

THE DEPARTMENT OF MUSIC
OF THE
UNIVERSITY OF ALBERTA

presents

A GALA CONCERT
IN HONOUR OF

WILLIAM PRIMROSE

THE ST. CECILIA ORCHESTRA
Claude Kenneson, Conductor

CAROLYN KENNESON and MICHAEL BOWIE

Viola Soloists

THE MADRIGAL SINGERS
Larry Cook, Director

Convocation Hall, Old Arts Building
Sunday, October 21, 1979, at 8:00 p.m.

PROGRAM

Concerto in G Major for Two Violas and Orchestra . . . Georg Philipp Telemann
(1681-1767)

Lent
Gai
Large
Vif

Michael Bowie and Carolyn Kenneson, violists
and
The Baroque Strings

"Tribute to William Primrose"

Dr. Myer Horowitz, President
The University of Alberta

Prelude, "Die Meistersinger" Richard Wagner
(1813-1883)

Sinfonia India (1936) Carlos Chavez
(1899-)

INTERMISSION

Flos Campi Ralph Vaughan-Williams
(1872-1958)

Carolyn Kenneson, violist
with
The Madrigal Singers
and
The St. Cecilia Orchestra

Lento

As the lily among thorns, so is my love among the daughters....stay me
with flagons, comfort me with apples; for I am sick of love.

Andante con moto

For, lo, the winter is past, the rain is over and gone, the flowers
appear on the earth, the time of the singing of birds is come, and
the voice of the turtle is heard in our land.

Lento; Allegro moderato

I sought him whom my soul loveth, but I found him not..."I charge you,
O daughters of Jeruselem, if ye find my beloved, that ye tell him I am
sick of love"... "Whither is thy beloved gone, O thou fairest among women?
Whither is thy beloved turned aside? that we may seek him with thee?"

Moderato alla marcia

Behold his bed is Solomon's, three score valiant men are about it...
they all hold swords, being expert in war.

Andante quasi lento

Return, return, O Shulamite. Return, return, that we may look upon
thee...How beautiful are they feet with shoes, O Prince's daughter.

Moderato tranquillo

Set me as a seal upon thine heart.

The presence of William Primrose and Carolyn Kenneson on our campus is made possible
through the Visiting Artists Fund and the Siemens String Development Trust Fund.

THE ST. CECILIA ORCHESTRA
Claude Kenneson, Conductor

Violin I:

Dolya Konoval*,³ Concertmaster
Barbara Shipman
Neil Miskey*
Lawrie Hill*
Cherie Larson
Murray Vaasjo*
Mark Ellestad
Nancy Bias

Violin II:

Cathie Hudson, principal
Monica Oelke
Amelia Kaminski
David Bacon
Patricia Rowan
Lisa Korinek
Dorothy Cook
Rod Olstad
Ann Mallandaine

Viola:

Andrew Bacon, principal
Wendy Halferdahl
Brian Bacon
Sabina Qureshi

Violoncello:

Paul Horne*, principal
Barbara Morris³
Rebecca Denson
Janet Dougan
Anne Robertson
Frances Jellard
Patricia Morris
Susan Spencer

Double Bass:

Richard King*, principal
Martin Arnold
Diana Brulhart
Catherine Garneau

Flute:

Maureen Crotty
William Damur

Piccolo:

Leslie Segall
Kris Clarke

Oboe:

Delane Peters
Marla McCready
Rosemary Speakman

Clarinet:

Nancy Townend
Don Ross

E Flat Clarinet:

Murray Dineen

Bass Clarinet:

Robert Howey

Bassoon:

Douglas Jahns
John Feldberg

Horn:

Margaret Bunkall
Kevin Robertson
Ken Howe
Elaine Stepa

Trumpet:

Dawn Hage
Mitchell Howard
Linda Keast

Trombone:

Ivan Mast
John Jowett
Craig Hoskins

Tuba:

David Wiley

Timpani:

Brian Jones¹
Brian Thurgood

Percussion:

Peter Gillespie
Jay Walbaum
Mark Arnison

Celeste:

Ina Dykstra

Harp:

Janice Lindskoog²

Orchestral Assistant:

Paul Horne

¹ Staff Member ² ESO ³ GTA

*Scholarship Recipient (1979-80) Siemens String Development Trust Fund

THE BAROQUE STRINGS
Norman Nelson, Director

Violin I: Neil Miskey, Lawrie Hill, Murray Vaasjo Violin II: Barbara Shipman,
Cherie Larson, Cathie Hudson Viola: Andrew Bacon, Wendy Halferdahl Cello: Barbara
Morris, Rebecca Denson Double Bass: Richard King Harpsichord: Claude Kenneson

Flos Campi Orchestra

Flute: Maureen Crotty Oboe: Marla McCready Clarinet: Murray Dineen
Bassoon: Douglas Jahns Horn: Margaret Bunkall Trumpet: Dawn Hage

THE MADRIGAL SINGERS

Larry Cook, Director

Soprano: Constance Buhr, Suzanne Dyck, Chisako Etzkorn, Debbie Sawchuk Contralto:
Susan Comstock, Beth Jacob, Anne-Marie Prokopiw Tenor: Arthur Dyck, Craig Fraser,
Tim Goos, Dale Skinner Bass: Dave Lefsrud, Gordon Maxwell, R.B. Williams

Telemann's reversion in this work to the homogeneous string sonority of an earlier Italian style of concerto writing is implicit in the French title of one manuscript source--Concerto par Monsieur Telemann pour 2 violettes, 2 violons, taille et basse. The violas are neither pitted against the orchestra nor against each other. For the most part the solo lines proceed in parallel motion. The subtle means of differentiation between sol and tutti is exemplified in the first movement by the soloists' inversion of the ritornello theme in the relative minor key. In the second movement the upper voices of the tutti introduce the thematic material with the playfulness of a caccia, while the violas are restricted to non-thematic figuration. The Large is a trio-sonata movement for the soloists with periodic tutti interpolations. The final movement again employs ritornello form.

The "Prelude" to Die Meistersinger (1862) more closely resembles the overtures to Der Fliegende Holländer and Tannhäuser than the preludes to the music-dramas from Lohengrin onwards. As in the earlier overtures, the programmatic description of the plot is transformed into an independent orchestral work through presentation of the opera's essential themes--the theme of the Mastersingers, the march of the guilds, the love melody, Walther's prize song--in freely adapted sonata form. Of particular ingeniousness is the climactic combination of themes in the recapitulation. The orchestration of the overture demonstrates the superb craftsmanship characteristic of the entire opera.

The Sinfonia India, composed in New York during the winter of 1935-36, like many of the Chávez's compositions, testifies to an ongoing study and assimilation of the music of the Mexican Indians. It is unusual among Chávez's works in its quotation of authentic Mexican Indian melodies. The original score calls for a large assortment of primitive Mexican percussion instruments including Tenabari--a string of desiccated butterfly cocoons, and Grijutiah--a string of deer hooves.

Within a single continuous movement, sections of sharply contrasting tempo and mood are skillfully juxtaposed. The symphony displays the influence of primitive musical devices. Thematic material is reiterated in varied orchestral timbres and textures. Energy is generated by changing meters and cross-rhythms. The truncated recapitulation is followed by a coda which, after 125 measures of relentless repetition of a complexly accented theme in increasingly stronger orchestration over a pedal point, ceases abruptly on a fff pandiatonic chord.

Flos Campi (1925), truly a sensuous mosaic of orchestral color, is the first of Vaughan-Williams' works to show such a preoccupation with sonorities. As in Debussy's Sirènes and Ravel's Daphnis et Chloé, the wordless chorus is employed poetically and imaginatively for its timbral effect. From the viola, the voice of the languishing lover, is demanded virtuosity that is both technical and interpretive.

In the opening rhapsodic prelude, the bitonal counterpoint of single melody lines in the famous passage for viola and oboe, becomes a counterpoint of chords. The second movement portrays the awakening of spring tonally through the establishment of G major. The third movement, in which the viola, unaccompanied, continues its quest for the beloved, ends with hushed, impassioned counterpoint for viola and voices. The viola displays its technical prowess risoluto in the march-like fourth movement. The fifth movement, the most passionate section of the work, builds in intensity toward the beginning of the sixth movement, where the viola sings the melody of fulfillment, fragments of which have bound the movements together in a musically unified continuum. The assertion of this melody by all orchestral voices in turn, subsides into the repetition of the oboe-violita duet just prior to the end of the composition.