERT SERIES

FAVOURITES FROM A LIFE IN MUSIC

*A program of music selected by Louis Ranger,
in celebration of his 36 years of teaching
and performing at the School of Music*

Saturday, January 10, 2015 • 8:00 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$18 / Students, seniors, alumni: \$14

With

Anne Grimm, soprano
Benjamin Butterfield, tenor

Suzanne Snizek, flute
Alexandra Pohran Dawkins, Teigan Cosgrove, oboe
Patricia Kostek, clarinet
Pierre Cayer, English horn
Jennifer Gunter, Nancy van Oort, bassoons
Louis Ranger, Matthew MacLean, trumpet
Matthew McConchie, Liam Caveney,
Megan White, Scott MacInnes, trombones

Lafayette String Quartet:
Ann Elliott-Goldschmid, Sharon Stanis, violins
Joanna Hood, viola
Pamela Highbaugh-Aloni, cello

Arthur Rowe & Bruce Vogt, piano

And

The University of Victoria Chamber Singers
Dr. Garry Froese, Conductor

Julia Albano-Crockford
Laura Altenmueller
Frances Armstrong-Douglas
Richard Bailey
Joey Cutajar
Kimberley Farris-Manning
Zander Felton
Micha Fortin
Cody Froese
Laura Giffen
Jenna Grossman
Crystal-Anne Howell

Allison Kingsley
Alex Klassen
Marlena Kurek
Kenji Lee
Margaret Lingas
Emmanuel Moore
Ryan Narciso
Natasha Penfield
Joshua Poon
Zachary Power
Sean Quicke
Nicholas Renaud
Matthew Sabo

Kassandra Schantz
Shelley Shen
Samuel Simons
Duncan Slade
Emily Stewart
Chelsey Terres
Rebecca Thackray
Austin Warren
Kelsey Wheatley
Mandy Wiltshire
Dawn Yuan
Xuguang Zhang

PROGRAM

Serenata, Op. 46 (1927)

- I. Marcia*
- II. Minuetto*
- III. Notturmo*
- IV. Gavotta*
- V. Cavatina*
- VI. Finale*

Alfredo Casella
(1883–1947)

Sharon Stanis, violin; Pamela Highbaugh-Aloni, cello
Patricia Kostek, clarinet; Jennifer Gunter, bassoon
Louis Ranger, trumpet

In Memorium Dylan Thomas: Dirge-Canons and Song (1954)

- Prelude*
- Song*
- Postlude*

Igor Stravinsky
(1882–1971)

Benjamin Butterfield, tenor
Lafayette String Quartet:
Ann Elliott-Goldschmid, Sharon Stanis, violins
Joanna Hood, viola; Pamela Highbaugh-Aloni, cello

Trombone choir:
Matthew McConchie, Liam Caveney,
Megan White, Scott MacInnes
Louis Ranger, conductor

Intermission

*Beverages and snacks available at the
concession located in the lounge.*

The Owl and the Pussy-Cat (1944)

Igor Stravinsky

Anne Grimm, soprano
Bruce Vogt, piano

**Capricorn Concerto for Flute, Oboe,
Trumpet, and Strings** (1944)

Samuel Barber
(1910–1981)

(piano reduction by Kurt Frederick)

I. Allegro ma non troppo
II. Allegretto
III. Allegro con brio

Suzanne Snizek, flute
Alexandra Pohran Dawkins, oboe
Louis Ranger, trumpet
Arthur Rowe, piano

Mass (1944–48)
For Mixed Chorus and Double Wind Quintet

Igor Stravinsky

The University of Victoria Chamber Singers
Dr. Garry Froese, Conductor

Woodwinds:
Alexandra Pohran Dawkins, Teigan Cosgrove, oboes
Pierre Cayer, English horn
Jennifer Gunter, Nancy van Oort, bassoons

Brass:
Louis Ranger, Matthew MacLean, trumpets
Matthew McConchie, Liam Caveney, Scott MacInnes, trombones

TEXTS & TRANSLATIONS

Do Not Go Gentle Into that Good Night

Dylan Thomas (1914–1953)

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

The Owl and the Pussy-Cat

Edward Lear (1812–1888)

The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl!
 How charmingly sweet you sing!
 O let us be married! too long we have tarried:
 But what shall we do for a ring?"
 They sailed away, for a year and a day,
 To the land where the Bong-Tree grows
 And there in a wood a Piggy-wig stood
 With a ring at the end of his nose,
 His nose,
 His nose,
 With a ring at the end of his nose.

"Dear Pig, are you willing to sell for one shilling
 Your ring?" Said the Piggy, "I will."
 So they took it away, and were married next day
 By the Turkey who lives on the hill.
 They dined on mince, and slices of quince,
 Which they ate with a runcible spoon;
 And hand in hand, on the edge of the sand,
 They danced by the light of the moon,
 The moon,
 The moon,
 They danced by the light of the moon.

Mass

KYRIE

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

GLORIA

Gloria in excelsis Deo.	Glory be to God in the highest.
Et in terra pax	And in earth peace
hominibus bonæ voluntatis.	to men of good will.

Laudamus te; benedicimus te;	We praise Thee; we bless Thee;
adoramus te; glorificamus te.	we worship Thee; we glorify Thee.
Gratias agimus tibi	We give thanks to Thee
propter magnam gloriam tuam.	for Thy great glory.

Domine Deus, Rex coelestis,	O Lord God, Heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite Jesu Christe.	O Lord Jesus Christ, the only begotten Son.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen.

CREDO

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father;
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam
catholicam et apostolicam Ecclesiam.

And in the Holy Ghost,
the Lord and giver of life,
Who proceededeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.
And one holy
catholic and apostolic Church.

Confiteor unum baptisma,
in remissionem peccatorum.

I acknowledge one baptism
for the remission of sins.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi.

And I await the resurrection of the dead
and the life of the world to come.

Amen.

Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.

Holy, Holy, Holy, Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of Thy glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus qui venit
in nomine Domini.

Blessed is He that cometh
in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.

Agnus Dei.

Lamb of God.

Dona nobis pacem.

Grant us peace.

PROGRAM NOTES

Contributed by Louis Ranger

I was honoured and delighted when faculty colleagues of the UVic School of Music expressed interest in observing my impending retirement with a Faculty Chamber Music Series concert consisting entirely of music of my choosing.

Truth be told, a more accurate theme for this concert would be “music that I find interesting and rewarding that does not get performed frequently enough.” However, this seemed a little awkward. These program notes offer facts about the pieces, but I also include a few comments on why this music is particularly significant for me. (Personal reflection in program notes might be thought of as somewhat self-indulgent, but I don't retire that often...)

Alfredo Casella was a highly respected Italian composer, conductor, and pianist during the first half of the 20th Century. He was introduced in North America conducting a concert with the Philadelphia Orchestra, and was the first conductor of the Boston Pops. The *Serenata* is a lighthearted Neo-classical work, intended to entertain. However, it is well constructed, original, and challenging for the players. An indication of the respect that Casella enjoyed is the fact that this piece tied for first place in a competition organized by the Philadelphia Musical Fund Society. (The prize was \$10,000—the largest sum of money that had ever been offered as a prize for a chamber composition.) Incredibly, the prize was split between Casella and Bartók, who had entered his *String Quartet No. 3*. I became aware of this piece when I had the good fortune to study with brass players of the Boston Symphony in the 1960s. A couple of them were chronologically enhanced enough to remember Casella's work with the orchestra and spoke highly of his musicianship.

One of the reasons I decided to become a musician was the excitement I felt when first hearing the great ballet music from **Igor Stravinsky's** Russian Period (ca. 1907-1919). *The Firebird*, *Petroushka*, and *The Rite of Spring* compelled me to cloister myself in the practice room; I had to be able to participate in performances of those pieces one day. Works from his later, Neo-Classical Period (ca. 1920-1954), such as *Symphony of Psalms*, *Orpheus*, *Concerto for Piano and Wind Instruments*, and the *Mass* heard this evening, were some of the many pieces from this period that were likewise inspirational. With tonight's presentation of *In Memorium Dylan Thomas* and *The Owl and the Pussy-Cat* we hear two examples from his final Serial Period (1954-1968). *In Memorium* was the first piece in which Stravinsky fully utilized serial techniques of composition that had been pioneered by Arnold Schoenberg. *The Owl and the Pussy-Cat* was the very last piece he composed.

Stravinsky admired the work of Welsh poet Dylan Thomas, one of the towering figures in 20th Century verse. The two had planned to collaborate in the creation of an opera. Stravinsky said that Thomas envisioned a work that would depict “the rediscovery of our planet following an atomic misadventure.” Anticipating a lengthy collaboration, Stravinsky built an extension on his house to accommodate the poet. Tragically, Thomas died suddenly in New York while en route to join the composer in Hollywood. Deeply moved, Stravinsky set “Do Not Go Gentle into that Good Night” for tenor and string quartet, framed by short instrumental dirges with trombones joining the strings. As he had done throughout his career, Stravinsky absorbed compositional techniques developed by others and used them to create music with

character readily identifiable as his own. *In Memorium* is constructed upon a series of just five tones, rather than on a twelve-tone series, as developed by Schoenberg. When I learned of the existence of this piece I had already long admired not only the work of Stravinsky, but also that of Dylan Thomas; I was fascinated with the piece even before I heard it.

The *Owl and the Pussy-Cat* was a gift to Stravinsky's wife, Vera, who was very fond of the poem. It was the first English verse she had learned by heart. It might seem ironic that the composer of *The Rite of Spring* would finish his long, profoundly productive career with setting of a short nonsense poem. However, I have come to hear the piece as a crafty final gift to all. The illogical tale of the fowl and the feline is actually rather mysterious and compelling. Stravinsky's music seems almost random at first listening, but like the rhyme, it is very tightly structured. It is an absolutely strict twelve-tone work. In his *Themes and Conclusions*, Stravinsky wrote, "The piano octaves form a syncopated canonic voice as well as a double mirror." (Analysis, anyone? Who can resist a palindrome? Or for that matter, a dirge?)

The music of **Samuel Barber** is deeply rooted in traditional forms and tonality. It is characteristically lyrical and expressive. He was often criticized as a reactionary, but his angular melodic lines, rhythmic energy, and use of dissonance places him firmly in the 20th Century. His large body of work includes music in nearly every genre.

Originally written in 1945 for a solo trio of flute, oboe, and trumpet with strings, the **Capricorn Concerto** was finally arranged for the solo trio with piano accompaniment by Kurt Frederick in 1997. The piece was named after Barber's home in Mt. Kisco, New York, which was a haven for artists from many disciplines. The instrumentation is the same as Bach's *Second Brandenburg Concerto*, and the homage to Bach is also apparent in the contrapuntal writing and form reminiscent of a Baroque Concerto Grosso. Nonetheless, syncopated rhythms and 20th Century harmonies make clear the composer's appreciation of American music of his own era.

The Stravinsky **Mass** is one of only a handful of pieces that the composer was not commissioned to write. In 1927, he rejoined the Russian Orthodox Church, acknowledging values of his Russian upbringing. After discovering some Masses of Mozart in a second hand book store in Los Angeles, his interest in writing a Mass grew. He wrote a traditional Catholic Mass because "I wanted my Mass to be used liturgically, an outright impossibility as far as the Russian Orthodox Church was concerned, as Orthodox tradition proscribes musical instruments in its services." He also said "One composes a march to facilitate marching men, so with my *Credo* I hope to provide an aid to the text. The *Credo* is the longest movement. There is much to believe."

In contrast to Masses of Romantic tradition, Stravinsky's could be perceived as severe. He said that he wanted to write "cold music" that would appeal "directly to the spirit." In my view, the Mass succeeds in appealing to the spirit directly and powerfully.

Every performer in this evening's concert has a current or former teaching affiliation with the school, or is a current or former student. Without exception, everyone I approached about participating in this concert readily agreed, for which I am most grateful. I also wish to express my thanks to Dr. Susan Lewis Hammond, Director of the School of Music, for her enthusiastic support of this project.

UPCOMING EVENTS

Sunday, January 11, 2:30 p.m. (\$18 & \$14)

FACULTY CONCERT SERIES: Eugene Dowling Scholarship Concert

Eugene Dowling, tuba

With Charlotte Hale, piano, Ann Elliott-Goldschmid, violin,

The Pinnacle Brass Quintet, and The Bastion Jazz Band

The inaugural scholarship concert with proceeds benefitting the Eugene Dowling Scholarship Fund for Tuba and Euphonium. Performing

Tarantella by W.H. Squire and The Spring Suite by Yukiko Isomura.

Phillip T. Young Recital Hall

Tuesday, January 13, 12:30 to 1:20 p.m. (Free admission)

Orion Series in Fine Arts presents:

GUEST LECTURE: Compositional Process in John Cage's Sixteen Dances (1951)

DAVID W. BERNSTEIN (Mills College)

David W. Bernstein, professor of music and head of the music department at Mills College, sheds new light on the evolving complex interplay between compositional choice and chance in Cage's music.

Rm. A169, MacLaurin Building, A-Wing

Wednesday, January 14, 12:30 to 1:20 p.m. (Free admission)

LIEDER AT LUNCH

An exploration of the German Lied repertoire with **Sharon and Harald Krebs.**

The annual Unterwegs (On the Road) recital. Bring your lunch!

Rm. B037, MacLaurin Building, B-Wing

Saturday, January 17, 2:30 p.m. (Admission by donation)

EMERGING ARTISTS ALUMNI SERIES

Trio Dolce: Romantic Intuition

Shawn Earle (M.Mus '07), clarinet, Laine Longton (B.Mus '10), cello, and Clare Yuan (B.Mus '06), piano perform Beethoven's *Trio in B-flat major*

Op. 11, Nino Rota's *Trio for clarinet, cello, and piano*, and

Trio in A minor, Op. 114 by Johannes Brahms.

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door:

To receive our *On the Pulse* brochure and
newsletter by email, contact: concert@uvic.ca



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