



August 2 – 16, 2009

CLASSICAL WORLD JAZZ

CONCERT PROGRAM

Thursday August 13, 2009 8 PM The Chan Centre for the Performing Arts

Captivating *A Cappella*: amarcord

Wolfram Lattke and Martin Lattke, *tenors*

Frank Ozimek, *baritone*

Daniel Knauff and Holger Krause, *basses*

European Romanticism

Sérénade d'hiver Camille Saint-Saëns (1835 – 1921)

from Sechs Lieder für vierstimmigen Männerchor, Op. 50 Felix Mendelssohn Bartholdy
Der Jäger Abschied • Wasserfahrt (1809 – 1847)

from Vier Lieder für vierstimmigen Männerchor, Op. 120 Mendelssohn
Zigeunerlied • Im Süden

Čtveřice mužských sborů (1886) Leoš Janáček (1854 – 1928)
Drohung • O Liebe! • (translated into German by Max Brod)

Ach, Krieg, Krieg! • Deine schönen Augen

from the Greek Anthology, Op. 45 Edward Elgar (1857 – 1934)

Yea, cast me from heights of the mountains • Whether I find thee •

After many a dusty mile • It's oh! to be a wild wind • Feasting I watch

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Founded in 1992 by former members of St. Thomas' Boys Choir in Leipzig, **amarcord** has become one of the world's leading vocal ensembles. amarcord's hallmarks include a unique tone, breathtaking homogeneity, musical authenticity, and a good dose of charm and humour. Alongside the Gewandhaus Orchestra and St. Thomas' Boys Choir, amarcord is now one of the leading representatives of Leipzig's internationally-renowned music scene.

amarcord performs a vast and highly diverse repertoire of music, from medieval plainsong to madrigals and Renaissance masses, to compositions and cycles of works of the European Romantic period and the 20th century, *a cappella* folksong arrangements collected from all over the world, to rock, pop, soul and jazz charts.

The singers have a passion for new music. Works written for the ensemble include those by Bernd Franke, Steffen Schleiermacher, Ivan Moody, James MacMillan, Sidney M. Boquiren, Siegfried Thiele and Dimitri Terzakis.

Even though their concert programming is strongly focused on *a cappella* works, amarcord also regularly performs in concert with

ensembles and artists such as the Gewandhausorchester Leipzig, the Lautten Compagney, Cappella Sagittariana, the Leipzig String Quartet, the KlazzBrothers, concert pianist Ragna Schirmer, the bandoneon virtuoso Per Arne Glorvigen, and the brilliant violinist Daniel Hope. Master classes with the King's Singers and the Hilliard Ensemble have given amarcord valuable stimulus over the years.

amarcord has won prizes at many international competitions, including Tolosa, Spain; Tampere, Finland; Pohlheim, Germany; and the first Choir Olympiad in Linz, Austria. In 2002, the ensemble won the German Music Competition, having joined the ranks of the BA KJK (the cream of young musicians singled out by the German Music Council for special support); in 2004, amarcord became the first group of singers to be awarded the Ensemble Prize at the Mecklenburg-West Pomerania Festival.

amarcord regularly appears at important music festivals, and has frequently toured throughout Europe, North America, Australia, Japan, and Southeast Asia.

In 1997, amarcord founded "a cappella", an international vocal music festival which has established itself as one of the most important festivals of its kind. Held annually in Leipzig, premier vocal ensembles such as The Real Group, The King's Singers, Take 6 and the Hilliard Ensemble can be heard.

amarcord's CDs have been very successful. *Nun komm der Heiden Heiland* (Now Come, Saviour of the Gentiles with Medieval and Renaissance Vocal Music for the Christmas Season), *Incessament* (works by Pierre de la Rue and Gregorian Chant from the Moosburg Gradual) and *Hear the voice* (featuring spiritual works from different centuries) won the Contemporary A Cappella Recording Award (CARA - called "a-cappella-Oscar").

Program Notes

This evening's program surveys music composed for men's voices in four European countries during the decades we now call "the Romantic Era", those restless years stretching from the late 1820s into the early 1900s. The French Romantics are represented by the delightful and unusual partsong, **Sérénade d'hiver**. During most of his 86 years, **Camille Saint-Saëns** composed for just about every combination of musicians the French audiences were willing to pay to hear: operas, symphonies, chamber music of all kinds, concerti and music for various solo keyboard instruments. This evening's Sérénade is but one of the more than 100 works he wrote for amateur choirs and for professional vocal quartets. Most of 19th century Europe was enjoying an explosion of interest in participatory singing. Amateurs were delighted to devote long evenings each week to their new singing clubs and community choirs, learning how to read music, and singing the most recently composed choral music. Saint-Saëns, a savvy entrepreneur, was most willing to supply music to this exciting new commercial market, and his Sérénade demonstrates why

this market kept expanding as gifted Romantic composers provided such interesting new works.

Since 2009 marks the bi-centenary of **Felix Mendelssohn Bartholdy**, Vancouverites will be hearing entire concerts devoted to his music. Charles Rosen has called Mendelssohn "the greatest child prodigy the history of Western music has ever known." Not only was Mendelssohn one of Europe's most prolific Romantic composers during his mere 38 years, he also found time to conduct the Leipzig Gewandhaus Orchestra, to help found the Leipzig Conservatory, and to undertake gruelling concert tours. Like Saint-Saëns, Mendelssohn frequently composed works for the growing number of choirs, writing for voices accompanied by orchestra, for voices accompanied by piano or organ, and for voices alone. His **Sechs Lieder für vierstimmigen Männerchor** (Op. 50, 1837-40) were dedicated to the two most prominent Liedertafeln (singing groups) in Leipzig. **Der Jäger Abschied** (Op. 50, No. 2, text by Eichendorff) for four male voices, four horns and bass

trombone became so popular that Franz Liszt later arranged it for solo piano, and lesser musicians would soon thereafter also arrange it for solo zither, for wind band, and for mixed voices (male and female). Finally, in 1888, Gumpert (first chair horn in the Gewandhaus Orchestra) arranged it for unaccompanied male voices, providing the version we will hear this evening. **Wasserfahrt** (Op. 50, No. 4, text by Heine) has rocking motifs in the inner voices which recall the gentle ways that water can lull one into a sense of peace. We will also hear two works from Mendelssohn's **Vier Lieder für vierstimmigen Männerchor** (Op. 120, 1837–47), the **Zigeunerlied** ('Gypsy song', with the text by Goethe, who met and admired the young Mendelssohn) and **Im Süden**. Although these songs carry a later opus number, they are contemporaneous with the songs of Op. 50.

Leos Janáček will be our Romantic representative from the Czech Republic. While Mendelssohn was born into a very wealthy family capable of providing him every conceivable advantage, Janáček came from a very poor family. Only when the cost of his education was covered by the monks of the Abbey of St. Thomas in Brno could Janáček finally devote himself to the study of organ and piano. Even so, he often had to practice on a "keyboard" which he painted on his tabletop. Years later, after hard work and after finally receiving recognition from

his countrymen, he obtained positions conducting choirs and orchestras, and worked as a teacher, particularly at the Brno Conservatory. A fierce Czech nationalist, he despised the music of Wagner, much preferring the non-Germanic nationalistic artistry of Smetana and Dvořák. Janáček's **Čtverice mužských sborů** was composed in 1886, the year he began teaching at the Gymnasium in Brno. This work is a collection of four Moravian choruses for male voices.

English Romanticism will be represented by five works taken from Edward Elgar's **Greek Anthology** (Op. 45, 1902). These songs were written shortly after Elgar had finished his monumental testimony to the Christian faith, *The Dream of Gerontius*. Elgar (1857–1934) had hoped to create another grandiose work, one based on pre-Christian texts, but only these five songs materialized before the project was abandoned. In **Yea, cast me from heights of the mountains**, Elgar has used loud dynamics to portray the summit of Zeus and soft music to depict the depths of despair. **After many a dusty mile** uses onomatopoeia to imitate sounds of nature, something singers and audiences still enjoy. The final song, **Feasting I watch**, sets to music verses by the Roman poet, Marcus Argentarius (c. 60 BCE), which portray Roman revelry at its finest.

Notes by Evan Kreider

Texts and Translations

Sérénade d'hiver

Nous venons pour chanter, Madame,
la Sérénade en votre honneur :
puissions-nous avoir le bonheur
que la chanson plaise à votre âme.

Toutes les portes nous sont closes,
que l'âme du moins s'ouvre à nous,
qui ne demandons à genoux
qu'un sourire à vos lèvres roses.

Il vente, il fait froid, mais qu'importe
si votre visage vermeil
nous jette un rayon de soleil
qui nous réchauffe à votre porte.

Du printemps la lumière aimante
rit chez vous en toute saison,
et, Madame, en votre maison
tous les jours le rossignol chante.

Winter Serenade

Madame, we come with but one goal,
to sing to thee a serenade.
We hope to feel the pleasure made
by bringing happiness to your soul.

All doors seem closed to us the while,
but kindly open up your heart
to those who ask you to impart
from your pink lips a gentle smile.

It's cold outside, the wind doth roar
but who's to care if your bright face
deigns our presence here to grace
with rays of sun here at your door.

The loving light of joyful spring,
it smiles around you all the year
and in your home, my gentle dear,
a nightingale does always sing.

Maintenant voulez-vous connaître
qui sont ces gens masqués de noir
vous venant dire le bonsoir
et chanter sous votre fenêtre?

Daignez apprendre qui nous sommes :
nos yeux sont cachés sous des loupes,
c'est pour mieux rire des jaloux
mais nous sommes des gentils hommes,

Pleins d'honneur et de courtoisie,
gardant deux amours en nos cœurs,
les dames et la poésie,
les dames et la poésie.

Henri Cazalis

Der Jäger Abschied

Wer hat dich, du schöner Wald,
aufgebaut so hoch da droben?
Wohl den Meister will ich loben,
solang noch mein Stimm erschallt!
Lebe wohl, du schöner Wald!

Tief die Welt verworren schallt,
oben einsam Rehe grasen,
und wir ziehen fort und blasen,
daß es tausendfach verhallt:
Lebe wohl, du schöner Wald!

Was wir still gelobt im Wald,
wollen's draußen ehrlich halten,
ewig bleiben treu die Alten:
bis das letzte Lied verhallt.
Lebe wohl, schirm dich Gott,
du deutscher Wald!

Joseph von Eichendorff

Wasserfahrt

Am fernen Horizonte
erscheint, wie ein Nebelbild,
die Stadt mit ihren Türmen,
in Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt
die graue Wasserbahn;
mit traurigem Takt rudert
der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal
leuchtend vom Boden empor,
und zeigt mir jene Stelle,
wo ich das Liebste verlor.

Heinrich Heine

Now who could be, do you allege,
these people hidden from the light,
who've come to bid to you goodnight
and sing beneath your window ledge?

Just look who stands in front of you,
our eyes concealed beneath a mask
so jealous souls will merely laugh.
For we are gentlemen, so true,

Full of honour and gallantry,
two loves we bear within our hearts:
women and sweet poetry,
women and sweet poetry.

The Hunters' Farewell

*Who formed you, forest fair,
so high above up there?
The master I will praise,
as long as my voice shall sound!
Farewell, you forest fair!*

*Below, the world confused resounds,
above, alone the roe-deer graze,
and we go forth and blow,
echoes, echoes, thousand-fold:
farewell, you forest fair!*

*What we swore silent in the forest,
we will outside in faith hold fast,
the old ones remain forever true:
until the last song fades away.
Farewell, may God preserve you,
thou German forest!*

A Voyage Over Water

*In the distant horizon
appears, like a picture in a cloud,
the city with its towers,
enveloped by a twilight shroud.*

*A moisty wind ripples
the greyish water space;
the oarsman in my boat
rows with a cheerless pace.*

*The sun rises one more time
glowing in the sky above,
showing me the very spot,
where I lost my dearest love.*

Zigeunerlied

Im Nebelgeriesel, im tiefen Schnee, im wilden Wald, in der
Winternacht, wau!

Ich hörte der Wölfe Hungergeheul, ich hörte der Eulen
Geschrei : Wille wau!

Wille wau wau wau wau wau wau wau! Wito hu!

Ich schoss einmal eine Katz' am Zaun,
der Anne, der Hex', ihre schwarze liebe Katz'; Wau!
da kamen des Nachts sieben Wehrwölf' zu mir, waren sieben
Weiber vom Dorf.

Wille wau! Wille wo! Wito Hu!

Ich kannte sie all', ich kannte sie wohl, die Anne, die Barbe,
die Ursel, die Käth',
Wau wau! die Liese, die Barbe, die Eve, die Beth; sie heulten
im Kreise mich an.

Wille wau! Wille wau! Wito hu!

Da nannt' ich sie alle bei Namen laut:

was willst du, Anne?

was willst du, Beth?

Da rüttelten sie sich, da schüttelten sie sich und liefen und
heulten davon.

Wille wau! Wille wo! Wito Hu! Wo wito Hu!

Im Süden

Süße Düfte, milde Lüfte
freundlich uns umzieh'n,
laue Winde, die gelinde
unsre Segel bläh'n,
unsre Segel bläh'n.

Und vom Haine
tönen reine
sanfte Melodie'n,
die bald schwellen
mit den Wellen,
bald vorüberzieh'n,
bald vorüberzieh'n.

Schöner Süden,
kannst du Frieden
in die Seele streu'n?
Kannst du geben,
was das Leben
wahrhaft kann erfreu'n,
wahrhaft kann erfreu'n?

Gypsy Song

*In the misty drizzle, in the deep snow,
in the wild woods on a winter's night, wau!
I heard the hungry howl of wolves,
I heard the screech of owls: Wille wau!
Wille wau wau wau! Wille wo wo wo! Wito hu!*

*I shot a cat once by the fence –
Anna the witch's black cat; Wau!
There came by night seven werewolves to me,
there were seven women from the village.
Wille wau! Wille wo! Wito hu!*

*I knew them all, I knew them well:
Anna, Barby, Ursula, Kathy, Wau wau!
Lisa, Barby Eva, Beth;
forming a circle, they howled at me.
Wille wau! Wille wo! Wito hu!*

*Then I loudly named them all:
What do you want, Anna?
What do you want, Beth?
They shook themselves, they gave a shake
and ran howling away.
Wille wau! Wille wo! Wito hu! Wo wito Hu!*

In the south

*Sweet scents, pleasant airs
surround us in an amiable way,
gentle winds that softly
fill our sails,
fill our sails.*

*And from the forest glade
resounding pure
sweet melodies,
which upward swell
with rising waves
and soon, too, recede,
and soon, too, recede.*

*O beautiful southern climes,
can you bring peace
into the soul?
Can you give,
something that truly
gladdens life with joy,
gladdens life with joy?*

Drohung

Liebster, ich will dir's offen sagen,
bessere dich rasch, sonst musst du's tragen,
dass ich dir den Rücken wende,
ich beschwör's und führ's zu Ende.

Hab dich geliebt mehr als mein Leben
und deine Falschheit oft vergeben.
Gott der Herr, dran sollst du denken,
wird dir nicht die Strafe schenken.

And're Freundschaft will ich schließen,
und das wird dich hart verdrießen.
Hält der and're mich in Armen,
lach' ich deiner ohn' Erbarmen.

Führt er mich dann zum Traualtare,
liebst du mich mehr als all die Jahre
und dich reut dein falsches Lieben,
wie du's stets mit mir getrieben!

Unsere Hände bei Kerzenflammen
gibt des Herrn Pfarrers Wort zusammen,
bindet uns für alle Zeiten,
und nur Gott vermag's zu scheiden!

Text eines böhmischen Volkslieds

O Liebe! Ó lásko!

Ach Liebe, Liebe, du kennst kein Weilen,
fliehst, wie die kalten Bergbäche eilen,
so fliehst du.

Bächlein, du stehst nicht, Liebe entgehst nicht
frühem Welken, wie all die Blümlein fein,
so stirbst du.

Text eines böhmischen Volkslieds

Ach, Krieg, Krieg!

Ach Krieg, o Unglück,
dass wieder Krieg ist,
und ich muss dabei sein,
und ich muss dabei sein.

Hat doch die Kais'rin
selber nach Mähren
Briefe anbefohlen,
mich armen Janosch
in den Krieg zu holen.

Janosch, nun steht er
traurig am Bache,
wirr ist ihm im Kopfe.
Janosch, nun reite
Säbel zur Seite,
Mütze auf dem Schopfe.

A threat

*Darling, let me say this clearly:
you had better shape up quickly, or it'll be your fault
that I will turn my back on you,
I swear this and will follow through.*

*I have loved you more than life itself,
and have often forgiven your deceitfulness.
But, the Lord God, you must remember,
will not let you off as lightly.*

*I will start again with someone new,
and that will hurt you deeply.
When the other holds me in his arms,
I will laugh at you without pity.*

*When he leads me to the marriage altar,
you will love me more than when we were together,
and will repent of the false love,
that was all you ever gave me!*

*The preacher's words,
by the candle's flame,
will bind our hands together for all time
and only God will have the power to part us!*

Text from a bohemian folksong

O Love! O lásko!

*O Love, Love, you do not tarry, but flee;
like the cold rushing mountain stream,
so do you flee.*

*Small stream, you do not stand still;
Love, you wither quickly like all delicate flowers,
so you die.*

Text from a bohemian folksong

Ah, War, War!

*Ah war, oh, disaster
that there is war again,
and I must go,
and I must go.*

*But the Empress herself
has ordered letters be sent
to Moravia, to drag me,
poor Janosch
into this war.*

*Janosch, now he stands
sadly on the stream's edge,
his mind in a daze.
Janosch, now go ride
with a sabre at your side,
a cap on your head!*

Nein, nein, ich reit' nicht,
wirr ist mir im Kopfe,
bin wie zerrissen,
fass' nicht, was ihr meint.
Und meiner Liebsten
Augen sind verweinet.

Ach Krieg, o Unglück,
dass wieder Krieg ist,
und ich muss dabei sein,
und ich muss dabei sein.
Schön ist mein Mädchen,
und sie wird allein sein.

Text eines böhmischen Volkslieds

Deine schönen Augen

Die Donner stöhnen, wilde Blitze flackern
wie schnelle Gedanken im Tanz so wild verwirrt.

Aus dunkler Wolkenwand dringt Regenschauer,
wie junger Liebe Sturm, der zu Tränen wird.

Der jäh'n Winde Heulen klingt von Ferne,
zum Himmel stürmt es, rüttelt alle Sterne.

Doch lieblich strahlen, engelsreine Zier,
wie Friedenstauben still zwei schöne Augen mir.

Und im Gewitter denk ich wohl,
ob jemals über mein Grab ein Wort der Klage schallt.

Der Todesengel küsst mich auf die Stirne,
und der Choral des Lebens leis' verhallt.

Erinn'ung flieht, so fremd sind die Gestalten.
Vergaß mich alles? Will mich nichts behalten?

Nur du erstrahlst in engelsreiner Zier,
und ruhig winken deine Augen mir!

Jaroslav Tichy

Elgar - From the Greek Anthology, Op. 45 Yea, cast me from heights of the mountains

Yea, cast me from heights of the mountains
to deeps of the ocean,
let the thunderbolt strike me,
o'erwhelm me with fire or with snow!
Since him whom Love's burden hath crushed,
and whom Eros hath broken,
not even the swift-winged lightnings
of Zeus can o'erthrow!

Alma Strettell

*No, no, I won't ride,
clouded is my mind,
I'm torn,
and cannot comprehend what you mean.
And my darling's
eyes are stained with tears.*

*Ah war, oh, disaster
that there is war again,
and I must go,
and I must go.
Beautiful my girl is,
and she will be left all alone.*

Text from a bohemian folksong

Your Beautiful Eyes

*Thunderclaps groan, wild lightning flashes,
like racing thoughts entangled in wild dance.*

*From dark clouds pour heavy rains,
like young, tumultuous love that ends in tears.*

*The howling of the raw winds sound from the distance,
a storm that reaches toward the heavens and shakes
the very stars.*

*Yet there calmly shine for me, with pure angelic charm,
two beautiful eyes, like doves promising peace.*

*And in this storm I wonder if ever,
over my grave, a word of grief will sound.*

*The Angel of Death kisses me on the brow
and the chorus of life quietly fades.*

*Memory flees, so strange are the shapes.
Has everything forgotten me?
Does nothing want to keep me behind?*

*You alone shine in pure angelic light,
and calmly your eyes call to me!*

Whether I find thee

Whether I find thee bright with fair,
or still as bright with raven hair;
with equal grace thy tresses shine,
ah, queen, and love will dwell divine
in these thy locks, on that far day,
when gold or sable turns to grey!

Andrew Lang

After many a dusty mile

After many a dusty mile,
wanderer, linger here awhile;
stretch your limbs in this long grass;
through these pines a wind shall pass
that shall cool you with its wing.

Grasshoppers shall shout and sing,
while the shepherd on the hill,
near a fountain warbling still,
modulates, when noon is mute,
summer songs along his flute;

Underneath a spreading tree,
none so easy-limbed as he,
sheltered from the dog-star's heat.

Rest; and then, on freshened feet,
you shall pass the forest through.
It is Pan that counsels you.

Edmund William Gosse

It's oh! to be a wild wind

It's oh! to be a wild wind –
when my lady's in the sun,
she'd just unbind her neckerchief,
and take me breathing in.

It's oh! to be a red rose –
just a faintly blushing one,
so she'd pull me with her hand
and to her snowy breast I'd win.

William Money Hardinge

Feasting I watch

Feasting I watch with westward-looking eye
the flashing constellations' pageantry.
Solemn and splendid; then anon I wreathe
my hair, and warbling to my harp I breathe
my full heart forth, and know the heav'ns look down
pleased, for they also have their Lyre and Crown.

Richard Garnett

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From MusicFest Vancouver's President



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