

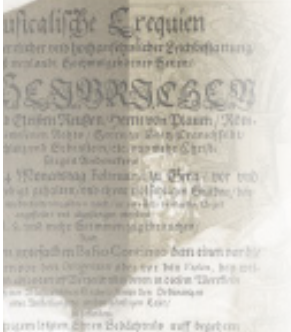
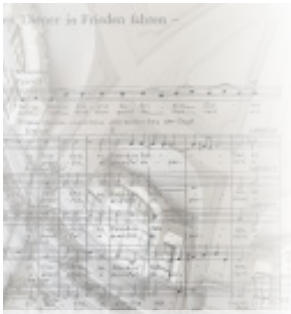
THE DEPARTMENT OF
MUSIC **presents**

University of Alberta Madrigal Singers

Heinrich Schütz's *Musikalische Exequien*
and contemporary works for choir

Josephine Van Lier | violone
Timothy Shantz | conductor

Saturday, November 19, 2022
7:30pm | Convocation Hall



**UNIVERSITY
OF ALBERTA**

**FINE
arts** MUSIC

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University of Alberta Madrigal Singers

November 20, 2022 | 7:30 PM | Convocation Hall
Timothy Shantz | conductor

O Domine Jesu Christe

Giovanni Gabrieli (1557-1612)

Andrew Bortz | conductor
Josephine Van Lier | violone
Shawn Grenke | organ

Musikalische Exequien

Heinrich Schütz (1585-1672)

I. Nacket bin ich von Mutterleibe kommen

Jenaya Jones, Miranda Maher, Camila Patiño,
Natalie Minczuk Prando, Anne-Marie Randall | soprano
Madison Berger, Amy Selin | alto
Hendrick Baerends, Gabriel Berko, Auren Shabada, Andrew Whiteside | tenor & baritone
Andrew Bortz, Kelan Lynch, William Pernal, Austin Zamorsky | bass

II. Herr, wenn ich nur dich habe | double choir

III. Herr, nun lässest du deinen Diener in Frieden fahren - Selig sind die Toten

Miranda Maher | Seraphim I
Natalie Minczuk Prando | Seraphim I
Hendrick Baerends | baritone
Josephine Van Lier | violone
Shawn Grenke | organ

Intermission

Earth Song

Frank Ticheli (b. 1958)

I Should Be Searching

Mari Alice Conrad (b. 1981)

University of Alberta MMus in Composition | World Premiere

Muusika

Pärt Uusberg (b. 1986)

Andrew Bortz | conductor

Healing Heart

Jacob Narverud (b. 1986)

The Arrow and the Song

Laura Hawley (b. 1982)

Madison Berger | alto

Marking the 350th anniversary of Heinrich Schütz's death, the UofA Madrigal Singers perform his monumental, Musickalische Exequien, a three-part Requiem setting in honour of Prince Heinrich Posthumous of Reuss. Schütz's work will showcase over a dozen solo voices and antiphonal choir. The program opens with a double-choir work by Gabrieli whose music had a great influence on Schütz. The second half of the concert features contemporary choral works celebrating the power and influence of music on our lives. Guest Josephine Van Lier will join the choir on violone. The Madrigal Singers are excited to perform again for a live audience in Convocation Hall.



O Domine Jesu Christe

Giovanni Gabrieli (c. 1554/1557-1612)

*O domine Jesu Christe,
Adoro te in Cruce vulneratum
Felle ac aceto potatum:
Deprecor te ut tua vulnera
Sint remedium animae meae*

O Lord Jesus Christ,
I worship you, who was wounded on the cross
And given gall and vinegar to drink:
I pray that your wounds
May be a remedy for my soul (Pope St. Gregory I)

Musikalische Exequien, SWV 279-281

Heinrich Schütz (1585-1652)

**Teil I: Concert in Form einer deutschen Begräbnis-Missa
Part I: Concerto in the form of a German burial Mass**

INTONATIO (Tenor I) [AW]

Nacket bin ich von Mutterleibe kommen,

Naked came I out of my mother's womb,

(Tenor I/II, Bass II) [AW, HB, AB]

*nacket werde ich wiederum dahinfahren. Der Herr hat's
gegeben, der Herr hat's genommen, der Name des Herren sie gelobet.*

naked shall I return. The Lord gave and the Lord has taken away, blessed
be the name of the Lord. (Job 1:21)

(Capella)

Herr Gott, Vater im Himmel, erbarm dich über uns!

Lord God, Father in heaven, have mercy upon us! (*Kyrie eleison*)

(Soprano I/II, Tenor I) [MM, CP, AW]

*Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes
Lamm, das der Welt Sünde trägt.*

Christ is my life and to die is gain. Look, this is the Lamb
of God, which carries the sin of the world. (Philippians 1:21, John 1:29b)

(Capella)

Jesu Christe, Gottes Sohn erbarm dich über uns!

Jesus Christ, Son of God, have mercy upon us!

(Christe eleison) (Alto, Bass II) [AS, HB]

*Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem
Herren; darum, wir leben oder sterben, so sind wir des Herren.*

When we live, we live for the Lord; when we die, we die for the Lord:
therefore, whether we live or die, we are the
Lord's. (Romans 14:8)

(Capella)

Herr Gott, Heiliger Geist erbarm dich über uns!

Lord God, Holy Spirit, have mercy upon us! (Kyrie eleison)

INTONATIO (Tenor I) [AW]

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab,

God loved the world so much, that he gave his begotten son,

(Soprano I/II, Alto, Tenor I/II, Bass II) [MM, NP, AS, AW, HB, AB]
auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

so that all who believed in him would not be lost, but have everlasting life. (John 3:16)

(Capella)

*Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen;
fahr hin, mein's Herzens werte Kron,
und sei das Heil der Armen,
und hilf ihn' aus der Sünden Not,
erwürg für sie den bittern Tod
und laß sie mit dir leben.*

He spoke to his beloved Son: now is the time for mercy, go, my heart's worthy crown, and be the salvation of the poor and help them from the distress of sin; take upon yourself the bitterness of death and let them live with you. (Martin Luther, 1523)

(Soprano II, Tenor II) [CP, AS]]

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

The blood of Jesus Christ, God's Son, cleanses us from all sin. (1 John 1:7b)

(Capella)

*Durch ihn ist uns vergeben
die Sünd, geschenkt das Leben.
Im Himmel soll'n wir haben,
o Gott, wie große Gaben!*

Through Him our sin is forgiven, our life restored. In heaven we shall have, O God, what wondrous benefactions! (Ludwig Helmbold, 1575)

(Soprano I, Bass I) [NP, AB]

Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe.

Our life is for heaven: from there also we look for the Savior, Lord Jesus Christ: he will transfigure our futile body to become similar to His glorious body. (Philippians 3:20- 21a)

(Capella)

*Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit,
und wer's bedenkt, ist immer im Streit.*

Here all around is a vale of tears, need and sorrow everywhere, our stay here is for but a brief time full of hardship, and if you think about it, you are always in disharmony. (Johann Leon, 1582/89)

(Tenor I/II) [GB, AW]

*Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden;
wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden.*

If your sin were as red as blood, it shall be as white as snow, were it red like crimson, it shall be as wool. (Isaiah 1:18b)

(Capella)

*Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall,
der heilige Geist im Glauben
lehrt uns darauf vertrauen.*

His word, His baptism, His Eucharist serve against all misfortune; belief in the Holy Spirit teaches us to have faith. (Ludwig Helmbold, 1575)

(Alto) [AS]

*Gehe hin, mein Volk, in deine Kammer und schließ die Tür nach dir zu!
Verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.*

Go, my people, into your chamber and shut the door behind you! Hide yourself for a little moment until the wrath has passed. (Isaiah 26:20)

(Soprano I/II, Bass II) [JJ, AR, HB]

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an;

The souls of the righteous are in the hand of God and no torment shall touch them;

*für den Unverständigen werden sie angesehen, als stürben sie,
und ihr Abschied wird für eine Pein gerechnet,
und ihr Hinfahren für Verderben, aber sie sind in Frieden.*

in the sight of the unwise they seem to die, and their departure is taken for torment, and their going away from us to be destruction; but they are in peace.

Aber sie sind in Frieden.

But they are at peace. (Solomon 3:1-3)

(Alto, Tenor I, Tenor II, Bass) [AS, GB, AW, AZ]

*Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht', so bist du, Gott, allzeit
meines Herzens Trost und mein Teil.*

Lord, if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me. (Psalm 73:25-6)

(Capella)

Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht, und zu weiden. Er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

He is the salvation and blessed light for the heathen, to enlighten those who don't know You and to tend them. He is of His people Israel the prize, honour, joy and delight. (Martin Luther, 1524)

(Bass I/II) [WP, KL]

Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt, so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

We live for about seventy years, and at best for eighty years, and if it was delightful, it was trouble and labour. (Psalm 90:10a)

(Capella)

*Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dir's wohl gelinget.*

Ah, how wretched is our time here on earth. Soon man lies down, as we all must die: Here, in this vale of tears, is everywhere trouble and labour, even if you prosper. (Johannes Gigas, 1566)

(Tenor I) [AW]

Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott sehen.

I know that my Redeemer lives, and he shall make me then stand up from the earth: and this my skin then shall cover my body and in my flesh I shall see God. (Job 19:25-6)

(Capella)

*Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsfurcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.*

Since You arose from death, I shall not remain in the grave, Your Ascension is my greatest comfort, You can drive away the fear of death, for where You are, I will go too, so that I may live and be with You forever, therefore I die with Joy. (Nikolaus Herman, 1560)

(Soprano I/II, Alto, Tenor I/II, Bass II) [NP, CP, MB, GB, AW, AB]
Herr, ich lasse dich nicht, du segnest mich denn.

Lord, I won't let You go, except if You bless me. (Genesis, 32:27b)

(Capella)

*Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.*

He said to me: Hold on to me, you will succeed; I give myself all for You, and I struggle for you. My life swallows up Death, my innocence bears your sins, and you found salvation. (Martin Luther, 1523)

Teil II: Motette "Herr, wenn ich nur dich habe"

Part II: Motet "Lord, if I have but Thee"

(Chorus I/II)

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmachtet, so bist du doch, Gott, allezeit meines Herzens Trost und mein Teil.

Lord, if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me. (Psalm 73:25-6)

Teil III: Canticum Simeonis

Part III: Canticle of the blessed Simeon

INTONATIO (Tenor) [BB]

Herr, nun lässest du deinen Diener

Lord, now You let Your servant

(Chorus I)

in Frieden fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

go in peace, as You said. For my eyes have seen Your salvation which You offered for all people, a light to enlighten all Gentiles, and for the glory of Your people Israel. (Luke 2:29-32)

(Chorus II - Seraphim I, II und Beata anima) [MM, NP, HB]

Selig sind die Toten, die in dem Herren sterben, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren, und keine Qual rühret sie.

Blessed are the dead who die in the Lord; they rest from their labours, and their works do follow them. They are in the hand of the Lord, and no torment touches them. (Revelation 14:13 and Solomon 3:1)

Earth Song

Frank Ticheli (b. 1958)

Sing, Be, Live, See.

This dark stormy hour, the wind, it stirs.
 The scorched earth cries out in vain:
 O war and power, you blind and blur,
 The torn heart cries out in pain.

But music and singing have been my refuge,
 And music and singing shall be my light.
 A light of song shining strong: Alleluia!
 Through darkness, and pain, and strife, I'll

Sing, Be, Live, See...
 Peace (Frank Ticheli)

I Should be Searching

Mari Alice Conrad (b. 1981)

I should be searching
 For the symphonic formula which fits our time [...]
 Then I could return to music and decency
 Regain a hold of myself
 Of all the beauty
 Which has not ceased to exist
 Despite my oblivion and my deceptions (Mellisa Morelli Lacroix)
 [excerpts from 'Voiles' from the book *A most beautiful deception: Poems*]

Muusika

Pärt Uusberg (b. 1986)

Kuskil peab alguskokkukõla olema,
 kuskil suure looduses, varjul.
 On tema vägevas laotuses,
 Täheringide kauguses,
 on tema päikese sära sees,
 lillekeses, metsakohinas,
 emakõne südamemuusikas
 või silmavees –
 kuskil peab surematus olema,
 kuskil alguskokkukõla leitama:
 kust oleks muidu inimese rinda saanud ta –
 Muusika?

Somewhere the original harmony must exist,
 Hidden somewhere in the vast wilds.
 In Earth's mighty firmament,
 In the far reaches of swirling galaxies,
 In sunshine,
 In a little flower, in the song of a forest,
 In the music of a mother's voice,
 Or in teardrops –
 Somewhere, immortality endures,
 And the original harmony will be found.
 How else could it have formed
 In human hearts – music? (Juhan Liiv)

Healing Heart

Jacob Narverud (b. 1986)

Here, time is moving in quiet breaths
 And in the long, slow turn of seasons.

Here, the pain of love's arrow, once scarlet,
 Fades to memory.

Here, the sigh of tides and fall's surrender into snow
 Mark a white forgetting.

Here, layers of wonder, and the heart's gentle song
 Call us out again into the morning
 Into the light. (Robert Bode)

The Arrow and the Song

Laura Hawley (b. 1982)

I shot an arrow into the air,
 It fell to earth, I knew not where;
 For, so swiftly it flew, the sight
 Could not follow it in its flight.

I breathed a song into the air,
 It fell to earth, I knew not where;
 For who has sight so keen and strong,
 That it can follow the flight of song?

Long, long afterward, in an oak
 I found the arrow, still unbroke;
 And the song, from beginning to end,
 I found again in the heart of a friend. (Henry Wadsworth Longfellow)

A versatile musician and educator, Josephine van Lier is equally at ease on a historic instruments – such as baroque cello, a 5 string violoncello piccolo, a 7 string bass viola da gamba, a violone or a tenor or treble gamba – as on their contemporary counterparts, using instruments and bows whose designs, construction and material span over 400 years in origin; from her 1725 baroque cello, to her 1870 modern cello and the space-age material of her carbon-fibre cello, from gut strings on her historic instruments, to steel strings on the modern ones. She therefore covers a wide variety of repertoire utilizing the endless possibilities that this range of instruments, string set-ups and bows allow her.



She recently found “the cello of her dreams”, a baroque cello built by John Sexton in 1725.

Josephine has garnered much worldwide critical acclaim for her 4-disc recording of the Bach cello suites in leading publications around the world, such as Strad Magazine, Oxford Early Music and including an “Editor’s Choice”, five-star rating from London’s “Early Music Today”.

Founding member and artistic director of Early Music Alberta, Josephine van Lier is a strong advocate for the historically informed performance practice of early music.

A passionate and very active performer, soloist and chamber musician, Josephine is always looking for challenging and exciting projects. She performs throughout North America, Asia and Europe.

She is much sought after across North America for performing, adjudicating festivals, teaching masterclasses, holding lectures and for directing workshops on historically informed performance practice.

Josephine van Lier is the founder and artistic director/conductor of La Folia, Edmonton’s baroque string ensemble specialized in the historically informed performance of little known music of the renaissance and baroque eras.

Josephine thoroughly enjoys teaching cello, baroque cello, viola da gamba, cello ensemble and viola da gamba consort out of her private studio. Her students are enthusiastic and active members of Edmonton’s rich music scene.

She is recipient of the “Celebration of Women in the Arts Award” from the Edmonton Arts Council.

www.josephinevanlier.com

University of Alberta Madrigal Singers

Soprano

Lillian Davidson
Quinn Going Rycroft
Jenaya Jones
Miranda Maher
Camila Patiño
Grace Tessier

Alto

Helen Aquino
Madison Berger
Wiktoria Jurkiewicz
Natalie Minczuk
Prando
Anne-Marie Randall
Amy Selin
Diana Tayler

Tenor

Gabriel Berko
Jude Nwankwo
William Pernal
Auren Shabada
Andrew Whiteside

Bass

Hendrick Baerends
Matthew Borle
Andrew Bortz
Elvin Do
Shawn Grenke
Kelan Lynch
Carson Sautner
Tynan Thorogood
Zijun Wang
Austin Zamorsky

Andrew Bortz | assistant conductor
Shawn Grenke | organ

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Upcoming Madrigal Singers Events

Saturday, February 11, 2023 | 7:30pm | Convocation Hall

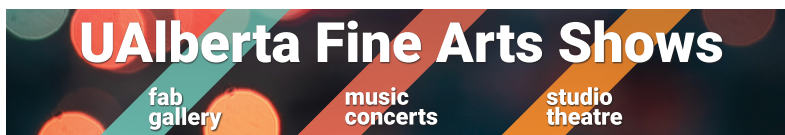
World premiere of John Burge's "Flight 752" with guests
Miriam Khalil, soprano & Mehdi Rezania, santur

Saturday, March 11, 2023 | 10:00am | University Club

Madrigal Singers Brunch Concert & Fundraiser
(tickets on sale in 2023)

Sunday, March 19, 2023 | 3:00pm | Winspear Centre

UofA Choir Extravaganza (tickets on sale in 2023)



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