

GRADUATE RECITALS

by

DIANA ZLATEVA ZLATEVA

B.Mus. from: Academia of Music and Dance, Bulgaria in 1992

"The Place of the Blest"

Cantata for Trebles Voices and Chamber Orchestra by Randall Thomson

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Choral Conducting)

THE UNIVERSITY OF BRITISH COLUMBIA

April, 2007

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## ABSTRACT

The thesis for the Master of Music degree in Choral Conducting consists of the direction of a major public performance by the University Singers, Choral Union or other groups. These performances will be spread over the two years, but will normally culminate in a 15/20-minute piece (or group of pieces).

My direction of a major public performance occurred on March 11, 2007 at 5:00 PM – School of Music Recital Hall with the UBC Women's Choir and Chamber Orchestra

University of British Columbia

School of Music

Choral Conducting Graduate Recital

Diana Zlateva

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UBC Women's Choir

&

Instrumental Ensemble

Sunday, March 11, 2007

UBC Recital Hall

5:00 P.M.

UBC WOMEN'S CHOIR  
DIRECTOR: DIANA ZLATEVA

My Heart, Why Hast Thou Taken?		Thomas Morley (1557-1602)
Rise Up, My Love		Eleanor Daley (b.1955)
Ave Maria	Soloist: Meriko Kubota	Francis Poulenc (1899-1963)
Bez Vremeni		Pyotr Ilyich Tchaikovsky (1840-1893)
Sleep		Robert Pritchard (b.1956)
The Snow	Violins: Maria Zlateva & Erin James; Piano: Simon-Marc De Freitas	Edward Elgar (1857-1934)
Oh, Dear! What Can the Matter Be?		Gail Kubik (1914-1984)

*INTERMISSION*

The Place of the Blest	Randall Thompson (1899-1984)
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UBC WOMEN'S CHOIR & INSTRUMENTAL ENSEMBLE  
DIRECTOR: DIANA ZLATEVA

The Carol of the Rose

The Pelican

The Place of the Blest

Alleluia

*The Place of the Blest*  
Randall Thomson

Cantata for Treble Voices and Chamber Orchestra

Ira Randall Thomson was born in New York City, April 21, 1899, and died in Boston, July 9, 1984. The son of an English teacher, Randall never strayed far from the academic environment. His early musical pursuits began at an old reed organ on the family summer farm in Maine. His first composing attempts began around 1915 when he wrote a piano sonata and a Christmas part-song. When he entered Harvard University in the fall of 1916, Thomson auditioned for the University Choir but was turned down by its conductor, "Doc" Archibald T. Davison, who eventually later became his mentor. Thomson's conclusion: "My life has been an attempt to strike back!" Doc taught him counterpoint and the history of choral music; however the greatest impact that Davidson had on him was his cultivation of the choral legato, and his adoration of great choral literature.

Throughout his career Thomson intermingled both teaching and composing, serving as director of the prestigious Curtis Institute of Music as well as a professor at his alma mater, Harvard University.

Thomson composed three symphonies and numerous vocal works, including *The Testament of Freedom* and *The Peaceable Kingdom*, inspired by Edward Hick's paintings. His most popular and recognizable choral work is his anthem, *Alleluia*, commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood. He also wrote the operas *Solomon and Balkis* and *The Nativity according to St. Luke*.

*The Place of the Blest* is considered one of the cornerstones of the Treble Voice Cantata repertoire. The piece was written for the Boys' Choir of Saint Thomas Church, New York City. As befits one of America's most beloved composers, Thomson's *The Place of the Blest* is well crafted with creative harmonic freedom and beautiful melodic lines. The texts of the first three movements are settings of Thomson's favourite poems by Robert Herrick and Richard Wilbur, and the final movement is an extended meditation on his previous work, *Alleluia*.

Thomson's music does not lack beautiful melodies. In the first movement, *The Carol of the Rose*, the flute pours out its benediction graciously and then exchanges lyrical lines with the oboe. The second movement is an excerpt from a 12<sup>th</sup> century tale based on an ancient myth about a pelican. It is an allegory on the victory of restorative love, which is the foundation of the Christmas message. It is rich in drama and metrical sophistication. The third movement opens with a long and serene bassoon cantilena - a beautiful piece speaking of a heavenly realm. The dancing tune of the *Alleluia* is intertwined with the voices, the oboe and the flute. Here Thomson concludes this outstanding work with beautifully crafted polyphonic melodic lines that display his exemplary writing for treble voices.

<b>UBC WOMEN'S CHOIR</b>
<b>DIRECTOR: DIANA ZLATEVA</b>

**SOPRANO I**

Kirstin Amundrud  
 Shelley Brown  
 Catherine Buschhaus  
 Elizabeth Currie  
 Cathleen Guri  
 Cara Guri  
 Rosie Howard  
 Sarah McGrath  
 Ling Hea Ting

**SOPRANO II**

Esther Choi  
 Kaitlin Green  
 Ursula Kroetsch  
 Meriko Kubota  
 Lindsay O'Rourke  
 Alicia van Dijk  
 Ji Mi Jin Yang  
 Jeen Yee  
 Torey Zachary

**ALTO I**

Janet Burns  
 Anita Cai  
 Amber Goulard  
 Linsey Lee  
 Laura Mehes  
 Rachel Mitten  
 Alley Park  
 Kate Parnell

**ALTO II**

Kelsey Bittner  
 Megan Brown  
 Kayla Field  
 Lydia Hol  
 Maria Ocampo

<b>INSTRUMENTAL ENSEMBLE</b>
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**Violin 1**

Maria Zlateva  
 Alica van Dijk

**Violin 2**

Erin James  
 Fiona Haughton

**Viola**

Kate Parnell  
 John Kastelic

**Cello**

Grace Harvey  
 Zachary Benjamin

**Bass**

Michael  
 Vaughan

**Flute**

Jessica Raposo

**Oboe**

Katrina Bligh

**Clarinet**

Katya Marczak

**Bassoon**

Linda Kaastra

***Acknowledgements***

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*Bruce Pullan - my professor and mentor*

*Bob Pritchard & John Roeder - thesis jury*

*The UBC Women's Choir - for a great season of music making*

*Sarah McGrath - rehearsal pianist*

*The Instrumental Ensemble - for their invaluable contribution*

*Jen Williams - faithful colleague and great friend*

*Maria Zlateva - dear sister - thank you for coming all the way from Texas*

*Members of University Singers and UBC Chamber Choir who are helping out tonight*

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