



UVIC VOICE ENSEMBLE

We'll Meet Again

FRIDAY **NOVEMBER 10** 8 PM

Benjamin Butterfield and Kinza Tyrrell, directors



Phillip T. Young Recital Hall, MacLaurin Building
University of Victoria

Admission by donation

PROGRAM

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

***We respectfully request that you hold all applause
for this evening's concert.***

Dr. Kinza Tyrrell, piano

All	Hymn to Ukraine	Mykola Lysenko (1842-1912)
	“A Lyke-Wake Dirge” from <i>Cantata</i>	Igor Stravinsky (1882-1971)
Sopranos/Altos	Versus I. Prelude	
	“...I never saw another butterfly...”	Srul Irving Glick (1934-2002)
Sadie Karlsson	To Olga	
Yanina Kosivanova	Yes, that's the way things are	
Sopranos/Altos	Versus II. 1st Interlude	Igor Stravinsky
Nadia Lurie	The little mouse	Srul Irving Glick
Olivia Pryce-Digby	On a sunny evening	
Sopranos/Altos	Versus III. 2nd Interlude	Igor Starvinsky
Dahlia Greeve	Narrative	Srul Irving Glick
Abby Corpus	The butterfly	
Sopranos/Altos	Versus IV. Postlude	Igor Stravinsky

Tenors	Anthem of the Ukrainian Sich riflemen	Stepan Charnetskyi (1881-1944)
Kalia Kryvenchuk/ Makaila Quigley	Buddy on the Nightshift	Kurt Weill (1900-1950)
Viviana Hersche	An den kleinen Radioapparat	Hanns Eisler (1898-1962)
Mitchell Bauer	Hello, Hawaii, How are you?	Jean Schwartz (1878-1956)
Clayton Butler/ Savannah Read (guitar)	Nobody cares about the railroads anymore	Harry Nilsson (1941-1994)
Carter Martin/ James Meyer	Slow Train	Flanders and Swan (1922-1975/1923-1994)
Graeme Linton	The isle of lost dreams	W. Denis Browne (1888-1915)
Madison Blackman	Heart, the seat of soft delight from <i>Acis and Galatea</i>	G.F. Handel (1685-1759)
Seoyoon Lee/ Sabrina Blaase	Pleurs d'or	Gabriel Fauré (1845-1924)
Savannah Read	I think it's going to rain today	Randy Newman (b. 1943)
Grace Vermette	Allerseelen	Richard Strauss (1864-1949)
All	We'll meet again*	Parker and Charles (1914-1974/ 1907-1995)

**Sing along*

UVIC VOICE ENSEMBLE

SOPRANO 1

Abby Corpus
Madison Blackman
Rachael Lamothe
Isolde Roberts-Welby
Seoyoon Lee

SOPRANO 2

Leah Cook
Julianna Reid
Nadia Lurie
Sabrina Blaase
Dahlia Greeve
Naomi Sehn

ALTO 1

Akina Kishiyama
Sadie Karlsson
Kalia Kryvanchuk
Yanina Kosivanova
Grace Vermette

ALTO 2

Makaila Quigley
Trista Lang
Olivia Pryce-Digby
Viviana Hersche
Lauren Steinmann

TENOR 1

Clayton Butler
Benjamin Butterfield

TENOR 2

Mitchell Bauer
James Meyer

TENOR 3

Graeme Linton

TENOR 4

Carter Martin
Simi Luttrell

PIANO Dr. Kinza Tyrrell

STAGING Benjamin Butterfield

PROGRAM NOTES

A Lyke-Wake Dirge is from Stravinsky's *Cantata on Old English Texts*. The four verses of the Dirge describe the soul's progress through purgatory, and are interspersed between other movements of the Cantata — we have spaced them likewise in our program. The title refers to a wake, "Lyke" being an obsolete word meaning 'corpse.' The song warns that the fate of the soul is contingent upon the person's charity during their life — whatever clothing, food, and shelter they gave or did not give will be granted or withheld after death. The repeated chorus may be a prayer for the dead: *This ae (one) nighte, every nighte, and alle I fire and fleet (floor) and candlelight I and Christe receive thy soule.*

Isolde Roberts-Welby

I Never Saw Another Butterfly is a collection of six songs composed by Jewish Canadian composer, Srul Irving Glick. The poetry in these songs was written by Jewish children while imprisoned in the Nazi Concentration camp, Terezin (Theresienstadt), between 1942-44. Terezin was a waystation in between transport to the extermination camps such as Auschwitz-Birkenau and conditions were cruel and inhumane, and yet these poems demonstrate the children's' ability to find hope, humour, and beauty in abysmal circumstances. Of the 15,000 children sent to Terezin, only 100 survived.

Dahlia Greeve

Oi u luzi chervona kalyna was first written in 1914 in honor and memory of the Sich Rifleman of the First World War. Back then Ukraine was a territory divided among neighboring countries including Russia and the Austro-Hungarian Empire. But around World War I, some Ukrainians hoped to establish an independent country. This song is just as relevant today as it was many decades ago. Since the start of Russia's full-scale invasion of Ukraine in February 2022, it has become an incredibly popular song in Ukraine and worldwide as it symbolizes national resistance and aspirations for freedom.

Yanina Kosivanova

Kurt Weill's ***Buddy on the Nightshift*** is a Cabaret-style song written for his collection of works *Lunchtime Follies*. This show tells wartime tales and discusses the lives of workers during the Second World War. Written from Germany in 1942, this song tells the story of two factory workers, one working the day shift, and one working the night shift. These two workers wish so badly to know one another but sadly they may only ever cross paths for a brief moment as they head to and from work. As we reflect on the lives of those who fought for their countries, as well as those who have, and continue to experience war, we can choose to remember and honor them through the lens of sweet stories such as this one.

Makaila Quigley

Eisler's composition ***An den kleinen Radioapparat*** to Bertold Brecht's poem composed in 1942 addresses the radio as a cherished tool to stay in touch with both the world and our home, even as current events momentarily disconnect us physically or emotionally. This was relevant during the time of Brecht's and Eisler's exile, and it is relevant today, too. The radio (and its modern successors) does not only provide those within conflicts with a way to keep up with the world's happenings, it also gives those of us who sit in a cozy,

safe home the opportunity — and responsibility — to be witnesses to injustice. The radio in this song can serve as a placeholder for current communication tools, and the piece's message should remind us to stay informed, even when it feels difficult to do so.

Viviana Hersche

To my little radio

You little box that I carried as I fled,
Concerned to save its works from getting broken,
Carefully from house to ship, from ship to train,
So that my enemies could continue to talk to me.

At my bedside and to my pain,
The last at night, the first in the morning,
Could continue to talk about their victories and my efforts:
Promise me, not to suddenly go silent.

Translation: Sharon Krebs

The English music hall duo Michael Flanders and Donald Swann first met in Westminster School in 1939. After the war they reunited in 1948 to write and perform comic songs later touring and recording them between the years 1956 and 1967. **Slow Train** tells of the railway stations and rail lines that were being shut down by the Beeching Cuts in 1960's Britain bringing to a close a particular way of life for so many. The song catalogues the many stops that one would pass through on this rattling "slow train". The poignancy of the line, "they've all passed out of our lives" gives a nod perhaps to the passing of time as we grapple with time and our progressive world. Audience members enjoyed the comedy of Flanders and Swann, however there is no laughter or witty exclamations here. This song's wit is offered as a quiet goodbye to a fading part of life, to familiar people and places. To the *Slow Train**.

Carter Martin
Benjamin Butterfield

William Dennis Browne was a composer and musician in early 20th century England. He did his schooling at Cambridge, where he met many influential English musicians and poets, including Ralph Vaughan Williams. It was at Cambridge that he became close friends with the poet Rupert Brooke. At the

outbreak of the First World War, Brooke obtained a commission for both he and Browne to be together. Brooke would die in Browne's arms eight months later of sepsis on the Greek island of Skyros. Browne died two months after that in battle at Gallipoli at the age of twenty-six.

Graeme Linton

Handel's setting of the story of ***Acis and Galatea*** is considered a *Masque*, which had its premiere in Cannons, Middlesex in 1739. This pastoral opera tells the story of the semi-divine nymph, Galatea, who is in love with the shepherd, Acis. After the happiness of Act 1, Act 2 introduces the monster Polyphemus, who declares his love for Galatea. Later, upon seeing the lovers sing of their eternal love for each other, he murders Acis in a jealous rage leaving Galatea to mourn his death. However, the chorus then reminds Galatea of her divine powers, which she then casts upon Acis to immortalize him as a beautiful fountain whose waters will flow with "endless love".

Madison Blackman
Benjamin Butterfield

I think it's going to rain today is about the universal experience of pain and struggle. Throughout our lives, we will all come to face adversities and hardship. Written in 1963-64, although this song has a somewhat dark overtone it encourages us to be compassionate, kind, and understanding, and to recognize that we all need support from one another regardless of what we experience.

Savannah Read

Allerseelen is a piece about All Souls Day, a holiday that takes place on the second of November each year. During this day, people pray for and remember the departed, placing beautiful blooms and candles on their graves. This echoes the subject of our Stravinsky piece, performed earlier. *The Lyke Wake Dirge* follows a soul's journey to purgatory from earth, whilst *Allerseelen* speaks of the warm memories shared with a loved one, whose soul may wait in purgatory to make its final journey. It is a song that gently captures joyful memories once shared with another.

Grace Vermette

All Souls

Set on the table the fragrant Reseda,
Bring here the last red asters,
And let us once again of love talk,
As once in May.

Give me your hand, that I may clasp it in secret;
And if someone sees us, I do not mind it.
Just give me one of your sweet glances,
As once in May.

It blooms and sends out its scent today on each grave;
One day a year is free for the dead,
Come to my heart, that I may have you again,
As once in May.

Translation: Grace Vermette

***Slow Train**

James Meyer

