

Voice Studies at the University of Toronto presents:  
***From Requiem to Light***  
**The 3rd Year Oratorio Class in Performance**

*The Tuesday at Noon series is made possible in part by a generous gift from Dianne W. Henderson.*

December 6, 2022, at 12:10 pm | Walter Hall

**Mia Bach, instructor**

**Dakota Scott-Digout, collaborative class pianist**

**With Guests:**

**Kathy Haddadkar-Ghavi, conductor; Alessia Disimino, violin; Lucy Zuo, flute; Paul Goeglein, English horn**

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*The program pays homage to the National Day of Remembrance and Action on Violence Against Women, featuring multiple textual and symbolic references to women and several works by women composers.*

*Whether from life's daily struggles, natural elements, or at times incomprehensible tragedy, the presence of mercy and compassion have buoyed humanity for millennia. The absence of mercy and compassion often magnifies the unwelcome challenges of the human experience, while their presence remarkably mitigates an ordeal. Through today's diverse range of musical settings of texts, ancient and current, we aurally bear witness to and are reminded of the miraculous impact of acts of mercy and compassion.*

**Note: due to the large number of performers on today's program, after the students are welcomed into the stage area, we ask that applause be withheld until the end of our program, when it will be graciously received.**  
**Thank you!**

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## PROGRAMME

**Святий Боже, Святий Кріпкий, Святий Безсмертний** (*Trisagion Hymn*)

Larysa Kuzmenko (1956 - )

3rd Year Oratorio Class Ensemble; Kathy Haddadkar-Ghavi, conductor  
"Have mercy on us"

**Lord, God of Abraham** (*Elijah*)

Felix Mendelssohn (1809-1847)

Christian Matta, baritone  
"Thou art God, and I am thy servant"

**Lammah panêkha niz'amîm** (*Esther*)

Cristiano Giuseppe Lidarti (1730-1795)

Leandra Dahm, soprano; Alessia Disimino, violin  
"The Queen of the Land, breath before God"

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*We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit.*

*Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.*

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**Wonder** (*Dies Natalis*)

Gerald Finzi (1901 - 1956)

Katie Kirkpatrick, soprano  
"I nothing in the world did know but 'twas divine"

**O knowing, glorious Spirit!** (*The World of the Spirit*)

Benjamin Britten (1913-1976)

Rhianna McDonald, soprano; Alessia Disimino, violin; Lucy Zuo, Flute  
"O knowing, glorious Spirit, when Thou shalt make all new again"

**Ave maris stella**

Felix Mendelssohn (1809-1847)

Jaidyn McFadden, soprano  
"Establish us in peace"

**Dem Druck erlieget die Natur** (*Die Jahreszeiten*)

Franz Joseph Haydn (1732-1809)

Rayleigh Becker, tenor  
"The merciless effects of heat on life: wilted flowers, singed meadows, dried-up wells;  
man and beast stretched out on the ground."

**Abun di bashmayya nethqadash shmak** (Our Lord's Prayer)

Albert Hay Malotte (1895 - 1964)

Janelle Yausif, soprano  
"And whenever you stand praying, forgive, if against anyone,  
so that your Father also who is in heaven may forgive you your trespasses."

**Domine Deus, Rex coelestis** (*Gloria*)

Francis Poulenc (1899-1963)

Maren Richardson, soprano; Kathy Haddadkar-Ghavi, conductor  
Nikan Ingabire Kanate; Taline Yeremian; Sarah Luedke; William Salinas-Crosby; Frank Yu, Gabriel Klassen, ensemble  
"Lord God, Heavenly King, Almighty Father"

**Stand gentle in my words... Behold! I tell you a mystery!** (*From Darkness to Light*)

Ruth Watson Henderson (1932 - )

Sarah Luedke, mezzo-soprano; Gabriel Klassen, baritone  
"And behold, I am with you always, to the end of the age"

**Behold! I tell you a mystery** (*From Darkness to Light*)

Ruth Watson Henderson (1932 - )

Gabriel Klassen, baritone  
"The trumpet shall sound and we shall all be changed"

**La Rêve de Jésus** (*Contes mystiques*)

Pauline Viardot (1821-1910)

Tarquin Wongkee, mezzo-soprano  
"The young Jesus, after having a vision of his future, asks his mother for comfort."

**The Innocence** (*Considering Matthew Sheppard*)

Craig Hella Johnson (1962 - )

William Salinas-Crosby, tenor  
"Standing for life over death, love over hate, and light over darkness."

**Lament** (*Stabat Mater*)

Karl Jenkins (1944 - )

Ivan Vutev, counter-tenor; Paul Goeglein, English horn  
"Our tears can wash away the sins of the world"

**Der troyer-foygel** (*Bas-Sheve*)

Henekh Kon (1890 – 1972)

Kate Zimmon, soprano  
"God did not listen to my prayer"

**Pie Jesu** (*Requiem*)

John Rutter (1945 - )

Jamie Bateman, soprano; Kathy Haddadkar-Ghavi, conductor  
Taline Yeremian; Tarquin Wongkee; Ivan Vutev; Rayleigh Becker; Christian Matta, ensemble  
"Pious Lord Jesus, give them everlasting rest"

**Սոօրփ, Սոօրփ** (*Soorp, Soorp*)

Komitas Vartabed (1869 - 1935)

Taline Yeremian, mezzo-soprano  
"Blessings in the highest"

**Agnus Dei** (*Litaniae de venerabili altaris sacramento, K. 125*)

W.A. Mozart (1756-1791)

Megan Jones, soprano  
"Hear us, Lord. Spare us, Lord."

**Stille ist's im heil'gen Raum** (*Der Stern von Bethlehem, Op. 164*)

Josef Rheinberger (1839 - 1901)

Dasha Tereshchenko, soprano  
"Alone, in the silent manger, Mother Mary acknowledges God within the child."

**Come let us praise Jehovah** (*The Ordering of Moses*)

Robert Nathaniel Dett (1882 - 1943)

Nikan Ingabire Kanate, soprano  
"Come let us praise Jehovah for this triumph is glorious"

**Sanctus** (*Messe solennelle in honor of St. Cecilia*)

Charles Gounod (1818-1893)

Frank Yu, tenor; Alessia Disimino, violin; Lucy Zuo, flute;  
Kathy Haddadkar-Ghavi, conductor; 3rd year Oratorio class Ensemble  
"Full are heaven and earth of thy glory."

*This concert is dedicated to my amazing mentor, predecessor and friend, Douglas Bodle, who passed away on May 21, 2022. His indefatigable commitment to "make every note beautiful" has immeasurably influenced my own musicianship and teaching as well as generations of musicians that crossed his path during his lifetime. We are forever grateful.*

## Programme Notes and Translations:

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**Trisagion Hymn:** With origins of great antiquity, this hymn exists in over 50 languages including the ancient language of Aramaic, which we will hear later in the program in Our Lord's Prayer.

*Holy God, Holy Mighty One, Holy Immortal One  
Have mercy on us.  
Glory (to) the Father and Son and Holy Spirit  
and now and forever and ever. Amen*

**Come near, all ye people....Lord God of Abraham:** After a combative contest with peoples' belief of false gods, Elijah gathers and comforts his people. On behalf of his followers, the prophet mercifully pleads for the Lord's help to reinstate the people's faith.

*Lord God of Abraham, Isaac and Israel,  
this day let it be known that Thou art God,  
and that I am Thy servant! Oh show to all this people  
that I have done these things  
according to Thy word.  
Oh hear me, Lord, and answer me  
and let their hearts again be turned!*

**Lammah zeh nibbi nehpez?** The libretto for Lidarti's Esther, written in Hebrew, was attributed Rabbi Jacob Raphael Saraval, known for his interest in music. Saraval's libretto, based on the text of Handel's oratorio Esther (1732), remained without music until November 7, 1997, when a librarian at Cambridge University spotted a hand-written score by Cristiano Giuseppe Lidarti called Esther Oratorio, 1774 at a second-hand book sale! A few months later, the musicologist of Jerusalem's Hebrew University would identify Lidarti's manuscript as the music corresponding to the Rabbi Saraval's libretto. The world premiere of Esther's Oratorio was in May 2000 in Jerusalem.

*Why is it that my heart hastens to wear light and a crown of gold? Queen of the Land, breath before God!*

**Wonder:** A solo vocal cantata scored for a solo soprano or tenor accompanied by string orchestra, the Dies Natalis features settings of texts by Thomas Traherne (1637–1674), a seventeenth-century English metaphysical poet, priest and theologian. The 4th movement Wonder is a sublime musical description of the birth of human sentience.

*How like an angel came I down!  
How bright are all things here!  
When first among His works I did appear  
O how their glory me did crown!  
The world resembled His Eternity,  
In which my soul did walk;  
And everything that I did see  
Did with me talk.  
The skies in their magnificence,  
The lovely, lively air  
O how divine, how soft, how sweet, how fair!  
The stars did entertain my sense;*

*And all the works of God, so bright and pure  
So rich and great, did seem  
As if they ever must endure  
In my esteem.  
A native health and innocence  
Within my bones did grow,  
And while my God did all His Glories show  
I felt a vigour in my sense  
That was all Spirit: I within did flow  
With seas of life, like wine;  
I nothing in the world did know  
But 'twas Divine!*

**Dem druck erlieget die Natur:** Haydn's depiction of the sun in his oratorio Die Jahreszeiten reveals the duality of the sun's impact upon the earth. A force to be admired and feared as it nurtures growth and provides warmth, yet also brings about drought, famine, burned landscapes and death and many are at the mercy of its impact.

*Nature succumbs to the pressure, wilted flowers, dry meadows, dry springs, everything show the rage of heat and powerless humans and animals languish stretched out on the ground.*

**O knowing, glorious Spirit:** A cantata for spoken and sung text, specifically conceived for radio, was composed in 1938 by Britten, and would be the first step in the path that would eventually lead him to composing his War Requiem.

*O knowing, glorious Spirit!  
When Thou shalt restore trees, beasts and men,  
When Thou shalt make all news, new again, destroying death and pain,  
Give him amongst thy works a place who in them loved and sought Thy face!*

**Ave Maris Stella:** Sea-farers often appealed in prayer to the Virgin Mary, for protection and safe journey through dark waters. Often compared to a star, she is heaven's portal through which Christ passed onto the earth. The hymn is thought to date back to the 9th century.

*Hail, Star of the Sea  
Loving Mother of God  
And Virgin immortal  
Heaven's blissful portal.  
Receiving that "Ave"  
From the mouth of Gabriel,*

*Reversing the name of Eva,  
Establish us in peace.  
Break the chains of sinners,  
Bring light to the blind  
Drive away our evils  
Hail, Star of the Sea*

**The Lord's Prayer:** Known as the prayer which teaches people to pray and one of the most spoken prayers on the planet, we hear Malotte's famous setting in Aramaic, believed to be the language spoken by Jesus.

*Our Father, which art in heaven, Hallowed be thy Name.  
Thy Kingdom come, Thy will be done in earth,  
As it is in heaven.  
Give us this day our daily bread,  
And forgive us our trespasses, as we forgive them that trespass against us.  
And lead us not into temptation,  
But deliver us from evil.  
For thine is the kingdom,  
The power, and the glory,  
For ever and ever. Amen.*

**Domine Deus:** One of his most celebrated compositions, Poulenc's Gloria was composed in 1959 and premiered in 1961. His very distinctive style is well expressed in this movement, with his final chord characteristically commenting on the eternal unresolved mystery of the human experience.

*Lord God King of Heaven, God the Father, Almighty.*

**Stand gentle in my words.... Behold I tell you a mystery** are the mezzo and baritone solos at the core of Ruth Watson Henderson's cantata. With the rose symbolizing both the crucifixion and Mary's mystical participation in the Trinity, the work depicts struggle, hardship and through compassion ultimately finds peace. Text alternates between biblical texts and the poems of Wilfred Watson, culminating with the words "Darkness sang to the light and the kiss of love was at peace". The rose is also one of the symbols for the National Day of Remembrance, December 6.

*Stand gentle in my words  
It was The Friday of Roses  
And there was a rose  
Singing the red song of your blossom.  
When I came to the rose, there was Gethsemane.  
When I came to Gethsemane  
There was the rose.  
Stand gentle in my words.  
It was the Friday of Golgotha, the place of skull.  
O cross of petal, o crossed petals  
Stand gentle in my words.  
For I thought*

*It was the rose of crucifixion, 'til I knew it was the rose of resurrection.  
Stand Gentle in my words.  
Behold I tell you a mystery.  
We shall not all sleep,  
But we shall all be changed,  
In a moment, in the twinkling of an eye,  
At the last trumpet.  
The trumpet shall sound  
And the dead shall be raised incorruptible,  
And we shall be changed*

**Le rêve de Jésus** by Pauline Viardot-Garcia (1821-1910) imagines a scene with infant Jesus recounting his nightmare to his mother. Seeing his future in the nightmare, the child seeks compassion and comfort, and begs to be kept close throughout the rest of the night, afraid of what the future will bring.

*Mother with such a sweet gaze,  
I had a bad dream,  
Keep me close to you,  
As long as the night is over.  
I had closed my eyes, I believe,  
To the rhythm of your lullaby,  
When my happy soul.  
So I live in my sleep  
Beautiful angels, descend from heaven  
With wings the color of the sun,  
In dresses of strange clarity.  
They told me that in heaven,  
God, on a throne of light,  
In a delightful abode,  
Reigned over all nature;  
They said to me, "You will be king,*

*And that God will be your Father,  
But men, jealous of You,  
Will persecute you on earth."  
Then the beautiful angels left.  
And I saw advancing in the shadows,  
The men they predicted for me,  
Without being able to count the number.  
Soon their troop surrounded me  
Crying: "It is he who insults us!"  
Death to Jesus of Nazareth! "  
And they all punched me in the face!  
Mother! Mother with such a sweet gaze,  
I had a bad dream,  
Keep me close to you,  
Until the night is over.*

**Innocence:** On Tuesday Oct. 6, 1998, twenty-one year old University of Wyoming student Matthew Shepherd was kidnapped from a bar by two men pretending to be gay. They drove him to the outskirts of town, robbed and beat him, tied him to a fence and left him to die. He was discovered 18 hours later, but never regained consciousness and died in hospital five days later.

*When I think of all the times the world was ours for  
dreaming,  
When I think of all the times the earth seemed like our  
home,  
Every heart alive with its own longing,  
Every future we could ever hope to hold  
And all the times our laughter rang in summer,  
All the times the rivers sang our tune,  
Was there already sadness in the sunlight?  
Some stormy story waiting to be told?  
Where, O where has the innocence gone?  
Where, O where has it gone?*

*Rains rolling down, wash away my memory  
Where, O where has it gone?  
When I think of all the joys, the times that we remember,  
All the treasures we believed we'd never ever lose?  
Too many days gone by without their meaning,  
Too many darkened hours without their peace.  
Vows we once swore, now it's just this letting go,  
Where, O where has the innocence gone?  
Where, O where has it gone?  
Rains rolling down, wash away my memory  
Where, O where has it gone?*

**Lament:** Written by poet Carol Barratt specifically for Jenkins' Stabat Mater, the simple words reveal unconscionable depths of sorrow when death is cast into the hearts of children.

*Feeling all the grief and sorrow  
We live life with shadows in our hearts and minds,  
with tears that wait to fall when sorrow in the world is  
more than we can truly bear.  
We hear the cries of children,  
we see death cast shadows on their hearts and minds,  
as mothers in their grief stand crying,*

*weeping, weeping, crying, crying,  
weeping, weeping for this world.  
On our bed of thorns such sorrow must surely end,  
our tears can wash away the sins of the world,  
no more crying, weeping, weeping, crying,  
crying, weeping, weeping in this world, this world.*

**Der troyer-foygl:** Excerpted from Henekh Kon's "Bas-Sheve," the work is the only known pre-Holocaust Yiddish opera/oratorio. Never performed after its 1924 premiere in Warsaw, the work was forgotten for decades before the only known existing manuscript of the piece was unearthed by a German musicologist in 2017. The aria reveals a mother's unanswered prayers and her grief at the loss of her child.

*A bird flies, flies and flatters, and sings a song:  
Clouds have tormented me, do not fly with me.  
Clouds have tormented me, do not fly with me! A...  
Either wait in the tree, and don't move and wait until  
morning.*

*Do not fly with me. And wait until morning. Do not fly with  
me,  
Or enter the flames, woe unto me!  
And perish while singing songs – do not fly with me!*

**Pie Jesu:** An appeal for a merciful, eternal rest, Rutter's setting conveys the simplicity of the request with quiet assurance and calm.

*Pie Jesu Domine  
Dona eis requiem  
Requiem aeternam.*

**Soorp, Soorp:** An ancient hymn, and part of the Armenian liturgy, timelessly connects humanity through its simplicity, innocence and openness.

*Holy, Holy is the Lord of hosts  
Heaven and Earth are full of your glory.  
Blessings in the highest.  
Blessed are you who came and are to come in the name of the Lord.  
Hosanna in the highest.*

**Agnus Dei:** Mozart's sacred works include four Litanies - prayers of supplication. The Agnus Dei from the sacramental Litany K. 125 is a plea for the salvational effect of the Eucharist, an answer to the plea for mercy.

*Lamb of God,  
You that take away the sins of the world,  
Spare us, Lord,  
Hear us Lord.*

**Stille ist's:** After the clamor of multiple visitors has silenced, Mother Mary reflects and understands the divinity within in her newborn infant.

*It is silent in the holy chamber,  
The wise men, too, have travelled back to their  
homeland.  
Everything that they saw of blessed happiness  
Dissolves for them like a dream.  
Only a faint light burns  
Before the sanctuary of the manger.  
The mother of Christ kneels before it,  
Quietly her lips are moving,  
Acknowledging God in the child.  
From her soul sounds forth  
Wondrously anew: "Magnificat!"*

*Only to the child she whispers  
That she has understood everything,  
Has locked everything into her mind in silent peace.  
The Christ child gazes at the mother  
With a gaze that is deeper than the bottom of the sea.  
A first smile breaks forth  
Upon the little boy's sweet mouth.  
Gentle Mary holds His little hand  
And caresses it tenderly and gently.  
Slumber sweetly, Saviour of the world.  
Slumber sweetly, Thou divine child.*

**Come Let Us Praise Jehovah:** The Ordering of Moses is an oratorio by Robert Nathaniel Dett, written in 1932. The text, taken from scripture and folklore, is a retelling of Moses leading his people out of captivity and into the Promised Land. Come let us praise Jehovah,

*For his triumph is glorious  
The clouds and fire are his chariots,  
The winds and waves obey him.  
Now all the armies of Pharaoh are sunk as stones in  
deep waters.*

*The deeps stood up as the mountains,  
When thou didst blow Thy breath upon them!*

**Sanctus:** Gounod's St. Cecilia Mass, written in homage to St. Cecilia, the patron saint of music, was Gounod's first major work and was premiered in Rome. The feast of St. Cecilia is celebrated on Nov. 22.

*Holy, holy, holy, Lord God of hosts.  
Heaven and earth are full of thy glory  
Hosanna in the highest.*

# Acknowledgments:

Acknowledgments:

Today's concert represents the combined efforts of countless people:

To all my students! – You undertook the annual class project, “Explore-a-torio” to seek out repertoire beyond our usual boundaries – your ideas and efforts have again uncovered uncommon repertoire, and made numerous other connections, broadening our perspective considerably. Your diligence and trust in our work together is very much appreciated.

To our guest conductor, **Kathy Haddadkar-Ghavi**, your skill, adaptability and engaging manner joined our individual efforts into an ensemble.

To our guests, **Alessia Disimino, Lucy Zuo and Paul Goeglein** – your participation brought heightened inspiration to our performances.

To **Cecilia Lee, Peter Olsen** and the Walter Hall team – your behind-the-scenes work is invaluable.

With the help of **Prof. Marje Stock** at the Goethe Institut, a connection was made with the **Ms. Sharon Power**, who helped with the Yiddish pronunciation.

We are grateful for the input of all the voice teachers and coaches who have taken the time to support the singers in their preparation, sharing their expertise and insight.

Many thanks to students **Camille Labonté and Skylar Cameron** for their dedicated work in helping prepare the program

Our sincerest appreciation and gratitude to **Prof. Monica Whicher** – through her ongoing incredible efforts and collaboration with university administration, our live performances have continued despite the challenges of recent years.

Lastly, a very, very special thank you from all of us to our amazing class pianist, **Dakota Scott-Digout** – every part of this project has been graced by his generosity, geniality and outstanding professional skills.