



The Department of Music

of

The University of Alberta

presents

**The Nicholas Arthur Kilburn
Memorial Concert – 1982**

VANCOUVER CHAMBER CHOIR

Jon Washburn, Artistic Director

Monday, November 1, 1982 at 8:00 p.m.

Convocation Hall, Old Arts Building

This series of annual concerts has been organized in memory of Nicholas Arthur Kilburn (1875 - 1931), a former member of the University of Alberta Board of Governors, by his sons Nicholas Weldon and Peter (B.A., University of Alberta, 1929).

PROGRAM

Lark Aaron Copland
(b. 1900)

from the *Western Wynd Mass* John Taverner
Gloria (1490 - 1545)

Three Marian Motets Healey Willan
(1880 - 1968)
I beheld her, beautiful as a dove
Fair in face
Rise up my love, my fair one

Of Love and High Times Louis Applebaum
(b. 1918)

INTERMISSION

Five Biblical Songs Antonín Dvořák
(1841 - 1904)

transcription for a cappella chorus by Oskar Morawetz
(b. 1917)

A Northwest Trilogy Imant Raminsh
(b. 1943)

French choruses from *The Lark* Leonard Bernstein
(b. 1918)

THE VANCOUVER CHAMBER CHOIR

Jon Washburn, Artistic Director

Soprano

Marjorie Boerema
Colleen Dow
Violet Goosen
Janet Hassell
Fiona Laithwaite

Alto

Margaret Burr
Bonnie Dodds
Laverne G'froerer
Heather Ireland
Morna Russell

Tenor

Gordon Crozier
Morley Fleming
Thom Geise
Ray Harris
Craig Tompkins

Bass

Anthony Booker
Gary Dahl
Cameron Haney
John Mitchell
Marvin Regier

With tonight's concert, the Vancouver Chamber Choir begins a two-week tour of Western Canada. The choir, directed since its inception by Jon Washburn, has toured extensively over the past several years, and recently completed a tour of Eastern Canada. This coming spring, the choir will make an extended tour of Mid-Western and Southern U.S. states.

The Vancouver Chamber Choir's tour of Western Canada is funded in part by a grant from the Touring Office of the Canada Council.

Vancouver Chamber Choir in Concert

Revised Programme with Notes

The Lark. Aaron Copland
(b. 1900)

Gary Dahl, baritone

Aaron Copland is the dean of 20th Century American composers. Born in Brooklyn, he studied in Paris with Nadia Boulanger during the 1920's. He has published four perceptive books on music and has composed in all major forms. He is particularly well-known for many works that express American moods, such as the ballets Appalachian Spring and Rodeo. Copland's Lark was composed in 1939 to a poem by Genevieve Taggard; its vivid and complicated syncopations foreshadow the style of the larger cappella work In the Beginning, composed eight years later.

Gloria (from The Western Wind Mass) John Taverner
(c. 1495-1545)

John Taverner was one of the greatest composers of the early Tudor period in England. His famous Western Wind Mass is based upon a Tudor folk tune of the same name. The tune is used as a cantus firmus and elaborated with an intricate web of polyphonic lines.

Three 'Marian' Motets Healey Willan
(1880-1968)

Rise up, my love, my fair one
I beheld her, beautiful as a dove
Fair in face

Healey Willan's centenary was celebrated in 1980 by a multitude of performances from coast to coast. These miniatures are among his most beautiful and beloved creations. The texts are taken from the Song of Solomon and from 8th-century Responsories from an Office of Our Lady.

Riddle Me This. William Bergsma
(b. 1921)

The Snow
The Egg
The Cow

Riddle Me This consists of three traditional riddles set to music by William Bergsma, who is Dean of the School of Music at the University of Washington in Seattle. The titles give the answers to the riddles, while the music paints the questions in sound.

Of Love and High Times. Louis Applebaum
(b. 1918)

Soldier, will you marry me?
The maiden's lament
The morning dew
High times in our ship

These four Newfoundland songs have been arranged by Lou Applebaum, who has been much in the news recently as Chairman of the Federal Cultural Policy Review Committee. He has devised the cycle, so it can be sung a cappella or with an optional instrumentation of flute, french horn and drum. It was originally commissioned by the Ontario Youth Choir in 1979.

INTERMISSION

Five Biblical Songs. Antonin Dvořák
(1841-1904)

Transcribed for a cappella choir by Oskar Morawetz

By the rivers of Babylon
Sing to God Happy Songs
Hear me God when I pray to Thee
Come and praise our Lord
God the Lord is my Shepherd

Oskar Morawetz was born in Czechoslovakia and move to Canada in 1940 at the age of 23. Since that time he has established himself as one of Canada's leading and most frequently-performed composers, particularly on the international scene. He has been professor of composition at the University of Toronto since 1958 and was recently honoured by the CBC with a six-record anthology of his music. The Five Biblical Songs are a realization of a project which has long been held by Dr. Morawetz: to transcribe for a cappella choir some of the beautiful sacred songs of the great Czech composer Dvořák. In addition to the choral settings, he has prepared new translations of the texts in order to reflect closely the rhythms and meanings of the original Czech. The composition of these pieces was inspired by the courage of Terry Fox, to whose memory they are dedicated.

A Northwest Trilogy. Imant Raminsh
(b. 1943)

Nootka Paddle Song
Bye, Bye, Baby (Doukhobor lullaby)
Sunset (a B.C. cowboy's lament)

Margaret Burr, alto
Marvin Regier, baritone

A Northwest Trilogy by British Columbia composer Imant Raminsh consists of three B.C. folksongs arranged for choir. The first is a Nootka Indian hereditary Song in which the canoeist hears faint drums and singing and then joyfully realizes it is his own people. The second is a Doukhobor lullaby, and the last is a cowboy's "Last Roundup" song, with an unexpected final reference to Redemption. These songs were commissioned for the Vancouver Chamber Choir by the CBC and premiered at ChorFest '80 in Vancouver.

French Choruses (from 'The Lark'). Leonard Bernstein
(b. 1918)

Spring Song
Court Song
Soldier's Song

Violet Goosen, soprano
Gordon Crozier, counter tenor

Leonard Bernstein is the energetic and ubiquitous American composer-conductor, who epitomizes the international musical super-star. His music has a rhythmic and tonal vitality that, like Copland's music, has a distinctly American flavour. His brilliant sense of scoring reflects a Ravelian genius and is audible even in these cappella choruses. These pieces were composed in 1955 as incidental music for The Lark, Lillian Hellman's English adaptation of Jean Anouilh's play about the trial of Joan of Arc.