

# Violet Archer

BIRTHDAY 80<sup>th</sup> CELEBRATION

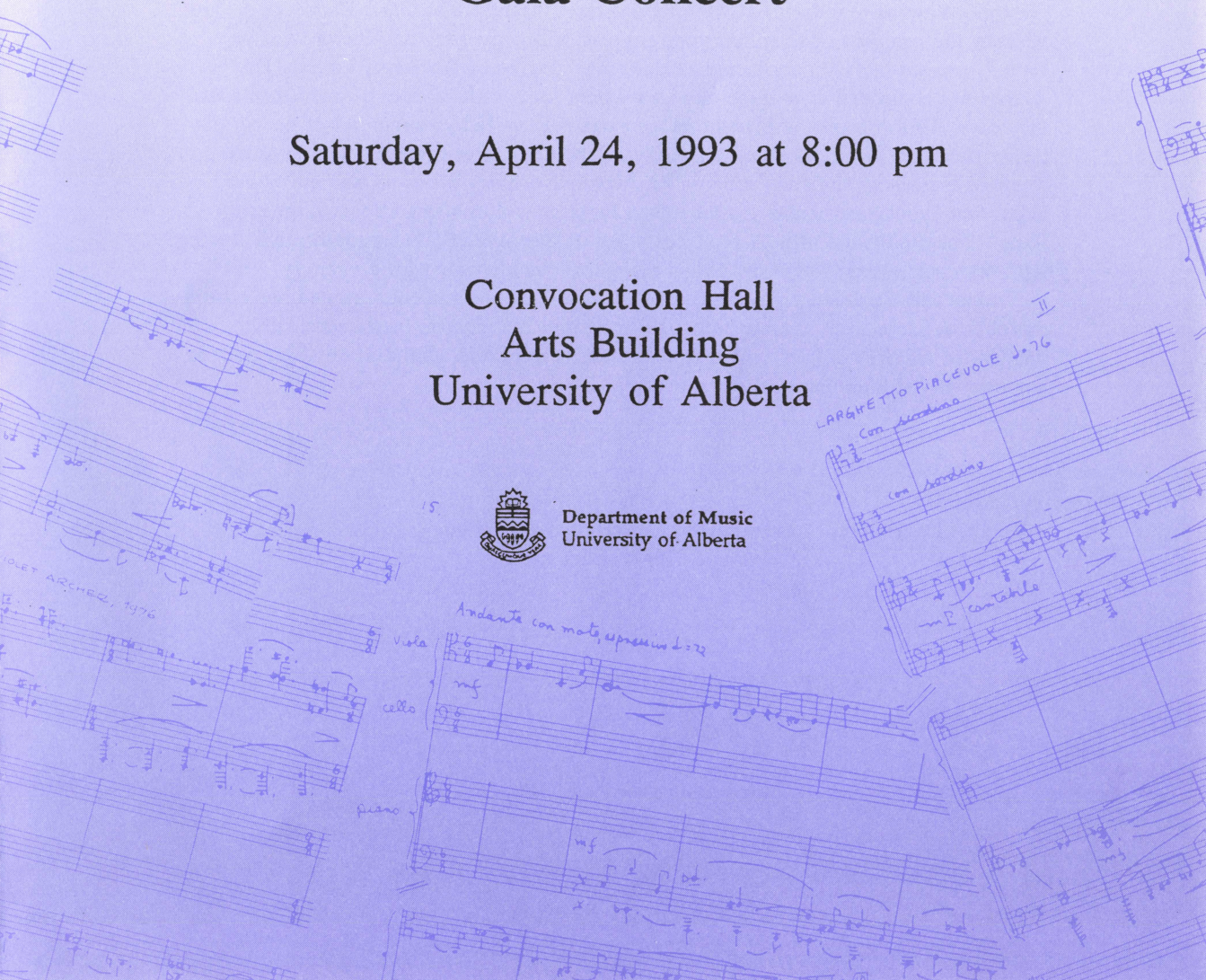
## Gala Concert

Saturday, April 24, 1993 at 8:00 pm

Convocation Hall  
Arts Building  
University of Alberta



Department of Music  
University of Alberta



Violet Archer, Professor Emeritus of the University of Alberta, was born in Montreal and educated at McGill and Yale Universities. She has been a leading representative of the group of twentieth century composers we have been so fortunate to have in Canada. Her immense talent, originality and experience, coupled with energy and determination have enabled her to play a central role in putting Canadian music on the concert stages of Canada as well as the rest of the world. Due to her unflagging energy in composition and advocacy, she has received many awards, including the Order of Canada, The Sir Frederick Haultain Prize, the Province of Alberta's most prestigious award to citizens of Alberta and most recently, the Great Canadian Award. Already the recipient of four honorary degrees, the University of Alberta will, on June 7, present her with another, the Honorary Degree of Doctor of Letters. Dr. Archer has composed over three hundred works for a wide variety of instruments and the voice. This diversity is evident in the extremely varied programmes of her works being presented for her eightieth birthday celebrations. Her tireless devotion to the cause of increasing audience support for twentieth century music is marked by her belief that "young musicians must become familiar with modern idioms at an early stage". She credits the influence on her work of Bartok and Hindemith through studies with both composers; however, she is recognized as a writer with a strongly individual and Canadian flavour. In the last few years she has concentrated her efforts not only on large-scale compositions for orchestra, but also on music especially written for children to perform. It is with deep respect and admiration that we honour her now on her eightieth birthday.

Honorary Patrons

Dr Paul Davenport  
Jan Reimer

President, University of Alberta  
Mayor, City of Edmonton



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*This concert will be broadcast on CBC Arts National, 90.9 FM on April 28, 1993 at 8:00 pm.*

## Programme

Tribute to Violet Archer

Armand Baril

Birthday Fugue à la Weinberger (ca. 1941)

Stéphane Lemelin and  
Milton Schlosser, pianists

Piano Trio No.2 (1957)

Allegro

Largo tranquillo

Allegro con brio, energico

Stéphane Lemelin, pianist  
Stephen Bryant, violinist  
Tanya Prochazka, cellist

If the Stars are Burning (1987)

The Woman Who Crossed the Plains

The Lady Who Lived Near the Mountains

Autumn: Kantishna

Debra Ollikkala, mezzo-soprano  
James Campbell, clarinetist  
Stéphane Lemelin, pianist

## Intermission

Sonata for Clarinet and Piano (1970)

Andantino piacevole

Tranquillo ed espressivo

Allegro grazioso

Allegro ma non troppo, scherzoso

James Campbell, clarinetist  
Stephane Lemelin, pianist

To Rest in Thee (1981)

Three French Canadian Folk Songs (1953)

Petit rocher (The Mountain Crag)

La Poulette grise (The Little Grey Hen)

Papillon, tu es volage (The Restless Butterfly)

Children's Voices in the Orchard (1950)

University of Alberta Madrigal Singers  
Leonard Ratzlaff, conductor

String Quartet No.3 (1981)

Wild Rose String Quartet:  
Stephen Bryant and  
Dianne New, violinists  
Sue Jane Bryant, violist  
Tanya Prochazka, cellist

Immediately following the concert, everyone is invited to a *champagne reception*  
in the Arts Building foyer, hosted by National Music/Pianos and Yamaha Pianos and Organs Ltd.

## Texts and Translations

### If the Stars are Burning

#### The Woman Who Crossed the Plains

She was the least of them  
who turned their faces  
to the West.

But she led them  
though it was hard to remember  
where the rivers ran  
and where the elk and bear  
found their paths the mountains.

And when her time came  
she stopped  
while the men went forward;  
she knelt upon a soft doe skin  
and eased her baby  
into the world.

Then she hurried to catch up:  
she must find roots to cook,  
and leaves and herbs –  
and twigs and branches:  
the men liked a big fire.

And when the men were fed,  
she sat apart,  
in the dark,  
and nursed her baby.

#### The Lady Who Lived Near the Mountains

When I first came here  
there was the gold –  
and the men  
but nothing lasts)  
except that big white mountain  
across the lake  
and the fireweed  
that burns all summer  
on the slopes.

Why did I stay?  
Who would trade this wind  
that blows the snow  
across the tundra?  
Where else could I see

the grizzlies and their cubs  
eating berries in the sunshine?  
How could I tell the weather  
if I could not see  
the snow plumes  
streaming from the peaks,  
gilded with the sunshine?

I went to town one day  
and bought myself a tractor  
and drove it from the railroad  
to my cabin.  
And then I built an airstrip.

My wants are simple:  
each Thursday I meet the mail plane  
and pick up  
my case of Löwenbrau.

**Autumn: Kantishna**  
To Johnny B., in Memoriam

Caribou wear velvet in September,  
Mountains burn in reindeer moss.

When you are young  
You're never very far from hope –  
Five dogs before a sled  
And twelve pancakes in a knapsack  
Will get you there in five days or less.  
Rainbows come to earth in different places;  
Gold is not found in pots;  
Dust and nuggets gather slowly in small pouches.

Fireweed moulds in autumn,  
Winter toclats snows tumble.

The lucky move on and leave the losers;  
Each year the berries grow closer to the ground,  
The sheep climb higher in the mountains.

Bones are but little warmth  
In the slowness of a long, black night.

"If the stars are burning,  
Why are winter nights so cold?"

## Texts and Translations (continued)

Then there were the three of you:  
You dodged the bullets, laughing,  
And after they locked him up,  
One cold snap, the dogs cried all night.

You stored her in your cache;  
When you strapped her frozen body to your sled  
You cursed, "You damned woman, you, Fanny,  
Why you die in February?"

Columbine blossoms in the fallen roof;  
A raven perches on your empty chimney.  
(Frank Buske)

### To Rest in Thee

Grant to me above all things that can be desired,  
to rest in Thee,  
And in Thee to have my heart at peace.  
Thou art the true peace of the heart,  
Thou its only rest;  
Out of Thee all things are hard and restless,  
In this very peace, that is, in Thee,  
The One Chiefest Eternal Good,  
I will sleep and rest.  
Amen.

(Thomas à Kempis)

### Three French Canadian Folk Songs

#### Petit Rocher (The Mountain Crag)

Petit Rocher de la haute montagne,  
Je viens ici finir cette campagne.  
Ah! Doux echos entendez mes soupirs  
en languissant je vais bientôt mourir.  
Petits oiseaux vos douces harmonies  
Quand vous chantez, me rattach'a la vie.  
Ah! si J'avais des ailes comme vous,  
Je s'rais heureux avant qu'il fut deux jours.  
Un loup hurlant vint pres de ma cabane  
Voir si mon feu n'avait plus de boucanes;  
Je lui ai dit: Retire toi d'ici  
Car par ma foi je perc'rai ton habit.  
C'est donc ici que le mond' m'abandonné,  
Mais J'ai secours en vous sauveur des hommes,  
Tres sainte vierge, Ah! m'abandonnez pas  
Permettez moi d'mourir entre vos bras!

Dear friendly crag in the high mountain light,  
I come to you for I must end the fight.  
Ah, gentle echos, hear my painful sigh,  
I languish, for I know that soon I will die.  
Small gentle birds, your sweet harmonious song,  
Remind me that I still to this life belong.  
Ah, if I but had soaring wings like you,  
I would be happy ere this long day is through.  
A howling, hungry wolf with savage ire,  
In search of meat come very near my fire.  
"Be gone from here", to that wild beast I cried,  
"Or, on my faith I vow I'll pierce your hide".  
Here, in this spot the world has cast me down;  
But you sustain my hope, O Saviour of man.  
Most Holy Virgin, do not leave this place;  
Permit me now to die secure within Thy grace.

Texts and Translations (continued)

**La Poulette Grise (The Little Grey Hen)**

C'est la poulette grise qui pond dans l'église,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche,  
Dodiche dodo.

C'est la poulette blanche, qui pond dans les  
branches,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche  
Dodiche dodo.

C'est la poulette noire, pond dans l'armoire,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche,  
Dodiche dodo.

C'est la poulette verte qui pond dans les  
couvertes,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche,  
Dodiche dodo.

C'est la poulette brune qui pond dans la lune,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche,  
Dodiche dodo.

C'est la poulette jaune qui pond dans les aulnes,  
Ell' va pondre un beau p'tit coco,  
Pour son p'tit qui faire dodiche,  
Dodiche dodo.

**Papillon, Tu Es Volage (The Restless Butterfly)**

Papillon, tu es volage! Tu ressemble à mon amant.  
L'amour est un badinage, l'amour est un passe  
temps,  
Quands j'ai mon amant j'ai le couer content.

Croyez vous, mademoiselle, que je viens ici pour  
vous?  
J'en ai d'autr' à ma demande qui sont plus belles  
que vous.  
Croyez moi, mam'zelle, je me ris de vous.

My little hen all grey lays eggs in the church,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

My little hen all white lays eggs in the branches,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

My little hen all black lays eggs in the closet,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

My little hen all green lays eggs on the bedcover,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

My little hen all brown lays eggs round on the  
moon,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

My little hen all yellow lays eggs on my pillow,  
She will lay one for my sleepyhead  
Who lies tucked in his little bed,  
Hushaby, baby.

You are fickle like my lover, pretty, restless  
butterfly.  
Love is but a trifling pleasure, helping leisure  
hours go by,  
When my lover's near, I am of good cheer.

Don't imagine, dear young lady, that I come to  
court you.  
There are dozens seek my favours and they all  
are prettier too.  
My love at best is a mocking jest.

Texts and Translations (continued)

Monsieur, pour d'ingratitude votre coeur m'en  
manque pas.

Vous avez souvent l'habitude bien souvent  
changer d'appas.

Croyez moi monsieur n'y revenez pas.

Croyez vous, mademoiselle, que je pens' à  
revenir?

J'estim' mieux vider bouteille avec un de mes  
amis.

Adieu, mes amours! Adieu mes plaisirs!

Si l'amour avait des ailes comme toi beau  
papillon,

Il irait de ville en ville pour rejoindre mon  
amant,

lui faire assavoir de mes compliments.

**Children's Voices in the Orchard**

Children's voices in the orchard  
Between the blossom and the fruit time,  
Golden head, Crimson head,  
Between the green tip and the root.  
Blackwing, Blackwing,  
Brownwing, Brownwing,  
Blackwing, hover over;  
Twenty years and the spring is over;  
Today grieves, Tomorrow grieves  
Cover me over light-in-leaves;  
Golden head, blackwing,  
Cling, Swing, Spring, Sing,  
Children's voices in the orchard,  
Swing up into the apple tree.

(T S Eliot)

Sir, your heart is most ungrateful and your  
manner does me harm.

Now I see your constant pleasure is to seek a  
newer charm.

I will thank you then, not to come again.

Don't imagine, dear young lady, that I'll ever  
more come near.

I would rather down a flagon with companions of  
good cheer.

Fare thee well tonight, fare thee well delight.

If my love had wings like you have, pretty  
restless butterfly,

It would race to catch my lover, to his arms it  
soon would fly.

He would then know too that I still am true.

## Programme Notes

by Violet Archer and James Whittle

**Birthday Fugue à la Weinberger** (ca. 1941). Inspired by the Polka and Fugue from Weinberger's opera *Schwanda*, this lighthearted and humorous piece for two pianos was written to celebrate the birthdays of Douglas Clarke, Dean of the McGill Conservatorium of Music and Vice-Director Reginald De. H. Tupper, "both of whose birthdays fall upon the same day".

**Piano Trio No.2** (1957). Violet Archer was commissioned to write this work by the Inter-American Music Committee of the Pan American Union for performance at the Inter-America Music Festival in Washington D.C. in April of 1958. The original artists were Marc Gottlieb, violin; Irving Klein, cello and Arthur Balsam, piano. It has since been recorded by a number of Canadian trios and is included in the Radio International Anthology of Canadian Recorded Music.

**If the Stars are Burning** (1987). The University of Alaska Foundation commissioned this work for Suzanne Sommerville, to whom it is dedicated, and is based on poems of American poet Frank Buske. Artists in the premiere performance in Fairbanks, Alaska were Suzanne Sommerville, mezzo-soprano; Theodore DeCorso, clarinet and Wendy Stofer, piano. The work is reflective of Buske's poetry; strong, dynamic and very dramatic, depicting the Alaskan countryside. It will be presented again by the original artists in August, 1993 at the International Festival and Conference of Women's Music in Fairbanks, Alaska.

**Sonata for Clarinet and Piano** (1970). This work was commissioned by and dedicated to Joseph Carlucci, a former classmate of Violet Archer's at the Yale School of Music. Exploring the character and technique of the clarinet in all of its registers, it has been performed often over the years.

**To Rest in Thee** (1981). Based on a text by Thomas à Kempis, this work was first performed in November 1981 by the Knox-Metropolitan Church Chamber Choir, Edmonton, Dianne Ferguson, conductor.

**Three Canadian Folk Songs** (1953). This work for mixed chorus is dedicated to the Montreal Bach Choir.

**Children's Voices in the Orchard** (1950). One of three movements of the a cappella work entitled *Landscapes*, based on poetry of T.S. Eliot, this piece is dedicated to and received its premiere performance by the North Texas State College Madrigal Group, Robert Ottman, conductor.

**String Quartet No.3** (1981). This work, commissioned by the CBC to mark the seventy-fifth anniversary of the University of Alberta was first performed in Convocation Hall by the University of Alberta String Quartet, Norman Nelson, violin; Lawrence Fisher, violin; Michael Bowie, viola and Malcolm Tait, cello. Its European premiere in Wigmore Hall, London received enthusiastic critical acclaim; "...anyone on the lookout for an exceptional addition to the repertoire could hardly fail to have been impressed. The influence of Bartok is assimilated into a powerful individuality..." (Daily Telegraph, London, October 18, 1982). And, following a performance later that year, "...(*Violet Archer's String Quartet No.3*) has much strength of character, besides displaying marked insight into string technique. Some of the sonorities achieved in the deeply expressive slow movement were both original and striking. Passion came to the surface in the outer movements, and the music clearly sprang from a powerful, inner impulse." (Geoffrey Crankshaw, *Music and Musicians*, December 1982).



## Programme Notes (continued)

### The Artists

**James Campbell** is one of the few clarinetists today enjoying an international solo career. His concerts have taken him to the major concert halls of North and South America, East and West Europe, and Asia. He has performed as soloist with over fifty orchestras. In 1989, he was named Canada's "Artist of the Year" and received the Roy Thomson Hall Award. He has collaborated with many of the world's great musicians, including five television programmes with the late Glenn Gould, performances with Elly Ameling, Janos Starker and Aaron Copland, as well as the Amadeus, Guarneri, Fine, Allegri, Varsovia, Manhattan, Orford and Colorado String Quartets. His discography contains over twenty albums, many of which have won much international acclaim. James Campbell is the Artistic Director of the annual Canadian summer music festival, "The Festival of the Sound", and is Professor of Music at the prestigious Music School of Indiana University.

**Stéphane Lemelin**, pianist, has been widely acclaimed for the profound beauty and sensitivity of his playing. He has performed on four continents, in solo recitals, as a chamber musician and as a soloist with many orchestras including the Montreal Symphony and the Orchestra of Radio-Television Luxembourg. His concerts have been broadcast nationwide on CBC Radio as well as on WQXR Radio in New York. The winner of no less than six national and international prizes in competitions which include the Robert Casadesus International Competition, he has also won several grants including the Canada Council Career Development Grant. A native of Quebec, he holds a doctorate from Yale University and now lives in Edmonton where he teaches at the University of Alberta.

**Debra Ollikkala**, mezzo-soprano, received her Bachelor and Master of Music Degrees in Vocal Literature and Performance from the University of Western Ontario and her Doctorate in Choral Literature and Conducting from the University of Illinois. She has been the recipient of various scholarships, fellowships and awards, including a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting. Since 1989, she has been a faculty member in the Department of Music at the University of Alberta where her teaching responsibilities include undergraduate conducting classes, aural skills, vocal coaching, directing the University of Alberta Concert Choir and assisting in the supervision of graduate conducting students. She performs regularly as a soprano soloist, many programs of which have been recorded by the CBC, and is in increasing demand as a clinician, adjudicator and examiner.

**Milton Schlosser**, pianist, organist, composer, teacher: these are the musical roles on which Professor Schlosser has expended his creative energies as faculty member at Augustana University College (Camrose, Alberta). Scholarship studies in piano have taken him to the Mozarteum (Salzburg, Austria) and the Banff Centre. He has performed in solo and chamber recitals, as vocal accompanist, in duo piano performances and as a soloist with orchestra (Edmonton and Okanagan Symphonies). As organist and composer, his contributions have been primarily in liturgy, actively promoting creative inclusive worship forms both at Augustana and nationally. In the midst of a two year absence from Augustana, Schlosser is pursuing doctoral studies at the University of Alberta under the tutelage of pianist Stéphane Lemelin. He is a current recipient of the William R. May Scholarship for Career Development from the Alberta Heritage Scholarship Fund.

Program Notes (continued)

**The University of Alberta Madrigal Singers**, one of the Department of Music's three choral ensembles, is a thirty-four member chamber choir. Membership is by audition, and is open to all University of Alberta students. In addition to their concerts on campus, the Madrigal Singers perform frequently in Edmonton and on tour, and have premiered many works by Canadian composers. The first prize winner in the Mixed Choir category of the 1992 CBC National Choral Competition for Amateur Choirs, the choir is heard regularly on national and regional programs of the CBC.

**Leonard Ratzlaff, conductor**

**Joy Berg and Michelle Crouch, rehearsal accompanists**

**Soprano**

Tanya Binette  
Sarah Chaput  
Michelle Crouch  
Pamela Hauser  
Kari Hendricksen  
Nina Hornjatkevyc  
Melinda van Hove  
Jolaine Kerley  
Susan Moyles  
Nancy Rogers  
Michelle Wylie

**Alto**

Joy Berg  
Tami Friesen  
Karen Hamm  
Christine Janicki  
Leanne Mulesa  
Evelyn Pfeifer  
Lyndi Pollock  
Kirsten Sonnischsen

**Tenor**

Michel Cantin  
Wayne Hiebert  
George Irwin  
Joseph Levesque  
Rick Neuls

**Bass**

Cameron Bentsen  
Thomas Holm  
Troy Janzen  
Robert Kelly  
Karl Kohler  
Frank Sonnichsen  
Brent Violini Pierce

**Leonard Ratzlaff**, conductor, received his initial musical training in British Columbia and continued studies in voice, piano and conducting at the Mennonite Brethren Bible College in Winnipeg. An active teaching and performing career in Winnipeg was followed by graduate studies at the University of Iowa where he completed doctoral studies in choral conducting in 1985. Dr. Ratzlaff's dissertation on the Te Deum of Anton Bruckner was acknowledged with the American Choral Directors Association's Julius Herford Dissertation Prize. A professor of choral music at the University of Alberta since 1981, he is active as a conductor, choral clinician and singer. He has performed frequently in Edmonton, Manitoba and Iowa, and has been bass soloist at the Classical Music Seminar in Eisenstadt, Austria and at the Robert Shaw Institute of Choral Music in Souillac, France.

Programme Notes (continued)

**Wild Rose String Quartet** is Alberta's newest ensemble, formed by dedicated chamber musicians from Edmonton and Calgary.

**Stephen Bryant**, first violinist, a member of the Calgary Philharmonic Orchestra, has served in both violin sections, last season as Acting Assistant Concertmaster. An avid chamber musician, he was leader of Edmonton's Debut String Quartet for eleven years.

**Dianne New**, second violinist, is from Edmonton. She is presently Principal Second Violinist with the Edmonton Symphony and appeared as a soloist with them earlier this season. A founding member of the Debut String Quartet, she played in the 1986 Banff International String Quartet Competition.

**Sue Jane Bryant**, violist, is presently Assistant Principal Viola of the Calgary Philharmonic Orchestra. Previously a member of the Edmonton Symphony, in which she played both violin and viola, she was also a founding member of the Debut String Quartet.

**Tanya Prochazka**, cellist, has had a remarkably varied international career as soloist, chamber musician, freelance player and cello teacher. Her career has spanned the continents of Australia, Europe and North America. She is currently teaching at Alberta College and the University of Alberta. A popular chamber musician, she is heard regularly on the CBC.

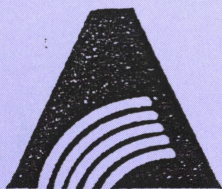


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## Acknowledgements

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