

The Department of Music
of
The University of Alberta
presents

JUDITH HOLSWICK, soprano

Sunday, April 23, 1978 at 8:00 p.m.
Convocation Hall, Old Arts Building

Come again! John Dowland
Sweet, stay awhile (1626-1653)
Praise blindness, eyes
Love, those beams that breed
Farewell, unkind

Carl Lotsberg, guitar

O Qui Coeli Antonio Vivaldi
(1675-1741)

Yasuko Eastman and Gilbert Hill, violins
Elizabeth Morris, viola
Joanne Ludbrook, 'cello
Janice Waite, harpsichord

Ein zartes kind (Kantata am 25.
Sonntage nach Trinitatis) Georg-Philipp Telemann
(1681-1767)

INTERMISSION

Mignon Lieder Franz Schubert
Kennst du das Land? (op. post.) (1797-1828)
Nur wer die Sehnsucht kennt, Op. 62, No. 4 (J. W. Goethe)
Heiss mich nicht reden, Op. 62, No. 2
So lasst mich scheinen, Op. 62, No. 3
Liebe schärmt
Rastlose Liebe

Speaking from the Snow Bernard Naylor
a. Beauty's end is in sight (b. 1907)
b. Now she is like the white tree-rose
c. Rest from loving and be living
d. Twenty weeks near past

Nocturne Allan Bell
(b. 1953)

COWARD! Noel Coward
(1899-1973)

Diana Wiens, piano

This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Miss Holswick.

PROGRAMME NOTE

Dowland was a virtuoso lutenist and singer, well-known in his time as a performer, but now remembered as a great composer, chiefly of lute songs, or "ayres". He was the first to specialize in the art-song form, where the accompaniment is an equal partner to the voice.

The vocal music of Vivaldi has always been neglected, although his output was immensely prolific. "O Qui Coeli" is one of the motets for solo voice with instruments, discovered in the Giordano collection acquired in 1930, and published in 1968. Roger Blanchard says: "These works are noteworthy for the ease of the melodic lines, whose eminently vocal character strikes one on first sight, for the elegance of the recitatives, brief as they are, for the expressive beauty of the slow movements, and for the brilliance of the Alleluias - veritable pages of virtuosity."

Although Telemann never received formal musical training, he studied the scores of the great masters, and became a church musician, and composer of considerable output. "Ein zartes kind" is one of innumerable sacred cantatas.

The character of Mignon appears in Goethe's "Wilhelm Meister." Mignon, who is an hermaphrodite, is the child of incestuous love between the Harfner and his sister. She and the Harfner become part of Wilhelm Meister's theatre company, and travel with him. In "Kennst du das Land", Mignon longs to return to Italy, the country of her childhood. She and the Harfner sing "Nur wer die Sehnsucht kennt" after the company has been attacked and robbed. When she realizes Wilhelm Meister is considering leaving the company, Mignon sings "Heiss mich nicht reden". "So lasst mich scheinen" is her death song.

Bernard Naylor, who was born in Cambridge, England, has lived in Victoria, B. C. since 1968. He came to Canada in 1932 to conduct the Winnipeg Symphony, and since that time, has composed and conducted both here and in Europe. This suite is a lesser-known Naylor composition. The poetry is by C. Day Lewis - numbers 5, 6, 7 and 9 of "From feathers to iron."

One of the privileges of living in the north is that for half the year the natural environment turns mercilessly cold and all living things must deal with proximity of their death. For the human being, a great deal of physical and emotional energy is necessarily used to protect against the challenge of death which brings life to the foreground so that every precious moment of existing may be savoured.

Nocturne is a piece of night music. It is my attempt to preserve and express my experience without allowing it to degenerate into philosophical or religious rhetoric, into the safety and imprisonment of answers. Imagine for yourself a rural, evening walk - the sky is clear, the temperature is well below the freezing point and the only sounds are those of your own breathing, footsteps and, in the distance, a dog barking. You can then, perhaps, imagine some of the thoughts and feelings that passed through me and have gnawed at me ever since.