



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

Voice Studies at the University of Toronto Presents:

**“From Requiem to Light”**

***A Passion for Oratorio: The 3rd-Year Oratorio Class in Performance***

**Mia Bach, instructor**

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

**Francesca Hauser, guest composer**

Tuesday, November 14th, 2023, at 12:10 pm | Walter Hall, 80 Queen’s Park

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**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!**

*The idea that obstacles must be faced in order to experience the light of hope has generated Passion composition for centuries. The Passion story is based on Christian symbols and doctrines, but the concepts in the story of unfairness and suffering with the hopeful anticipation of relief and reward are inexorably bound with the universal human experience.*

*Understanding the potency of receiving a story through music, composers throughout history have gravitated to retell the Passion event, and related works such as settings of the Stabat Mater and Requiem Masses, in their own musical style. For many, it was an effort to continually edify and remind societies of the undeniable similarities of the human experience over the span of centuries.*

*Similar to a Greek chorus commenting on the action of a play, Bach inserted supremely harmonized chorales into his passions and cantatas. This allowed for reflection and contemplation, as well as inspiring the participation of the congregation to collectively utter the words; to learn and absorb the messages of the story. Functioning much as Bach’s chorales, we are thrilled to premiere three new chorales woven into our program today. Reflecting on the program content, texts have been chosen and set to music by Faculty of Music composition student Francesca Hauser.*

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## **PROGRAM**

***We invite the audience to join us in this opening chorale:***

***O Haupt voll Blut und Wunden (Matthäus-Passion, BWV 244)***

Johann Sebastian Bach (1685-1750)

3rd Year Oratorio Class Ensemble

*“Acknowledging the suffering of one for the betterment of many.”*

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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.*

As part of the Faculty’s commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples’ histories, truths and cultures. Visit [indigenous.utoronto.ca](http://indigenous.utoronto.ca) to learn more.

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**Vidit suum** (Stabat Mater)

Giovanni Battista Pergolesi (1710-1736)

Alia Ginevra, soprano

*"She saw her sweet son dying, desolate while he gave up on his spirit"*

**Mein Laster sind die Stricke** (*Der für die Sünde der Welt gemarterte und sterbende Jesus: Brockes Passion*)

Georg Friderich Händel (1685-1759)

Paige Kaps, soprano

*"Jesus is chained because of our sins; saving us from the chains of hell."*

**Betracht dies Herz und frage mich** (*Grabmusik, KV 42*)

Wolfgang Amadeus Mozart (1756-1791)

Tracy Wong, soprano

*"Dissolve your fury into penitence, for He endured all the pain and suffering for our sins"*

**Getrost, meine Christ** (*Passionskantate "Ein Lämmlein geht und trägt die Schuld", HoWV 2*)

Gottfried August Homilius (1714-1785)

Nathalie Winfield-Hicks, soprano

*"I will erase all your sins" said Christ. "What relief! I shall now find forgiveness!"*

**Chorale: Now close the Windows**

Francesca Hauser (b. 2001)

Alannah Beuparlant, Ainsley deBoer, Julia Renda, Brooke Zarubin, Andrew Woodmass-Calvert, Josh Gibson;  
ensemble

*"Close the windows...if a bird sings, it will be my loss"*

**Gebt mir mein Jesum wieder** (*Matthäus-Passion*)

Johann Sebastian Bach (1685-1750)

Josh Gibson, baritone

*"Give me my Jesus again and not the coins you throw at our feet for his murder."*

**Vidit Suum** (*Stabat Mater*)

Franz Joseph Haydn (1732-1809)

Andrew Woodmass-Calvert, tenor

*"She saw her sweet child hanging, desolate, whilst his spirit went forth."*

**Preist, des Erlösers Güte** (*Christus am Ölberge*)

Ludwig van Beethoven (1770-1827)

Alannah Beuparlant, soprano

*"To those dishonouring his sacrifice of blood, God shall condemn them all; His judgment is their lot."*

**Da aber Pilatus** (*Das Sühnopfer des neuen Bundes*)

Carl Loewe (1796-1869)

Brooke Zarubin, soprano

*"For the sake of Him, for whom Heaven speaks, I beg, lend not your hand to wickedness."*

**Chorale: De Profundis**

Francesca Hauser (b. 2001)

Mia Robles, Madeleine Luntley, Julia Renda, Alannah Beuparlant, Andrew Woodmass-Calvert, Ian Gillis, Josh  
Gibson; ensemble

*"Why are heaven and earth so far apart?"*

**Maria Magdalena** (*Lukaspassion*)

Rolf Martinsson (b.1956)

Julia Renda, soprano

*"In the late hours of the night, Mary Magdalene walks in the shadows."*

**Blute nur** (*Matthäuspasion*)

Sven-David Sandström (1942-2010)

Mia Robles, soprano

*"My loving heart bleeds for he who was once a child."*

**Libera me** (*Requiem*)

Gabriel Fauré (1845-1924)

Ian Gillis, baritone

*"Deliver me, Lord, from eternal judgement by fire!"*

**Vidit suum** (*Stabat Mater*)

Francis Poulenc (1899-1963)

Madeleine Luntley, soprano

*"I weep while watching my son breathe his last breaths."*

**Es ist der Herr Christ, unser Gott!** (*Vom Himmel hoch*)

Felix Mendelssohn (1809-1847)

Matthew Black, baritone

*"The Lord wishes to free you from your inner slavery - turn toward him and find joy!"*

**Chorale: Conditor alme siderum**

Francesca Hauser

3rd-Year Oratorio Class Ensemble

*"From creation to the end of time, hear the prayer of supplication."*

**Sei willekomm', du edler Gast** (*Vom Himmel hoch*)

Felix Mendelssohn (1809-1847)

Ainsley deBoer, soprano

*"We have come to welcome and give thanks to this noble child of heaven who will take away the sins of the world."*

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*Traditionally, the program "From Requiem and Light" honors Remembrance Day. Although that day is already past, the regard and respect expressed on that day should have no fixed date. In the ongoing journey of human history many have and continue to suffer for the betterment of many more. We dedicate this program to those whose lives have been harshly interrupted by human conflict and those who continue to serve humanity's struggle for freedom and tolerance.*

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**UPCOMING EVENTS:**

**Master Class with Nathalie Paulin**

Nov. 15, 5:10 pm | Room 330

**SNATS: "Self-Care for the Vocal Athlete" with Jules Poulin, voice and swallowing physiotherapy specialist, and owner of the clinic "From the Neck Up."**

Nov. 15, 5:10 pm | Room 120

## PROGRAM NOTES AND TRANSLATIONS

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**Haupt voll Blut und Wunden:** *Known as the Passion chorale, Bach arranged the melody and used five stanzas of this hymn in four different settings in one of his best-known works – the St Matthew Passion.*

Oh Sacred head, full of blood and wounds,  
full of pain and full of mockery,  
Oh Sacred head, bound to mockery  
with a crown of thorns;

O Sacred head, otherwise beautifully decorated  
With the highest honor and adornment,  
But now you are so degraded:  
Be greeted by me!

**Vidit suum:** *Mary witnesses the death of her son.*

She saw her tender Child hang in desolation, till His spirit was sent forth.

**Meine Laster sind die Stricke:** *Brockes, a German poet, re-worked the traditional Passion oratorio, adding highly-wrought and emotional poetry. His text was set by several composers in addition to Handel.*

My vices are the bonds,  
His chains are my deceit,  
My sins bind him.

He bears them to save me,  
So that I may escape  
The chains of Hell.

**Betracht dies Herz und frage mich:** *“He (the Prince of Salzburg) shut the young 11-year old Mozart in a chamber for a week, during which the child was not permitted to see any one, and was left only with music paper, and the words of an oratorio. During this short time he composed a very capital oratorio, which was most highly approved of upon being performed.” Although no definitive documentary proof of this historical anecdote exists, it is believed the short cantata was the result of some type of challenge - undoubtedly a most remarkable work from Mozart’s prodigious childhood.*

Consider this, Heart, and ask yourself:  
who made this crown,  
who inflicted these wounds?  
It happened because of me, yet for me.  
See how it cries tears of blood and water,

listen to what the tears are saying,  
and ask the last drop  
whether you are being honest.  
Give in, hard heart,  
dissolve into penitence and grief.

**Getrost, mein Christ, dein Heiland spricht:** *A prolific composer of church music, Homilius studied with J.S. Bach, and his St. Matthew Passion is considered a worthy successor of J. S. Bach's work of the same name. Homilius’ vocal compositions enjoyed great popularity through the 19th century, as witnessed by the large number of copies still extant.*

Be confident, my believer in Christ,  
your Saviour says,  
I will blot out your sins.

Oh! what consolation!  
Now I don't hesitate,  
I shall find forgiveness.

**Now close the windows:** *Robert Frost's writings are often searching, and often dark, meditating on universal themes. A quintessentially modern poet, composing poetry in the language as it is spoken, Frost is universally considered one of America's finest poets.*

Now close the windows and hush all the fields  
If the trees must let them silently toss

No bird is singing now and if there is  
Be it my loss!

**Gebt mir meinen Jesum wieder!** *The anguish and rage of one of the faithful reacts to seeing the blood money confiscated by the high priests following Judas' suicide.*

Give me back my Jesus!  
See, the money, the wages of murder,

Is thrown by the lost son  
Down at your feet!

**Preist des Erlösers Güte:** *The soprano, a Seraph, reveals to Jesus his upcoming turmoil and fate at Gethsemane.*

Praise the Redeemer's goodness,  
praise, mankind, his kindness!

He dies for us through love for you,  
his blood wipes out your guilt.

**Vidit suum:** *Mary witnesses the death of her son.*

**Lass, o Pilatus, dich erbitten:** *After terrifying nightmares, Pilate's wife urges her husband to not lend his hand to evil in sentencing the prophet Jesus, a just man, to death.*

Let us ask you, O Pilate  
lend not your hand to wickedness.  
I suffered a lot for him,  
Which I now wonderfully recognize,  
Last night a dream made me tremble,  
O judge not!  
The earth shook, the sun turned black  
the moon like blood,  
the stars fell from the sky  
as if moved by the great wind,

the fig tree, with insufficient fruit,  
The mountains moved out of their place,  
But you hid yourself from the wrath of heaven in the  
caves of the rocks,  
You struggled with fear and despair as if you were  
guilty of the most horrific act!  
He is righteous, O judge not  
For whom the voice of heaven speaks!

**De Profundis:** *The poet questions that which is so desired yet seemingly unattainable.*

Oh why is heaven built so far,  
Oh why is earth set so remote,

I cannot reach the nearest star that hangs afloat  
Why is Heaven built so far?

**Maria Magdalena:** *Historians speculate that Mary Magdalene was an unrecognized apostle, and in having a special relationship with Jesus, possessed a deeper understanding of Jesus' teachings – representing a light in the shadows of his inevitable fate.*

Mary Magdalene, Mary  
Magdalene,  
hears the powerful men.  
Word is going around town,  
that she walks  
when the hours are late.  
Mary Magdalene, Mary  
Magdalene  
In all the streets of the city,  
Mary Magdalene walks,

and hears the same powerful men,  
when the hours are late.  
Mary Magdalene, Mary  
Magdalene,  
she is hiding in the night, and  
walking in all the alleys.  
The hours are late.  
Mary Magdalene, Mary  
Magdalene,  
when the night never turns,

Mary Magdalene  
walks in the shadow of men,  
then flees the city of power.  
The hours are late.  
Mary Magdalene, takes on the  
darkness of men,  
and she, the light, carries its  
shadow.  
The hours are late

**Blute nur du liebes Herz!** *The heart symbolically bleeds at the betrayal and horror of a child who has turned to evil.*

Bleed, dear heart!  
Oh! a child you raised  
that nursed at your breast,

threatens to murder its guardian,  
for it has become a serpent.

**Libera me, Domine:** *Sung at the absolution of the dead, the Libera me is a petition for mercy at the Last Judgment.*

Deliver me, Lord,  
from eternal death on that day of terror

When the heavens and the earth are moved  
When you come to judge the world by fire!

**Vidit suum:** *Mary witnesses the death of her son.*

**Es ist der Herr Christ, unser Gott!** *Mendelssohn, gifted with a book of hymns written by Luther in 1534, composed the chorale cantata in Rome in 1831, while staying in a monastery where Luther had also resided on a trip.*

He is the Christ, our blessed Lord,  
And he will keep you from all want.  
Your King and Saviour he shall be,

And from transgression make you free.  
He brings you all the blessedness,  
That God will give you in his grace.

**Conditor alme siderum:** *An ancient anonymous text from the 7th century, used during the season of Advent.*

The founder of the alms of the stars,  
Eternal light of believers

Christ, redeemer of all,  
Hear the prayers of supplicants.

**Sei willekomm', du edler Gast:** *Luther's text welcomes the noble guest-child and ponders how to thank the heavens for the gift of salvation.*

Be welcome now, O noble guest,  
For sinners thou hast not despised;

Thou comest in meekness now to me;  
How then shall I give thanks to thee?



## Acknowledgements

*The significance of the **Passion** flower has been felt throughout Europe since the 16th century. The multifaceted features of the flower have spawned innumerable religious and spiritual symbiosis both within and outside the Christian faith. Passion flowers are a good example of coevolution: two different organisms (the flower and the hummingbirds that feed off them) evolved alongside each other, generating new characteristics in each species, building a uniquely close association which developed an advantage for both. Many cultures have brought this symbiotic symbolism to their ideology.*

**In the spirit of this collaborative symbolism, I would like to acknowledge contributions and convey appreciation:**

- To Prof. Monica Whicher: our sincerest appreciation and gratitude for her ongoing incredible support of each of our departmental projects.
- To Francesca Hauser – thank you for sharing your gifts with us! You chose such relevant texts, and created such meaningful musical gestures in these brief and stunningly potent chorale moments!
- To the voice teachers and coaches: We are grateful for your input and the time you have taken to support the singers in their preparation, sharing your expertise and insight.
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