



St. Luke's Church

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2007-2008 RECITAL SERIES

Sunday, May 4, 2008

SUSAN LINES, soprano

TERESA VAN DEN BOOGAARD, organ and piano

Prelude and Fugue in A minor (BWV 543)

Johann Sebastian Bach
(1685-1750)

Exultate Jubilate (K.165)

Wolfgang Amadeus Mozart
(1756-1791)

Fantaisie (Op.157)

Camille Saint-Saëns
(1835-1921)

Il est doux, il est bon (from *Hérodiade*)

Jules Massenet
(1842-1912)

Andantino grazioso (first movement from *Sonatina*, 1944)

Violet Archer
(1913-2000)

Honey and Rue

André Previn
(born 1930)

- i) *First I'll Try Love*
- ii) *Whose House is This?*
- iii) *The Town is Lit*
- iv) *Do You Know Him?*
- v) *I Am Not Seaworthy*
- vi) *Take My Mother Home*

This is the final recital in the 2007-2008 Recital Series.

**The 2008-2009 Recital Series begins on
SUNDAY, SEPTEMBER 21st at 7:30 p.m.**

ROBERT JONES (organ)

The organist of St. Luke's presents a programme of organ music saluting composers who have anniversary years in 2008 and 2009: Haydn, Mendelssohn, Vaughan Williams and Olivier Messaien.

THE ARTISTS

Susan Lines grew up in Northern Ireland and began singing in the final year of an Arts degree at Leicester University, England. Subsequently she completed a Bachelor of Music at the University of Ulster and a Masters Degree in Vocal Performance at Queen's University, Belfast. Since moving to Canada in 2000, Susan has taken part in recital series at St Luke's and Glebe-St James United Church. She has also taken part in recitals at Gloucester and Erskine Presbyterian Churches and St Thomas the Apostle Anglican Church, Musical Arts Club, Ottawa Music Club, and the Harmelodic Club. Susan has been the soloist at Ottawa's First Church of Christ, Scientist since 2002 and is a student of Babara Ross.

Teresa van den Boogaard is the Organist and Choir Director at Dominion-Chalmers United Church, having previously held organist positions at First Church of Christ, Scientist, Notre Dame Cathedral-Basilica, and St. Matthew's Anglican Church. Her organ teachers have included Matthew Larkin, Thomas Annand and Patricia Phillips Wright. Teresa holds the Associate diploma from the Royal Canadian College of Organists, with two prizes for the highest marks in Canada. A graduate of Calvin College, Teresa originally trained to be a concert pianist and vocal coach-accompanist, and has specialized in working with singers since the beginning of her career. She studied piano with Ruth Rus and Marilyn Slenk, and also worked closely with several coach-accompanists including Thomas Goeman and Brahm Goldhamer. Teresa has studied voice with a number of teachers including Carl Kaiser and Marjorie Sparks, and has sung with many ensembles under such noted directors as Lydia Adams, Anton Armstrong, Jerzy Cichocki, Jester Hairston, Gunther Herbig, Elmer Iseler, Helmuth Rilling and John Rutter. Teresa is an all-round musician who has always enjoyed exploring a wide variety of musical repertoire. She appears regularly as an organ recitalist and is in considerable demand as an accompanist on both piano and organ. She has performed with numerous groups around Eastern Ontario including the National Capital Concert Band, half a dozen of the area's finest church choirs, and many of the region's leading concert choirs including the Cantata Singers, Euphonia Chamber Choir, Ottawa Choral Society, Ottawa Regional Youth Choir, and Seventeen Voyces. In addition, Teresa has performed medieval and Renaissance music on period instruments, accompanied lieder and art song recitals, played in a theatre pit orchestra, sung jazz and gospel, and premiered new compositions on various keyboard instruments including celesta and "prepared piano". She has particularly enjoyed getting to know the Previn song cycle featured in this recital.

Translations

Exultate, jubilate

Rejoice, be glad, O you blessed souls, rejoice, be glad, singing sweet songs;
In response to your singing let the heavens sing forth with me.
The friendly day shines forth, both clouds and storms have fled now;
for the righteous there has arisen an unexpected calm.
Dark night reigned everywhere [before]; you who feared till now,
and joyful for this lucky dawn give garlands and lilies with full right hand.
You, o crown of virgins, grant us peace, console our feelings, from which our hearts sigh.
Alleluja

This motet was composed in Milan in January of 1773. It was composed for the famous castrato Venanzio Raunzini. The four movements (in the alternation fast - slow - fast) resemble the structure of an instrumental symphony, while the virtuoso-expressive treatment of the vocal part and the presence of a recitative look to the Italian operatic style of the time.

Il est doux, il est bon

He is gentle, he is good, his words are serene.
When he speaks everything else is hushed, his voice lightly carried over the plains.
The air, enraptured, passes without sound as he speaks.
Ah when will he return, when will I hear him.
I was suffering, I was all alone and my heart was calmed by listening to his melodious and tender voice.
Beloved Prophet, how can I live without you?
It was there in this desert, where the astonished crowd had followed him,
That he welcomed me – an abandoned child – that he opened his arms to me.

The aria is from Jules Massenet's opera *Hérodiade*. It is set in Jerusalem and the first act takes place in Herod's palace. Salome does not know that she is the daughter of Herodias, for she was mysteriously separated from her mother in childhood. With a caravan of Jewish merchants, who bring gifts to Herod, she comes to Jerusalem in search of her mother. She tells Phanuel (seer and chief advisor to Herod) how when she was a child, John had saved her from the desert and that she wishes to return to the Prophet who had been kind to her. In contrast to the same character in Strauss' opera, Salome is almost sweet, a young idealist with a weakness for cultic devotion. She is strong willed and her lines soar with yearning for John the Baptist. This is not a Salome who we can imagine serenading his severed head!

Honey and Rue

At the beginning of the 1990s, with some help from Carnegie Hall, soprano Kathleen Battle commissioned André Previn and Toni Morrison to write a song cycle for her. The result was a set of six songs called *Honey and Rue*, presumably referring to "the bitter and the sweet" that comes with life. The cycle was originally written for soprano, symphony orchestra and occasional jazz combo. One of the songs, the last to be composed but fourth in the cycle, is unaccompanied.