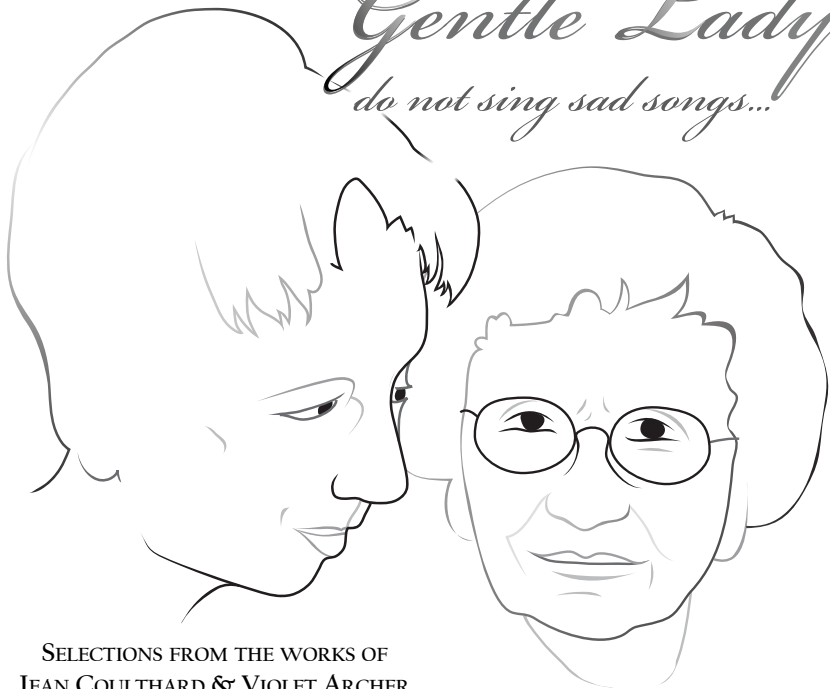


*Gentle Lady,  
do not sing sad songs...*



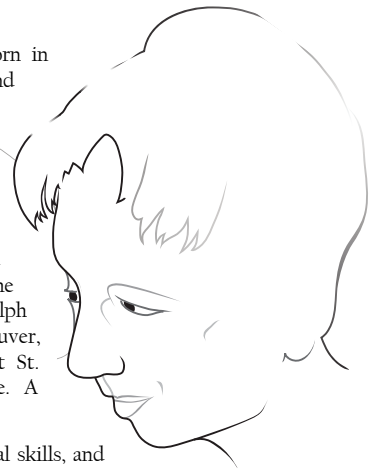
SELECTIONS FROM THE WORKS OF  
JEAN COULTHARD & VIOLET ARCHER

Cliff Ridley - Baritone  
Danielle Marcinek - Piano  
Sara Kalke - Flute

In many ways, Jean Coulthard and Violet Archer led nearly parallel lives. Born five years apart, both women were pioneers in Canadian music in the middle of the 20th century. Jean Coulthard taught composition at the University of British Columbia, Violet Archer at the University of Alberta. Both had contact with the most prominent composers of their time, including Bartók, Schoenberg, and Hindemith. It is perhaps peculiarly Canadian that two female composers achieved such prominence at a time when music and academia was still so male-dominated. It is also a testament to the talent of both composers that their music and their teaching has had an effect on music in Western Canada for more than a generation.

Jean Coulthard, the elder of the two, was born in Vancouver in 1908. Her father was a doctor, and her mother was a well-known piano teacher, influential in the musical life of the young city. Jean's musical abilities showed early - by her teens she was teaching along side her mother in the family studio (a sister, Margaret, or "Babs", also became a pianist and teacher). A Women's Musical Club scholarship allowed Jean to attend the Royal College in London in 1928-29, where she had her first formal composition lessons with Ralph Vaughan Williams. Jean returned to Vancouver, married Donald Adams in 1935, and taught at St. Anthony's College and Queen's Hall College. A daughter, Jane, was born in 1943.

Coulthard continued to hone her compositional skills, and undertook studies at various times with Aaron Copland, Darius Milhaud, Arnold Schoenberg, and Béla Bartók. During the War Years, while Donald was in service, Jean studied with Bernard Wagenaar in New York. Later, in 1965, she returned to London to study orchestration under Gordon Jacob.



In 1947 Coulthard was asked to join the newly formed Department of Music at the University of British Columbia. She became the second faculty member, the first being Harry Adaskin. The conditions were fairly rudimentary - Coulthard loved to recount stories of holding composition class in her car for lack of classroom space. She remained in her position at UBC until 1973, but not without some difficulty. Despite her cosmopolitan education, Coulthard's music was often marginalised by her male colleagues, who tended to dismiss it as outdated and conservative. Things came to a head in 1950, when Harry Adaskin attempted to summarily dismiss her from her position (throughout her time at UBC, Coulthard was always hired year-to-year, and never received a tenured position). Intervention by the Dean restored her job the next day, with a promotion to Senior Instructor.


Coulthard was enormously influential to her many students at UBC, many of whom went on to achieve success in Canadian music in their own right. However, her own output continued to expand in the years after her retirement. From 1973 until her death in 2000, Coulthard composed continuously in nearly all genres.

Coulthard's music has a distinctly personal voice. It is marked by a strong sense of lyricism and a certain introspection which many commentators have linked to the geography of Western Canada. Superficially, it could be described as conservative, but that would be ignoring the subtleties of structure and harmony that Coulthard absorbed and employed from her many contemporary influences. Although she was cognizant of all the various developments in composition in the second half of the 20th century, Jean Coulthard was never a slave to the times, but composed as she wished. Her legacy comprises several hundred works and dozens of former students.

The selection of songs for this recording are a snapshot of Coulthard's essential lyricism. Two Songs (Gentle Lady, do not sing sad songs and Lean out of the window, Golden Hair) date from 1946, the year before Coulthard's appointment at UBC. The texts are from James Joyce, and the musical language is delicate and dreamy. The Six Mediaeval Love Songs date from 1962. Coulthard has written, "a number of my works composed in the early 1960s may be considered a 'romantic reaction' to the more austere serial/neoclassical style so popular at the time in Canada." She includes this collection among a list of such 'reactionary' works. The texts are translations by Helen Waddell from medieval Latin poetry. In keeping with the tenderness of the subject matter, Coulthard has written no "earth-shattering climaxes but many quietly intense and sensuous

moods.” The set was premiered by Jon Vickers, to whom it is dedicated. Two Idylls from Greece are later works, composed in 1980 on texts by Joseph Braddock. Coulthard’s musical language is perfectly suited to the mood and subject matter of these intimate, sensual texts.

Violet Balestreri was born to Italian immigrant parents in Montreal in 1913 (the family later anglicized their surname to the English equivalent ‘Archer’). A trip back to Italy in 1914 resulted in a sojourn of five years due to the outbreak of the Great War. Archer began music lessons back in Montreal; her earliest effort at composition came in her 16th year. By 17, Archer was simultaneously a music student at McGill University and working as an accompanist and church organist. Her career as a composer began in earnest in 1940 with the premiere of her Scherzo Sinfonico by the Montreal Symphony Orchestra.



The 1940s were a decade of activity and growth for Archer. Britannia, a Joyful Overture was performed on the BBC under Sir Adrian Boult in 1941. The summer of 1942 was spent in New York studying with Bartók. 1946 saw the appearance of her first published work; the following three years were spent at Yale University where Archer obtained both B.Mus. and M.Mus degrees under Paul Hindemith.

Reminiscent of Jean Coulthard, Archer travelled to London on a Women’s Musical Club scholarship after the War Years. Unable to find teaching employment, she instead enjoyed a musical tour of Europe. She returned to take a post as composer-in-residence at North Texas State College from 1950-53. Archer also taught briefly at Cornell and the University of Oklahoma before returning to Canada intending to complete doctoral studies at the University of Toronto. Instead, an invitation to join the Music Department at the University of Alberta was accepted in 1962 (as with Jean Coulthard at UBC, Archer was one of the first faculty members, being one of four in the department).

Violet Archer remained at the U of A from 1962 until 1978. As with Coulthard, she was an integral part of the history of music-making in Western Canada in her roles as teacher and working composer. Further echoes of Coulthard can be traced in Archer's unceasing professional work following her university retirement. She remained in Edmonton until 1998, when she moved to Ottawa to be closer to family. Archer never married, and she died in Ottawa in February 2000, less than three weeks before the death of Jean Coulthard.

Archer composed in all genres, and was especially attracted to the idea of *Gebrauchsmusik* (literally, 'utility music'), a concept closely linked to her teacher Hindemith. Traces of music as a social endeavour can be found throughout her oeuvre, especially in her many pedagogical works. Archer wrote that her deep religious faith also provided a sense of purpose and foundation to her work. Above all, Archer was an adventurous composer, blending neo-classicism with, at various times, dissonance, folk-elements, expressionism, and parallelism. Though she taught serialism and aleatoric methods, Archer did not incorporate these techniques into her music. Despite the variety of methods she employed, Archer's music is marked by a sparseness of textures and a certain clarity. She completed 335 works over her lifetime.

The collection of works by Violet Archer on this recording span thirty years. The earliest work, *Theme and Variations* for piano, was composed in 1952. The theme is a Canadian folk song, "Là-bas sur ces montagnes," treated to eight variations of tempo and texture, culminating in a perpetual motion *agitato* which gives way to a concluding grand finish. *Northern Landscape* is a setting of three poems by A.J.M. Smith, and was commissioned for the Canadian Music competition in 1978. The piano part is particularly prominent, somewhat in the manner of Schumann's lied, while the texts are distinctively Canadian in their portrayal of natural elements. The final two works, the song set *Green Jade* and the brief song *Separation*, are linked by Chinese texts. *Green Jade* is notable for the addition of C and alto flute. Extended and somewhat 'exotic' techniques are asked of both the flute and piano parts. The set dates from 1982. *Separation*, composed 1976, consists of a single musical phrase and lasts a mere 13 measures, a brevity that is perhaps possible only in a 20th century context in marked contrast to the 10th century origins of its text.

## TWO SONGS

(1946, for baritone and piano)

*Poems by James Joyce*

### GENTLE LADY, DO NOT SING SAD SONGS

Gentle Lady, do not sing  
Sad songs about the end of love;  
Lay aside sadness and sing  
How love that passes is enough.  
Sing about the long deep sleep  
Of lovers that are dead, and how  
In the grave all love shall sleep:  
Love is aweary now.

### LEAN OUT OF THE WINDOW, GOLDENHAIR

Lean out of the window,  
Goldenhair,  
I hear you singing  
A merry air.  
My book was closed,  
I read no more,  
Watching the fire dance  
On the floor.  
I have left my book,  
I have left my room,  
For I heard you singing  
Through the gloom.  
Singing and singing  
A merry air,  
Lean out of the window,  
Goldenhair.

## SIX MEDIAEVAL LOVE SONGS

(1962, for baritone and piano)

*Translations from the Latin lyrics by Helen Waddell*

### 1. FAR BEYOND ALL DREAMS

By day mine eyes, by night my soul desires thee,  
Weary, weary, I lie alone.  
Once in a dream it seemed thou wert beside me;  
O far beyond all dreams, if thou wouldst come.

### 2. YOUNG AND GOLD HAIRE

Young and gold haired, fair of face, fair of face,  
Thou gav'st me tender kisses in my sleep.  
If waking I may never, never look upon thee.  
O Sleep, I pray you, never let me wake!

### 3. O LOVELY RESTLESS EYES

O lovely restless eyes,  
that speak in language's despite!  
For there sits Beauty, and the Little Loves,  
and the Little Loves:  
Between them dwells Delight.

### 4. NEW LOVE (*a Roundelay*)

Philomel singing so sweet.  
My heart burns to hear her repeat,  
With the love of a maid aflower,  
With the love of a maid afire,  
New love, new love,  
Dying, dying of desire.

Flower of all maidens, My Love,  
Rose o'er all roses above.  
With the love of a maid aflower, ...  
Dying, dying of desire.  
O nightingale, O nightingale,  
Be still for an hour,  
Till the heart sings, the heart sings,  
With the love of a maid aflower, ...  
Dying, dying of desire.

### 5. SOFTLY THE WEST WIND BLOWS

Softly the west wind blows;  
Gaily the warm sun goes,  
The earth her bosom sheweth,  
And with all sweetness floweth,  
Do thou, O Spring most fair,  
Squander thy care,  
On flower, leaf and grain,  
And leave me alone with pain.

### 6. O LOVELY VENUS

Lovely Venus,  
What's to do? What's to do?  
If the loved loves not again?  
Lovely Venus,  
Beauty passes, youth's undone,  
violets wither, 'spite of dew,  
Roses shrivel in the sun,  
Lilies all their whiteness stain.  
O lovely lady, take these home to you  
And who loves thee, love again.

## TWO IDYLLS FROM GREECE

(1980, for baritone and piano)

*Poems by Joseph Braddock*

### 1. DELOS

Leto took Zeus' faithless kiss  
Apollo walked with Artemis  
This is where the world began  
With the assurance of a womb

Where is now that holy town  
On the bare island brown?  
Down from Mount Cynthos, all around  
Broken Marble bleeds upon the ground  
By the dark gecko, the spent thistle

### 2. GREEK FOLK SONG

Goats to raise, goats to graze  
Drawing of water, daily the milking  
The endless olives to pick

So went my love  
With her head kerchiefed, in thick clothes  
Working all day, too busy to smile

But at night when the sun went down  
She was not busy

There was an olive on her brown arm  
And her breasts were like honey  
And her thighs were lithe in love as fishes

# NORTHERN LANDSCAPE

(1978, for Baritone & Piano)

*Poems from the Classic Shade,*

*by A.J.M. Smith*

## THE LONELY LAND

Cedar and jagged fir  
uplift sharp barbs  
against the gray  
and cloud-piled sky;  
and in the bay  
blown spume and windrift  
and thin, bitter spray  
snap at the whirling sky;  
and the pine trees  
lean one way.  
A wild duck calls to her mate,  
and the ragged  
and passionate tones  
stagger and fall,  
and recover,  
and stagger and fall,  
on these stones -  
are lost in the lapping of water  
on smooth, flat stones.  
This is the beauty  
of dissonance,  
this resonance  
of stony strand,  
this smoky cry  
curled over a black pine

like a broken  
and wind-battered branch  
when the wind  
bends the tops of the pines  
and curdles the sky  
from the north.

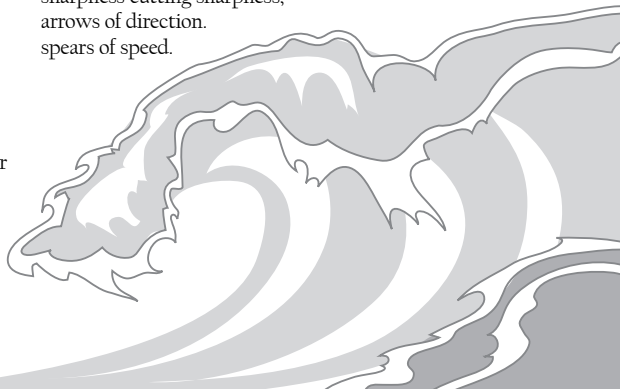
This is the beauty  
of strength  
broken by strength  
and still strong.

## SWIFT CURRENT

This is a visible  
and crystal wind:  
no ragged edge,  
no splash of foam,  
no whirlpool's scare;  
only in the narrows,  
sharpness cutting sharpness,  
arrows of direction.  
spears of speed.

## SEA CLIFF

Wave on wave  
and green on rock  
and white between  
the splash and black  
the crash and hiss  
of the feathery fall  
the snap and shock  
of the water wall  
and the wall of rock.  
After- after the ebb-flow,  
wet rock, high-  
high over the slapping green,  
water sliding away  
and the rock abiding,  
new rock riding out of the  
spray.





# GREEN JADE

(1982, for C and alto flute, baritone and piano)

*Poems from Sunflower Splendor*  
by Wu-chi Liu and Irving Lo

## WILLOWS

In curve after curve the balustrade caresses  
jade-green trees,  
Willows in the light breeze  
Break out all their golden strands.  
Someone takes up an inlaid lute, tuning it with  
pegs of jade;  
A pair of swallows flies away in alarm through  
the screens.

As far as eyes can see, floating gossamer and  
falling willow-down;  
As the pink almond-flower clusters open,  
For a moment, a light Ch'ing-ming rain.  
She awakens from deep slumber to orioles'  
flurried chatter,  
Startled from the last of a happy dream that  
cannot be found again.

## LANTERN FESTIVAL

One night's east wind made a thousand trees  
burst into flower;  
And breathe down still more  
Showers of fallen stars.  
Splendid horses, carved carriages, fragrance  
filled the road.  
Music resounded from paired flutes,

Light swirled on water-clock towers.  
All night long, the fabled fish-dragons danced.

Gold-threaded jacket, moth- or willow- shaped  
hair ornaments  
Melted into the throng, giggling, a trail of  
scents.  
In the crowd I looked for her a thousand and  
one times;  
And all at once, as I turned my head,  
I was startled to find her  
Among the Lanterns where candles were  
growing dim.

## PLUM BLOSSOMS

On a branch covered with jade-green moss-  
A pair of tiny birds of kingfisher blue  
Roost side by side.  
Myself a stranger, I encounter her  
By the fence at dusk,  
Leaning without a word on a tall bamboo.  
Chao-chün: unused to distant Tartar sounds,  
Secretly longs for the land south and north of  
the river.  
I think of her, pendants clinging, returning  
under the moon,  
Turned into this blossom all alone.

# SEPARATION

(1976, for baritone and piano)

*Poem from the 10<sup>th</sup> Century Chinese*

Scissors can not cut this thing,  
unraveled it joins and reigns.  
It is the sorrow of separation  
And none other tastes to the heart like this...

## CREDITS:

Produced by Cliff Ridley

Recorded and Mixed by Darel Simpson

Audio Mastering by Alex DeGrace at Suite Sound Labs

Piano tuning/technician: Johann B. Krebs, BC Pianocraft Ltd.

Liner notes written by Brian Mix

Illustrations & Layout by Scott Hastings

Cliff's portrait by Chuk

Danielle's portrait by Christina Trivett

Sara's portrait by Jad Kalke

Recorded with a Kawai grand piano at St. Marks Anglican Church in Vancouver B.C.  
on March 31st and April 1st, 2006.

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for this recording.

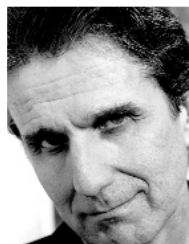
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**CLIFF RIDLEY, BARITONE**, is a native of Victoria BC and studied at the Victoria Conservatory of Music, the Banff Centre and the Courtenay Youth Music Centre. He worked in the 20th century vocal repertoire with the distinguished Canadian soprano Frances James Adaskin. He was also fortunate to be able to fill out his vocal studies with Selena James and Catherine Wendol in Victoria, and with Robert Irwin and Dorothy Lawson in Winnipeg. He has been a finalist in music festivals in both Victoria and Winnipeg. He has performed frequently in Vancouver over the last few years and his repertoire ranges from the baroque to the contemporary.

Cliff and Danielle have just released the CD '*Ach, Des Knaben Augen - Ah, the boys eyes*' containing four of the Spiritual Songs of Hugo Wolf, The Four Serious Songs of Johannes Brahms and the Kindertotenlieder by Gustav Mahler.

**DANIELLE MARCINEK, PIANO**, holds a Bachelor of Music degree in performance with distinction from the University of Victoria and an ARCT in piano performance from the Royal Conservatory of Music. She studied with Dr. Robin Wood in Victoria and with Pat Miller in Port Alberni. In 1996 she was a recipient of the Denis Simons award for Musician of the Year. Danielle has represented Nanaimo at the provincial music festival and has twice been the winner for her performance in the Canadian Composer class in the senior division. She has extensive experience in working with choirs in the lower mainland and Vancouver Island, including Surrey Children's Choir, the Bach Children's Choir, and Coastal Sound Music Academy and has been an accompanist at the prestigious International Choral Kathaumixw, in Powell River.



**SARA KALKE, FLUTE**, won numerous scholarships and awards at the UBC School of Music, where she is currently studying with Brenda Fedoruk, including the Conrad Crocker Memorial Scholarship in 2004 and 2005, and the Johann Strauss Foundation Scholarship for study in Austria with renowned teachers Peter-Lukas Graf and Jean-Michel Tanguy, among others. Sara has performed and recorded with various orchestras and ensembles in Vancouver and Edmonton, and currently is collaborating with percussionist Daniel Tones in Duo Pacifica. In July, 2005, Sara was a prize winner in the Dichler Competition in Vienna, Austria. Sara intends to pursue a career focusing on contemporary chamber music performance, with an emphasis on the music of Canadian and women composers, as well as spending quality time chasing cows with her horse, Little Bee, back home on the ranch in Alberta.

# *Gentle Lady, do not sing sad songs...*

**JEAN COULTHARD** (1908 - 2000)

## **TWO SONGS**

Poems by James Joyce  
(1946, for baritone & piano)

1. GENTLE LADY DO NOT SING SAD SONGS 2:07
2. LEAN OUT THE WINDOW, GOLDEN HAIR 2:30

## **SIX MEDIAEVAL LOVE SONGS**

Translations from the Latin lyrics by,  
Helen Waddell (1962, for baritone & piano)

3. FAR BEYOND ALL DREAMS 2:04
4. YOUNG AND GOLD HAIRED 1:59
5. O LOVELY RESTLESS EYES 1:41
6. NEW LOVE (A ROUNDELAY) 4:31
7. SOFTLY THE WEST WIND BLOWS 1:47
8. O LOVELY VENUS 2:30

## **TWO IDYLLS FROM GREECE**

Poems by Joseph Braddock  
(1980, for baritone & piano)

9. DELOS 2:42
10. SO WENT MY LOVE 2:52

**VIOLET ARCHER** (1913-2000)

11. - 19. **THEME & VARIATIONS** 7:24  
(1952, for piano)

## **NORTHERN LANDSCAPES**

Poems from The Classic Shade, by A.J.M. Smith  
(1978, for baritone & piano)

20. THE LONELY LAND 4:13
21. SWIFT CURRENT 0:53
22. SEA CLIFF 2:23

## **GREEN JADE**

Poems from Sunflower Splendor by,  
Wu-chi Liu & Irving Lo  
(1982, for C & alto flute, baritone & piano)

23. WILLOWS 5:50
24. LANTERN FESTIVAL 2:56
25. PLUM BLOSSOMS 5:52

26. **SEPARATION** 1:34  
Poem from the 10th Century Chinese  
(1976, for baritone & piano)