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MUSIC LIBRARY

# McGill University
# Faculty of Music

## Concerts 77-78
## September-December

Pollack concert hall
Salle de concert Pollack

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, July 7, 1977
1:00 pm

Claudia M A R T I N , violin
Anna S Z P I L B E R G , piano

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SONATA NO. 2, Beethoven
for violin and piano

*Allegro vivace*
*Andante, più tosto Allegretto*
*Allegro piacevole*

BALLADE Debussy

VARIATIONS SERIEUSES, Op. 54 Mendelssohn

i n t e r m i s s i o n

Susan D A S I E , clarinet

Rolf B E R T S C H , piano

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PREMIERE RHAPSODIE, for clarinet and orchestra — Debussy

SONATA for clarinet and piano — Poulenc

*Allegro tristamente*
*Romanza*
*Allegro con fuoco*

Next Thursday recital: July 14th at 1:00 pm

Vivienne Spiteri, harpsichord and Edmund Brownless, tenor performing 16th and 17th century Italian and English music.

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, July 14, 1977
1:00 pm

Vivienne S P I T E R I , harpsichord

Edmund B R O W N L E S S , tenor

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| | |
|---|---|
| TOCCATA TERZA<br>(*solo harpsichord*) | Girolamo Frescobaldi<br>(1583-1643) |
| SIGNOR, C'ORA FRA GL'OSTRI | Girolamo Frescobaldi |
| SE L'ONDE, OHIME | Girolamo Frescobaldi |
| DAMIGELLA TUTTA BELLA | Vincenzo Calestani<br>(16th-17th cent.) |
| DA VALLE LACRIMARUM | Francesco Foggia<br>(1604-1688) |
| AMARILLI MIA BELLA | Giulio Caccini<br>(1546-1618)<br>set by Peter Phillips |
| BELLA ROSE PORPORINE | Giulio Caccini |
| AMARILLI MIA BELLA | Giulio Caccini |
| NINFA CHE SCALZA IL PIEDE | Claudio Monteverdi<br>(1567-1643) |

i n t e r m i s s i o n

| | |
|---|---|
| TOCCATA<br>*(solo harpsichord)* | Jan P. Sweelinck<br>(1562-1621) |
| FIRE, LO HERE I BURN | Nicolas Lanier<br>(1588-1666) |
| CELEBRATE THIS FESTIVAL | Henry Purcell<br>(1559-1695) |
| LACHRIMAE PAVAN | John Dowland<br>(1562-1626)<br>set by William Byrd |
| NANCIE<br>*(solo harpsichord)* | Thomas Morley<br>(1557-1602) |
| A SONG IN TYRANNIC LOVE | Henry Purcell |
| MAN IS FOR THE WOMAN MADE | Henry Purcell |

Next Thursday recital: June 28th at 1:00 pm

David Wilson, oboe; Patricia Moyst, piano; Winston Purdy, baritone; and Deirdre Morrell, organ, performing works by Marcello, Chopin, Hindemith, and Bach.

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, July 21, 1977
1:00 pm

# CHAMBER RECITAL

*Next recital in the Summer Series:*
*Thursday, July 28 at 1:00 pm*
*Vivienne Spiteri, harpsichord with works by Couperin and d'Anglebert and Guy Traficante, violin and Carl Urquhart, piano with Sonata No. 4 by Beethoven.*

SONATA for oboe and piano — Paul Hindemith

*Munter*
*Sehr langsam; lebhaft; sehr langsam, wie zuerst; wieder lebhaft*

David Wilson, oboe
Patricia Moyst, piano

BARCAROLLE, Op. 60 — Frédéric Chopin

Patricia Moyst, piano

CONCERTO in D minor, for two oboes and orchestra — Antonio Vivaldi

*Largo - Allegro*
*Largo*
*Allegro molto*

Peter Bowman, oboe (*special guest*)
David Wilson, oboe
Orchestra

i n t e r m i s s i o n

CANTATA NO. 82, "Ich Habe Genug" — Johann S. Bach

*Aria*
*Recititivo*
*Aria*
*Recititivo*
*Aria*

Winston Purdy, baritone & conductor
David Wilson, oboe
Orchestra

*ORCHESTRA*

Ludmilla Deich, violin
Eduina Reich, violin
Chris Beckett, viola
Barbara Holubek, cello
Alan Yanofsky, bass
Vivienne Spiteri, harpsichord
Deirdre Morrell, organ

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, July 28, 1977
1:00 pm

# CHAMBER RECITAL

# PROGRAMME

PRELUDE and FUGUE in F sharp major — Bach

LE GARNIER — Couperin
LES IDEES HEUREUSE

SUITE in G minor — d'Anglebert

*Vivienne Spiteri, harpsichord*

INTERMISSION

MEDITATION — Hindemith

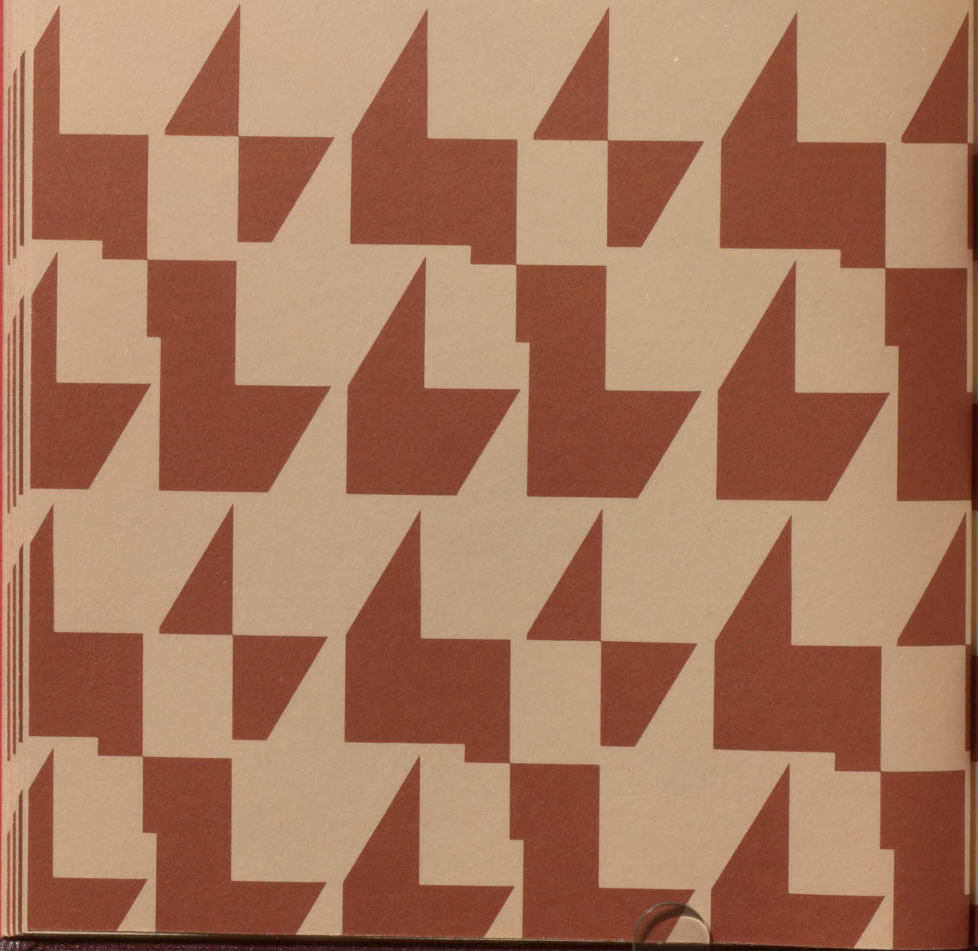
SONATENSATZ - SCHERZO, Op. posth. — Brahms

SONATA, Op.23 No.4 — Beethoven

Presto
Andante scherzoso
Allegro molto

*Guy Traficante, violin*
*Carl Urquhart, piano*

*Next recital: Thursday, August 4th at 1:00 pm*
*Claudia Martin, violin and Rolf Bertsch, piano*
*works by Beethoven, Brahms, and Bartok.*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, August 4, 1977
1:00 pm

Claudia MARTIN, violin

Rolf BERTSCH, piano

# PROGRAMME

SONATA NO. 1, Op. 12, No.1 in D major — Beethoven

*Allegro con brio*
*Tema con variazioni - Andante con moto*
*Rondo - Allegro*

ROUMANIAN FOLK DANCES (1915) — Bartok

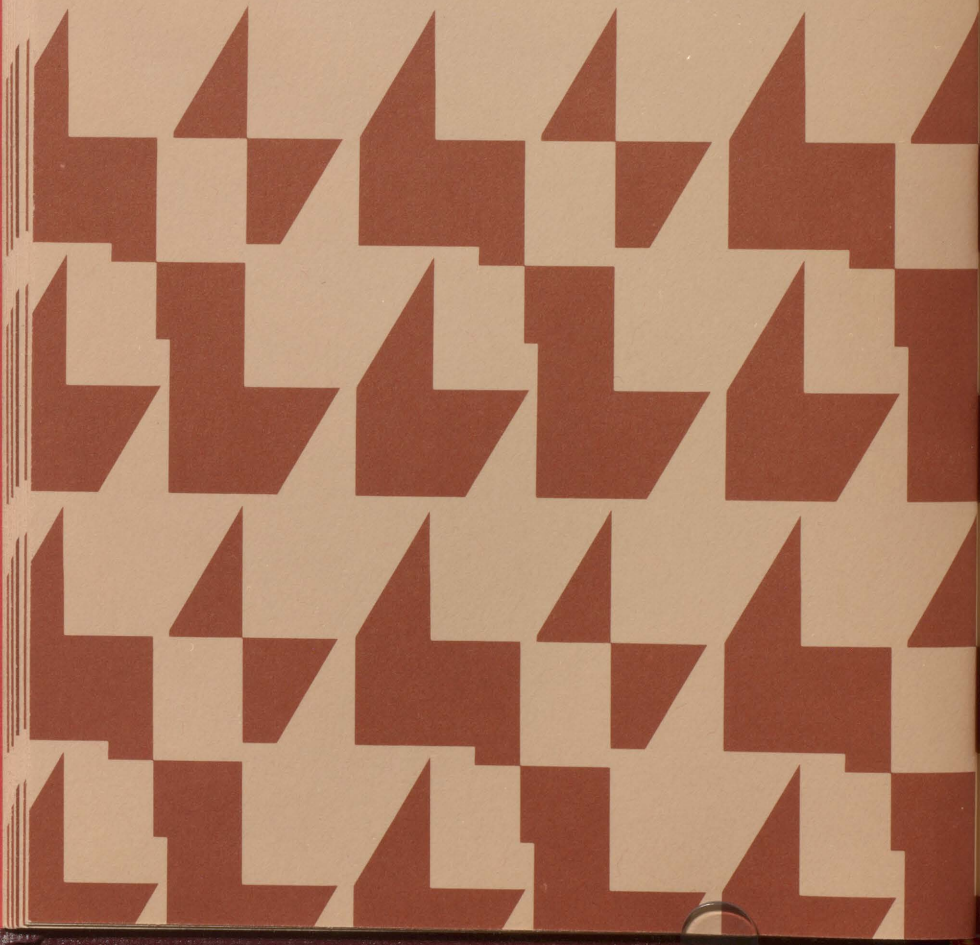
*Jocul Cu Bâtă*
*Brâul*
*Pe Loc*
*Buciumeana*
*Poarga Românească*
*Mănunțelul - Mănunțelul*

INTERMISSION

SONATA NO. 1, in G major — Brahms

*Vivace ma non troppo*
*Adagio*
*Allegro molto moderato*

*Next recital: Thursday, August 11th at 1:00 pm.*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, August 18, 1977
1:00 pm

# VOICE and PIANO RECITAL

Next recital: Sunday, August 21st at 8:30 pm in Pollack Concert Hall

Danielle Kozlovsky, piano - MMA recital
works by Crumb, Dello Joio, Debussy, Schoenberg, Prokofiev.

DREI LIEDER DER OPHELIA, Op. 67 — Strauss (1864-1949)
(Shakespeare, "Hamlet")

WIEGENLIED, Op. 41a No.1
(Richard Dehmel)

LITANEI — Schoenberg (1874-1951)

ENTRÜCKUNG

from String Quartet No.2, Op. 10

*Madeleine Osborne, soprano*
*Johann Schröder, piano*

VARIATIONS, Op. 27 — Webern (1881-1945)

*Johann Schröder, piano*

SONGS — Webern

Vorfrühling
Op.3 No.1
Op.4 No.5
Op.12 No.4 Gleich und gleich (Goethe)

GENERAL BOOTH ENTERS INTO HEAVEN — Ives (1874-1954)

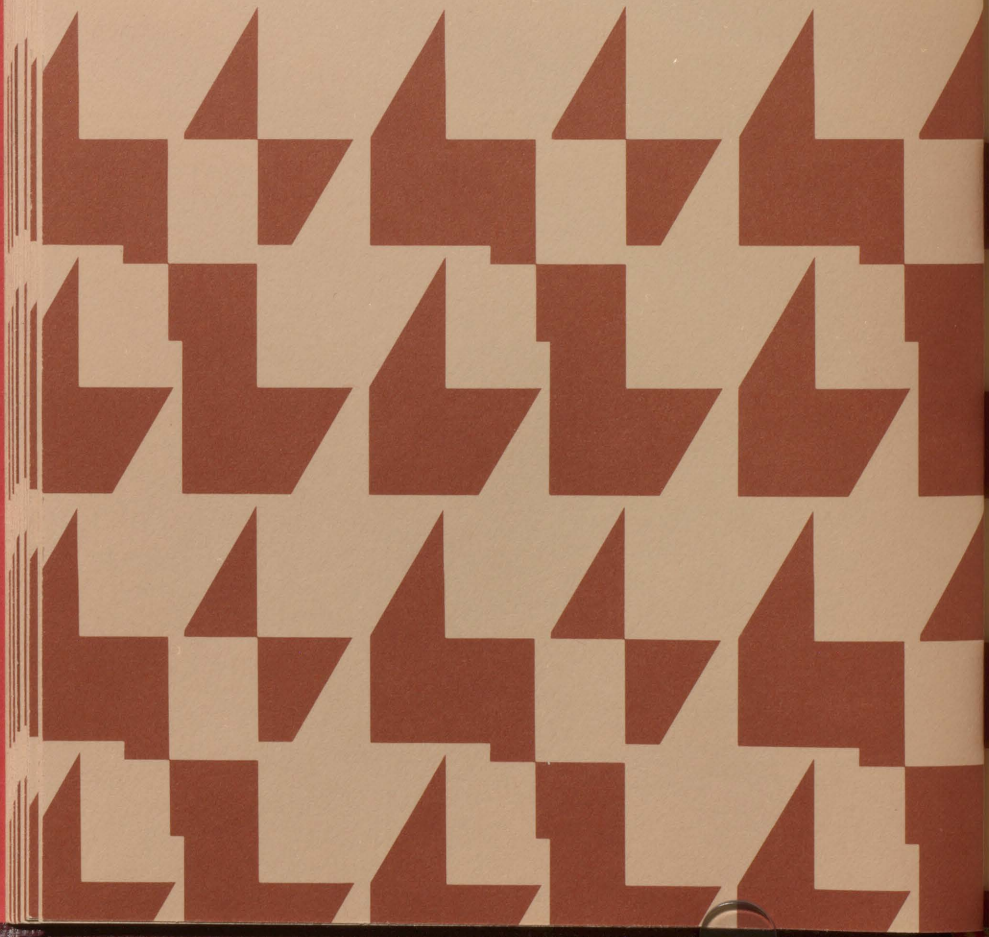
SERENITY

*Ken Jimenez, tenor*
*Johann Schröder, piano*

SILVIO! QUEST'ORA — Leoncavallo (1858-1919)
("Pagliacci")

GIA NELLA NOTTE — Verdi (1813-1901)
("Otello")

*Madeleine Osborne, soprano*
*Ken Jimenez, tenor*
*Johann Schröder, piano*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Sunday, August 21, 1977
8:30 pm

DANIELLE GODBOUT-KOZLOVSKY, piano

*student of Dorothy Morton*

*This recital is presented in partial fulfillment of the requirements for the degree of Master of Musical Art*

# PROGRAMME

IMAGES, book I — Claude Debussy

Reflets dans l'eau
Hommage à Rameau
Mouvement

SECHS KLEINE KLAVIERSTÛCKE, op. 19 — Arnold Schoenberg

SONATA NO. 3 in A minor, op. 28 — Serge Prokofiev

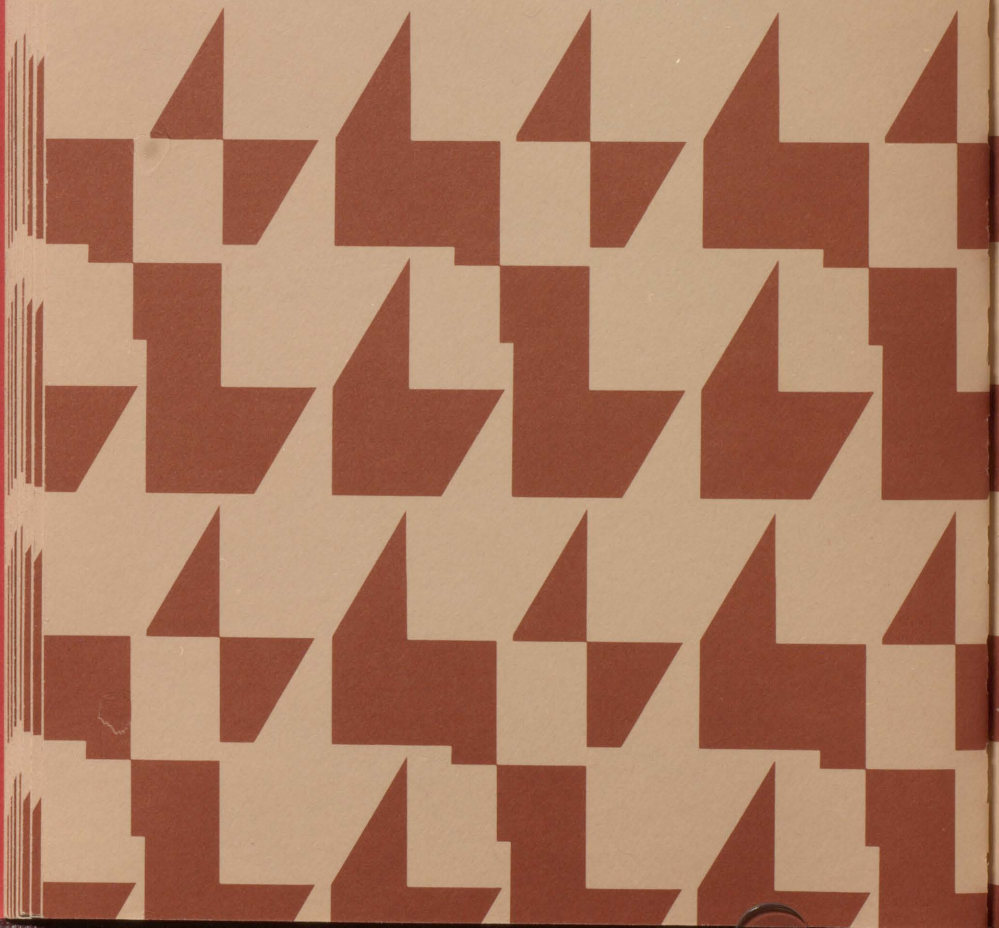
INTERMISSION

FIVE PIECES for piano — George Crumb

SONATA NO. 3 — Norman Dello Joio

*Theme and variations*
*Presto e leggiero*
*Adagio*
*Allegro vivo e ritmico*

REGARD DE L'ESPRIT DE JOIE NO. 10 — Olivier Messiaen
from "Vingt Regards de l'Enfant Jésus"



# McGill University
# Faculty of Music

Pollack concert hall
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Tuesday, August 23, 1977
1:00 pm

E L L E N  C A S H , flute

J O S E P  C O L O M , piano

# PROGRAMME

SONATA, op.24, no.5 - "Spring" — Beethoven
(original for violin and piano)

*Allegro*
*Adagio molto espressivo*
*Allegro molto*
*Allegro ma non troppo*

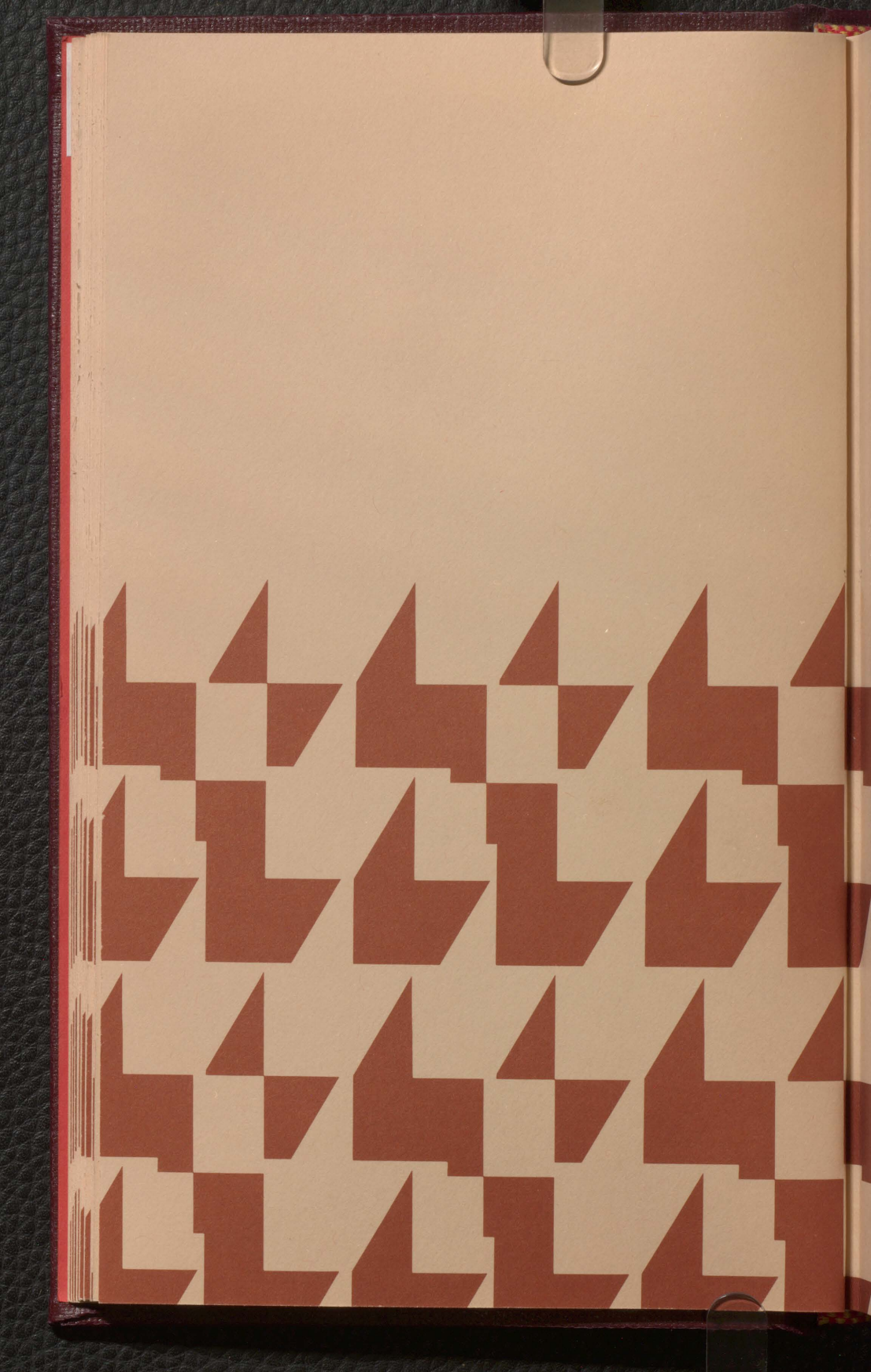
JOUEURS DE FLUTE — Roussel

*Pan*
*Krishna*

INTERMISSION

INTRODUCTION AND VARIATIONS, — Schubert
op. 160
(on a theme from "Mullerlieder", op.25)

*Next recital: Thursday, August 25, at 1:00 pm*
*Jeff Khaner, flute and Michael McMahon, piano performing works by Godard, Bach, Gaubert, Martinu, Bozza*



# McGill University
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Thursday, August 25, 1977
1:00 pm

J e f f r e y  K H A N E R , flute

M i c h a e l  Mc M A H O N , piano

ALLEGRETTO and IDYLLE, op. 116 — B. Godard (1849-1895)

SUITE in A minor for solo flute — J.S. Bach (1685-1750)

*Allemande*
*Corrente*
*Sarabande*
*Bourée Anglaise*

NOCTURNE and ALLEGRO SCHERZANDO — Ph. Gaubert (1879-1959)

i n t e r m i s s i o n

IMAGE for solo flute — E. Bozza (b. 1905)

FIRST SONATA (1945) — B. Martinu (1890-1959)

*Allegro moderato*
*Adagio*
*Allegro poco moderato*

# McGill University
# Faculty of Music

Pollack concert hall
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Friday, September 16, 1977
8:30 pm

# G R A D U A T I O N  R E C I T A L

Iona C o r b e r, cello

*student of Gisela Depkat*

accompanied by Rolf Bertsch, piano

SONATA in A major — L. Boccherini

*Adagio*
*Allegro*

SONATA in C major, Op. 102, No.1 — L. v Beethoven

*Andante - Allegro vivace*
*Adagio - Tempo d'andante - Allegro vivace*

SONATA for cello and piano — C. Debussy

*Prologue*
*Sérénade et Finale*

i n t e r m i s s i o n

SONATE FÜR VIOLONCELLO SOLO, Op. 25, No.3 — P. Hindemith

*Lebhaft, sehr markiert*
*Mässig schnell, Gemächlich*
*Langsam - Ruhig*
*Lebhafte Viertel*
*Mässig schnell*

SONATA in E minor for cello and piano, Op. 38 — J. Brahms

*Allegro non troppo*
*Allegretto quasi minuetto - Trio*
*Allegro*

Friday, September 16, 1977
8:30 pm

# GRADUATION RECITAL

Iona Corber, cello

*student of Gisela Depkat*

accompanied by Rolf Bertsch, piano

SONATA in A major — L. Boccherini

*Adagio*
*Allegro*

SONATA in C major, Op. 102, No.1 — L. v Beethoven

*Andante - Allegro vivace*
*Adagio - Tempo d'andante - Allegro vivace*

SONATA for cello and piano — C. Debussy

*Prologue*
*Sérénade et Finale*

i n t e r m i s s i o n

SONATE FÜR VIOLONCELLO SOLO, Op. 25, No.3 — P. Hindemith

*Lebhaft, sehr markiert*
*Mässig schnell, Gemächlich*
*Langsam - Ruhig*
*Lebhafte Viertel*
*Mässig schnell*

SONATA in E minor for cello and piano, Op. 38 — J. Brahms

*Allegro non troppo*
*Allegretto quasi minuetto - Trio*
*Allegro*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

# LE GROUPE MUD / DESIGN MUSICAL

présente

deux concerts pour le prix d'un

admission: gratuit

| CONCERT I | CONCERT II |
|---|---|
| retrospective de la première année | les nouveaux départs |

Linda Pavelka
Chris Howard
Pierre Dostie
Charles de Mestral
Andrew Culver

Atelier/Workshop: 365 Beaubien ouest, Montréal.
Telephone: 272-3926

L'instrument qui chante le bourdon (Concert II) est inspiré d'un design du compositeur Mario Bertoncini.

Drone instrument (Concert II) based on a design by Mario Bertoncini.

Commissaire en chef, Departement electronique — Keith Daniels
Chief Electrical Officer

Eclairagiste — Michael Bartuccio
Lighting

Mouvement — Shauna Cairns and Curzon Dobell
Movement

*Remerciements* - *René Blouin, John Holden, Lucette Chênard-Chamberlain*
*Thanks to*

le groupe MUD/design musical remercie le conseil des Arts pour soutien financier.

le groupe MUD/design musical wishes to thank the Canada Council for its generous assitance.

# C O N C E R T  I

le jeudi 22 septembre, 1977, 20h30
Thursday, September 22, 1977, 8:30 pm

PLAQUES

VOIX

GROUPE ACOUSTIQUE

FLÛTES (avec modulation à anneau / with ring modulation)

e n t r ' a c t e

SAHABIS II

MUDULATION

PLAQUES

# C O N C E R T  II

le vendredi, 23 septembre, 1977, 20h30
Friday, September 23, 1977, 8:30 pm

| | |
|---|---|
| 20h20 | L'ouverture - disponibilité des programmes pour études |
| 20h30 | L'ouverture du foyer est - méditation sonore et visuelle dans l'espace du bourdon |
| 20h45 | La salle de concert ouvre ses portes |
| 20h55 | Le bourdon et les lumières s'atténuent |
| 21h00 | Improvisation de groupe |
| 21h50 | Retour du bourdon et des lumières |
| 21h55 | INTERMISSION - la sortie et le retour s'exécutent par le foyer est |
| 22h25 | Le bourdon et les lumières s'atténuent |
| 22h30 | Improvisation de groupe (avec reverbération de bande magnétique) |
| 23h20 | Retour du bourdon et des lumières |
| 23h25 | B O N S O I R  et  M E R C I |

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| | |
|---|---|
| 8:20 pm | Entrance opens - programmes available for study |
| 8:30 pm | East Foyer opens - aural and visual meditation within drone |
| 8:45 pm | Concert Hall opens |
| 8:55 pm | Drone and house lights fade |
| 9:00 pm | Ensemble Improvisation |
| 9:50 pm | Drone and house lights return |
| 9:55 pm | INTERMISSION - exit and return through east foyer |
| 10:25 pm | Drone and house lights fade |
| 10:30 pm | Ensemble Improvisation ( with tape reverb ) |
| 11:20 pm | Drone and house lights return |
| 11:25 pm | G O O D - BYE |

PLAQUES

Un ensemble de plaques d'acier, de formes et de supports differents, dont l'épaisseur varie de 0.25" à 0.025". Pièce executée par quatre musiciens transmis sur deux canaux.

SAHABIS II

Deux cadres servent de tendeur à une cinquantaine de cordes metalliques de longeurs et de tensions differentes dont les dimensions varient de 0.012" à 0.06".

MUDULATION

Un ragoût de sources sonores aux fines épices électroniques.

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PLAQUES

A set of sheets of cold-rolled mild steel (0.25" to 0.025" thick) cut in various shapes and supported by various methods (clamping, suspension, balancing). Four players, two channels.

SAHABIS II

Two rigid metal frames holding in tension bands of steel strings. The strings are of varying diameter (0.012" - 0.06") and length. Played with tape reverb and some electronic filtering. Three performers.

MUDULATION

Sound source stew with delicate electronic spicing.

Le groupe est conscient que les objets et les régles qui gouvernent l'exploration, proviennent des expériences passées de chaque individu. Notre recherche vous invite à participer aux relachement des régles du jeu, aux ruptures des habitudes mentales et des frontières absolues, à la transgression des règles informulées du code. L'introduction de la logique du rêve dans l'écoute, peut faire découvrir des affinités sonores détachées de leur sens. Il ne s'agit parfois, que de penser à coté, pour que les fragments indécis de la beauté reviennent tremblants, s'unissent, et que de nouveau les eaux se fassent miroir.

Les croisements et les interférences du processus de l'improvisation, demandent à tous, d'être toujours prêt à détecter des points et des zones de chevauchement entre des objets et des processus, que les simples observations naturelles tendent à traiter seulement ou principalement comme différents. Il s'agit de s'écarter du langage, afin de penser clairement. L'originalité réside souvent dans l'art d'oublier au bon moment ce que l'on sait.

Nous sommes convaincus que les changements sont surtout dûs aux transpositions qui se produisent dans notre esprit. Nous demandons donc une regression temporaire à des stades antérieurs de l'évolution mentale,afin de mettre en jeu des formes de cérébration, qui d'ordinaire ne se manifestent que dans le rêve.

A l'intérieur du foyer, situé du coté est, vous y verrez et entendrez une harpe éolienne. Il serait préférable de satisfaire votre curiosité visuelle dès votre arrivé, pour ne vous concentrer que sur le son par par la suite. L'espace sonore émit par cet instrument, procure l'esprit de référence, dans lequel notre improvisation désire évoluer. L'unité et la complexité, sont les deux caractéristiques fondamentales du produit de ce bourdon. Ecouté en valeur de note, il est complexe et statistique, abordé sous un aspect différent, il est unité.

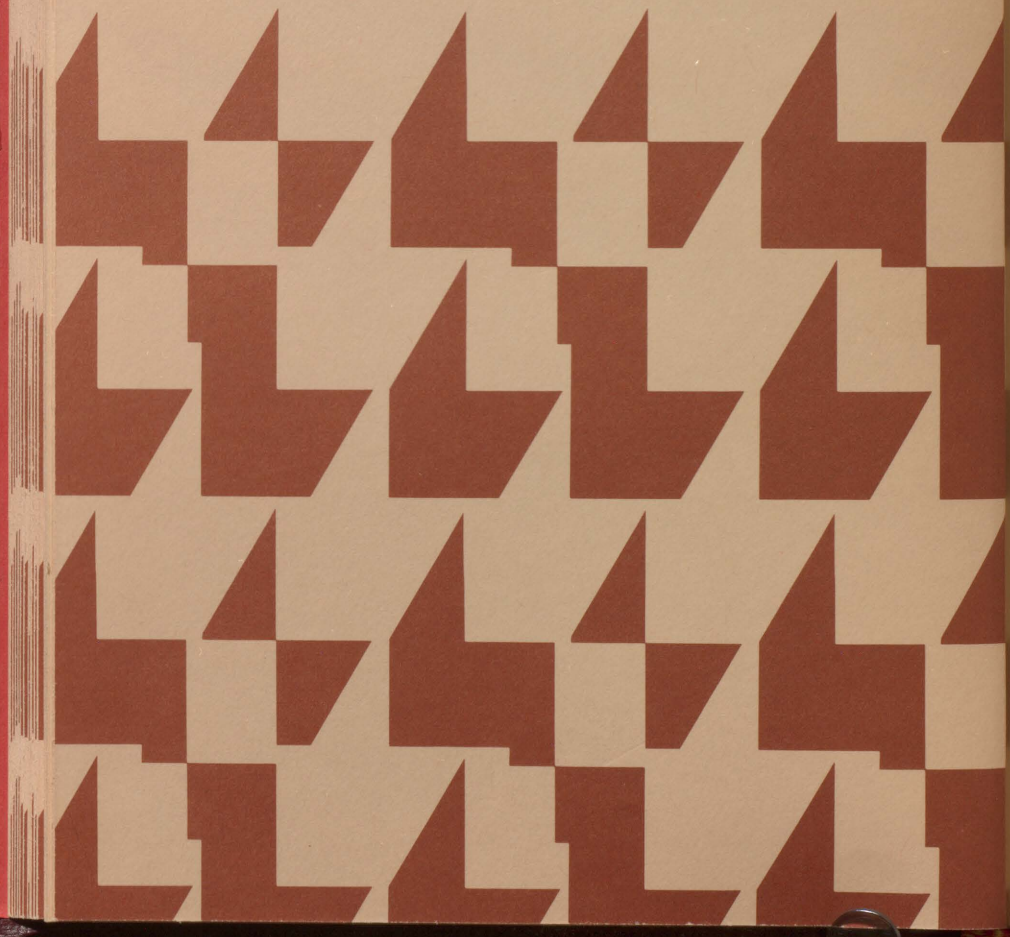
Ce lieu transitoire à pour but de préparer l'esprit et l'oreille, à capter simultanément ces deux états, afin que la relation auditeur/ exécutant soit d'autant plus marquante.

Une fois impregné de cet espace sonore, il ne vous reste plus qu'à prendre place à l'intérieur de la salle, en prenant soin de satisfaire vos besoins acoustiques et visuelles. Faites-le à votre rythme, "y a d'la place pour toul'monde".

If within the context of the current commonly conceived of concert format the listener imparts to the performer control over his sound perception mechanism's stimulae within the duration of a piece, we as performers accept this. Required, of course, is great control on the part of the listener, for he must weed out sounds over-time agreed upon as outside of the piece, and concentrate only on the sounds he can clearly *see* are *voluntarily* being emitted by the performer. In demonstrating this control, in concentrating ambitiously, in rationalizing away outside noises, the listener convinces himself he is responding only to the programmed music. Apart from the obvious contradicitons in the physics of this illusion (our ears repsond to all vibrations indescriminantly), there are phylosophical contradictions. The essentially dualistic stance of the rationalizing mind is not in keeping with the unifying goals of man's most noble endeavours. And because it is not necessary to understand the rational of the artist to appreciate the art, we invite you to listen to these sounds without mental effort.

Upon entering the east foyer you will see and hear an Aeolian harp. Study it carefully with your eyes until you have a clear conception of how it looks (and works, if you are interested). Satisfy your curiosity. Then move to a darker area of the room and only listen. The harp generates a continous sound-field, providing a reference upon which both our improvisation and the listener's interpretation are intended to be based. This drone is both similar to and different from what we usually call a drone; it is complex and statistical when heard as pitches, but it can be heard to have an underlying aspect of unity when approached from a different direction. Our improvisations are largely conceived and ordered along this direction, and so the purpose of the drone room is to allow the the listener to orient himself in this space by leaving behind both the sounds and the understanding of them that he is normally subject to. When the mind and ear can perceive simultaneously both the complexities and the unity of the drone, the listener is in a position to listen, and the players are in a position to play. Relax until then, for we have nothing to gain by haste.

Upon entering the hall, do not sit down right away. Move quietly about until you find an area where you *feel* comfortable. Front-centre is not the best place for everyone, and a good view will provide no special rewards. It is important to find your *spot*.



McGill University
Faculty of Music

GOETHE
INSTITUT
MONTREAL

Pollack concert hall
Salle de concert Pollack

*BRADFORD TRACEY est né en Nouvelle-Écosse. L'intérêt que suscitèrent ses premières interprétations sur des instruments anciens l'incita à poursuivre des études plus poussées à la Schola Cantorum de Bâle. C'est là qu'il rencontra Rolf Junghanns avec lequel il étudia le clavecin et d'autres instruments à clavier. Il fit également des études avec le Professeur Fritz Neumeyer et il s'occupe présentement de la vaste collection d'instruments historiques à clavier de celui-ci au Château Bad Krozingen en Allemagne, sur lesquels il donne fréquemment des concerts. Bradford Tracey a entrepris des tournées à travers l'Europe et le Canada et s'est produit à la radio et à la télévision.*

*ROLF JUNGHANNS a étudié le clavecin et d'autres instruments à clavier à Freiburg avec le Professeur Fritz Neumeyer et fut, par la suite, nommé professeur à la Schola Cantorum de Bâle où il dirige des cours de perfectionnement pour diplômés. Il est également conservateur de la Collection Fritz Neumeyer à Bad Krozingen. Expert incontesté, Rolf Junghanns a donné des concerts dans tous les grands centres allemands et a participé à de nombreux festivals européens. Rolf Junghanns possède lui-même une remarquable collection d'instruments anciens.*

BRADFORD TRACEY was born in Nova Scotia. His early performances on ancient instruments brought him recognition and led him to continue specialized studies at the Schola Cantorum in Basel, where he met and studied harpsichord and clavichord with Rolf Junghanns. He also studied with Professor Fritz Neumeyer and now helps care for and frequently performs on the vast Neumeyer Collection of historical keyboard instruments at Bad Krozingen Castle in Germany. Bradford Tracey has toured and appeared on radio and television in Europe and Canada.

ROLF JUNGHANNS studied harpsichord and other keyboard instruments in Freiburg with Professor Firtz Neumeyer and was subsequently appointed professor at the Schola Cantorum in Basel, where he directs master classes. He is also curator of the Fritz Neumeyer Collection in Bad Krozingen. As an acknowledged expert he has given concerts in all major German centres and has appeared frequently at festivals throughout Europe. Rolf Junghanns also owns a significant collection of early instruments.

*En collaboration avec l'Office des tournées du Conseil des Arts du Canada*

With the assistance of the Touring Office of the Canada Council

BRADFORD TRACEY & ROLF JUNGHANNS:

*PIANO-FORTE À QUATRE MAINS*
FORTEPIANO FOR FOUR HANDS

Johann Christian Bach
1735-1782

*Sonate en fa majeur*
Sonata in F Major

*Allegro*
*Rondo*
*Allegro*

Wolfgang Amadeus Mozart
1756-1791

*Andante avec cinq variations en sol majeur, K. 501*
Andante with five variations in G Major, K. 501

Wolfgang Amadeus Mozart
1756-1791

*Sonate en fa majeur, K. 497*
Sonata in F Major, K. 497

*Adagio - Allegro di molto*
*Andante*
*Allegro*

*Entr'acte*

Ludwig van Beethoven
1770-1827

*Sonate en ré majeur, opus 6*
Sonata in D Major, opus 6

*Allegro molto*
*Rondo*
*Moderato*

Carl Maria von Weber
1786-1826

*Six pièces, opus 3*

*Sonatine (Moderato e con amore)*
*Romanze (Andantino, quasi adagio)*
*Menuette (Presto)*
*Andante con variazioni (Andante amoroso)*
*Marcia (Maestoso)*
*Rondo (Allegramente)*

*Piano-forte selon M. Heilmann, Mainz, 1780*
Fortepiano after M. Heilmann, Mainz, 1780
*de/by* Adlam & Burnett, Goudhearst, Kent

*Mercredi, le 28 septembre 1977*
Wednesday, September 28, 1977

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, September 30, 1977
1:00 pm

# M C G I L L  O P E N  H O U S E

Faculty of Music presents

## T H E  Mc G I L L  W I N D  E N S E M B L E

direction: Robert Gibson

# McGILL WIND ENSEMBLE

## FLUTE

Jocelyne Fillion
Angela Knock
Doug Miller
Virginia Spicer*

## OBOE

Kathy Davies
Marie-Line Ross

## CLARINET

Camille Alepin
Allen Feider
Stafford Horne*
Guy Knowles
Robert Mainella
Penny Marrett

## BASS CLARINET

Deborah Summerlin

## CONTRA ALTO CLARINET

Kim Dooley

## ALTO SAX

Rod Goins
Janis Steprans*

## TENOR SAX

Jane Lippert

## BARI SAX

Mark Bankley

## HORN

Donna Campbell
Eileen Eby
Peter Pike*

## TRUMPET

Gary Elkin
Tim Hummel
John MacMurray
Don Thompson*
Jean Trudel

## TROMBONE

George Demmer
Ron Schirm
Gord Simms*

## EUPHONIUM

Shirley Hoffman

## TUBA

Burt Hasselfield

## PERCUSSION

François Clément*

*section leader

*Music for Winds*

| | |
|---|---|
| PROCESSION OF THE NOBLES | Rimsky-Korsakov<br>arr. Leidzen |
| FANTASIA in G major | J.S. Bach<br>arr. Goldman-Leist |
| TRIO SCHERZANDO | Lowndes Maury |

*Flute soloists:*

*Virginia Spicer*
*Doug Miller*
*Angela Knock*

| | |
|---|---|
| MORGANMUSIK | Paul Hindemith |
| WEST SIDE STORY | Leonard Bernstein |
| GALOP | D. Shostakovich<br>arr. Hunsberger |

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Saturday, October 1, 1977
12 noon

# M C G I L L  O P E N  H O U S E

Faculty of Music presents

## Mc G I L L  P E R C U S S I O N  E N S E M B L E

direction: Pierre Béluse

Robert Leroux
Jean-Guy Plante
Luc Boivin
Frédérick Liessens

François Clément
Raymond Desrosiers
Robert Lépine
Aldo Mazza

# P R O G R A M M E

| | |
|---|---|
| PULAU DE WATA | Claude Vivier |
| CHATEAU DE CARTES | Vincent Dionne |
| EN MOUVEMENT | Vincent Dionne |

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, October 7, 1977
8:30 pm

# McGILL SYMPHONY ORCHESTRA

Uri MAYER, conductor

## McGILL SYMPHONY ORCHESTRA

### VIOLIN I

Guy Traficante
Vivianne Roberge
Philippe David
Paula Wise
Pauline Salesse
Micheline Lesage
René Vachon
Vera Mirkovic
Jakub Kaiser
Benson Benovoy

### VIOLA

Madelaine Mercy
Katherine Jensen
Pierre Yves Gagnon
Chantal Dion
Peter Ball
Hanna Mayer

### VIOLIN II

Claudia Martin
Cordelia Hall
Roxanne de la Fontaine
Michael Steinberg
Marie Anne Blanchet
Claudio Ricignuolo
Sandra Clarke
Peter Walsh

### CELLO

Iona Corber
Marianne Pack
Don Skochinski
Mario Giroux
Jan Jarvlepp
Gill Stikeman
Kyesook Hawe
Allison Wilder

### BASS

Alan Yanofsky
John Hyde

FLUTE

Tim Hutchins
Karen Stone
Heather Howes

OBOE

Paul Schieman
Steve Klein
Wendy Prezament

CLARINET

Susan DaSie
David Kreuter
Sandra Gruman (Bass Clar. & Sax.)

BASSOON

Stephanie Przybylska
Reisa Lipszyc

HARP

Lucille Brais

PIANO

Rolf Bertsch

FRENCH HORN

Renée Allen
Nancy Wightman
Jeff Gibson
Cathy Borden
Jane Wright

TRUMPET

Yoram Levy
Murray Robertson
John MacMurray

TROMBONE

Chris Romney
Angus Armstrong
Glenn Morrison

TUBA

John De Wolfe

TIMPANI

Frédérick Liessens

PERCUSSION

Luc Boivin
Raymond Desrosiers

# PROGRAMME

IN THE STEPPES OF CENTRAL ASIA — Borodin

LIEUTENANT KIJE, Symphonic Suite, Op. 60 — Prokofiev

*Kijé's Birth*
*Romance*
*Kijé's Wedding*
*Troïka*
*Kijé's Burial*

INTERMISSION

SYMPHONY NO. 4, in F minor, Op. 36 — Tchaikowksy

*Andante sostenuto - moderato con anima*
*Andantino in modo di canzona*
*Scherzo - Pizzicato ostinato - Allegro*
*Finale - Allegro con fuoco*

*The next McGill Symphony Orchestra concert will be held on Friday, November 11 at 8:30 pm. The orchestra will be performing an all Beethoven programme.*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday, October 11, 1977
8:30 pm

B E T S Y  G O L D B E R G , harpsichord
student of John Grew

*This recital is presented in partial fulfillment of the requirements for the Concert Diploma.*

# P R O G R A M M E

PRAELUDIUM TOCCATA — Jan Pieterszoon Sweelinck

Ut, Re, Mi, Fa, Sol, La — William Byrd

PIECES FROM THE FIFTH ORDRE — François Couperin

*Allemande "La Logiviére"*
*Courantes I, II*
*Sarabande*
*Gigue*
*"Les Vendangeuses"(Rondeau)*
*"Les Agrémens"*
*"Les Ondes" (Rondeau)*

I N T E R M I S S I O N

SUITE NO. 8, in F minor — George Frideric Handel

*Prelude*
*Allegro*
*Allemande*
*Courante*
*Sarabande*
*Gigue*

SONATAS — Domenico Scarlatti

| | |
|---|---|
| *K245 in B* | *Allegro* |
| *K206 in E* | *Andante* |
| *207* | *Allegro* |
| *K213 in D* | *Andante* |
| *214* | *Allegro vivo* |

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Wednesday 12 October 1977, 8:30 pm

# Q U A T R E  E N  C O N C E R T

| | |
|---|---|
| Christina Harvey | soprano |
| Deryck Aird | baroque violin |
| Peggie Sampson | viola da gamba |
| Michael Purves-Smith | harpsichord |

## P r o g r a m m e

FANTASIA in D minor — John Jenkins (1592-1678)
violin, viola da gamba, harpsichord

SONATA in C major — G.F.Handel (1685-1759)
viola da gamba, harpsichord

TRIO SONATA no.2 in G major — D.Buxtehude (1637-1707)
violin, viola da gamba, harpsichord

CANTATA "LUCREZIA" — G.F.Handel
soprano, viola da gamba, harpsichord

Quatre en Concert

A shared love and understanding of baroque music has brought these four musicians together. Their diverse backgrounds and technical mastery make the group eminently suited to the style of improvisation and embellishment characteristic of baroque performance. An infinitely wide range of repertory is open to them: sonatas, arias with obligato instrumental solo, monody, cantatas both sacred and secular, trios for three instruments, in the manner and language of their European country of origin, through the 17th and 18th centuries. Deryck Aird plays a Nicolas Amati violin (1659) with original fittings; Peggie Sampson has a fine modern copy of a 7-stringed English bass viol by Kessler of London, England; Michael Purves-Smith owns a historically authentic harpsichord by Hubbard. All three have chosen to play at low pitch, A 415. Christina's instrument, her voice, has all the accuracy, flexibility and charm required for the music performed by Quatre en Concert.

Quatre en Concert

C'est un amour et un entendement communs pour la musique baroque qui ont réuni ces quatre musiciens. La variété de leur formation et leur maîtrise de la technique permettent à l'ensemble d'être parfaitement à l'aise dans le style musical baroque, caractérisé par l'improvisation et les fioritures. Leur répertoire s'étend à l'infini: sonates, arias avec accompagnement d'instrument solo, monodies, cantates sacrées et séculaires, morceaux pour trois instruments, tous interprétés à la manière et dans la langue de leur pays européen d'origine et datant des 17ème et 18ème siècles. Deryck Aird joue sur un violon Nicolas Amati (1659) avec queue et chevalet originaux; Peggie Sampson a une magnifique copie moderne d'un basse de viole anglais à 7 cordes, de la maison Kessler de Londres, en Angleterre; Michael Purves-Smith possède un authentique clavecin ancien Hubbard. Ils jouent tous trois dans un régistre grave, le la 415. Enfin, l'instrument de Christina, sa voix, offre toute la précision, la souplesse et le charme requis pour accompagner le genre de musique que présente l'ensemble Quatre en Concert.

E n t r ' a c t e

SONATA no.5 in F minor J.S.Bach (1685-1750)
violin, harpsichord

2$^{me}$ LEÇON DE TÉNÈBRES F.Couperin (1668-1733)
soprano, viola da gamba, harpsichord

PIÈCES DE CLAVECIN EN CONCERT J.P.Rameau (1683-1764)
no.3
violin, viola da gamba, harpsichord

McGILL UNIVERSITY
FACULTY OF MUSIC

L'ORATOIRE ST-JOSEPH
3800 RUE DE LA REINE MARIE

Friday, October 14, 1977
8:30 pm

A N T H O N Y  E.  K I N G ,  organ
student of John Grew

*This recital is presented in partial fulfillment of the requirements for the degree, Master of Musical Arts in organ performance.*

P R O G R A M M E

PRELUDE AND FUGUE,
in e moll, Opus 85 — Max Reger (1873-1916)

BASSO OSTINATO,
in e moll, Opus 69 — Max Reger

BENEDICTUS, Opus 59 — Max Reger

SONATA NO. 1,
Opus 65, No.1 — Felix Mendelssohn-Bartholdy (1809-1847)

*Allegro moderato e serioso*
*(CHORALE: Was mein Gott will ...)*
*Adagio*
*Andante Recit*
*Allegro assai vivace*

I N T E R M I S S I O N

DEUXIEME CHORAL, en si mineur — César Franck (1822-1890)

PASTORALE — Jean Roger-Ducasse (1873-1954)

SUITE, Opus 5 — Maurice Duruflé (b. 1902)

*Toccata*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, October 17, 1977
8:30 pm

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N E V A  P I L G R I M , soprano

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D E N N I S  H E L M R I C H , piano

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Perdu! le chemin de la maison,
Chemin perdu, retour impossible,
Retour impossible, départ impensable.

Des ailes? Et pour quoi faire?
La chute d'Icare n'a pas encore trouvé sa voie
dans le cerveau de Dédale.

Ne fût-ce que pouvoir étendre la main,
avoir la force de soutenir,
avoir le courage de serrer la main étendue,
sentir cet autre être derrière son mur.

Lequel des murs de ma chambre cache le chemin de sortie?
Où se trouve l'espace, prêt a laisser passer
rien qu'un seul être qui aura résisté à son étreinte?

Des murs innombrables parcourent l'espace infini
Infinie, la vie en captivité.
Seule et Unique, la possibilité de se sauver.

La composition de Jean Claude Risset intitulée "Inharmonique" a été achevée et présentée en première cette année à Paris, avant de faire ses débuts en Amérique au mois de juin. Mademoiselle Pilgrim y était la soprano. La bande d'accompagnement a été enrégistrée sur les ordinateurs des studios de l'IRCAM à Paris, dont Monsieur Risset est actuellement le directeur. Cette pièce associe la voix et des sons synthétisés par ordinateur à l'IRCAM. Les sons synthétique sont presque tous composés de fréquences inharmoniques, ce qui ne se rencontre guère pour les sons instrumentaux entretenus. Les mêmes fréquences inharmoniques pourront, suivant leur profil temporel, fusionner en cloches imaginaires (composées comme des accords) ou se dissocier en textures fluides. La voix n'émerge pas tout de suite des sons de la bande; vers la fin, la voix,enrégistrée et modifiée par ordinateur, paraît s'étendre dans l'espace.

Claude Debussy. Proses lyriques (Debussy)

De Rêve: Debussy a recours à ses techniques impressionnistes pour évoquer des sensations de rêverie et de sommeil. Le texte donne les mêmes impressions de confusion des évenements dans le temps que l'on ressent dans un rêve. Les feuilles dorées sous un clair de lune tombent des arbres en grosses larmes et se tranforment en casque d'or portés par les chevaliers à la conquête du Saint Graal.

De Grève: Comme son titre l'indique, ce morceau a trait à la mer. Les vagues sont pareilles aux jupes vertes des fillettes qui sortent de l'école en courant. Surgit une tempête, mais la lune bienveillante calme et tranquillise les vagues. Les cloches de l'église se mettent a sonner et les vagues se transforment en une étendue sereine de soie blanche.

De Fleur: Les fleurs de ce chant se rapprochent très fort des "Fleurs du Mal" de Baudelaire. Un amant, soupirant pour le retour de sa bien-aimée, retrouve dans les couleurs flamboyantes et dans la verdure mortelle d'une serre l'image de sa propre détresse. Les vignes grimpantes s'enlacent autour de son coeur jusqu'à l'étouffer. Il appelle son amante à son secours. Il s'effondre de fatigue d'avoir trop pleuré et prié. Des pétales noires tombent, goutte à goutte, dans la serre.

De Soir: C'est dimanche dans les villes et dimanche dans les coeurs; on entend un doux chant de fillettes. Puis c'est le branle-bas des trains d'excursion, la succession de tunnels, les au-revoirs, le tout dominé par les carillons de l'église paroissiale. La nuit tombe enfin, qui apporte paix et tranquilité. Une prière à la Vierge demande pardon pour tous les péchés commis dans les villes et dans les coeurs.

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NEVA PILGRIM

One of the outstanding, versatile, young vocal artists, equally at ease in a wide range of styles from baroque to contemporary as well as in opera. A Magna cum Laude graduate from Hamline University, Master of Music from Yale, fellowship student at the Vienna Academy of Music, she has also received the Ditson Fellowship from Yale and a Martha Baird Rockefeller grant, among others. She has appeared throughout the country in recital, in concert with chamber groups and as soloist with orchestras, including the Chicago Symphony, the St. Paul Chamber Orchestra, the Syracuse Symphony, the Brooklyn Philharmonia and Clarion Concerts. She has concertized in Japan and her New York debut was sponsored by the Jeunesses Musicales. She has also sung at the Tanglewood, Marlboro, Saratoga and Monadnock Festivals and has been artist-in-residence at Hollins College, at the Cleveland Institute of Music and at Oberlin. Numerous composers have written for her and she has recorded modern as well as baroque works.

Le talent remarquable de la jeune artiste qu'est Mademoiselle Pilgrim lui permet de passer avec autant d'aisance de la musique baroque à la musique contemporaine et à l'opéra.
Mademoiselle Pilgrim a obtenu un premier prix avec félicitations du jury de Hamline University, une maîtrise en musique de Yale, une bourse de l'académie de musique de Vienne; elle a également été lauréate d'une bourse de recherche Ditson de Yale et d'un prix Martha Baird Rockefeller, pour n'en citer que quelques uns.
Mademoiselle Pilgrim s'est produite en récitals et en concerts avec des groupes de musique de chambre partout dans le pays et a chanté en soliste avec des orchestres comme l'Orchestre symphonique de Chicago, l'Orchestre de chambre St-Paul, l'Orchestre symphonique de Syracuse, l'Orchestre philharmonique de Brooklyn et celui des concerts Clarion. Elle s'est produite au Japon et a fait ses débuts sur la scène de New York sous les auspices des Jeunesses Musicales. Elle a également chanté aux Festivals de Tanglewood, Marlboro, Saratoga et Monadnock et a été artiste pensionnaire à Hollins College, au Cleveland Institute of Music et à Oberlin. De nombreux compositeurs ont écrit pour elle et elle a enrégistré des oeuvres modernes aussi bien que baroques.

Milton Babbitt has been an important figure in musical composition and theory for the past thirty years. His work has received international acclaim and is well-represented by recordings. "Phonemena" is a very recent work in which the text consists of "phonemes", hence the name.

Luigi Dallapiccola - Quattro Liriche di A. Machado

1. Spring has arrived, Snow white lilies of the valley are blooming in the brambles.

2. Yesterday I dreamt that I saw God and spoke to Him; and dreamt that God heard me . . . Then I dreamt that I was dreaming.

3. Lord you have taken away from me what I most loved . . Thy will was made, Lord, against mine . . my heart and the sea are alone now.

4. The spring has arrived. Nobody knows how this has happened.

Anton Webern - Drei Lieder ( H. Jone ), Opus 25

1. What great delight! Once more now all the green's unfurled and shines so bright! And still the world is overgrown with flowers! Once more I in creation's portal live my hours, and yet am mortal.

2. The heart's purple eagle flies by night. The eyes, like daylight's butterflies that hover, flutter ahead and fly before it ever. Yet it's the bird that brought them to their goal. They often rest who soon must rise to heaven to fly again. Yet finally he rests on death's grey branches, tired with heavy wings: the butterflies then look their last and perish.

3.Stars, ye little bright bees of night round the flower of love! Truly the honey from it hangs snimm'ring on you. Let it then drop in the heart, in the gold comb of honey, fill up the comb to the brim. Oh the heart runneth over, happy and full forever, full of the great sweetness of love.

Gladys Nordenstrom is Mrs. Ernst Krenek in private life. Zeit XXIV (Time 24) is based on a poem of Renata Pandula's which was translated by Ernst Krenek.

There are innumerable walls in infinite space,
as many as necessary to separate one being from another,
walls, so that loneliness may not be compensation.
Walls, sufficient to swallow all ears
which pale envy creates daily,
ear-radar for thoughts,
radar embracing every being
so that it forgets
from where it came and where it goes.
There are innumerable walls in infinite space.
Lost way home,through lost way impossible return,
through impossible return unthinkable departure.
Wings? And what for?
The fall of Icarus has not yet resolved itself in the
brain of Daedalus.
Only to stretch out the hand,
to have the strength to support,
to have courage to press the offered hand,
to feel the other being behind his wall.
Behind which wall of my room begins the way?
Where will be the space, ready to let pass through a
single being that has resisted his embrace?
There are innumerable walls in infinite space.
Infinite is life in captivity.
Only one possibility to save oneself.

Jean Claude Risset's "Inharmonique", which was completed and premiered this year in Paris, received its American premiere in June. Miss Pilgrim was the soprano for that occasion. The tape accompanying the voice was composed on the new IRCAM computer facility in Paris. Mr. Risset is presently the head of the computer facility at IRCAM. This work combines the voice and the synthesized sounds taped on the IRCAM computer. The synthetic sounds are almost all composed of discordant frequencies, a procedure seldom done in sustained instrumental sounds. These same discordant frequencies will permit, following their natural outline, the fusion of the sound of imaginary bells (composed as chords) or of the dissociation of sound into fluid textures. The voice is not immediately heard in the tape sounds; however, toward the end the voice is taped and altered by the computer, giving the effect of extending into space.

Claude Debussy - Proses Lyriques (Debussy)

De Rêve - Debussy uses his impressionistic techniques to evoke the feeling of reverie and sleep. The text, as in a dream suggests a confusion of time and events. The trees weep their golden, moonlit leaves, which become the golden helmets worn by the knights who went to seek the Holy Grail.

De Grève - As its title indicates, this is a sea piece. The waves are likened to the green skirts of little girls rushing out of school. A storm blows up, but the compassionate moon calms and soothes the waves. Church bells are heard and the waves become smooth white silk.

De Fleur - The flowers in this song are much like Baudelaire's "Flowers of Evil". A lover, longing for tne return of his loved one, sees in the glaring colors and the deadly green of a greenhouse the image of his own distress. The creeping vines enlace themselves suffocatingly around his heart. He calls for his mistress to free him. He sinks in weariness from weeping and praying. Black petals fall, drop by drop, in the greenhouse.

De Soir - Sunday over the cities, Sunday in the hearts; little girls sing with sweet voices. There is the commotion of excursion trains, tunnels, shouted farewells, and through it all the parish church bells ring. Finally, evening brings peace and stillness. A prayer to the Virgin seeks forgiveness for all sins in the cities and in the hearts.

Milton Babbitt s'est taillé une place importante dans le domaine de la composition et théorie musicales pendant ses trentes dernières années. Acclamées sur la scène internationale, ses oeuvres ont fait l'objet de nombreux enrégistrements. Dans une de ses oeuvres les plus récentes, "Phonemena", le texte est composé de "phonèmes", ce qui explique le titre du morceau.

Luigi Dallapiccola - Quattro Liriche di A. Machado

1. Le printemps est là, et le blanc muguet fleurit sous les ronces.
2. Hier, j'ai fait un rêve... j'ai vu Dieu et je Lui ai parlé, j'ai rêvé que Dieu m'entendait... Ensuite, j'ai rêvé que je rêvais.
3. Seigneur, Vous m'avez arraché à ce que je chérissais le plus au monde ... Seigneur, Ta volonté fut faite et non la mienne... et maintenant, je me retrouve seul avec mon coeur, et la mer.
4. Le printemps est là. Personne ne sait comment c'est arrivé.

Anton Webern - Drei Lieder, Opus 25 (H. Jone)

1. O, immense joie!
   Les bourgeons à nouveau éclos brillent de tout leur éclat!
   La terre est toujours couverte d'une orgie de fleurs!
   Au seuil de la création, je recommence à vivre mes heures,
   Pourtant, je suis mortel.

2. L'aigle sombre du coeur prend son envol dans la nuit
   Les yeux, tels de légers papillons, virevolent et volettent
   de l'avant à jamais. Et pourtant, qui donc les a menés au but
   si ce n'est l'oiseau? Tant de fois il se repose, celui qui doit
   aussitôt regagner le ciel. Mais il se couche enfin sur les branches
   tristes de la mort, les ailes lourdes de lassitude: les papillons
   brillent d'un dernier éclat et s'éteignent à jamais.

3. Etoiles, petits bourdons brillants de la nuit qui butinent le
   bourgeon de l'amour! Vous ruisselez du miel par vous récolté.
   Répandez donc ces gouttes dans le coeur, dans la coupe dorée du
   miel, qu'elle soit remplie jusqu'au bord. Le coeur déborde déjà
   de bonheur, plein à tout jamais de la douceur infinie de l'amour.

Gladys Nordenstrom est Madame Ernst Krenek dans la vie privée. Zeit XXIV (Temps 24) s'inspire d'un poème de Renata Pandula, traduit par Ernst Krenek.

Des murs innombrables parcourent l'espace infini,
Suffisament de murs pour isoler chaque être,
Des murs, pour que la solitude ne soit pas compensation

Des murs, assez épais pour engloutir toutes les oreilles
Celles qui naissent chaque jour de la pâleur de l'envie,
Une oreille radar pour capter les pensées,

Un radar qui étreint chaque être
Pour lui faire oublier
D'où il vient, où il va.

Des murs innombrables parcourent l'espace infini

## P R O G R A M M E

TWO LITTLE FLOWERS — Charles Ives (1874-1954)
ANN STREET
AT THE RIVER
THE CAGE
THE SIDE-SHOW

PHONEMENA (with tape) — Milton Babbitt

QUATTRO LIRICHE DI ANTONIO MACHADO — Luigi Dallapiccola (1904-1975)

DREI LIEDER, Opus 25 — Anton Webern (1883-1945)

ZEIT XXIV (Premiere) — Gladys Nordenstrom

I N T E R M I S S I O N

INHARMONIQUE (with tape) — Jean Claude Risset

PROSES LYRIQUES — Claude Debussy (1862-1918)

*De Rêve*
*De Grève*
*De Fleur*
*De Soir*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday 21 October 1977, 8:30 pm

M A R Y  C Y R  viola da gamba

J O H N  G R E W  harpsichord

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SONATA IN E MINOR — Georg Philipp Telemann (1681-1767)
for viola da gamba and continuo
*(Essercizi musici, 1720)*

Cantabile
Allegro
Recitativo
Arioso
Vivace

III$^{e}$ ORDRE — François Couperin (1668-1733)
*(Ier livre de pièces de clavecin, 1713)*

Allemande la ténébreuse
Courantes I, II
Sarabande la lugubre
Les Matelotes provençales
Chaconne la favorite

SUITE IN D MAJOR — Marin Marais (1656-1728)
*(IV livre de pièces de violes, 1717)*

Prélude
Allemande la familière
Boutade
Gavotte la favorite
La petite brillante
Rondeau le gracieux

MARY CYR joined the faculty at McGill University in 1976. She directs the Baroque Chamber Orchestra, heads the Early Music Ensembles programme, and teaches viola da gamba. She has written numerous articles on performance practice for a variety of periodicals and for the forthcoming sixth edition of Grove's Dictionary.
She has studied viola da gamba with Wieland Kuijken in Brussels, and Baroque cello with Anner Bylsma in Amsterdam, and holds a doctorate in musicology from the University of California, Berkeley.
Mary Cyr has performed frequently with Alan Curtis and Frans Bruggen, and she has given masterclasses in playing the viola da gamba for the Vancouver Early Music Workshop.

JOHN GREW teaches harpsichord and organ at McGill. He is reponsible for establishing the Early Music Ensembles programme at McGill four years ago.
He received his early musical education with Dr.Maitland Farmer in Halifax. He holds degrees from Mount Allison University and the University of Michigan (Ann Arbor). He studied harpsichord with Kenneth Gilbert and assisted him in the preparation of the new Couperin edition. While in Europe on a Canada Council grant he studied with Marie-Claire Alain and Luigi Ferdinando Tagliavini.
He is heard frequently as a recitalist on the CBC and he performs extensively in Canada. Recently he gave a recital in the instrument collection of the German National Museum at the Nurenberg Festival.

John Grew and Mary Cyr have formed a duo and they are heard frequently in concert together.

MARY CYR est entrée à la faculté de musique de l'université McGill en 1976. Elle dirige l'orchestre de chambre baroque en plus d'être directrice du programme d'Ensembles de musique ancienne et d'enseigner la viole de gambe. Elle a écrit de nombreux articles sur la technique d'interprétation pour divers périodiques ainsi que pour la sixième édition du Groves qui paraîtra prochainement. Elle a obtenu son doctorat en musicologie de l'université de Californie à Berkeley. Elle a étudié la viole de gambe avec Wieland Kuijken à Bruxelles et le violoncelle baroque avec Anner Bylsma à Amsterdam. Mary Cyr s'est fréquemment produite avec Alan Curtis et Frans Bruggen et elle a donné des cours de maîtrise de la viole de gambe à l'atelier de musique ancienne de Vancouver.

JOHN GREW enseigne le clavecin et l'orgue à McGill. C'est à lui qu'on doit la création du programme d'Ensembles de musique ancienne à McGill il ya quatre ans. Il reçut sa première formation musicale du professeur Maitland Farmer à Halifax. Il est diplomé de l'Université Mount Allison et de celle de Michigan à Ann Arbor. Il a étudié le clavecin avec Kenneth Gilbert et a aidé ce dernier à préparer sa nouvelle édition de Couperin. Bénéficiaire d'une bourse du Conseil des Arts du Canada, il a été l'élève de Marie-Claire Alain et de Luigi Ferdinando Tagliavini en Europe. On l'entend fréquemment sur les ondes de Radio-Canada et il se produit d'un bout à l'autre du Canada. Il a récemment donné un récital dans la collection d'instruments du Musée germanique de Nuremberg dans le cadre du festival de Nuremberg.

John Grew et Mary Cyr se sont constitués en duo et on peut les entendre fréquemment en concert.

E n t r ' a c t e

PARTITA IN D MAJOR
for harpsichord (S.828)

Johann Sebastian Bach
(1685-1750)

Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

SONATA IN G MINOR
for viola da gamba and
harpsichord obbligato (S.1029)

Johann Sebastian Bach

Vivace
Adagio
Allegro

* * *

*"Early Music at McGill - La musique ancienne à McGill"*

*Tomorrow* — *II. concert* — *demain*
*McGill Baroque Chamber Orchestra*
*direction: Mary Cyr*

*Sunday* — *III. concert* — *dimanche*
*Kenneth Gilbert, harpsichord/clavecin*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Saiurday 22 October 1977, 8:30 pm

# McGILL EARLY MUSIC ENSEMBLES

# and BAROQUE CHAMBER ORCHESTRA

Mary Cyr, director

## EARLY MUSIC ENSEMBLES

AIRS SERIEUX — François Couperin (1668-1733)

Qu'on ne me dise plus que c'est la seule absence
Doux liens de mon coeur
Zephire, modéré en ces lieux

*Edmund Brownless, tenor*
*Vivienne Spiteri, harpsichord*

SONATA OP.I, NO.2 for violin, viola da gamba, and continuo — Dietrich Buxtehude (1637-1707)

Lento - Vivace - Adagio - Allegro - Largo - Arioso (variations)

*Mary McLaughlin, violin*
*Mary Cyr, viola da gamba*
*Ann Smith, harpsichord*

CANTATA "Dalla guerra amorosa" — George Frideric Handel (1685-1759)

*Steven Lecky, baritone*
*Deirdre Morrell, organ*

RS SERIEUX - François Couperin

uld that one would no more say to me that only absence
n heal our hearts poisoned with love;
love Iris in secret, I avoid her presence.
is cruel remedy overpowers my reason,
d even when absent I see her.
every moment I think of her,
d in trying to cure my longing I only increase it.

eet bonds of my heart
reeable torments increase my trouble from moment
moment. A heart exempt from these never feels
ything but feeble sweetnesses; it is in the excess
his rigours that Love has hidden his most sweet
arms.

phyr, restrain the ardour with which you caress Flora.
eep has closed the eyes of this inhuman one whom
adore. And you, River, who bathes with your waves
e banks of her verdant bed, respect her repose,
ow a moment without murmuring.

not interrupt her sleep, birds, whose voices
e so tender: May it only be at her awakening
at your songs are heard.
e, now, Nymphes and Faunes, reposing under
e trees, waiting for her to open her eyes.
e the Godesses of these waters stay awake
ile she sleeps. But Nayades, Faunes, birds,
mphes, Sing: she awakes.

CANTATA "Dalla guerra amorosa" - G.F.Handel

Recitative O my thoughts, now that reason calls me, fly, by all means fly from the war of love. Flight is not shameful in love - only by flying can the soul brin back the victory of a cruel love.

Aria Let not a pair of black eyes delight you with their flattering looks that beg you for mercy. Lov stays hidden there with bow and arrow in order to have his revenge.

Recitative Fly, yes, fly. Ah, with how much poison Love sprinkles his pleasures; ah, how much sorrow He ministers to those who follow him and adore his laws. If a countenance makes you fall in love, be it known to you, oh my thoughts, that which is pleasing in a short time vanishes - and then comes displeasure.

Aria Beauty is like a flower, that on a Spring morning is vivacious and beautiful. But in the evening it languishes, dies, looses its colour, and doesn't seem the same.

Recitative (arioso) Fly, yes, fly. To him who lives enchained as a servant of Love: enjoyment is doubtful - pain is certain.

CANTATA "Nel dolce dell'oblio" - G.F.Handel

Recitative In the sweetness of oblivion where my ado Fillia reposes, she wakes with her thoughts as Love in various forms incessantly disturbs her peace.

Aria He represents himself to her in love, in the quiet just pretending to embrace her.

Recitative She lives faithful, however, to the heart she adores, and in the shadow she breathes the light of that love.

Aria Is deception delighted if the thoughts mov by affection ponder that which they do not know? If afte waking in such an error, if the thought repeats itself, deception is saddened.

ARIA "Gottlob! nun geht das Jahr zu Ende" - J.S.Bach

Rejoice! the passing year is ended! The New Year comes upon us. Forget not, O my soul, God's many gifts througho the year. So sing a joyful anthem clear, that God will ever safe defend us, and more unsparing favours send us.

AIRS SERIEUX - François Couperin

Qu'on ne me dise plus que c'est la seule absence
Qui peut guerir nos coeurs de l'amoureux poison;
J'aime Iris en secret, j'évite sa présence,
Ce remède cruel accable ma raison,
Absente je la vois, à tous moments j'y pense,
Et cherchant à guerir je fuis ma guerison.

Doux liens de mon coeur,
Aimables peines,
Charmantes chaînes,
De moment en moment
Redoublez mon tourment:
Un coeur exempt de nos tendres allarmes
Ne ressentit jamais que de foibles douceurs;
C'est dans l'exces de ses riguers,
Que l'Amour a caché ses plus doux charmes.

Zephire, modéré en ces lieux
L'ardeur dont tu caresses Flore:
Le sommeil a fermé les yeux
De l'inhumaine que j'adore.

Et vous qui baignez de vos flots
Les bords de son lit de verdure,
Ruisseaux, respectez son repos;
Coulez un moment sans murmure.

N'interrompez point son sommeil,
Oiseaux, dont la voix est si tendre:
Que ce ne soit qu'à son reveil,
Que vos chants fassent entendre.

Voyez les Faunes de ces lieux
Et les Nymphes de ces bocages,
Attendant qu'elle ouvre les yeux,
Se reposer sous ces ombrages.

Voyez le Déesses des eaux
Veiller tandis qu'elle sommeille:
Mais, Nayades, Faunes, Oiseaux, Nymphes,
Chantez: Elle s'éveille.

CANTATA "Dalla guerra amorosa" - G.F.Handel

Récitatif O mes pensées, puisque en ce moment la raison m'appelle, fuyez, fuyez le conflit de l'amour. La fuite n'est pas honteuse dans l'amour. La fuite, seule permet à l'âme de trouver victoire dans un amour cruel.

Aria Ne vous laissez pas flatter par les beaux yeux noirs quémandant votre pitié. L'amour est caché dans ces beaux yeux, armé de flèches, prêt à prendre sa revanche.

Recitatif Fuyez! Fuyez! O avec quel poison l'amour arose ses plaisirs; avec quelles larmes il baigne ceux qui l'obéissent et vivent selon ses lois. Si une jolie contenance vous rend amoureux, je vous en prie, O mon âme, d'apprendre que ce plaisir ne dure qu'un moment.. et puis il n'y aura que le désenchantement.

Aria La beauté est comme une fleur printannière - vivace et jolie. Mais au crépuscule elle languit, perd son coloris et meurt. Elle ne semble être pareille.

Récitatif Fuyez, oui, fuyez! A celui qui vit enchaîné et esclave de l'Amour: la joie est douteuse et la douleur est certaine.

CANTATA "Nel dolce dell'oblio" - G.F.Handel

Récitatif Dans la douceur de l'oublie où repose ma bien-aimée Fillia, souvent elle s'éveille car l'Amour dans ses diverses aspects dérange incéssament son repos.

Aria Il se présente à elle en amour, dans le calme, feignant l'embrasser.

Récitatif Elle vit fidèlement, cependant, au coeur qu'elle adore et dans l'ombre, elle respire la douceur de cet amour.

Aria Est-ce que la tromperie est enchantée, si les pensées provoquées par l'affection méditent sur ce qu'elles ne connaissent pas? Si s'éveillant dans une telle erreur, si la pensée se répète, la déception est attristée.

ARIA "Gottlob! Nun geht das Jahr zu Ende" - J.S.Bach

Dieu soit loué! Voilà que l'année se termine et voici que déjà la nouvelle s'annonce. O mon âme, souviens-toi des bienfaits sans nombre que t'a prodigués ton Dieu! Entonne pour lui un joyeux cantique de reconnaissance; ainsi se souviendra-t-il de toi et t'offrira-t-il davantage pour l'année nouvelle.

McGILL BAROQUE CHAMBER ORCHESTRA

Violins

Michael Steinberg, principal
Robert Allard
Sandra Clarke
Dragan Djerkic
Jean-Pierre Joyal
Claude Leboeuf
Vera Markovic

Violas

Chantal Dion
Madeline Mercy

Oboes

Wendy Prezament
Paul Schieman

Cellos

Marianne Pack
Gill Stikeman

Harpsichord

Hank Knox

:ANTATA "Nel dolce dell'oblio" George Frideric Handel

*Susan Sawatsky, soprano*
*George Demmer, recorder*
*Susan Milner, harpsichord*

n t r ' a c t e

AROQUE CHAMBER ORCHESTRA

RIA "Gottlob! nun geht das Jahr zu Ende" J.S.Bach
from Cantata 28 (1685-1750)

*Donna Fownes, soprano*

ONCERTO GROSSO, OP.VI, NO.1 G.F.Handel

A tempo giusto
Allegro
Adagio
Allegro
Allegro

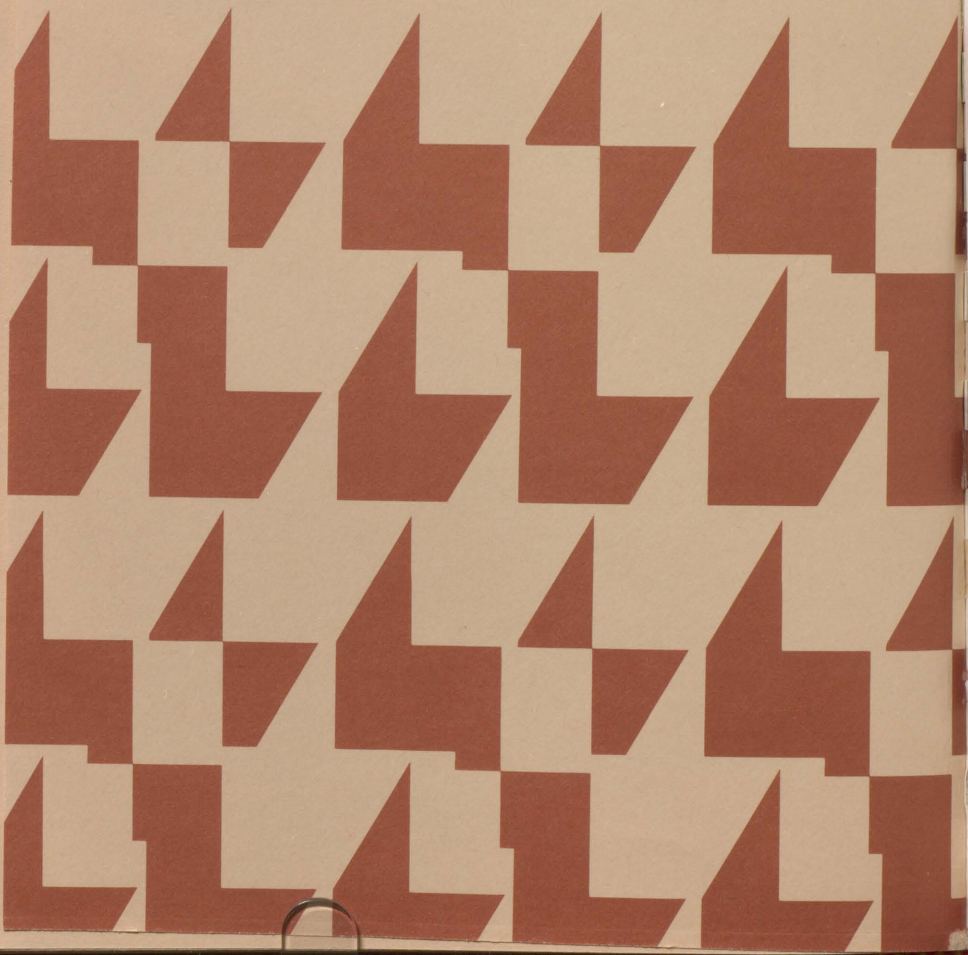
*soloists: Michael Steinberg, violin*
*Dragan Djerkic, violin*
*Marianne Pack, cello*

NFONIA from Cantata 42 J.S.Bach

* * *

*'arly Music at McGill - La musique ancienne à McGill"*

*morrow* *III.concert* *demain*
*Kenneth Gilbert, harpsichord / clavecin*



## LES GRANDS CONCERTS DE RADIO-CANADA

en collaboration avec

## LA FACULTÉ DE MUSIQUE DE L'UNIVERSITÉ McGILL

présentent

**KENNETH GILBERT,** claveciniste

| | |
|---|---|
| FROBERGER<br>(1616-1667) | Toccata en la mineur<br><br>Suite en mi mineur, no 7<br>*Allemande*<br>*Gigue*<br>*Courante*<br>*Sarabande*<br><br>Lamentation sur la mort de Ferdinand III |
| J.-S. BACH<br>(1685-1750) | Le clavier bien tempéré, volume II<br>*Prélude et fugue en do majeur, BWV 870*<br>*Prélude et fugue en fa majeur, BWV 880*<br>*Prélude et fugue en mi majeur, BWV 878*<br>*Prélude et fugue en ré majeur, BWV 874* |

ENTRACTE

| | |
|---|---|
| HANDEL<br>(1685-1759) | Suite no 1 en la majeur<br>*Prélude*<br>*Allemande*<br>*Courante*<br>*Gigue* |
| RAMEAU<br>(1683-1764) | Prélude non mesuré (1706)<br><br>Nouvelle suite en la mineur (1728)<br>*Allemande*<br>*Courante*<br>*Sarabande*<br>*Les trois mains*<br>*Fanfarinette*<br>*Gavotte et six doubles*<br>*La triomphante* |

Salle Pollack
Dimanche, 23 octobre 1977, 20 h 30

Ce concert sera radiodiffusé ultérieurement aux postes de la chaîne FM de Radio-Canada à l'émission **Les Grands Concerts** entendue les mercredis à 20 h 30.

**Kenneth Gilbert**

Né à Saint-Hyacinthe au Québec, Kenneth Gilbert est reconnu avec raison comme l'un des premiers interprètes de sa génération. Comme tel, il a même joué en solo avec des orchestres aussi célèbres que celui de Chicago. En Europe, où il habite maintenant, partout où on l'invite un public enthousiaste l'acclame. Musicologue, professeur à ses heures, ce virtuose du clavecin a aussi gravé des enregistrements d'importance qui comprennent, entre autres, l'*Intégrale pour le clavecin* de François Couperin dont il a préparé l'édition, et tout récemment l'*Intégrale pour le clavecin* de Jean-Philippe Rameau.

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# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, October 31, 1977
8:30 pm

# L E  T R I O  D E  G U I T A R E S  L A V A L

Jacques Chandonnet - *luth, vihuela, guitare*

Claude Gagnon - *luth, orpharion, guitare, cistre*

Paul Gerrits - *luth, orpharion, théorbe, guitare*

## LE TRIO DE GUITARES LAVAL

*Jacques Chandonnet*

Diplômé en interprétation à l'Ecole de musique de l'Université Laval, il a étudié la guitare d'abord avec Martin Prével, puis avec Alexandre Lagoya, et le luth avec Paul Gerrits. Professeur de guitare et de luth à l'Université Laval, il fait également la recherche et l'arrangement d'un nouveau répertoire pour une et plusieurs guitares. En plus de ses tournées de concert il a fait de nombreux enregistrements pour la radio.

*Claude Gagnon*

Bachelier de l'Ecole de musique de l'Université Laval, il a étudié la guitare avec Paul Gerrits et Marie Prével. Actuellement il est professeur de guitare, joue en concert et prépare une méthode d'enseignement pour enfants. Egalement compositeur, il a écrit entre autre des "musiques de scène" et des oeuvres pour une et plusieurs guitares.

*Paul Gerrits*

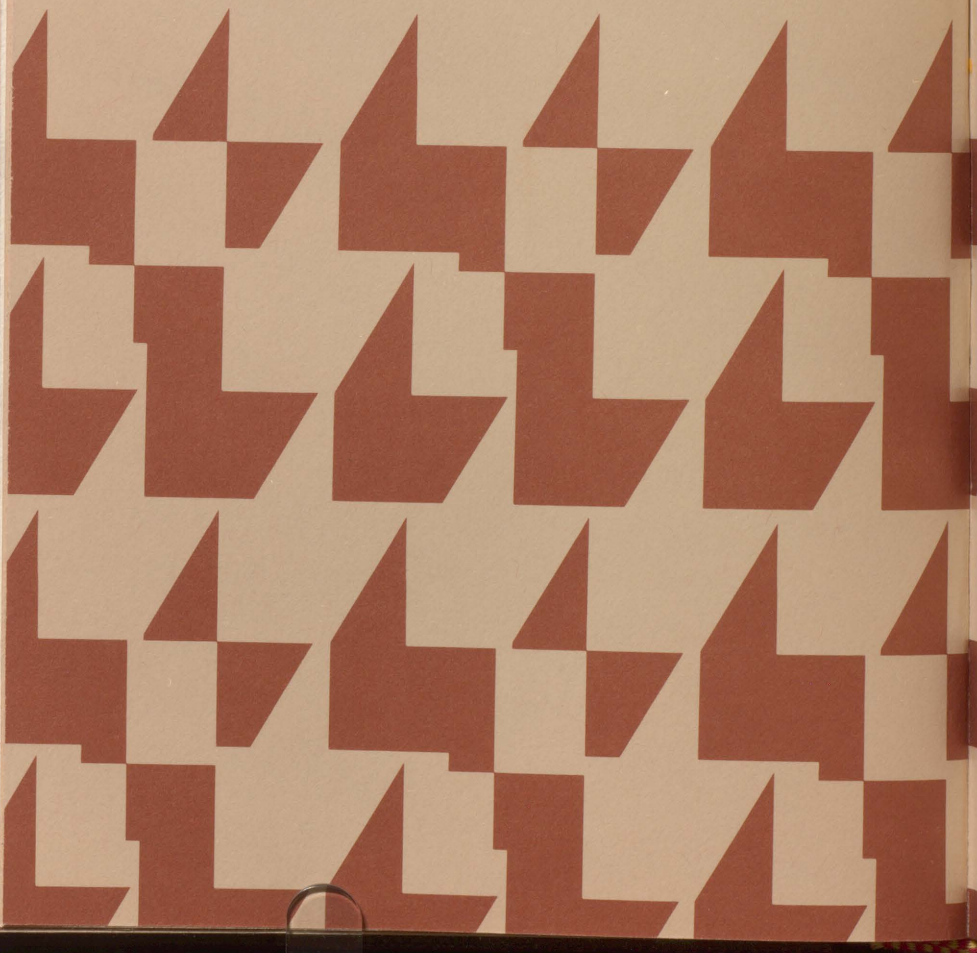
A étudié le luth aux Conservatoires de Francfort et de Cologne avec Walter Gerwig. A fait de nombreux concerts et enregistrements pour la radio et la télévision en Allemagne et au Canada. Fut invité en 1973 par la Deutsche Grammophon pour participer à un enregistrement de musique pré-baroque avec l'ensemble Ulsamer. Enseigne depuis 1967 à l'Université Laval, la guitare, le luth et la musique d'ensemble.

| | |
|---|---|
| ALLEMANDE ** | Dowland |
| BALLET DU ROY * | Praetorius |
| DAPHNE ** | Anonyme |
| MY LADY CAREY'S DOMP * | Anonyme |
| DIFFERENTIAS SOBRE EL CAVALEROS * | Cabezon |
| DEUX DANSES ** | Molinaro |
| RONDE | Susato |
| CATHARINA | Widmann |
| TOURDION | Attaignant |
| ENTREE - RONDE - BOURREE * | Purcell |
| FUGUE * | Handel |

i n t e r m i s s i o n

| | |
|---|---|
| TRIO - BOURREE ** | Bach |
| ANDANTE - GAVOTTE ** | Bach |
| LARGO | A. Gagnon |
| ADANAK | Claude Gagnon |
| INTERLUDE | A. Gagnon |
| TROIS FOLKLORES | Claude Gagnon |
| DANSE DU JEU D'AMOUR * | De Falla |
| INTRODUCTION ET FANDANGO * | Boccherini |

* *arr. Jacques Chandonnet*
** *arr. Paul Gerrits*
*** *arr. Claude Gagnon*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

| SENIOR BAND | INTERMEDIATE BAND |
|---|---|
| *REEDS* | |
| Janis Steprans, alto | Pat Craighead, alto |
| Sandra Gruman, alto | Rodney Goins, alto |
| Stafford Horne, tenor | Richard Mortimer, tenor |
| Mark Bankley, tenor | Doug Miller, tenor |
| Deborah Summerlin, baritone | Kim Dooley, baritone |
| *TRUMPETS* | |
| Bernie Brien | David Nutting |
| Morris Macklin | Mike Cartile |
| David Nutting | Ron Di Lauro |
| Don Thompson | Jean Trudel |
| Michael Cartile | |
| *TROMBONES* | |
| Mike Wilson | Chris Romney |
| Chris Romney | Gord Simms |
| Angus Armstrong | Joyce Vandenberg |
| Glenn Morrison, bass | Pat Downes, bass |
| *RHYTHM* | |
| Rolf Bertsch, piano | Steve Sauvé, piano |
| | Steve Holt, piano |
| Alan Yanofsky, bass | Frank Opolko, bass |
| Aldo Mazza, drums | Steve Mitchell, drums |
| Steve Mitchell, drums | |
| Joe Miskin, guitar | Jacques Labelle, guitar |

Friday, October 28, 1977
8:30 pm

# McGILL JAZZ WORKSHOP

## Senior and Intermediate Bands

direction: Gerald Danovitch

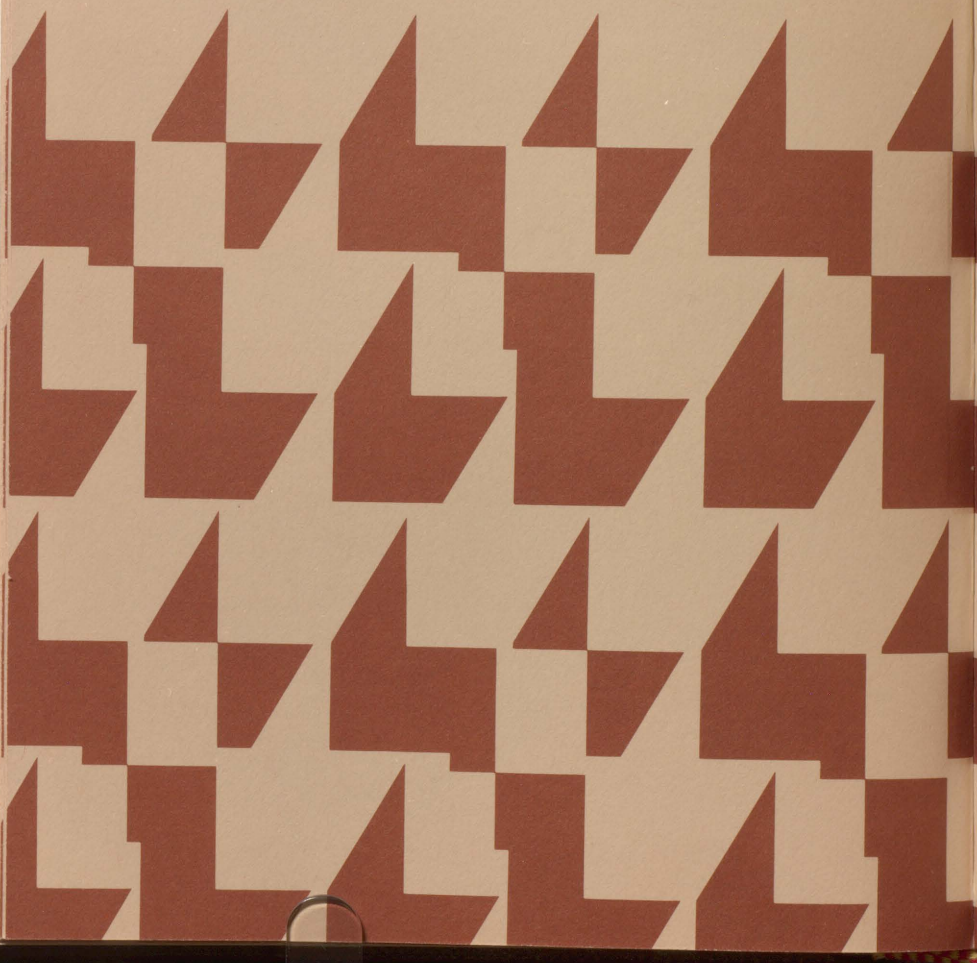
Works by

Duke Ellington

Woody Herman

Chick Corea

Sammy Nestico



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Wednesday, October 26, 1977
1:00 pm

# THE MCGILL WIND ENSEMBLE

direction: Robert Gibson

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## PROGRAMME

SINFONIETTA — Ingolf Dahl (1961)

*Introduction and Rondo*
*Notturno Pastorale*
*Dance Variations*

NIGHT SOLILOQUY — Kent Kennan (1940)

Virginia Spicer, flute

KUYAS — Harry Sommers

Donna Fownes, soprano
Penny Pappas, flute
Luc Boivin, percussion
Aldo Mazza, percussion

THE RED PONY — Aaron Copland (1948)

*Dream March - Circus Music*
*Walk to the Bunkhouse*
*Grandfather's Story*
*Happy Ending*

IN STORM AND SUNSHINE — J.C. Heed, Ed. T. Stevens (1905)

*Next concert by McGill Wind Ensemble: Friday, November 25th at 8:30 pm. Works to be performed include: CONCERTO FOR WIND ENSEMBLE AND PERCUSSION by Husa (featuring members of the McGill Percussion Ensemble); THE PINES OF ROME by Respighi; and the McGill Wind Ensemble Saxophone Quartet.*

McGILL WIND ENSEMBLE

FLUTE

Jocelyne Fillion
Angela Knock
Doug Miller
Virginia Spicer*

OBOE

Kathy Davies*
Marie-Line Ross

CLARINET

Camille Alepin
Allen Feider
Stafford Horne*
Guy Knowles
Robert Mainella
Penny Marrett

BASS CLARINET

Deborah Summerlin

CONTRA ALTO CLARINET

Kim Dooley

ALTO SAX

Rod Goins
Janis Steprans*

TENOR SAX

Jane Lippert

BARI SAX

Mark Bankley

HORN

Donna Campbell
Eileen Eby
Kathy Munroe
Peter Pike*

TRUMPET

Gary Elkin
Tim Hummel
John MacMurray
Don Thompson*
Jean Trudel

TROMBONE

George Demmer
Ron Schirm
Gord Simms*

EUPHONIUM

Shirley Hoffman

TUBA

Burt Hasselfield

PERCUSSION

François Clément*
Robert Lepine
Aldo Mazza

BASS

Dan Segal

*section leader

KUYAS

LONG AGO

(The following syllables are meaningless: hano, â-o, yī-e, ī-e, â)

Sâkâstâo

It is sunrise.

Numoourinaw
Kēsamuneto,
Numoourinootâo.
Kēsamuneto,
Numoourinasâo.

It is fair wind.
Great spirit,
He walks with fair wind.
Great spirit,
He sails with fair wind.

"Kēsamuneto,
ka kesika'k
ne-yu ka notâutâyan
ne ku machen.

"Great spirit
now that it is day
I who am hungry
Will hunt.

Ka kesika'k
Ne-yu ka notâutâyan
ne ku machen -
muskwâ.
Ka kesika'k
ne-yu ka notâutâyan -
âmisk
Ka kesika'k -
mooswâ
Ne-yu -
wâpoos
Ka -
uppische moos-soos
notâyutâyan -
âhtik.
Ka, ka kesika'k
ne-yu ka notâutâyan
ne ku machen -
wâwâskâsēo.

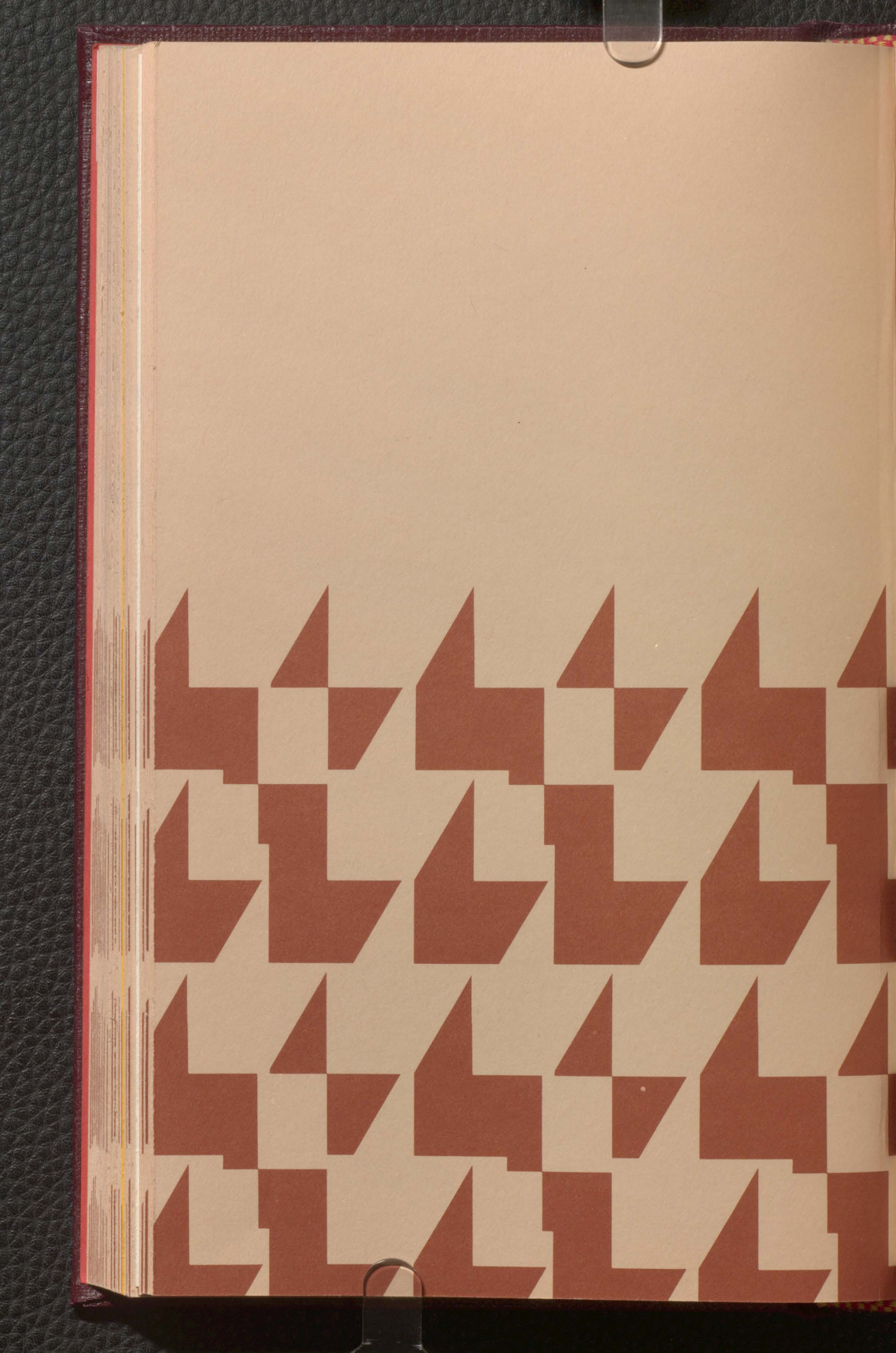
Now that it is day
I who am hungry
will hunt -
bear.
Now that it is day
I who am hungry -
beaver
Now that it is day -
moose
I -
rabbit
Who -
jumping deer
am hungry -
caribou.
Now that it is day
I who am hungry
will hunt -
elk.

Kēsamuneto
Pu'kisimoo
Mēkisâo

Great spirit
Sunset
An eagle.

Kuyas,
kuyas.
Awuko â ke okimawit
kuyas
kisâyinewu.
Âwuko kuyas achimoowin.
Âwuko
otu uskek
ka pâ'tuman
omu achimoowin.
Kuyas,
kuyas
Awuko â ke okimawit
kuyas.

Long ago,
long ago.
That one was a chief
long ago
among old men.
This is an old story.
This
In this land
is what I heard
this story.
Long ago
long ago
That one was a chief
long ago.



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday 3 November 1977, 8:30 pm

# B R A S S  C H O I R

# F R E N C H  H O R N  E N S E M B L E

direction : Thomas K e n n y

## P r o g r a m m e

| | |
|---|---|
| FANFARE | Paul Dukas |
| SUITE "LE TRESOR D'ORPHEE" | Antoine Francisque |
| THE HEAVENS ARE TELLING<br>for Horn Choir | Beethoven / Pottag |
| SUITE FOR HORNS | Eugène Bozza |
| FRERE JACQUES<br>for Brass Choir | arr. John Iveson |

## I n t e r m i s s i o n

*Next Brass Choir and Horn Ens*

## BRASS CHOIR

### Trumpets

Garry Elkin
Jean Trudel
Gilles Pelletier
Sylvie Jacques
David Block
John Russell

### Horns

Donna Campbell
Eileen Eby
Jeff Gibson
Kathy Munroe
Nancy Wightman
Jane Wright
Peter Pike

### Trombones

Peter McIntosh
Gord Simms
Glenn Morrison

### Baritone

Shirley Hofmann

### Tuba

Burt Hasselfield

## FRENCH HORN ENSEMBLE

Renée Allen
Cathy Borden
Donna Campbell
Eileen Eby
Jeff Gibson
Kathy Munroe
Peter Pike
Nancy Wightman
Jane Wright

PRAELUDIUM and FUGATO — Mathias von der Gheyn/Farkas

OVERTURE TO "MARRIAGE OF FIGARO" — Mozart / Lockwood

THEME FROM SYMPHONY No.3 — Mahler / arr.T.Kenny

*Played in the memory of the late Leopold Stokowski*

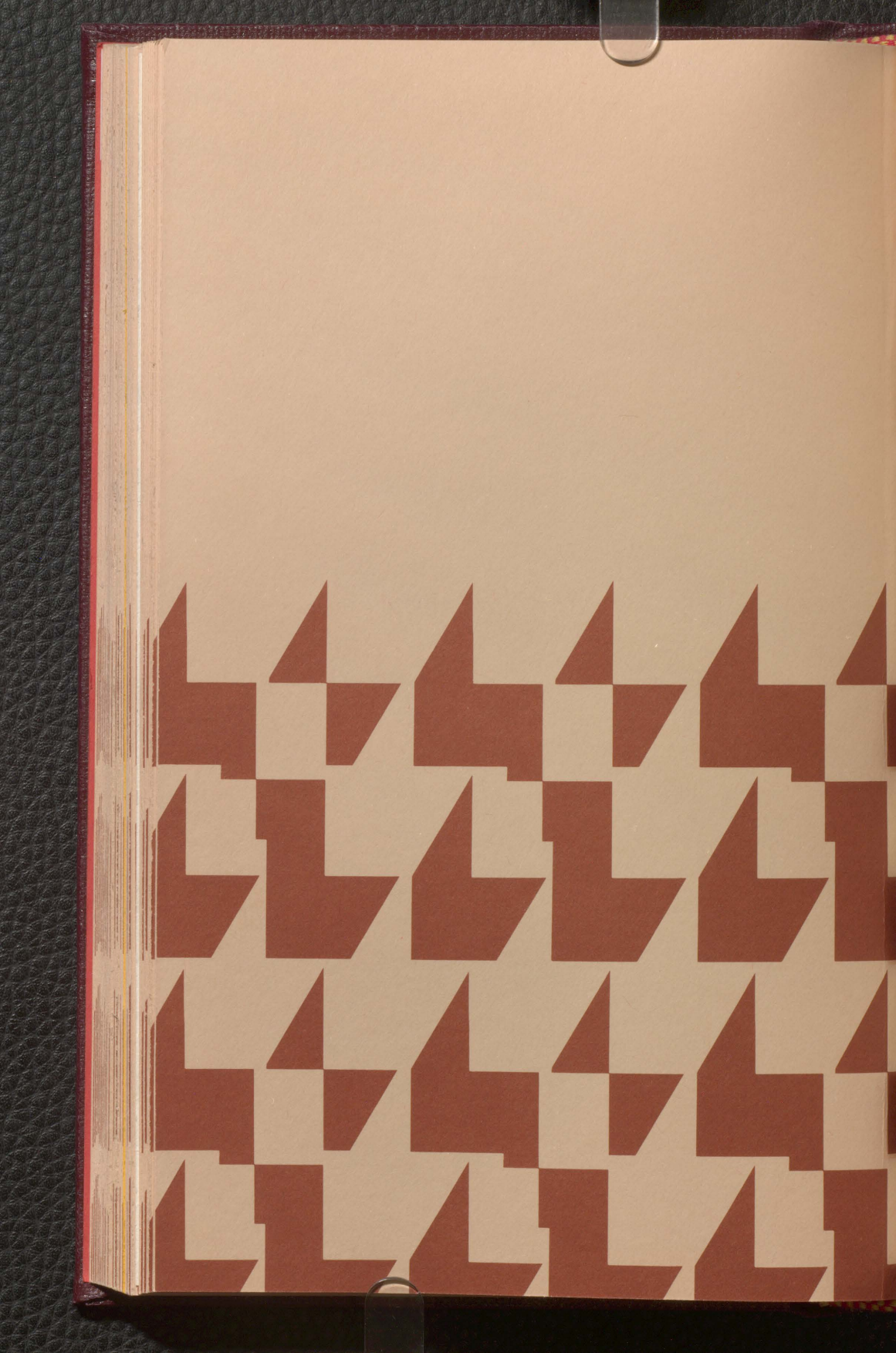
SOME CONVERSATION PIECES FOR BRASS — Robert King

TWO CHORUSES FROM THE MOTET "Jesu, meine Freude" - for Horns — J.S.Bach / Shaw

EXALTABO TE, DOMINE — Palestrina / Wise

* * * * * * * * *

ert: Monday, 12 December



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday 4 November 1977, 8:30 pm

# McGILL CONCERT BAND

direction : Richard Lawton

## Programme

| | |
|---|---|
| OVERTURE to "*Fidelio*", Op.72b | L.v.Beethoven<br>arr.C.Barnes |
| SLEEPERS WAKE (*Wachet auf*) | J.S.Bach<br>arr.A.Chiaffarelli |
| AGNUS DEI from the *Requiem* | W.A.Mozart<br>arr.B.Buehlman |
| SONATINA FOR BAND | C.Giovannini |

## Intermission

| | |
|---|---|
| OVERTURE to "*Colas Breugnon*" | D.Kabalevsky<br>trans.D.Hunsberger |
| BALLET from "*La Petite Suite*" | C.Debussy<br>arr.J.Boyd |
| STAN KENTON IN CONCERT | S.Kenton<br>arr.W.Scott |
| MARCHA PROVINCIANA from "*Chapultepec*" | C.Chavez |

McGILL CONCERT BAND

Flutes

Laurie Glencross
Marc Fournel
Claudette White
Richard Linke

Oboe

Mary Catherine MacDonald

Clarinets

Geoff Trump
Pat Craighead
Robert Miron
Cathy Handelman
Patrick Vetter
Chris Cochand
David Lee
Robert Cazabon
Sybil Plank
Richard Braley
Serge Belanger
Joanne Sampson
Bernie Bourque

Bass Clarinet

Sandra Goldman

Bassoon

Gary Bourassa

Saxophones

Suzanne Wicki
Lilliane Bastien
Kathleen Fraser
Michel Gohler

Trumpets

Ron DiLauro
John Russell
Peter Randell
Gilles Pelletier
Michael Cartile
Sylvie Jacques
Rosemary Ponds

Horns

Renée Allen
Nancy Wightman
Jeff Gibson
Cathy Borden
Jane Wright

Trombones

Peter McIntosh
Joyce Vandenberg
Marc David
Derek Rodgers
Robert Thériault

Tubas

Lance Nagels
Sharon Bookbinder

Percussion

James Brender
Steven Mitchell
Luc Boivin
Raymond Desrosiers

Manager

Peter Randell

Librarian

Claudette White

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday, November 8, 1977
8:30 pm

B R Y A N  T O W N S E N D , guitar

assisted by Mimi Waitzman, harpsichord
and Michael Strutt, guitar

MINUET AND TRIO — Fernando Sor (1778-1839)

RONDO
(from the Sonata, opus 22)

PRELUDES (1940) — Heitor Villa-Lobos (1887-1959)

*No. 1 in E minor*
*No. 2 in E major*
*No. 3 in A minor*
*No. 4 in E minor*
*No. 5 in D major*

FANTASIA SEVILLANA — Joaquin Turina (1882-1949)

i n t e r m i s s i o n

FANTASY FOR TWO GUITARS (1976) — Robert Jones

MUSIC FOR TWO GUITARS AND HARPSICHORD (1977) — Bryan Townsend

INTRODUCTION AND FANDANGO for guitar and harpsichord — Luigi Boccherini (1743-1805)

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday, November 10, 1977
8:30 pm

# MOUNT ROYAL BRASS QUINTET

James Thompson, trumpet
Robert Gibson, trumpet
Richard Lawton, trombone
Nona Talamantes, horn
Ellis Wean, tuba

TWO PIECES — Anthony Holborne (1602)

*Honie-Suckle*
*Night Watch*

ed: R. King

TWO 16th CENTURY FLEMISH SONGS — trans. Eugene Haas

*Si j'ai perdu mon ami*
*Heth Sold ein Meisken*

CONTRAPUNTUS I (from the Art of Fugue) — J.S. Bach (1685-1750)

ed: R. King

SONATINE — Eugene Bozza (1951)

*Allegro*
*Andante*
*Allegro vivo*
*Largo - Allegro vivo*

i n t e r m i s s i o n

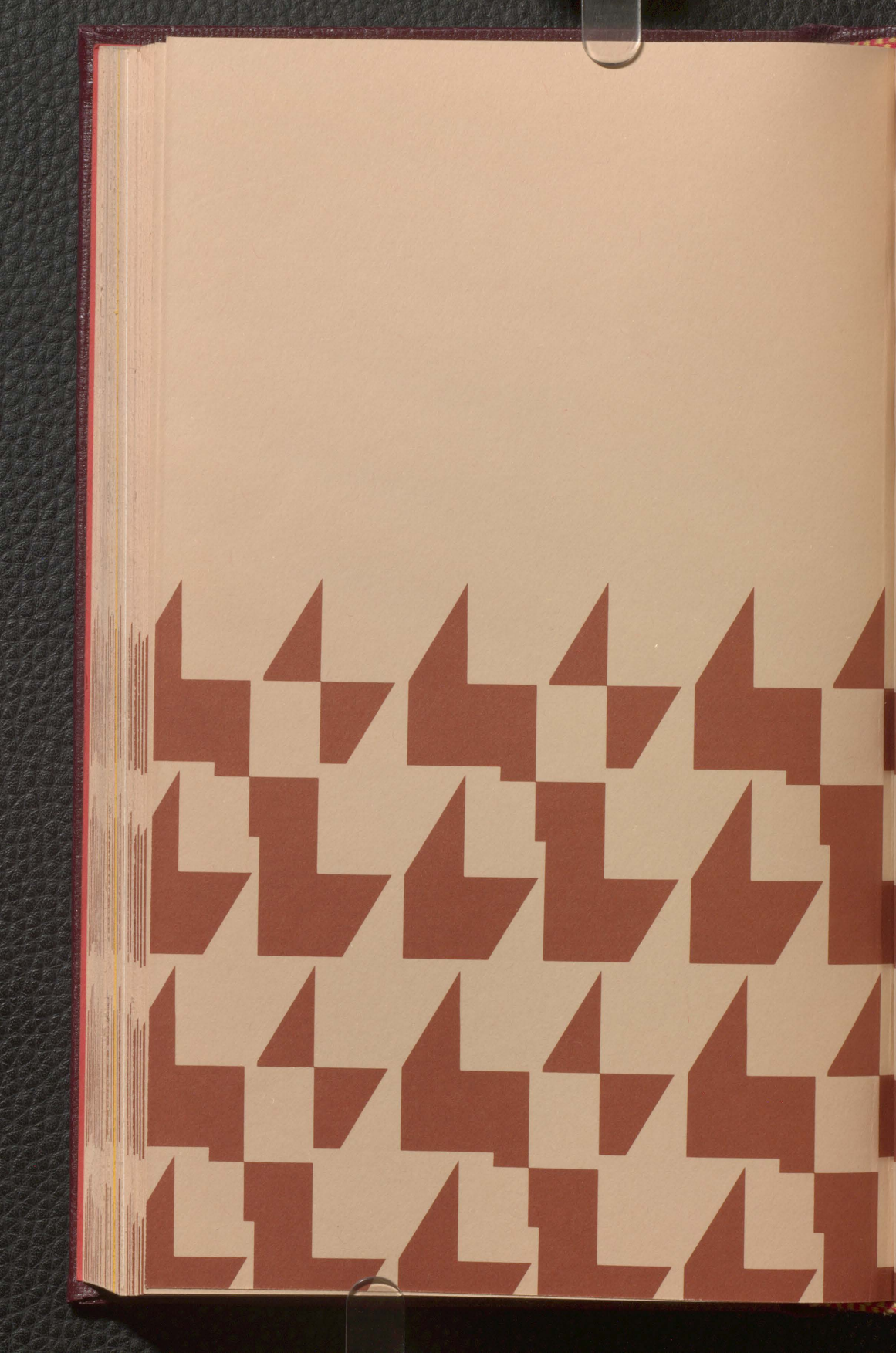
MUSIC FOR BRASS INSTRUMENTS — Ingolf Dahl (1944)

*Chorale Fantasy*
*(on "Christ lay in the bonds of death)*
*Intermezzo*
*Fugue*

AMERICAN BRASS BAND JOURNAL (circa 1850) — G.W.E. Frederich (1821-1885)

*Lilly Bell Quick-Step*
*Prima Donna Waltz*

SCHERZO — John Cheetham (1966)



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, November 11, 1977
8:30 pm

# Mc G I L L  S Y M P H O N Y  O R C H E S T R A

Uri M A Y E R , conductor

SOLOIST: Janet Schmalfeldt, piano

*This concert is being broadcast by Radio Centreville, CINQ-FM 102.3.*

# McGILL SYMPHONY ORCHESTRA

## VIOLIN I

Guy Traficante
Vivianne Roberge
Claudia Martin
Paula Wise
Pauline Salesse
Micheline Lesage
René Vachon
Vera Mirkovic
Jakub Kaiser

## VIOLA

Madelaine Mercy
Katherine Jensen
Pierre Yves Gagnon
Chantal Dion
Peter Ball
Hanna Mayer

## VIOLIN II

Philippe David
Cordelia Hall
Roxanne de la Fontaine
Michael Steinberg
Marie Anne Blanchet
Claudio Ricignuolo
Sandra Clarke
Peter Walsh

## CELLO

Iona Corber
Marianne Pack
Don Skochinski
Mario Giroux
Jan Jarvlepp
Gill Stikeman
Kyesook Hawe

## BASS

Alan Yanofksy
John Hyde
Les Leroux
René Gosselin

FLUTE

Tim Hutchins
Karen Stone
Bjorn Runefors
Heather Howes

OBOE

Paul Schieman
Steve Klein
Wendy Prezament

CLARINET

Susan DaSie
David Kreuter
Sandra Gruman (Bass Clar. & Sax.)

BASSOON

Stephanie Przybylska
Reisa Lipszyc

HARP

Lucille Brais

FRENCH HORN

Renée Allen
Nancy Wightman
Jeff Gibson
Cathy Borden
Jane Wright

TRUMPET

Yoram Levy
Murray Robertson

TROMBONE

Chris Romney
Angus Armstrong
Glenn Morrison

TUBA

John De Wolfe

TIMPANI

Frédérick Liessens

PERCUSSION

Luc Boivin
Raymond Desrosiers

ALL BEETHOVEN PROGRAMME -

EGMONT OVERTURE

PIANO CONCERTO NO. 4, opus 58
in G major

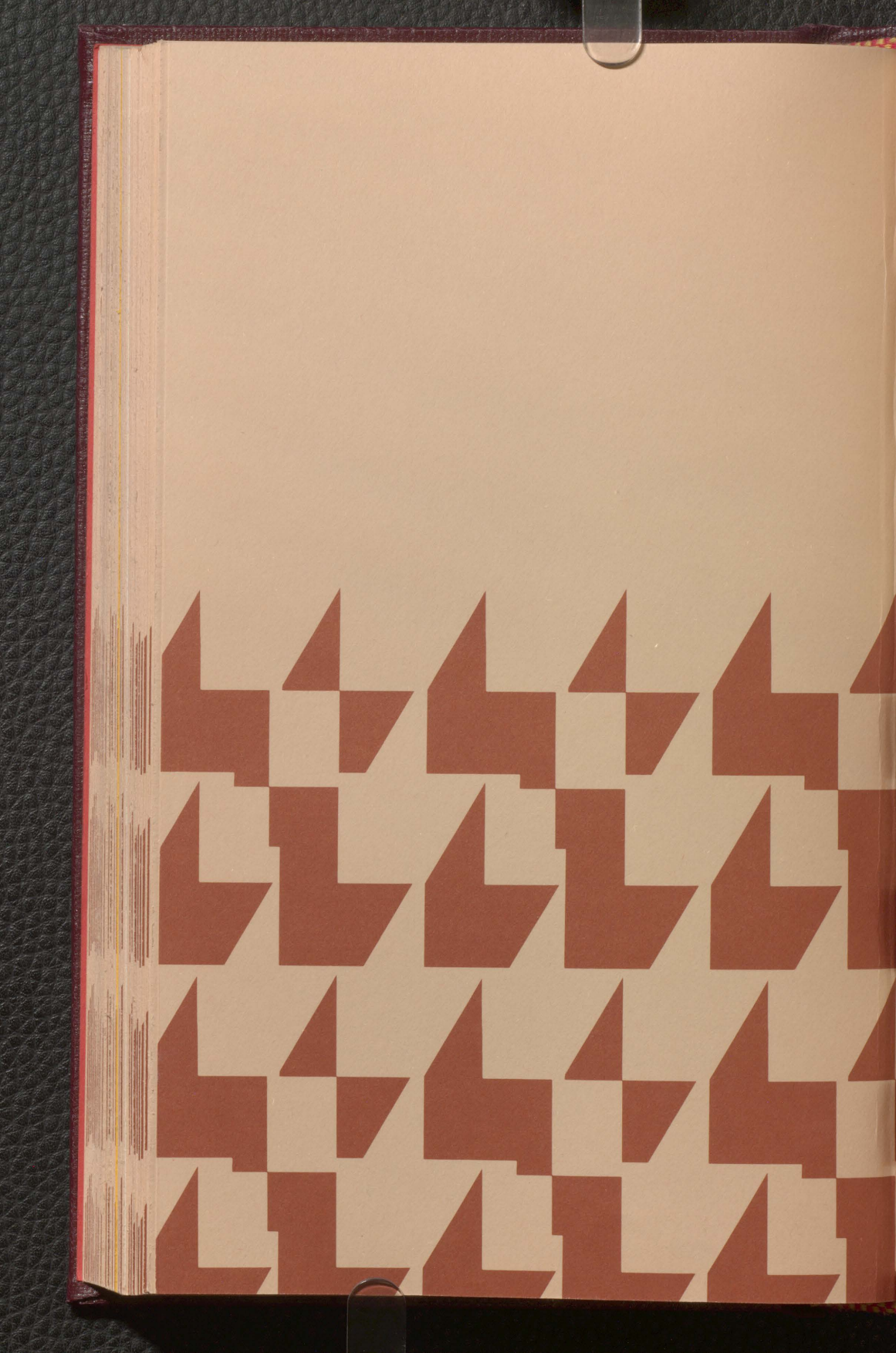
*Allegro moderato*
*Andante con moto*
*Rondo*
*Presto*

i n t e r m i s s i o n

SYMPHONY NO. 3, EROICA, opus 55
in E flat major

*Allegro con brio*
*Marcia Funebre - Adagio assai*
*Scherzo - Allegro vivace*
*Trio*
*Finale - Allegro molto - Poco andante*

*The next concert by the McGill Symphony Orchestra will take place on Friday, December 9 at 8:30 pm in Pollack Concert Hall. The programme is to include works by Schloss and Shostakovich.*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday 14 November 1977, 8:30 pm

R E C I T A L of the

L I E D E R C L A S S

direction: JAN SIMONS
TOM PLAUNT

JOHANNES BRAHMS (1833-1897)

Der Gang zum Liebchen, op.48,No.1
Ständchen (Kugler), op.106, No.1
Der Tod, das ist die kühle Nacht (Heine) op.96, No.1

Zigeunerlieder (Conrat), op.103

He, Zigeuner
HochgetÜrmte Rimaflut
Wisst ihr, wann
Lieber Gott, du weisst
Brauner Bursche
RÖslein dreie
Kommt dir manchmal
Rote Abendwolken

L o i s W a t s o n , mezzo-soprano
M i c h a e l M c M a h o n , piano

GABRIEL FAURE (1845-1924)

Ici bas (Sully Prudhomme)
Mandoline, op.58, No.1 (Verlaine)
Prison, op.83, No.1 (Verlaine)
Nell, op.18, No.1 (Leconte de Lisle)
Mai (Victor Hugo)
Après un rêve (Romain Bussine)
Fleur Jetée, op.39, No.2 (Armand Silvestre)

D o n n a F o w n e s , soprano
H e n r y R e n g l i c h , piano

JOHANNES BRAHMS: Zigeunerlieder, op.103

1) He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange,
bis die heisse Träne netzet diese Wange!

Ho there, Gypsy, strike the strings,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the hos tears flow down these cheeks.

2) HochgetUrmte Rimaflut,
Wie bist du so trÜb,
An dem Ufer klag' ich laut
Nach dir, mein Lieb,
Wellen fliehen, Wellen strömen, rauschen
An dem Strand heran zu mir;
An dem Rimaufer lass mich
Ewig weinen nach ihr!

High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming, rushing,
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

3) Wisst ihr, wann mein Kindchen am allerschönsten ist?
Wenn ihr sÜsses MUndchen scherzt und lacht und kÜsst,
Mägdelein, du bist mein, inniglich kÜss ich dich,
Dich erschuf der liebe Himmel einzig nur fÜr mich!
Wisst ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält,
Schätzlein, du bist mein, inniglich kÜss ich dich,
Dich erschuf der liebe Himmel einzig nur fÜr mich!

Do you know when my little one is her loveliest?
When her sweet mouth teases and laughs and kisses me,
Little Maiden, you are mine, fervently I kiss you.
The good Lord created you just for me!
Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms.
Sweetheart, you are mine, fervently I kiss you.
The good Lord created you just for me alone!

4) Lieber Gott, du weisst, wie oft bereut ich
Dass ich meinem Liebsten einst ein KÜsschen gab.
Herz gebot, dass ich ihn mÜssen muss,
Denk' so lang ich leb' an diesen ersten Kuss,
Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist sÜss, wenn bitter auch die Reu',
Armes Herz bleibt ihm ewig, ewig treu!

Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of that first kiss.
Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

5) Brauner Bursche führt zum Tanze
Sein blauÄugig schönes Kind,
Schlägt die Sporen keck zusammen.
Czardas Melodie beginnt,

The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A Czardas melody begins,

Küsst und herzt sein süsses Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, dass es klingt.

6) Röslein dreie in der Reihe blüh'n so rot,
Dass der Bursch zum Mädel geht, ist kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne, weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!
Schönstes Städtchen in Alföld ist Keczkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

7) Kommt dir manchmal in den Sinn,
Mein süsses Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch' mich nicht, verlass mich nicht,
Du weisst nicht, wie lieb ich dich hab'!
Lieb du mich wie ich dich,
Dann strömt Gottes Huld auf dich herab!

8) Rote Abendwolken ziehen am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb,
Das Herze brennt,
Himmel strahlt in glüh'nder Pracht,
Und ich träum' bei Tag und Nacht,
Nur allein von dem süssen Liebchen mein.

He kisses and caresses his sweet dove,
Whirls her, leads her, shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

Roses three in a row bloom so red,
There's no law against the Lad's visiting his girl!
Oh, good Lord, if that too were forbidden,
This beautiful wide world would have perished long ago.
To remain single would be a sin!
The loveliest town in Alföld is Keczkemet;
There abide so many maidens sweet and nice,
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your kome,
Then empty cups of joy!

Do you sometimes recall,
My sweet love,
What you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do love me as I love you,
Then God's grace will descend upon you!

Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dreamt only of that sweet love of mine.

8) In der Fremde

Ich hör die Bächlein rauschen
Im Walde her und hin,
Im Walde, in dem Rauschen
Ich weiss nicht, wo ich bin.

Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von der alten schönen Zeit.

Die Mondesschimmer fliegen,
Als säh ich unter mir
Das Schloss im Tale liegen,
Und ist doch so weit von hier!

Als müsste in dem Garten
Voll Rosen weiss und rot,
Meine Liebste auf mich warten,
Und ist doch so lange tot.

9) Wehmut

Ich kann wohl manchmal singen,
Als ob ich fröhlich sei,
Doch heimlich Tränen dringen,
Da wird das Herz mir frei.

Es lassen Nachtigallen,
Spielt draussen Frühlingsluft,
Der Sehnsucht Lied erschallen
Aus ihres Kerkers Gruft.

Da lauschen alle Herzen,
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen,
Im Lied das tiefe Leid.

8) In Foreign Parts

I hear the brooks rippling
all through the forest;
amid these forest-murmurs
I know not where I am.

The nightingales are calling
through this solitude
as if they wanted to tell
of beautiful times long past.

The moonbeams flicker
as if I saw below me
the castle in the valley -
yet it lies so far from here!

As though in the garden
full of white and red roses
my love were awaiting me -
yet she died long ago.

9) Sadness

It is true - I can sing at times
as though I were happy;
but secretly tears well up
to relieve my heavy heart.

When spring breezes play outside
nightingales sing
their song of longing
from their gloomy prison.

Then all hearts listen,
and all are glad;
yet no one feels the pain
and the deep grief in the song.

6) Schöne Fremde

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund
Um die halb versunkenen Mauern
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr, wie in Träumen,
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie von künftigem grossen Glück!

7) Auf einer Burg

Eingeschlafen auf der Lauer
Oben ist der alte Ritter;
Drüben gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare,
Und versteinert Brust und Krause,
Sitzt er viele hundert Jahre
Oben in der stillen Klause.

Draussen ist es still und friedlich,
Alle sind ins Tal gezogen,
Waldesvögel einsam singen
In den leeren Fensterbogen.

Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenscheine,
Musikantenspielen munter,
Und die schöne Braut, die weinet.

6) A Lovely Foreign Land

The tree-tops rustle and shudder
as though at this hour
the ancient gods were making the round
of the half-ruined walls.

Here, under the myrtles,
in secret, twilit splendour -
what are you saying to me, fantastic night?
I hear it vaguely, as in a dream.

All the stars shine down on me
with fiery glances of love,
and the distance speaks with ecstasy
of some great happiness to come.

7) In a Castle

Up there, at his look-out,
the old knight has fallen asleep.
The rain is showering down
and the forest rustles through the portcullis.

With his beard and hair grown into each other,
his breast and his ruff turned to stone,
he has sat up there in his silent cell
many hundreds of years.

Outside all is still and peaceful,
everyone has gone down into the valley.
Lonely woodbirds sing
in the empty window-arches.

On the sunlit Rhine down there
a wedding-party sails by;
musicians strike up merrily,
and the lovely bride weeps.

4) Die Stille

Es weiss und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüsst es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

So still ist's nicht draussen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

Ich wünscht, ich wär ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär!

Es weiss und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüsst es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

5) Mondnacht

Es war, als hätt der Himmel,
Die Erde still geküsst,
Dass sie im Blütenschimmer
Von ihm nur träumen müsst.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande
Als flöge sie nach Haus.

4) Stillness

No one knows, no one can guess
how happy I feel!
If only one other knew it,
no one else should.

The snow outside is not so still,
the stars in the heavens are not
so mute and silent
as my thoughts are.

I wish I were a little bird
and could fly across the sea -
across the sea and beyond,
until I reached heaven!

No one knows, no one can guess
how happy I feel!
If only one other knew it,
no one else should.

5) Moonlit Night

It was as if heaven
had softly kissed the earth,
so that earth, with its shining blossoms,
must dream only of heaven.

The breeze passed through the fields,
the corn swayed gently,
the woods rustled softly,
the night was bright with stars.

And my soul spread
wide its wings
and flew through the silent land
as if it were flying home.

## LIEDERKREIS Op.39 (Josef von Eichendorff)

### 1) In der Fremde

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her.
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.
Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch; und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier?

### 2) Intermezzo

Dein Bildnis wunderselig
Hab ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund.
Mein Herz still in sich singet
Ein altes, schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

### 3) Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reitst du einsam durch den Wald?
Der Wald ist lang, du bist allein
Du schöne Braut! ich führ dich heim!
'Gross ist der Männer Trug und List,
Vor Schmerzen mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin
O flieh! Du weisst nicht, wer ich bin.'

So reich geschmückt ist Ross und Weib,
So wunderschön der junge Leib;
Jetzt kenn ich dich - Gott steh mir bei!
Du bist die Hexe Lorelei.
'Du kennst mich wohl - von hohem Stein
Schaut still mein Schloss tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald!'

### 1) In Foreign Parts

The clouds come from my homeland
behind the red lightning,
but father and mother have long been dead,
and no one there knows me now.
How soon will that quiet time come
when I too shall rest, and
the lovely lonely forests rustle above me
and no one here will know me?

### 2) Intermezzo

I bear your beautiful likeness
in the depths of my heart.
Gaily and brightly it looks at me
at every hour of the day.
My heart sings softly to itself
an old and lovely song
that wings itself into the air
and flies swiftly to you.

### 3) Dialogue in the Woods

It is late already, it is cold;
why do you ride through the woods alone?
The woods are long, you are alone -
You lovely bride - I will take you home.
'Great is the guile and the cunning of men;
grief has broken my heart.
The horn is sounding, now here, now there.
O fly! you cannot know who I am.'

Horse and rider are so finely arrayed,
your young body is so beautiful;
now I know you - may God protect me!
You are the witch Lorelei.
'Yes, you know me. From its high rock
my castle looks deep into the Rhine.
It is late already, it is cold -
you will never leave these woods.'

10) Zwielicht

Dämmrung will die Flügel spreiten,
Schaurig rühren sich die Bäume,
Wolken ziehn wie schwere Träume -
Was will dieses Graun bedeuten?

Hast ein Reh du lieb vor andern,
Lass es nicht alleine grasen,
Jäger ziehn im Wald und blasen,
Stimmen hin und wieder wandern.

Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,
Sinnt er Krieg im tück'schen Frieden.

Was heut gehet müde unter,
Hebt sich morgen neugeboren.
Manches geht in Nacht verloren -
Hüte dich, sei wach und munter!

11) Im Walde

Es zog eine Hochzeit den Berg entlang,
Ich hörte die Vögel schlagen,
Da blitzten viel Reiter, das Waldhorn klang
Das war ein lustiges Jagen!
Und eh ich's gedacht, war alles verhallt,
Die Nacht bedecket die Runde;
Nur von den Bergen noch rauschet der Wald,
Und mich schauert's im Herzensgrunde.

12) Frühlingsnacht

Überm Garten durch die Lüfte hört ich Wandervögel ziehn,
Das bedeutet Frühlingsdüfte, unten fängt's schon an zu blühn.

Jauchzen möcht ich, möchte weinen, ist's mir doch, als
könnt's nicht sein!
Alte Wunder wieder scheinen mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's, und im Traume rauscht's
der Hain,
Und die Nachtigallen schlagen's: Sie ist deine, sie ist dein!

10) Twilight

Dusk is about to spread its wings,
the trees shudder and stir,
clouds drift by like heavy dreams -
what means this fear as the world grows grey?

If you have a favourite deer,
let it not graze alone!
Hunters are moving through the woods, blowing
their horns, voices call - now here, now there.

If you have a friend on this earth
Do not trust him at this hour!
He may smile at you with eyes and lips,
but in false peace he thinks of war.

What wearily goes to its rest today
will rise tomorrow, new-born.
But much can be lost in the night -
be wary and watchful!

11) In the Woods

A wedding-party passed by the hill-side;
I heard the birds singing;
many horsemen flashed by, the horn sounded -
it was a merry hunt!
And before I realized it, all was gone.
Night covers all around
only the forest still soughs from the mountain -
and my heart shudders within me.

12) Spring Night

I heard the migrant birds fly over the garden.
That means spring is here, with its sweet scents!
The flowers are beginning to bloom.
I want to rejoice, I want to weep: I can hardly
believe it true! Old marvels shine down again
with the moonlight.
And the moon and stars say it, the wood whispers
it in its dream,
The nightingales sing it: 'She is yours!'

I n t e r m i s s i o n

HUGO WOLF (1860-1903) from the Mörike Lieder

Schlafendes Jesukind
Begegnung
Das verlassene Mägdlein
In der Frühe
Selbstgeständnis
Gebet
Elfenlied

G l e n d a B a l k a n , soprano
B r i a n B l a c k , piano

ROBERT SCHUMANN (1810-1856)

Liederkreis op.39 (Josef von Eichendorff)

In der Fremde
Intermezzo
Waldesgespräch
Die Stille
Mondnacht
Schöne Fremde
Auf einer Burg
In der Fremde
Wehmut
Zwielicht
Im Walde
Frühlingsnacht

S u s a n S a w a t s k y , soprano
L o r n e R i c h s t o n e , piano

Next recital of the Lieder Class:
Monday 13 March 1978, 8:30 pm

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday, November 15, 1977
1:00 pm

# STUDENT WOODWIND ENSEMBLE RECITAL

## PROGRAMME

TRIO-SONATE in G minor — Antonio Vivaldi (1678-1741)

Allegro ma cantabile
Largo
Allegro non molto

*Marc Fournel, flute — Marie-Line Ross, oboe*
*Evelyne Langlois, harpsichord*

*COACHED BY - Laura Jaeger*

NOCTURNE — William Presser

SUITE IN FOLK STYLE — Roger Goeb
FOLK SONG
LULLABY
FOLK DANCE
CANON

*CLARINETS*

*Camille Alepin*
*Penny Marrett*
*Robert Mainella*
*Robert Miron*

*COACHED BY - Tom Talamantes*

VARIATIONS ON A FOLKSONG — J.P. Sweelinck (arr. Lubin)

FIVE EASY DANCES — Denes Agay

Polka
Tango
Bolero
Waltz
Rumba

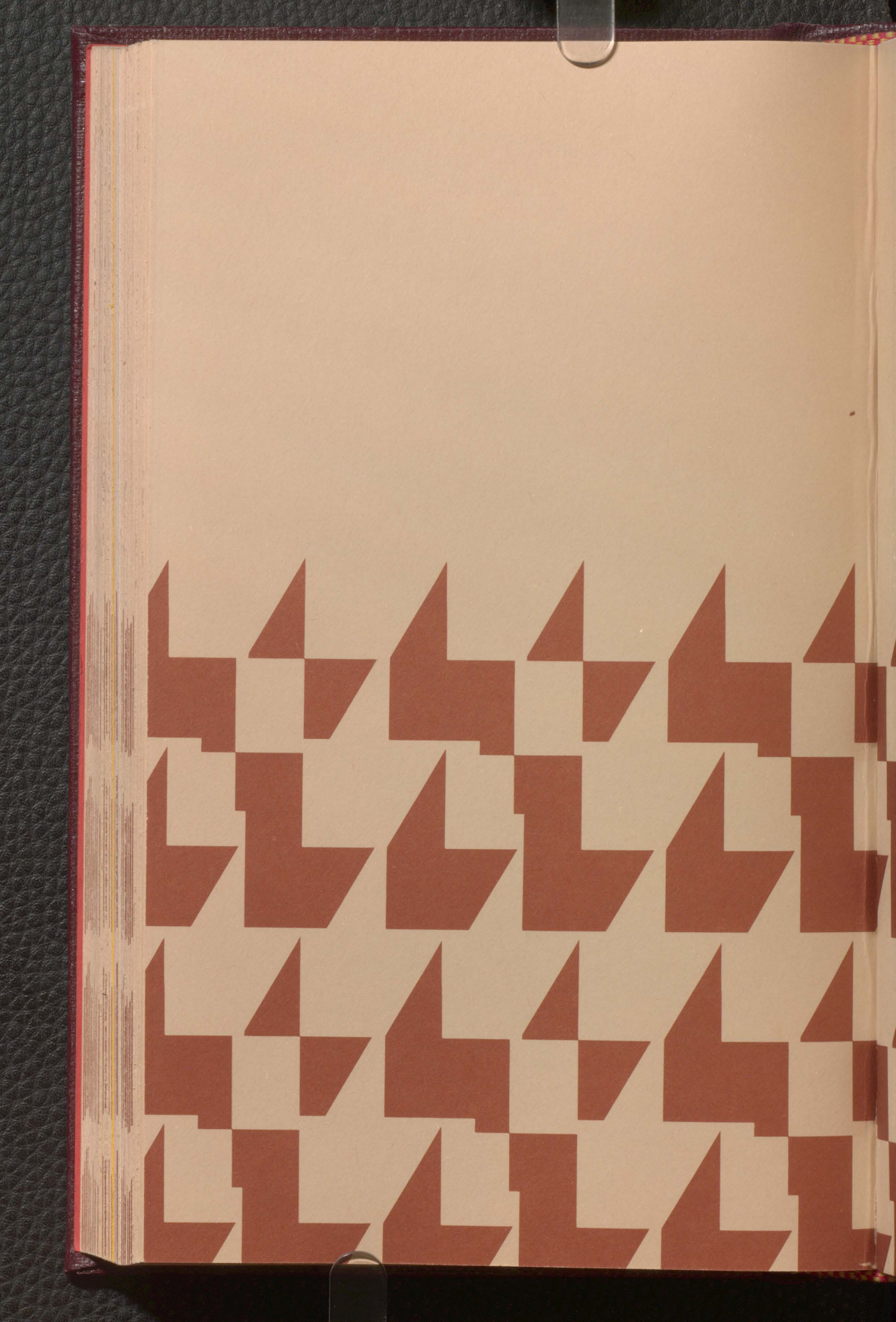
*Jocelyn Fillion, flute  Geoff Trump, clarinet*
*Marie-Line Ross, oboe  Reisa Lipszyc, bassoon*
*Cathy Borden, horn*

*COACHED BY - Tom Talamantes*

ENTRE-DEUX (1977) — Stephen Klein

*Jocelyne Fillion, flute*
*Janis Steprans, soprano saxophone*
*Susan DaSie, clarinet*
*Jeff Gibson, horn*
*Peter Purich, violin*
*Iona Corber, cello*
*Frederick Liessens, percussion*
*Robert Lepine, percussion*
*François Clément, percussion*

*CONDUCTED BY - Stephen Klein*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, November 18, 1977
8:30 pm

# McGILL CONCERT CHOIR

direction: David Christiani

Andrew Marvell — *Musicks Empire* — Lloyd Pfautsch

First was the World as one great Cymbal made,
Where Jarring Windes to infant Nature plaid.
All Musick was a solitary sound,
To hollow Rocks and murm'ring Fountains bound.

Jubal first made the wilder Notes agree;
And Jubal tuned the Musicks Jubilee:
He call'd the Ecchoes from their sullen Cell,
And built the Organs City where they dwell.

Each sought a consort in that lovely place;
And Virgin Trebles wed the manly Base.
From whence the Progeny of numbers new
Into harmonious Colonies withdrew.

Some to the Lute, some to the Viol went,
And others chose the Cornet eloquent.
These practising the Wind, and those the Wire,
to sing Mens Triumphs, or in Heavens quire.

Then Musick, the Mosaique of the Air,
Did of all these a solemn noise prepare:
With which She gain'd the Empire of the Ear,
Including all between the Earth and Sphear.

Victorious sounds! yet here your Homage do
Unto a gentler Conqueror then you;
Who though He flies the Musick of his praise,
Would with you Heavens Hallelujahs raise.

---

A l'origine était le monde, où tous les sons
n'existaient qu'à l'état naturel et isolés.
A partir de ceux-ci on créa les notes, qui furent
agencées en accords et harmonies.
Les divers instruments, comme le luth, la viole et le cornet,
se mirent alors à interpréter ces nouveuax sons.
Puis arriva la Déesse Musique qui composa le
premier morceau à la louange des cieux, joué dans un
alléluia universel.

Robert Herrick — *The Best of Rooms* — Randall Thompson

Christ, He requires still, wheresoe'er He comes,
To feed, or lodge, to have the best of rooms:
Give Him the choice; grant Him the nobler part
Of all the house: the best of all's the heart.

---

Le Christ, d'où qu'Il vienne, nous demande
à loger; Il nous demande la plus belle de nos chambres;
Laissez-Lui le choix; accordez-Lui la partie
la plus noble de la maison; la plus belle de toutes, qui est le coeur.

John Donne — *At the Round Earth's Imagined Corners* — Williametta Spencer

At the round earth's imagin'd corners, blow
Your trumpets, Angells, and arise, arise
From death, you numberlesse infinities
Of soules, and to your scattered bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes,
Shall behold God and never taste death's woe.
But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound,
'Tis late to aske abundance of Thy grace,
When wee are there; here on this lowly ground.
Teach mee how to repent; for that's as good
As if Thou hadst seal'd my pardon, with Thy blood.

---

Anges, faites résonner vos trompettes
Aux coins imaginaires de notre terre ronde,
Et vous, âmes innombrables, ressuscitez de la mort
Et regagnez ces corps délaissés,
Vous tous qui dans le déluge prêrîtes et prérirez par le feu,
Vous tous que les guerres, les famines, l'âge ou les maux,
La tyrannie, le désespoir, la justice ou la hasard emportèrent,
Vous enfin dont les yeux contempleront Dieu
Et qui jamais ne connaîtrez l'affliction de la mort.
Mais accord-leur le repos, Seigneur,
Et laisse-moi à mes lamentations,
Car si en ce jour mes péchés abondent,
Il est trop tard pour Te demander la bienveillance de Ta grâce,
Maintenant qui nous sommes devant Toi, sur cette terre humble.
Apprends-moi le repentir, car Tu pourras ainsi
M'accorder Ton pardon, scellé par Ton sang.

William Plomer — *Choral Dances from Gloriana* — Benjamin Britten

## I. TIME

Yes he is Time,
Lusty and blithe,
Time is at his apogee!

Although you thought to see
A bearded ancient with a scythe,
No reaper he that cries "Take heed!"
No reaper he, Time is at his apogee!

Young and strong in his prime!
Behold the sower of the seed!

## II. CONCORD

Concord is here our days to bless,
And this our land to endue with plenty,
Peace and happiness.

Concord and Time
Each needeth each:
The ripest fruit hangs where not one,
But only two can reach.

## III. TIME AND CONCORD

From springs of bounty,
Through this county,
Streams abundant,
Of thanks shall flow!

Where life was scanty,
Fruits of plenty,
Swell resplendent
From earth below!

No Greek nor Roman Queenly woman
Knew such favour from Heaven above
As she whose presence is our pleasance,
Gloriana hath all our love!

## IV. COUNTRY GIRLS

Sweet flag and cuckoo flower,
Cowslip and columbine,
Kingcups and sops-in-wine
Flower deluce and calaminth,
Harebell and hyacinth,
Myrtle and bay,
With rosemary between,
Norfolk's own garlands
for her Queen.

## V. RUSHES AND FISHERMEN

From fen and meadow
In rushy baskets
They bring ensamples
Of all they grow.

In earthen dishes
Their deep sea fishes;
Yearly fleeces,
Woven blankets;
New cream and junkets,
And rustic trinkets
On wicker flaskets
Their country largess,
The best they know.

## VI. FINAL DANCE OF HOMAGE

These tokens of our love
receiving,
O take them, Princess great
and dear,
From Norwich city you are
leaving,
That you afar may feel us
near.

William Plomer *Danses chorales de Gloriana* Benjamin Britten

Cette composition a été écrite à l'occasion du couronnement de la Reine Elizabeth II, il y a vingt-cinq ans. L'opéra Gloriana raconte l'histoire de l'amour entre la Reine Elizabeth I et le comte d'Essex.

Les six danses chorales présentées ce soir expriment la joie du peuple de Norwich et sa fierté de recevoir la visite de leur Reine. La première danse parle du Temps, qui est jeune et fort comme un adolescent. Ainsi, le règne de chaque Elizabeth est comme un renouveau, une nouvelle promesse d'abondance et de prospérité pour le peuple. La deuxième danse se réfère à la Concorde, qui fait régner paix et bonheur, tant dans le Norwich d'Elizabeth I que dans l'Angleterre d'Elizabeth II. Dans les troisième, quatrième et cinquième danses, on voit les paysans et tous les habitants du pays offrir à leur Reine les fruits de leur labeur et les richesses récoltées grâce au Temps et à la Concorde. La dernière danse d'hommage décrit la présentation des cadeaux offerts par les paysans en marque d'amour pour leur souveraine. Les paysans et tous les sujets des deux Reines expriment le souhait que "même éloignées de nous, vous nous sentiez tout proches."

William Shakespeare

## *Blow, Blow, thou winter wind*

John Rutter

Blow, Blow, thou winter wind,
Thou art not so unkind as man's ingratitude,
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

*Refrain:*

Heigh ho! sing heigh ho! unto the green holly:-
Most friendship is feigning,
Most loving is folly: -
Then, heigh ho, the holly,
This life is most jolly.

Freeze, freeze, thou bitter sky,
That does not bite so nigh as benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp as friend remember'd not.

---

Souffle, souffle, vent d'hiver
Ton manque de bienveillance n'égale pas l'ingratitude de l'homme,
Ta dent n'est pas aussi aigue,
Car tu restes invisible,
Bien que ton souffle soit mordant.

*Refrain:*

Ohé! chantons ohé! allons au pré:
L'amitié n'est souvent que feinte
L'amour humain n'est souvent que folie:
Chantons donc gaiement,
Cette vie est bien joyeuse.

Gèle, gèle, bise cinglante,
Ta morsure n'est pas aussi cuisante que l'oubli des bienfaits:
Même si tu bouleverses les eaux calmes,
Ta piqûre ne blesse pas autant que l'indifférence d'un ami.

Percy Bysshe Shelley — *Music, When Soft Voices die* — Lloyd Pfautsch

Music, when soft voices die
Vibrates in the memory.
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so my thoughts, when thou art gone,
Love itself shall slumber on.

---

La musique, même lorsque les douces voix s'éteignent,
Continue à vibrer dans la mémoire.
Lorsque les violettes odorantes se fanent, leur parfum
Continue à ravir les sens qu'il a éveillés.

Les pétales de rose, lorsque meurt la rose,
Sont cueillis pour orner le lit de la bien-aimée;
Mes pensées aussi, lorsque tu m'auras quitté,
Resteront empreintes de mon amour pour toi.

Friedrich Schiller — *Nänie*[1] — Johannes Brahms

Auch das Schöne muss sterben! Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Und an der Schwelle noch, streng, reif er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die Wunde
Die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche Mutter,
Wenn er, am skäischen Thor fallend, sein Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe, es weinen die Götter, es weinen die Göttinen alle,
Dass das Schöne vergeht, dass das Volkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten, ist herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

---

Even Beauty must perish: though mortals and gods it have vanquished,
Not the fast-steeled heart it moves of the Stygian Zeus![2]
Only once, at the pleading of Eros, the Ruler of Hades relented;
Ruthless, e'en then, he recalled from the threshold of freedom his boon.[3]
No balm Aphrodite could bring to the fair boy, sore wounded.[4]
There where his tender flesh, fierce and cruel, the wild boar had torn;
Nor the mother immortal give life to her god-like hero
When at the gates of Troy falling, his fate he fulfilled![5]
But she doth rise from the sea, with all the daughters of Nereus,
And lifting her voice in lament, mourns for her glorified son.
See how they weep, the Immortals, see the goddesses all, they are weeping
For that Beauty must fade, that the Perfect must die!
To be even a song of lament on the lips of the loved one, is glory;
For know, 'tis the common lot to go down to Orkus unsung![6]

---

La Beauté aussi doit périr! Elle qui compte hommes et dieux,
N'a pas ému le coeur d'airain du Zeus stygien.
Une seule fois le maître des ténèbres, fut attendri par l'Amour,
Mais là encore, impitoyable, il a repris son cadeau.
Même Aphrodite n'a pu panser la blessure du bel enfant
Alors qu'un sanglier féroce lui eut lacéré sa tendre chair.
Ni sa mère immortelle n'a pu sauver le héros divin
Tandis qui, succombant aux portes de Troie, il accomplit son destin.
Mais voyez, elle s'élève des flots avec les filles de Nérée,
Et se lamente, affligée de la perte de son fils glorifié.
Ecoutez-les pleurer, tous ces dieux et déesses
Oui, la beauté passe et la perfection meurt aussi.
Or il est glorieux de devenir un chant de lamentation
S'il est prononcé par les lèvres de l'être aimé,
Car sachez que le commun des mortels, lui,
Disparaît dans l'Orkus dans le silence absolu.

Schiller's footnotes to "NÄNIE"

1) Lament

2) Pluto, God of the netherworld bounded by the river Styx

3) When the Singer Orpheus lost his wife Eurydice through the bite of a snake, he descended into the netherworld and by his touching song succeeded to move the dark Pluto to return Eurydice. But because Orpheus, against the express command of Pluto, turned and looked back at Eurydice before they reached the world, she was taken away from him.

4) The beautiful youth Adonis was mortally wounded by a boar during a hunt; from his blood sprouted the rose. Aphrodite, the Goddess of love who had fallen in love with him, mourned his death.

5) The young hero Achilles, son of the King of Thessaly Peleus and of the Sea Goddess Thetis (one of the fifty Nereids, the charming daughters of old Sea God Nereus), was killed during the siege of Troy at the Skaea Gate by an arrow shot into his heel by the Trojan prince Paris.

6) The netherworld.

Notes de Schiller pour "NÄNIE"

1) Lamentation

2) Pluton, dieu des Enfers; ceux-ci sont délimités par le fleuve Styx.

3) Lorsque le chanteur Orphée perd sa femme Eurydice qui meurt à la suite d'une morsure de serpent, il aux Enfers où il pervient par son chant à charmer le sombre Pluton et à obtenir le retour à la vie de son épouse. Mais malgré sa promesse solennelle à Pluton, Orphée se retourne pour regarder Eurydice avant qu'elle ne soit sortie du royaume d'Hadès et elle disparaît aussitôt dans les ténèbres.

4) Adonis, jeune homme d'une grande beauté, est mortellement blessé par un sanglier lors d'une chasse; de son sang naît une rose. Aphrodite, déesse de l'Amour qui aime Adonis, pleure sa mort.

5) Le jeune héros Achille, fils de Pélée, roi de Thessalie et de Thétis, déesse de la Mer, (l'une des cinquante néréides, les filles de Nérée, dieu de la Mer) est tué lors du siège de Troie par une flèche décochée par Pâris, prince de Troie, qui le blesse mortellement talon.

6) Les Enfers.

## CONCERT CHOIR

### Soprano I

Glenda Balkan
Darquise Bilodeau
Deborah Bolande
Roxanne Martel
Marie-France Ouellet
Mona Pitt

### Soprano II

Lyne Cormier
Michelle Desmarais
Wendy Hamel
Susan McLauchlan
Elizabeth Norman
Carolyn Sinclair
Elizabeth Witt

### Alto I

Kathleen Broderick
Denise Dubé-Charbonneau
Barbara Lewis
Beverley McGuire
Marcia Olmsted
Heather Toews

### Alto II

Nancy Allen
Carol Fisher
Grace Lawson
Manon Robert
Carmen Sabourin
Sandra Weeks

### Tenor I

Hank Knox
Pierre Latour
Timothy Sherwood
Daniel Vachon

### Tenor II

Robert Ahad
Jean Piquette
Jean Pierre Vandelac
David Williamson

### Baritone

François Couture
Jean Pierre Couturier
François Destrempes
Arthur Muhendissian
Wayne Robinson
Yeow-Bin Teng

### Bass

Stephen Armour
Michael Jarvis
Frederick Liessens
Eric Lussier
Henry Renglich
Nicolino Steiner
Keith White

MUSICKS EMPIRE - AN EVENING OF POETRY IN SONG

MUSICKS EMPIRE — Lloyd Pfautsch
*Andrew Marvell*

THE BEST OF ROOMS — Randall Thompson
*Robert Herrick*

AT THE ROUND EARTH'S IMAGINED CORNERS — Williametta Spencer
*John Donne*

CHORAL DANCES from Gloriana — Benjamin Britten
*William Plomer*

BLOW, BLOW, THOU WINTER WIND — John Rutter
*William Shakespeare*
accompanied by Michael McMahon, piano

MUSIC, WHEN SOFT VOICES DIE — Lloyd Pfautsch
*Percy Bysshe Shelley*

NÄNIE — Johannes Brahms
*Friedrich Schiller*
featuring the McGill Symphony Orchestra

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, November 21, 1977
8:30 pm

L O I S  W A T S O N , mezzo-soprano

student of Jan Simons

M i c h a e l  M c M a h o n , piano

Tim Hutchins, flute
Christopher Jackson, harpsichord

* * * * * * *

| | |
|---|---|
| AM FESTE DER HEILIGEN DREI KÖNIGE<br>IHR VÖLKER, HÖRT<br>(Jesaja 60, 1-6) | Telemann |
| MUSIC FOR A WHILE | Purcell |
| I ATTEMPT FROM LOVE'S SICKNESS TO FLY<br>(The Indian Queen) | Purcell |
| AN EVENING HYMN | Purcell |
| KIND FORTUNE SMILES | Purcell |
| FÜNF GEDICHTE VON MATHILDE WESENDONCK | Wagner |

Der Engel
Stehe still!
Im Treibhaud
Schmerzen
Träume

i n t e r m i s s i o n

Wagner

## Fünf Gedichte Von Matthilde Wesendonck

### Der Engel

In der Kindheit frühen Tagen
Hört ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

### The Angel

In early childhood
I often heard tell of angels
Who left the pure bliss of heaven
To come where earth's sun shines,

Where there is a sorrowful heart
That hides its grief from the world,
That bleeds silently
And dissolves in tears,

That fervently prays
For deliverance -
There the angel will fly down
And waft it gently to heaven.

Yes, an angel descended to me also,
And on shining wings
He bears my spirit, freed from all pain,
Towards heaven.

---

### Stehe still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigheit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillet den Drang,
Schweigend nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!

Dass in selig süssem Vergessen
Ich mög alle Wonne ermessen!

Wenn Auge in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündet,
Die Lippe verstummt in staunendem
Schweigen,
Keinen Wunsch mehr will das Innre
zeugen;
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

## Stand Still!

Rushing, roaring wheel of time,
You that measure eternity;
Shining spheres in the vast universe,
You that encircle our earthly sphere -
Pause, eternal creation;
Enough of becoming, let me be!

Hold yourselves back, you generative powers,
Primal Thought that must ever create!
Stop all breath, silence every urge,
Let there be peace for but one moment!
Swelling pulses, restrain your beating -
End, eternal day of the Will!

Then, in sweet forgetfulness
I may taste the full measure of my joy.

When eye blissfully gazes into eye,
Soul drowns in soul;
When being finds itself in being
And all hopes are near their goal;
When lips are mute in silent amazement
And the soul wishes for nothing more -
Then man sees Eternity's footprints
And solves your riddle, divine Nature!

---

## Im Treibhaus

Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge
Steiget aufwärts süsser Duft.

Weit in sehnendem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahngefangen
Öder Leere nicht'gen Graus.

Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet band den dunklen Raum:
Schwere Tropfen seh ich schweben
An der Blätter grünem Saum.

In the Greenhouse

You high-arching leafy crowns,
You emerald canopies,
You children of distant climes -
Why do you lament?

Silently you incline your branches
And make signs in the air,
And a sweet scent rises
As mute witness to your sorrows.

Longingly
You spread wide your wings,
And embrace, deluded,
A horrid emptiness.

I know your grief, poor plant,
For our fate is alike;
Though the light shines brightly around us,
This is not our home.

And just as the sun is glad to leave
The empty brightness of day,
So true suffering
Assumes the dark mantle of silence.

It grows quiet, an anxious soughing
Fills the dark room:
I see heavy drops hanging
From the green-edged leaves.

---

Schmerzen

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonne nur:
O wie dank ich, dass gegeben
Solche Schmerzen mir Natur!

## Agonies

Every evening, Sun, you redden
Your lovely eyes with weeping,
When, bathing in the sea,
You are surprised by an early death;

But you rise again in your old splendour,
And halo the dark world
When you wake in the morning
As a conquering hero.

Why should I then complain,
Why should my heart be heavy -
If the sun itself itself must lose heart,
If the sun itself must go down?

And if only death gives birth to live,
If only agony brings bliss -
Then I thank Nature
For giving me such agony!

---

## Träume

Sag, welch wunderbare Träume
Halten meinen Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blühn,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn!

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

## Dreams

What strange dreams are these
That enfold my spirit
And have not melted like bubbles
Into dull nothingness?

Dreams that flower more fairly
With every hour of the day,
That float through my mind and bring
Blissful intimations of heaven?

Dreams that penetrate the soul
With glorious rays
And there pain a never-fading image:
Forgetfulness of all, remembrance of one!

Dreams that are like the spring
Which charms blossoms from the
So that the new days may greet
With unimagined bliss,

And they grow, flower,
Spread their scent as in a drea
Fade softly against your breast
And sink into their grave.

A CHARM OF LULLABIES, Opus 41 — Britten

A cradle song (William Blake)
The Highland Balou (Robert Burns)
Sephestia's Lullaby (Robert Greene)
A Charm (Thomas Randolph)
The Nurse's Song (John Philip)

LE BESTIARE — Poulenc
*poèmes de G. Apollinaire*

Le Dromadaire (Dromedary)
La Chèvre du Thibet ( The goat from Tibet)
La Sauterelle (Grasshopper)
Le Dauphin (Dolphin)
L'Ecrevisse (Crab)
La Carpe (Carp)

SIMPLE GIFTS — Copland

AT THE RIVER (Hymn tune) — Copland

CHING-A-RING CHAW — Copland

*This recital is presented in partial fulfillment of the requirements for the Concert Diploma.*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

St.Cecilia's Day
22 November 1977
8:30 pm

# McGILL BAROQUE CHAMBER ORCHESTRA

## Mary Cyr, director

**Violins**

* Michael Steinberg, principal
Robert Allard
Sandra Clarke
Dragan Djerkic
Jean-Pierre Joyal
Claude Leboeuf
Vera Markovic

**Violas**

Chantal Dion
Madeleine Mercy

**Cellos**

* Marianne Pack
Gill Stikeman

**Oboes**

Wendy Prezament
Paul Schieman

**Harpsichord**

Hank Knox

with members of the
Early Music Ensembles:

* Tim Hutchins, baroque flute
* Michael Jarvis, organ
* Bryan Townsend, guitar
Mimi Waitzman, harpsichord

* *soloists*

Although St. Cecilia's fame has been celebrated in the visual arts since medieval times, musical celebrations of her seem not to have begun until the late 16th century. Among the most lavish of these were the London gatherings of professional and amateur musicians who met annually from 1683 on to celebrate St. Cecilia's Day, November 22, with a church service, a banquet, and a concert. The custom continued until the middle of the 18th century, and included at its high point the musical setting of an ode commissioned in advance from a noted poet of the day. One of these celebrations was described in the 1691 Gentleman's Journal as follows:

> "One of the genteelest in the world; there are no formalities nor gatherings, like as at others, and the appearance there is always very splendid. Whilst the company is at table, the hautboys and trumpets play successively."

We have selected excerpts from two odes by John Dryden set to music by Handel for such occasions, the 1739 *Ode for St. Cecilia's day*, and the 1736 ode, *Alexander's Feast*.

Même si, dès le Moyen-Age, les arts visuels ont rendu hommage à Sainte Cécile, ce n'est que vers la fin du 16ème siècle que cette sainte a été célébrée par la musique. Parmi les célébrations musicales les plus somptueuses on comptait les réunions londoniennes de musiciens professionnels et amateurs, qui dès 1683, se rencontraient chaque année pour fêter le jour de la Sainte Cécile, le 22 novembre, en organisant une cérémonie religieuse, suivie d'un banquet et d'un concert. La coutume a été sauvegardée jusqu'au milieu du 18ème siècle et au moment de son apogée, elle comportait la mise en musique d'une ode composée sur demande par un poète célèbre de l'époque. Le Gentleman's Journal de 1691 décrit l'une de ces célébrations:

> "Peu de festivités au monde sont aussi élégantes que celle-ci; à la différence d'autres fêtes, elle ne comporte ni formalités, ni assemblées et la société y brille toujours d'un grand éclat. Tandis que la compagnie est à table, les musiques de hautbois et trompettes se succèdent avec magnificence."

Nous avons choisi des extraits de deux odes de John Dryden mises en musique par Handel pour de telles occasions, *L'Ode pour la Sainte-Cécile*, de 1739 et la *Fête d'Alexandre*, une ode de 1736.

A SONG FOR ST. CECILIA'S DAY, 1687  by John Dryden

What Passion cannot MUSICK raise and quell!
When Jubal struck the corded Shell,
His list'ning Brethren stood around
And wond'ring, on their Faces fell
To worship that Celestial Sound.
Less than a God they thought there cou'd not dwell
Within the hollow of that Shell
That spoke so sweetly and so well.
What Passion cannot MUSICK raise and quell!

The soft complaining FLUTE
In dying Notes discovers
The Woes of hopeless Lovers,
Whose Dirge is whisper'd by the warbling LUTE.

Sharp VIOLINS proclaim
Their jealous Pangs, and Desperation,
Fury, frantick Indignation,
Depth of Pains, and height of Passion,
for the fair, disdainful Dame.

But oh! what Art can teach
What human Voice can reach
The sacred ORGANS praise?
Notes inspiring holy Love,
Notes that wing their heav'nly ways
To mend the Choires above.

CHANT POUR LE JOUR DE LA SAINTE-CECILE, 1687  par John Dryden

La musique soulève et assouvit bien des passions,
elle qui est adorée de tous et ne peut être que le fiat d'un dieu
La flûte, le luth, les violons et les orgues
proclament tous, à leur façon, la gloire et le
désespoir de l'amour humain, la beauté de
l'amour divin.

---

duet from  ALEXANDER'S FEAST, 1697  by John Dryden

(Recitative)
Your voices tune, and raise them high,
Till th'echo, from the vaulted sky,
The blest CECILIA's name.
Music to Heav'n and her we owe,
The greatest blessing that's below:
Sound loudly then her fame!

(Duet)
Let's imitate her notes above!
And may this ev'ning ever prove
Sacred to harmony and Love.

Que toutes les voix s'unissent
pour proclamer et
chanter la gloire de Sainte
Cécile
Qu'elles soient aussi belles
que la musique
de Sainte Cécile et glorifient
l'harmonie et l'amour

COMING EARLY MUSIC CONCERTS:

Monday
28 November 1977
8:30 pm

MIMI WAITZMAN, harpsichord
*student of John Grew*

Froberger, Bach, Handel, Rameau

Wednesday
30 November 1977
8:30 pm

CATHERINE TUROCY and ANN JACOBY
of the New York Baroque Dance Compa

with

McGILL BAROQUE CHAMBER ORCHESTRA
direction: Mary Cyr

18th century theatre dances by
Lully, Rameau, André Campra, and
Jean-Féry Rebel

Friday
16 December 1977
1:00 pm

Sixteen Century Vocal Music

performed by the

SEMINAR IN PERFORMANCE PRACTICE
direction: Paul Helmer

Hermann Finck, François de Layolle,
Palestrina, Cipriano de Rore

# A ST.CECILIA'S DAY CONCERT

CANTATA, Jubilate Domino — Dietrich Buxtehude (1637-1707)

*Tom Plaunt, alto*
*Mary Cyr, viola da gamba*
*John Grew, organ*

CONCERTO IN A MAJOR for harpsichord and strings (BWV 1055) — Johann Sebastian Bach (1685-1750)

Allegro
Larghetto
Allegro ma non tanto

*Hank Knox, harpsichord*

Intermission

SELECTIONS FROM An Ode to St.Cecilia — George Frideric Handel (1685-1759)

Ouverture (Larghetto e staccato - Allegro - Menuet)
Aria, "What passion cannot music raise and quell?"
Aria, "The soft, complaining flute"
Aria, "Sharp violins proclaim"
Aria, "But oh, what art can teach?"

*Donna Fownes, soprano*
*Susan Sawatsky, soprano*

CONCERTO GROSSO, Op.III, no.6 for organ and chamber orchestra — George Frideric Handel

Vivace
Allegro

*Michael Jarvis, organ*

RECITATIVE AND DUET FROM Alexander's Feast — George Frideric Handel

"Let's imitate her notes above"

*Donna Fownes, soprano*
*Lois Watson, mezzo soprano*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Wednesday, November 23, 1977
8:30 pm

# C H A M B E R  M U S I C  R E C I T A L

direction: Emilio Iacurto and Charles Reiner

Huguette Collard, flute
Stephen Klein, oboe
Susan DaSie, clarinet
Stefanie Przybylska, bassoon
Jeff Gibson, horn
Carl Urquhart, pianô

# P R O G R A M M E

QUARTETT NO. 6 for flute, clarinet, horn, and bassoon — Gioacchino Rossini (1792-1868)

*Andante*
*Thema con variazioni*

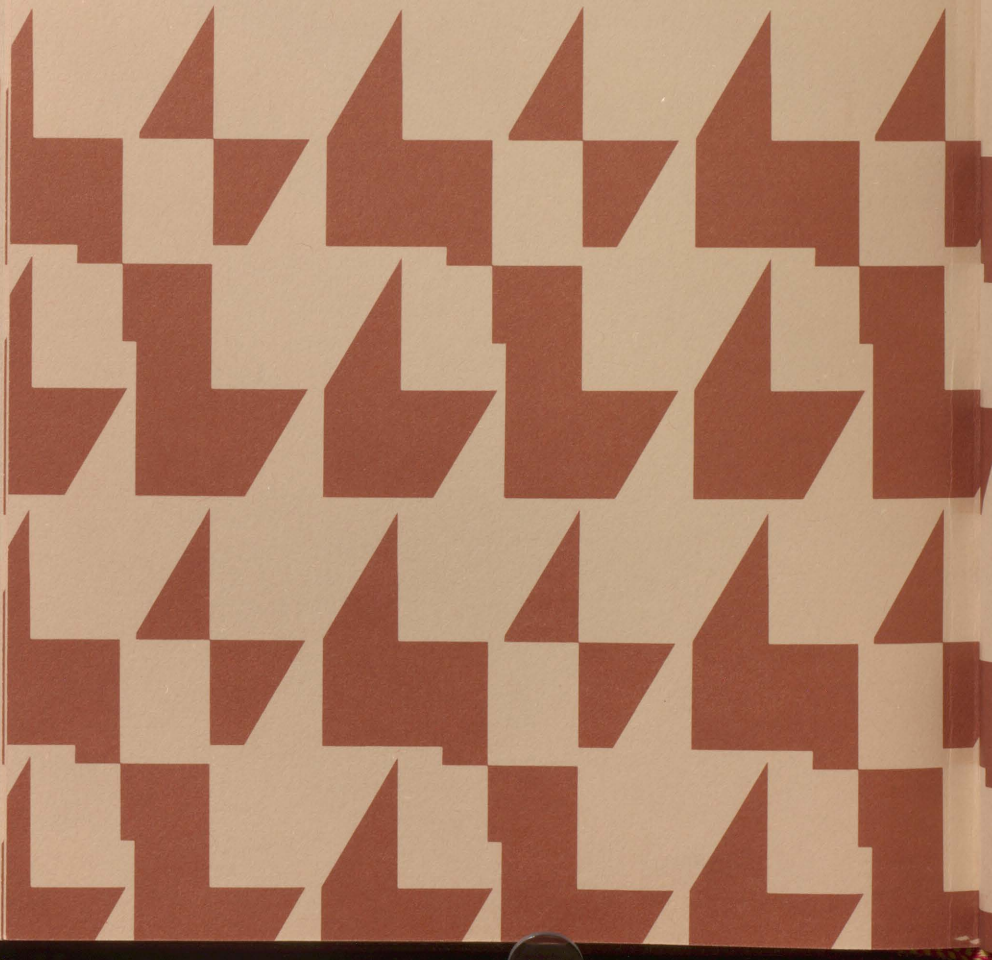
TRIO pour piano, hautbois, et basson (à Manuel de Falla) — Francis Poulenc (1899-1963)

*Presto*
*Andante*
*Rondo*

I N T E R M I S S I O N

QUINTET, in E flat major for winds and piano, Opus 16 — Ludwig van Beethoven (1770-1827)

*Grave - Allegro ma non troppo*
*Andante cantabile*
*Rondo - Allegro ma non troppo*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, November 25, 1977
8:30 pm

# THE McGILL WIND ENSEMBLE

direction: Robert Gibson

*The next concert by the McGill Wind Ensemble will take place on Wednesday, February 8th at 1:00 pm.*

McGILL CONCERT BAND

Flutes

Laurie Glencross
Marc Fournel
Claudette White
Richard Linke

Oboe

Mary Catherine MacDonald

Clarinets

Geoff Trump
Pat Craighead
Robert Miron
Cathy Handelman
Patrick Vetter
Chris Cochand
Robert Cazabon
Sybil Plank
Richard Braley
Serge Belanger
Joanne Sampson
Bernie Bourque

Bass Clarinet

Sandra Goldman

Bassoon

Gary Bourassa

Saxophones

Suzanne Wicki
Lilliane Bastien
Kathleen Fraser
Michel Gohler

Trumpets

Ron DiLauro
John Russell
Peter Randell
Gilles Pelletier
Michael Cartile
Sylvie Jacques
Rosemary Ponds

Trombones

Peter McIntosh
Marc David
Derek Rodgers
Robert Thériault

Tubas

Lance Nagels

Percussion

James Brender
Steven Mitchell

Euphonium

Joyce Vandenberg

*ASSISTED BY*

Paul Schieman,
english horn
Stefanie Przybylska,
first bassoon
Rolf Bertsch,
celeste/piano
Lucile Brais, harp

McGILL WIND ENSEMBLE

FLUTE

Jocelyne Fillion
Angela Knock
Doug Miller
Virginia Spicer*

OBOE

Kathy Davies*
Marie-Line Ross

CLARINET

Camille Alepin
Allen Feider
Stafford Horne*
Guy Knowles
Robert Mainella
Penny Marrett

BASS CLARINET

Deborah Summerlin

CONTRA ALTO CLARINET

Kim Dooley

ALTO SAX

Rod Goins
Janis Steprans*

TENOR SAX

Jane Lippert

BARI SAX

Mark Bankley

HORN

Donna Campbell
Eileen Eby
Kathy Munroe
Peter Pike*

TRUMPET

Gary Elkin
Tim Hummel
John MacMurray
Don Thompson*
Jean Trudel

TROMBONE

George Demmer
Ron Schirm
Gord Simms*

EUPHONIUM

Shirley Hoffman

TUBA

Burt Hasselfield

PERCUSSION

François Clément*
Robert Lepine
Aldo Mazza

BASS

Dan Segal

*section leader

SINFONIETTA — Ingolf Dahl (1961)

*Introduction and Rondo*
*Notturno Pastorale*
*Dance Variations*

THREE ENTERTAINMENTS — Roger Delamont

*Entertainment I*
*Entertainment II*
*Entertainment III*

The McGill Wind Ensemble Saxophone Quartet:

Janis Steprans, soprano — Jane Lippert, tenor
Rod Goins, alto — Mark Bankley, baritone

CONCERTO FOR PERCUSSION AND WIND ENSEMBLE — Karel Husa (1972)

*Maestoso*
*Moderato molto*
*Allegro ma non troppo*

Percussion soloists:

Luc Boivin — Raymond Desrosiers
Aldo Mazza — François Clément
Robert Lepine

I N T E R M I S S I O N

THE PINES OF ROME — Ottorino Respighi (trans. Guy Duker)

*The Pines of the Villa Borghese*
*The Pines near a Catacomb*
*The Pines of the Janiculum*
*The Pines of the Appian Way*

The combined Concert Band and Wind Ensemble of McGill University

conductor: Richard Lawton

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, November 28, 1977
8:30 pm

M I M I  W A I T Z M A N , harpsichord

student of John Grew

*This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music (Honours).*

TOCCATA XII in A — J.J. Froberger (1616-1667)

TOMBEAU — J.J. Froberger
*fait à Paris sur la mort de Monsieur Blancheroche*

PARTITA NO. 1 in B flat major — J.S. Bach (1685-1750)

*Prelude*
*Allemande*
*Courante*
*Sarabande*
*Menuets I and II*
*Gigue*

i n t e r m i s s i o n

SUITE NO. 1 in A major — G.F. Handel (1685-1759)

*Prelude*
*Allemande*
*Courante*
*Gigue*

PIÈCES en ré — J.-P. Rameau (1683-1764)

*Les Tendres Plaintes*
*Les Niais de Sologne et doubles*
*L'Entretien des Muses*
*Les Cyclopes*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday, November 29, 1977
1:00 pm

# S O L O I S T S'  R E C I T A L

by students of -

Mauricio Fuks
Esther Master
Jan Simons
Jeanne Baxstresser

*Next Student Soloists' Recital:*
*Tuesday, December 13 at 1:00 pm in Pollack Hall*

SONATA in G minor — Tartini

Adagio
Non troppo presto
Largo
Allegro con moto

*Philippe David, violin*
*accompanied by Heather Toews, piano*

SCHERZO, Opus 39 in C sharp minor — Chopin

*Yvan Leduc, piano*

ROMANCE — Debussy

DANS LE JARDIN

LES CLOCHES

LA MER EST PLUS BELLE

*Michelle Desmarais, soprano*
*accompanied by Doris Killam, piano*

THEME AND VARIATIONS, Opus 73 in C sharp minor — Fauré

*Josiane Lefebvre, piano*

SONATINE — Dutilleux

*Tim Hutchins, flute*
*accompanied by Claudette Denis, piano*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Wednesday 30 November 1977, 8:30 pm

THE NEW YORK BAROQUE DANCE COMPANY

with the

McGILL EARLY MUSIC ENSEMBLES

and

BAROQUE CHAMBER ORCHESTRA

Mary Cyr, director

*Programme*

PASSACAILLE from ARMIDE, 1686 — Jean-Baptiste Lully (1632-1687)

*choreographed by Shirley Wynne*
*danced by Catherine Turocy*

PREMIÈRE SONATE — Joseph Bodin de Boismortier (1691-1755)

Sicilienne
Gayement
Gracieusement
Gayement

*Claire Guimond, Baroque flute*
*Keith Sadko, harpsichord*

Selections from TANCRÈDE, 1702 — André Campra (1660-1744)

Air (La Paix), "Plaisirs, Jeux innocents"
Air des Plaisirs (Sarabande)
Air (La Paix), "Le Plaisir vous appelle"

*notated in Recueil de Danses (Feuillet: Paris, 1704)*
*danced by Ann Jacoby and Catherine Turocy*

## ANN JACOBY AND CATHERINE TUROCY

Ann Jacoby has been a member of the Baroque Dance Ensemble, directed by Shirley Wynne, for the past four years. She has taught and performed 18th-century dance at various early music festivals, including Aston Magna, Castle Hill and Oberlin College. She choreographed and directed dances for a Castle Hill production of The Island Princess (1699) and has worked in collaboration with James Weaver at the Smithsonian Institution and with Albert Fuller and Alan Curtis. She is currently teaching privately in New York.

Catherine Turocy has toured the United States and Canada with Auk Mime and Dance Troupe, The Max Co., The Cleveland Ballet Co., and The Baroque Dance Ensemble. She began her study of baroque dance with Shirley Wynne, and under her directorship has performed with The Baroque Dance Ensemble since 1972. At present she is producing her choreographic works in New York and is teaching privately.

The New York Baroque Dance Company was founded in 1976 by Ann Jacoby and Catherine Turocy as an adjunct to their work with The Baroque Dance Ensemble. The company will make its New York debut in collaboration with Concert Royal directed by James Richman on December 12 in Alice Tully Hall, including among other pieces, a fully staged version of the third entrée of Rameau's Les fêtes d'Hébé.

## ANN JACOBY ET CATHERINE TUROCY

Cela fait quatre ans que Ann Jacoby est membre du Baroque Dance Ensemble que dirige Shirley Wynne. Elle a enseigné la danse du 18e siècle et exécuté des ballets de cette époque dans le cadre de divers festivals de musique ancienne, dont ceux d'Aston Magna, de Castle Hill et de Oberlin College. On lui doit la chorégraphie et la direction des ballets de The Island Princess (1699) à Castle Hill; Ann Jacoby a d'autre part travaillé avec James Weaver à la Smithsonian Institution et avec Albert Fuller et Alan Curtis. Elle donne actuellement des cours privés à New York.

Catherine Turocy a fait plusieurs tournées au Canada et aux Etats-Unis avec le Auk Mime and Dance Troupe, le Max Co., le Cleveland Ballet Co. et le Baroque Dance Ensemble. Elle a commencé à étudier la danse baroque avec Shirley Wynne et c'est sous sa direction qu'elle travaille avec le Baroque Dance Ensemble depuis 1972. Actuellement, elle produit ses propres oeuvres chorégraphiques à New York où elle donne également des cours particuliers.

La New York Baroque Dance Company a été créée en 1976 par Ann Jacoby et Catherine Turocy comme complément de leurs travaux avec le Baroque Dance Ensemble. La compagnie se produira pour la première fois à New York le 12 décembre prochain avec le Concert Royal placé sous la direction de James Richman au Alice Tully Hall; entre autres oeuvres, la compagnie interprètera la troisième entrée des Fêtes d'Hébé de Rameau.

## McGILL EARLY MUSIC ENSEMBLES

| | |
|---|---|
| soprano: | Marie-France Ouellet |
| Baroque flute: | Claire Guimond |
| violin: | Mary McLaughlin |
| viola da gamba: | Mary Cyr |
| oboe: | Paul Schieman |
| harpsichord: | Ann Smith |
| | Keith Sadko |
| | Hank Knox |

## McGILL BAROQUE CHAMBER ORCHESTRA

### Violins

Michael Steinberg, principal
Robert Allard
Sandra Clarke
Dragan Djerkic
Jean-Pierre Joyal
Claude Leboeuf
Vera Markovic

### Violas

Chantal Dion
Madeleine Mercy

### Cellos

Marianne Pack
Gill Stikeman

### Flute

Virginia Spicer

### Oboes

Wendy Prezament
Paul Schieman

### Harpsichord

Hank Knox

The ballets performed this evening are taken from dance notation sources which record European theatre dance styles from the period of approximately 1670-1760. The chief sources are the collections of ballets notated and published by Raoul-Auger Feuillet in 1704 and by Gaudrau in 1712. Ballets produced in Paris, the center of the dance world throughout the Baroque era, ranged in size from solo entrées to large group works for up to 25 dancers. By this time, the casts were drawn both from the most talented of the nobility at court and from professional performers trained in the Académie Royale.

The passacaille from the final act of Lully's tragédie, Armide, was notated in An Essay for the Improvement of Dancing by E. Pemberton (London, 1711).

The Sarabande from Campra's tragédie, Tancrède, was danced by M. Blonde and Mlle Victoire in the Paris production of the opera in 1702.

*TANCREDE (La Paix)*

*(The allegorical character Peace calms the spirits of Pleasure with her voice.)*

*Stay, Pleasures, follow my steps and assemble here. Show us your charms -- this time is ours.*

*Pleasure calls you; you must listen. Reason rebels and wants to resist: But can this cruel one offer you anything? Guard against such tiring discourse which can prevent Laughter and Pleasure. Your days are so short. Time tells you always to leave sadness and follow Love.*

La Cupis appeared as a ballet in a later opera by Rameau, Le Temple de la Gloire. The dance tells no story, but reflects the life of the celebrated dancer, Marie Sallé, who, in her maturity, recalls her great roles and relives them in her younger, unfolding self.

Rebel's short fantasie, Les caractères de la danse, was a solo entr'acte performed as a tour-de-force and test of wit and skill by three great French 18th-century ballerinas, Mlle Prévost, who premièred the work, Mlles Camargo and Sallé. The object for the dancer is to move effortlessly from one characteristic dance type to the next while giving sensitive expression to a wide range of dramatic character.

*Ann Jacoby and Catherine Turocy*

The instrumental suite from the third entrée of Rameau's opéra-ballet Les fêtes d'Hébé is performed from our new idition prepared from surviving manuscript and printed scores and sets of 18th-century parts.

*Mary Cyr*

Les danses exécutées ce soir sont tirées de notations chorégraphiques représentant les styles de la danse théâtrale européenne entre 1670 et 1760. Ces partitions proviennent pour la plupart des collections de chorégraphies publiées par Raoul-Auger Feuillet en 1704 et Gaudrau en 1712. Les ballets produits à Paris, qui fut le centre du monde de la danse durant toute l'époque classique, allaient des entrées-variations au oeuvres conçues pour jusqu'à 25 danseurs. A cette époque, les danseurs étaient recrutés parmi les plus talentueux membres de la noblesse de cour ou parmi les artistes professionnels qui étaient passés par l'Académ Royale.

La passacaille tirée du dernier acte de la tragédie de Lully, Armide, a reçu une notation chorégraphique dans l'ouvrage de E. Pemberton intitulée An Essay for the Improvement of Dancing (Londres, 1711).

La Sarabande tirée de la tragédie de Campra, Tancrède fut dansée par M. Blonde et Mlle Victoire à Paris en 1702.

*TANCREDE (La Paix)*

*Plaisirs, Jeux innocents qui fuyez les allarmes, suivez mes pas, rassemblez-vous. Faites ici briller vos charmes. Ce beau séjour est fait pour nous.*

*Le Plaisir vous appelle, Il faut l'écouter; La Raison rebelle, Veut y résister: Mais cette Cruelle, Que vous offre t'elle, Pour vous arrêter? Gardez-vous bien d'entendre des discours facheux, Qui veulent deffendre Les Ris et les Jeux; Vos beaux jours, Sont si courts, Le temps qui fuit sans cesse Vous redit toujours Aimable jeunesse, Fuyez la tristesse, Suivez les Amours aimables jeunesse.*

La Cupis apparut sous forme de ballet dans l'opéra de Rameau, le Temple de la Gloire. Loin de raconter une histoire, cette danse reflète la vie de la célèbre danseuse, Marie Sallé, qui, au faîte de la maturité, évoque ses grands rôles et revit ses jeunes années et son évolution.

La brève Fantaisie de Rebel, Les caractères de la danse, était un entracte en solo exécuté comme un tour de force et un trait d'esprit par trois grandes ballerines françaises du 18e siècle, Mlle Prévost qui interpréta l'oeuvre en première et Mlles Camargo et Sallé. L'interprète devait passer sans effort d'un type de danse caractéristique à un autre tout en donnant une expression de sensibilité à une vaste gamme de figures théâtrales.

*Ann Jacoby et Catherine Turocy*

La suite instrumentale tirée de la troisième entrée de l'opéra-ballet de Rameau, Les Fêtes d'Hébé, est interprétée d'après notre nouvelle édition préparée à partir de partitions manuscrites et imrpimées et d'ensembles de parties du 18e siècle.

*Mary Cyr*

CINQUIÈME CONCERT — Jean-Philippe Rameau (1683-1764)

La Forqueray
La Cupis
La Marais

*La Cupis choreographed by Shirley Wynne*
*danced by Ann Jacoby and Catherine Turocy*

*Intermission*

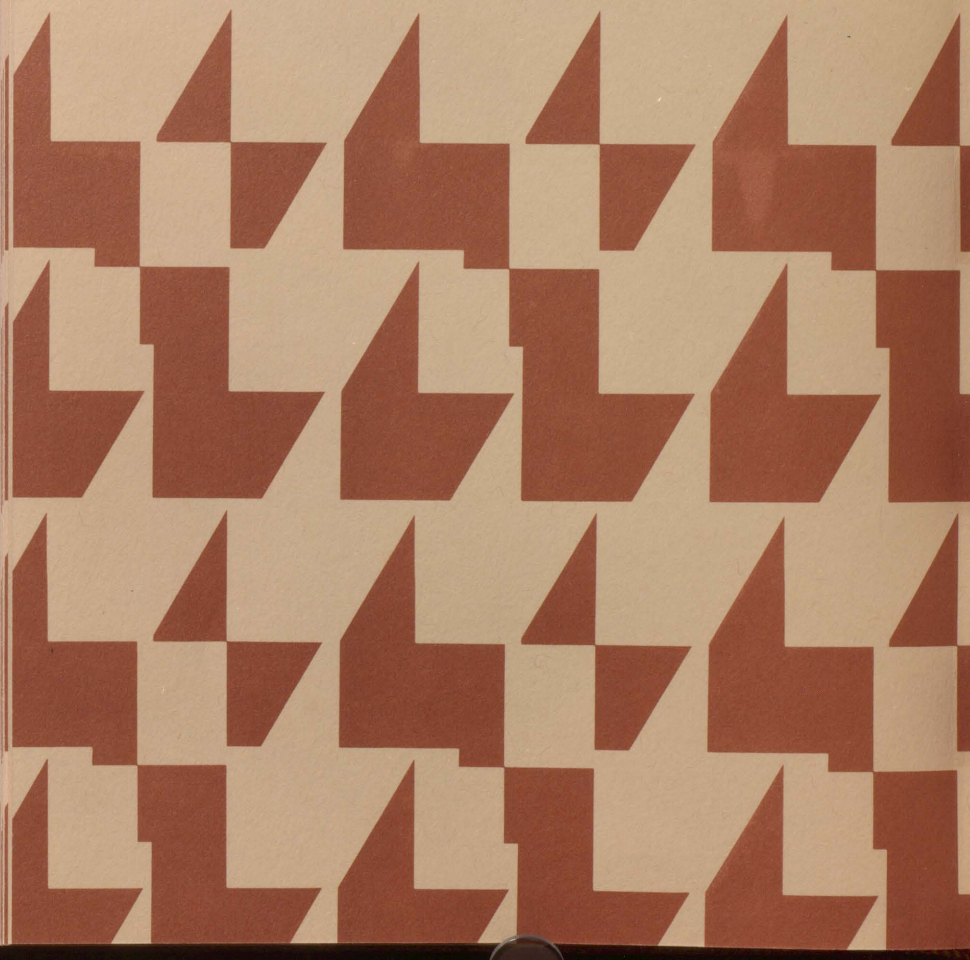
LES CARACTÈRES DE LA DANSE — Jean-Féry Rebel (1661-1747)

*choreographed by Shirley Wynne*
*danced by Catherine Turocy*

SUITE from LES FÊTES D'HÉBÉ — Jean-Philippe Rameau

Entrée (Gai)
Loure grave
Menuets
Musette en Rondeau (Dance de Terpsichore)
Passepieds

*choreographed and danced by*
*Ann Jacoby and Catherine Turocy*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Sunday, December 4, 1977
8:00 pm

Mc G I L L  O P E R A  S T U D I O

directed by Edith Della Pergola

presents

*Sunday at the Opera* - *Le dimanche à l'Opéra*

*A PERFORMANCE OF OPERATIC EXCERPTS*

Tonight's accompanist: Barry Wiesenfeld, senior coach

* * * * * * * * * *

Stage directors: Edith and Luciano Della Pergola
Coaching: Maestro Antonio Narducci
Monik Grenier
Barry Wiesenfeld, senior coach
Coach supervisor on the stage: Monik Grenier
Stage and production manager: Michael Bartuccio
Costumes: Malabar Ltd., Montreal
Make-up: Marjorie Pauch and students
Lighting designer: Michael Bartuccio

* * * * * * * * * *

*COMING EVENTS BY THE OPERA STUDIO*

| | | |
|---|---|---|
| *Wednesday, February 1, 1978* | : | *Operatic Concert (Recital Room C209)* |
| *Sunday, February 19, 1978* | : | *Performance of Excerpts (Pollack Hall)* |
| *Wednesday, March 1, 1978* | : | *Operatic Concert (Recital Room C209)* |
| *Sunday, March 12, 1978* | : | *"The Opera Singer" (Pollack Hall)* |
| *Saturday, April 1, 1978* | : | *Operatic Concert (Recital Room C209)* |
| *Friday, April 14, 1978* | : | *"Cosi Fan Tutte" (Pollack Hall, 1:00 pm)* |
| *Saturday, April 15, 1978* | : | *"Cosi Fan Tutte" (Pollack Hall)* |
| *Sunday, April 16, 1978* | : | *"Cosi Fan Tutte" (Pollack Hall) (complete opera: soloists, orchestra, chorus, ballet for all three days)* |
| *Sunday, April 23, 1978* | : | *Performance of Excerpts (Pollack Hall)* |

*N.B. Any performance of the Opera Studio starts at 8:00 pm*

DIE ENTFÜHRUNG AUS DEM SERAIL, finale, act I — W.A. Mozart (1756-1791)

*OSMIN, overseer of the Pasha's country place* — *André Sandor, bass*
*BELMONTE, a Spanish nobleman* — *Jean Marie Bergeron, tenor*
*PEDRILLO, his servant* — *Dave Fawcett, tenor*

*PLACE: Turkey* — *TIME: 16th century*

L'ELISIR D'AMORE — G. Donizetti (1797-1848)

*NEMORINO, a young peasant* — *Louis Major, tenor*
*ADINA, a wealthy and independent young woman* — *Joanne Fillion, soprano*

*PLACE: Italian village* — *TIME: 19th century*

DON PASQUALE, act I, scene 2 — G. Donizetti

*NORINA, a young widow* — *Lucie Lanoue, soprano*
*DR. MALATESTA, a physician* — *Guy Jean Beaulieu, baritone*

*PLACE: Rome* — *TIME: 19th century*

THE MAGIC FLUTE, quintet, act I — W.A. Mozart

*FIRST LADY* — *Elfrieda Langemann, soprano*
*SECOND LADY* — *Glenda Balkan, soprano*
*THIRD LADY* — *Kathleen Broderick, mezzosoprano*
*(attendants of the Queen of the Night)*
*TAMINO, an oriental Prince* — *Jean Marie Bergeron, tenor*
*PAPAGENO, a birdcatcher* — *Arthur Muhendissian, baritone*

*PLACE: Memphis* — *TIME: Ramses I*

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*LA FILLE DU REGIMENT, act II, part I — G. Donizetti

*MARIE, the "daughter of the regiment"* — *Lise Merette, soprano*
*SULPICE, master sergeant* — *Gregory Atkinson, bass*
*THE MARQUISE DE BIRKENFELD* — *Deborah Kraus, mezzosoprano*

*PLACE: Swiss Tyrol* — *TIME: 1815*

piano backstage is played by Monik Grenier
harpsichord onstage is played by Deborah Kraus

TOSCA, act III, part I — G. Puccini (1858-1924)

*FLORIA TOSCA, a celebrated singer* — *Judith Lechter, soprano*
*MARIO CAVARADOSSI, a painter* — *Guy Lavigueur, tenor*
*THE JAILER* — *Arthur Muhendissian, baritone*

*PLACE: Rome* — *TIME: 1800*

*L'ELISIR D'AMORE, duo, act I — G. Donizetti

*NEMORINO, a young peasant* — *Florent Grégoire, tenor*
*DR. DULCAMARA, a traveling quack doctor* — *André Sandor, bass*

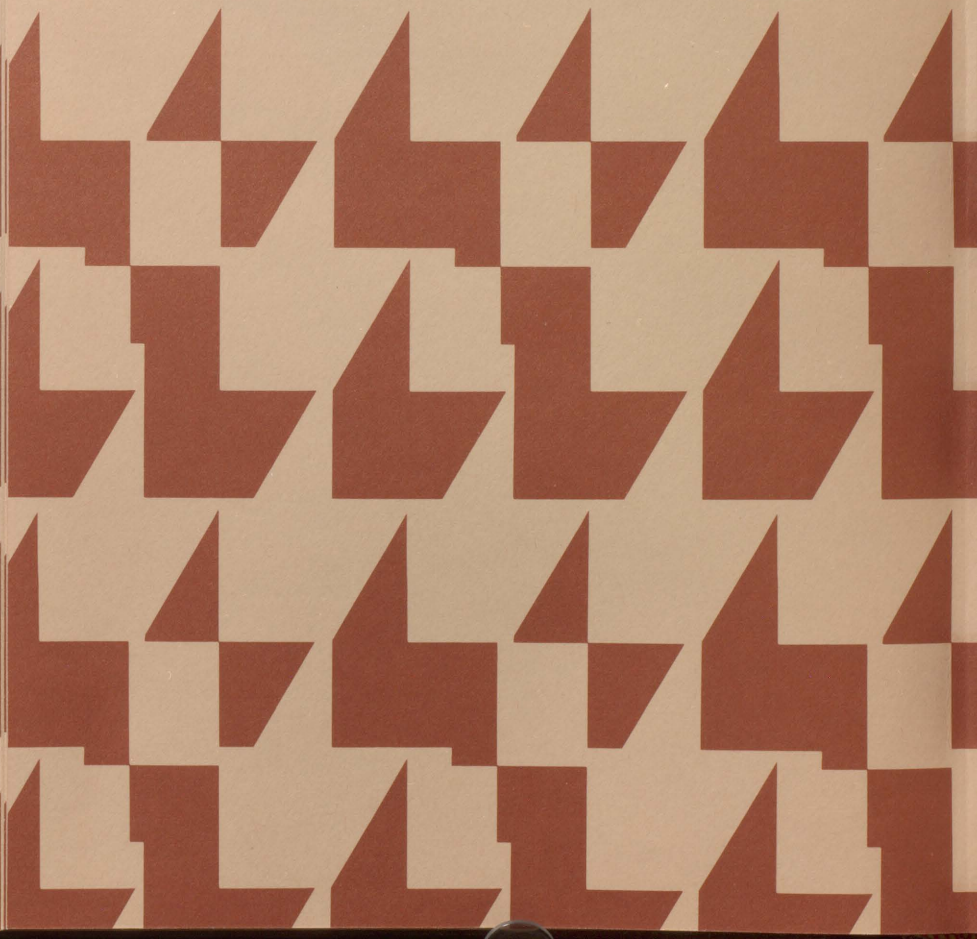
*PLACE: Italian village* — *TIME: 19th century*

IL TROVATORE, act I, scene 2 — G. Verdi (1813-1901)

*LEONORA, a noble lady of the court of Aragon* — *Patricia Fournier, soprano*
*INES, her attendant* — *Kathleen Broderick, mezzosoprano*
*COUNT DI LUNA, a powerful noble of Aragon* — *Gaston Harnois, baritone*
*MANRICO, a young chieftain under the Prince of Biscay, the "troubadour"* — *Jean Yves Arsenault, tenor*

*PLACE: Aragon (Spain)* — *TIME: 15th century*

* presented for the first time at the Opera Studio



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

TARAS GABORA is a graduate of the Vienna Academy of Music and is now Professor of violin at the Conservatoire de musique de Montréal. He performs in Canada and the United Stated and in all parts of Europe, including Yugoslavia and the USSR. He has recorded for CBC radio and television, Radio Austria and Radio Eire and his CBC discs include performances with Barry Tuckwell and George Zuckermann, and Gaelyne Gabora.
He plays a violin made by Carlo Giuseppe Testore in 1708.

TOM PLAUNT is a graduate of the Royal Conservatory of Toronto and Victoria College, University of Toronto. From 1971 to 1974 he held a German government scholarship the DAAD, and studied organ, piano and conducting at the Westphalian Church Music School and at the Nordwestdeutsche Musikakademie Detmold.
Mr. Plaunt has given a number of recitals and masterclasses in Ontario and Quebec and has recorded for German Radio and Radio Canada. He is an Assistant Professor in the Faculty of Music, McGill University.

TARAS GABORA, diplômé de l'Academie de musique de Vienne, est professeur de violon au Conservatoire de musique à Montréal. Il se produit au Canada et aux Etats-Unis, ainsi que dans tous les pays d'Europe, y compris la Yougoslavie et l'URSS. Il a fait des enregistrements radiophoniques et télévisuels pour Radio-Canada, pour la Radio autrichienne et pour Radio Eire. Ses disques pour Radio-Canada incluent des enregistrements avec Barry Tuckwell, George Zuckerman et Gaelyne Gabora.

TOM PLAUNT est diplômé du Royal Conservatory de Toronto et du Victoria College de l'université de Toronto. De 1971 à 1974, il a bénéficié de la bourse DAAD accordé par le gouvernement allemand et il a étudié le piano et la direction d'orchestre à l'Ecole de musique de l'église de Westphalie et au Nordwestdeutsche Musikakademie Detmold. M. Plaunt a donné plusieurs récitals en Ontario et au Québec et fait des enregistrements pour la radio allemande ainsi que pour Radio-Canada.
Il est professeur adjoint à la faculté de musique de l'Université McGill.

Monday 5 December 1977, 8:30 pm

T A R A S  G A B O R A  violin

T O M  P L A U N T  piano

P r o g r a m m e

SONATA K.454 in $B^b$ major — W.A.Mozart
*(Vienna, 1784)* — (1756-1791)

Largo - Allegro
Andante
Allegretto

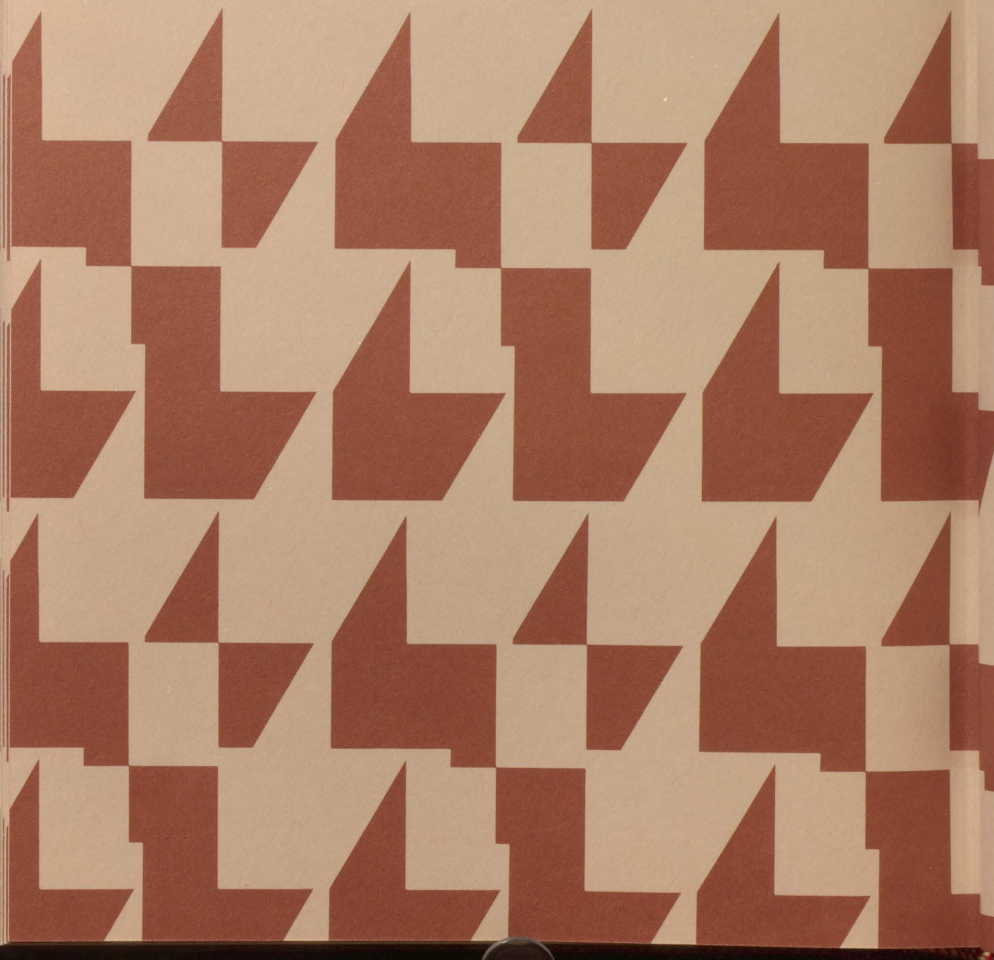
SONATE pour violon et piano — Maurice Ravel
*(1923-1927)* — (1875-1937)

Allegretto
Blues - moderato
Perpetuum mobile - allegro

I n t e r m i s s i o n

SONATA No.3 in D minor, op.108) — Johannes Brahms
*(1886-1888)* — (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Thursday 8 December 1977, 8:30 pm

# McGILL FACULTY CHOIR

directed by Estelle R. Jorgensen

## Programme

| | |
|---|---|
| GLORIA PATRI | Palestrina |
| THE BEATITUDES | Glarum |
| O FILII ET FILIAE | Leisring |

MASS in G — Schubert

- Kyrie
- Gloria
- Credo
- Sanctus et Benedictus
- Agnus Dei

*Susan Sawatsky, soprano*
*David Fawcett, tenor*
*David Christiani, baritone*

Entr'acte

TENOR I

Kwok Ming Cheung
Glen Diener
Robert MacLean
Glen Meland
Christian Oosenbrug
Daniel Provencher
Serge Turko

TENOR II

Gary Antonio
Guy Bédard
Louis Bernier
Barry Cadieux
Jack Peduzzi
Pierre Plante
Gregory Woods

BARITONE

André Belzil
Ronald Bourne
George Budolski
Ross Cawfield
Robert Klakowich
Yourko Kulycky
Robert McAlear
Stephen Morris
José Quijano
Ludwig Semerjian

BASS

Stephen Armour
Luc Belleau
Dirk DeWilde
Mike Feher
Alan Fieder
David Findlay
Peter Flamer
Tom Hamilton
Peter Jancewicz

ACCOMPANIST

Jill Northey, piano

SOPRANO I

Marlene Gregory
Danuta Klis
Joanne Lefebvre
Carole Levesque
Patricia Moyst
Brenda Neeson
Diane Oliver
Kathy Phippard
Helen Rainville
Susan Wise
Rena Wolteger

SOPRANO II

Kim Andrews
Linda Bierbrier
Marilyn Brayne
Lois Craig
Joanne Enright
Kathy Laurin
Margaret Livingstone
Dianne Maclean
Siew Gek Tan
Kathy Man-Ho Yeung
Sylvia Zavzavadjian

ALTO I

Anat Benor
Christine Bonin
Sandra Curtis
Leslie Field
Patricia Harley
Janette Kwan
Sharon Morris
Wendy Morse
Natalie Murphy
Maria Popescu
Ann Smith
Cynthia Watkins

ALTO II

Sandra Bond
Christiane Caron
Deborah Corber
Elaine Davidson
Lise Dumoulin
Inez Hetlam
Heather Kaye
Susan Milner
Mariette Picard
Rita Yeung

CONTRAPUNCTUS I for Brass Quintet — Bach

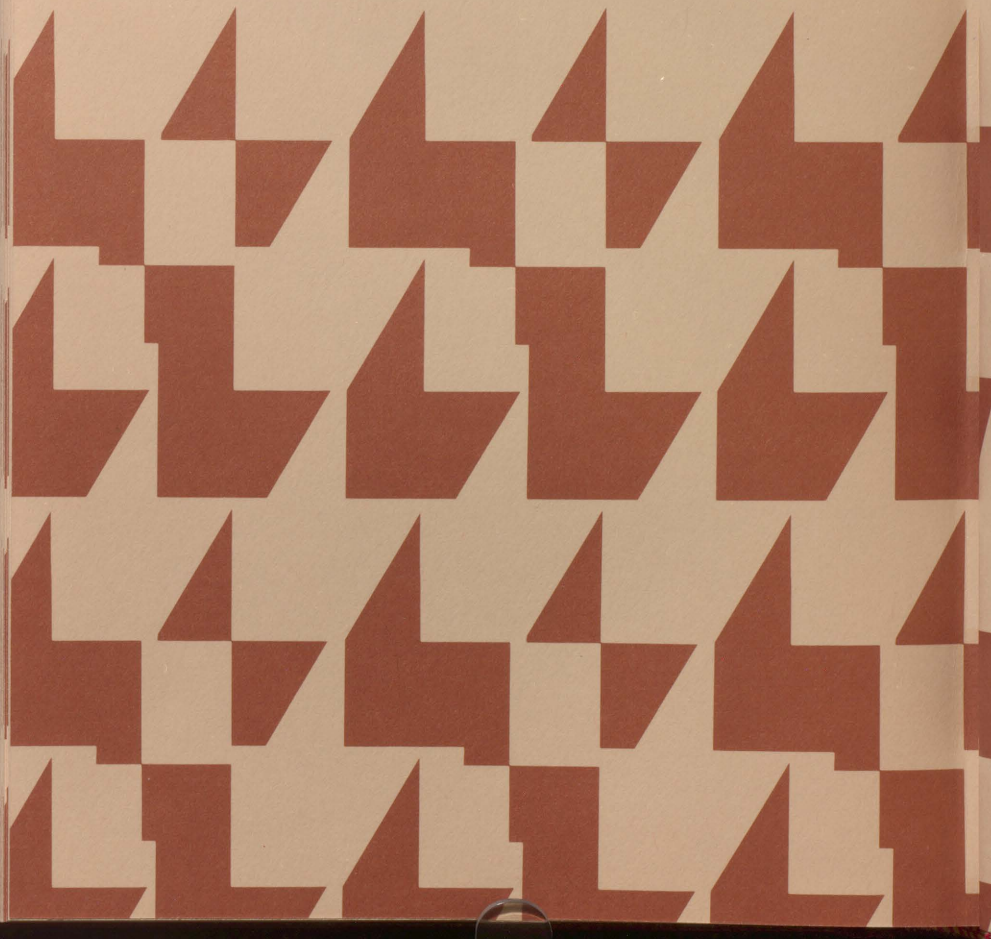
*Yoram Levy, trumpet I*
*John MacMurray, trumpet II*
*Jeff Gibson, horn*
*Angus Armstrong, trombone*
*Bart Hasselfield, tuba*

SNOW ANTHOLOGY — Holman

CHOOSE SOMETHING LIKE A STAR — Thompson

LIEBESLIEDER WALZER Op.52 — Brahms
Nos. 1, 9, 12, 13, 14, 15, 18

Rede, Mädchen
Am Donaustrande
Schlosser auf, und mache Schlösser
Vögelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachtigall, sie singt so schön
Es bebet das Gesträuche



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday, December 9, 1977
8:30 pm

# McGILL SYMPHONY ORCHESTRA

Uri MAYER, conductor

SOLOIST: Viviane Roberge, violin

*This concert is being broadcast by Radio Centreville, CINQ-FM 102.3.*

JULIUS SCHLOSS was born in 1902, in Saarlouis, Germany. He received his training at the Frankfurt Conservatory, where he studied with Bernhard Sekles, the teacher of Paul Hindemith. Being attracted by the growing reputation of the Second Viennese School around Schoenberg, he went to Vienna to continue his studies with Guido Adler, Egon Wellesz, and Alban Berg. The close association between him and Alban Berg continued throughout the twenties.

During the thirties he returned to Germany. However, Nazi persecution forced him to emigrate, after a period of detention in the Dachau concentration camp. He settled in Shanghai, where he made a precarious living until his appointment as Professor of Composition at the National Shanghai Conservatory of Music. In 1948 he emigrated to the United States where he hoped to resume his career as teacher and composer. Although he did not succeed in obtaining a teaching position, he continued to compose until his death on October 26, 1972, in Belleville, N.J.

His compositions include, besides the Ballet Overture (1934) for which he was awarded a prize of the City of Trieste in 1969, two string quartets; two Chinese rhapsodies for violin and orchestra, based on Chinese folk songs; a symphony; a requiem for mixed choir, percussion and orchestra; piano pieces and studies for children; and several chamber works.
The major part of his work remains unpublished. However, a good many of his scores were performed at several festivals and concerts sponsored by the International Society for Contemporary Music in Europe and North America.

## McGILL SYMPHONY ORCHESTRA

### VIOLIN I

Guy Traficante
Vivianne Roberge
Claudia Martin
Paula Wise
Pauline Salesse
Micheline Lesage
René Vachon
Vera Mirkovic
Jakub Kaiser

### VIOLA

Madelaine Mercy
Katherine Jensen
Pierre Yves Gagnon
Chantal Dion
Peter Ball
Hanna Mayer

### VIOLIN II

Philippe David
Cordelia Hall
Roxanne de la Fontaine
Michael Steinberg
Marie Anne Blanchet
Claudio Ricignuolo
Sandra Clarke
Peter Walsh

### CELLO

Iona Corber
Marianne Pack
Don Skochinski
Mario Giroux
Jan Jarvlepp
Gill Stikeman
Kyesook Hawe

### BASS

John Hyde
Les Leroux
René Gosselin

FLUTE

Tim Hutchins
Karen Stone
Bjorn Runefors
Heather Howes

OBOE

Paul Schieman
Steve Klein
Wendy Prezament

CLARINET

Susan DaSie
David Kreuter
Sandra Gruman (Bass Clar. & Sax.)

BASSOON

Stephanie Przybylska
Reisa Lipszyc

HARP

Lucile Brais

PIANO

Rolf Bertsch

FRENCH HORN

Renée Allen
Nancy Wightman
Jeff Gibson
Cathy Borden
Jane Wright

TRUMPET

Yoram Levy
Murray Robertson
John MacMurray

TROMBONE

Chris Romney
Angus Armstrong
Glenn Morrison

TUBA

John De Wolfe

TIMPANI

Frédérick Liessens

PERCUSSION

Luc Boivin
Raymond Desrosiers

JULIUS SCHLOSS est né en 1902 à Saarlouis, en Allemagne. Il étudia au conservatoire de Frankfort, où il suivit les cours de Bernhard Sekles, qui était le professeur de Paul Hindemith. Son attraction pour la seconde école de Vienne, qui s'était formée autour de Schoenberg, le conduisit à Vienne, où il poursuivit ses études avec Guido Adler, Egon Wellesz et Alban Berg. Il continua d'ailleurs à travailler en collaboration étroite avec Alban Berg pendant les années vingt.

Il retourna en Allemagne pendant les années trente. Cependant, la persécution nazie, qui lui valut d'être détenu dans le camp de concentration de Dachau, le força à émigrer. Il s'établit à Shanghai, où il mena une vie précaire jusqu'à ce qu'il fut nommé professeur de composition au conservatoire national de musique de Shanghai. Il émigra aux Etats-Unis en 1948 en espérant y poursuivre sa carrière de professeur et de compositeur. Bien qu'il ne fût pas parvenu à obtenir un poste dans l'enseignement, il n'en continua pas moins à composer des oeuvres jusqu'à sa mort, le 26 octobre 1972, à Belleville, N.J.

Outre son Ouverture de Ballet (1934), qui lui valut un prix de la ville de Trieste en 1969, ses compositions comprennent deux quatuors à cordes; deux rhapsodies chinoises pour violon et orchestre, inspirées de chants populaires chinois; une symphonie; un requiem pour choeur mixte, percussion et orchestre; des morceaux de piano et études pour enfants; et plusieurs oeuvres de musique de chambre. Bien que la plupart de ses oeuvres n'aient pas été publiées, bon nombre de ses partitions ont été exécutées lors de festivals et concerts organisés par la Société internationale de musique contemporaine en Europe et en Amérique du Nord.

# PROGRAMME

BALLET-OVERTURE* — Julius Schloss
(Alban Berg to his 50th birthday)

CONCERTO NO. 1, Opus 26 — Max Bruch

*Allegro moderato*
*Adagio*
*Allegro energico*

intermission

SYMPHONY NO. 1, Opus 10 — Dmitri Shostakovich

*Allegretto*
*Allegro*
*Lento*
*Allo molto lento - Allegro molto*

* *North American première*

*The next concert by the McGill Symphony Orchestra will take place on Friday, February 3, 1978 at 8:30 pm in Pollack Concert Hall. The programme is to include works by Donald Steven, Mozart, Tomasi, and Hindemith.*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, 12 December, 1977 at 8:30 pm

## B R A S S  C H O I R

## F R E N C H  H O R N  E N S E M B L E

direction: Thomas Kenny

"Christmas in Brass"

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| | |
|---|---|
| SUITE OF CAROLS | Leroy Anderson |
| EVENING STAR from Tannhäuser<br>trombone solo: Peter McIntosh | Wagner-Schmidt |
| ALLEGRO MODERATO<br>from Water Music for Horns | Handel-Martinet |
| WALDLIED FOR HORNS | Mueller-Pottag |
| SARABANDE | Bach-Shaw |
| PIZZICATO OSTINATO | Tchaikowsky-Shaw |
| SHENANDOAH | Pietro Maganini |
| VERMONT SUITE | Albert Cobine |

i n t e r m i s s i o n

| | |
|---|---|
| FANFARE FOR THE COMMON COLD | P.D.Q. Bach<br>exhumed by<br>Prof. Peter Schickele |
| SINFONIA NO. 3 FOR BRASS | Walter S. Hartley |
| CHRISTMAS TUNES WITH HORNS | arr. Thomas Kenny |
| ANDANTE AND ALLEGRO | Lowell Shaw |
| THE TWELVE DAYS OF CHRISTMAS | Kazdin |
| CHRISTMAS IN BRASS | David Uber |

*MERRY CHRISTMAS TO ALL !*

# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday 13 December 1977, 1:00 pm

# S O L O I S T S ' R E C I T A L

by students of Charles Reiner
Jan Simons
Dorothy Morton
Jeanne Baxstresser

## P r o g r a m m e

SONATA K.330 in C major — Mozart

Allegro moderato
Andante con moto
Allegretto

ETUDE, Op.posth. No.1 — Chopin

*Ludwig SEMERJIAN, piano*
*student of Charles Reiner*

ZIGEUNERLIEDER, Op.103 — Brahms

1. He Zigeuner!
2. Hochgetürmte Rimaflut
3. Wisst ihr, wann mein Kindchen
4. Lieber Gott, du weisst
5. Brauner Bursche
6. Röslein dreie in der Reihe
7. Kommt dir manchmal in den Sinn
8. Rote Abendwolken

*Louise BOURBEAU, mezzo-soprano*
*student of Jan Simons*

*Carl Urquhart, accompanist*

## BRASS CHOIR

### Trumpets

Garry Elkin
Jean Trudel
Gilles Pelletier
Sylvie Jacques
David Block
John Russell

### Horns

Donna Campbell
Eilëen Eby
Jeff Gibson
Kathy Munroe
Nancy Wightman
Jane Wright
Peter Pike

### Trombones

Peter McIntosh
Gord Simms
Glenn Morrison

### Baritone

Shirley Hofmann

### Tuba

Bart Hasselfield

## FRENCH HORN ENSEMBLE

Renée Allen
Cathy Borden
Donna Campbell
Eileen Eby
Jeff Gibson
Kathy Munroe
Peter Pike
Nancy Wightman
Jane Wright

BALLADE in $A^b$, Op.47 — Chopin

*Daniel VACHON, piano*
*student of Dorothy Morton*

FANTASIA in D minor for flute solo — Telemann

Dolce
Allegro
Spirituoso

ANDANTE, PASTORAL et SCHERZETTINO — Taffanel

*Björn RUNEFORS, flute*
*student of Jeanne Baxtresser*

*Azniv Gananian, accompanist*

FANTASIE in F minor, Op.49 — Chopin

*Lilian SAFDIE, piano*
*student of Dorothy Morton*

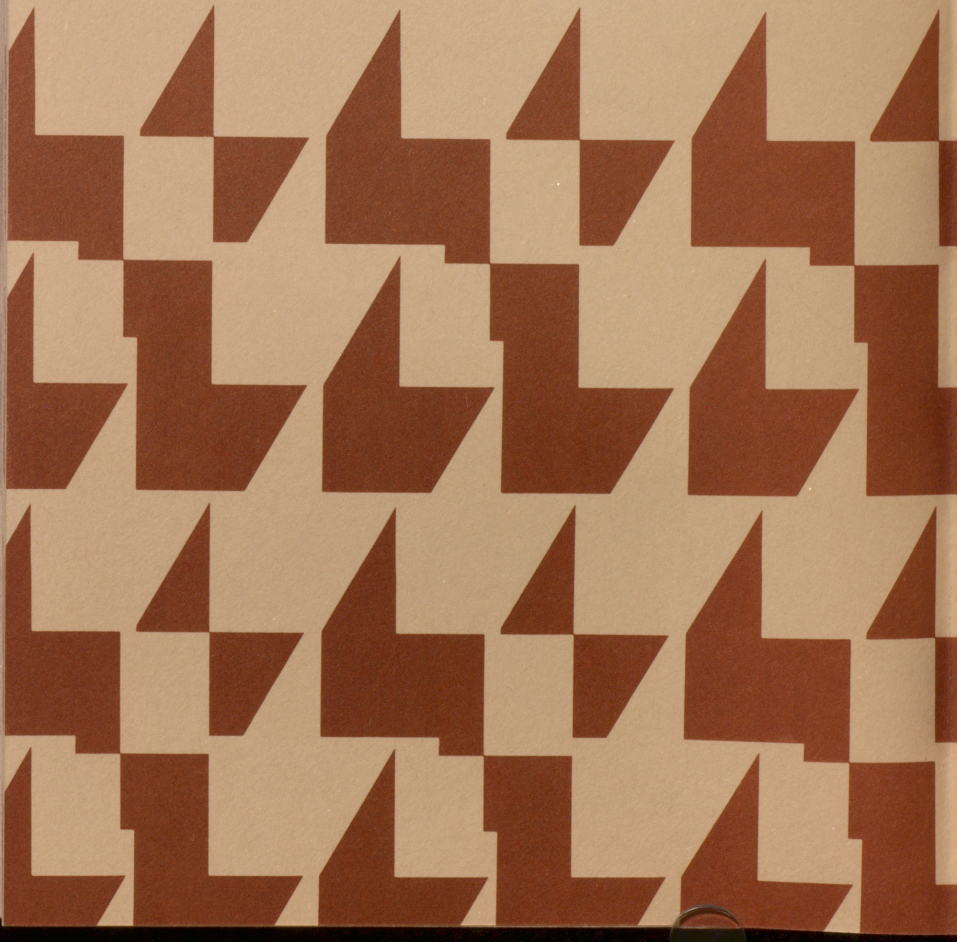
* * *

Coming Student Soloists' Recitals:

Tomorrow, 14 December, 1:00 pm: TWO PIANO RECITAL
Bach, Mozart, Debussy, Poulenc, Pépin

Tuesday, 14 February, 1:00 pm: TWO PIANO RECITAL

Tuesday, 28 February, 1:00 pm: MIXED SOLOISTS' RECITAL



# McGill University
# Faculty of Music

Pollack concert hall
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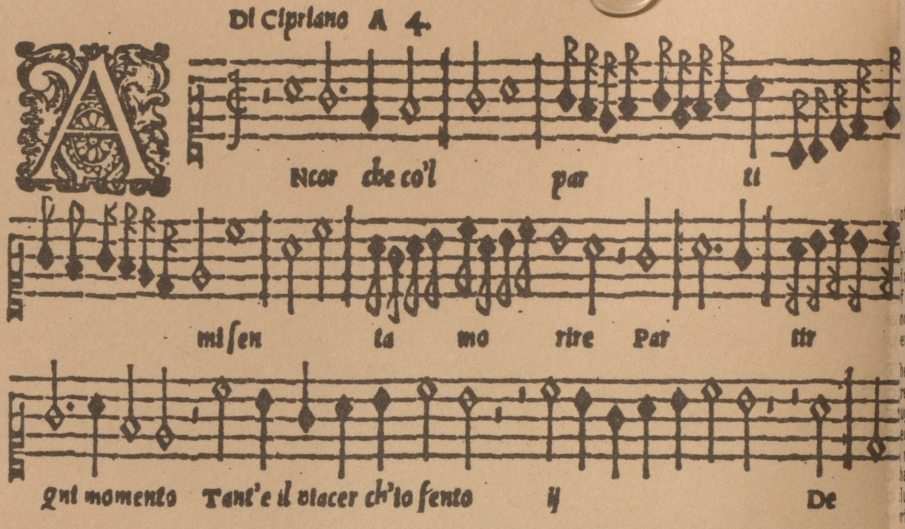



Friday 16 December 1977, 1:00

SIXTEENTH - CENTURY VOCAL MUSIC

performed by the
SEMINAR IN PERFORMANCE PRACTICE 690A

directed by Paul Helmer

I. TE MANEAT SEMPER à 4 — Hermann Finc
(Diminutions by Finck, 1556) — (1527-155

*Elise Bédard, Margaret de Castro*
*Tim Hutchins, Björn Runefors*

II. LASCIAR IL VELO à 4 — François de Layoll
(Diminutions by Maffei, 1562) — (c.1475-154C

*Susan Sawatsky, Helena Kohn*
*Tim Hutchins, Björn Runefors*

Notes *(Prof. Paul Helmer)*

This program presents several pieces from the vocal repertoire of the sixteenth century in performances which can presume a reasonable degree of authenticity. Building on the work of scholars such as Ernest Ferand and Helmuth Wolff, we are now able to form a more accurate picture of the performing style of that period than has been possible until now.

The "a cappella" performance associated with this music is probably a creation of the nineteenth century. Contemporary documents and pictures suggest that instruments were used to support and replace singers in both secular and liturgical music and thus unaccompanied performance was probably a rarity, if practiced at all. Sixteenth-century pitch was presumably higher than today: Arthur Mendel, using average voice ranges as a criterion, concluded that pitch for that period was a major third above our own although writers such as Michael Praetorius (1571-1621) favoured a lower pitch. This gave a more mellow quality to the voices. Sixteenth-century writers are of diverging opinions regarding the practice of adding unwritten accidentals ("musica ficta"). Giuseffo Zarlino (1517-1590) disapproved although a moderate use of ficta was probably customary. Extreme examples of ficta such as those envisioned by Edward Lowinsky are very rare. Unwritten accidentals were used not only to avoid harmonic clashes as in the tritone, but also to provide for smoother voice-leading. With regard to ornamentation Ernest Ferand has assembled an imposing list of vocal and instrumental pieces of the period which were published separately in embellished versions. Nineteenth-century scholars were not kindly disposed to these versions. Embellishments were applied to all parts of the ensemble, or, in the final decades of the century, to the cantus (soprano): the remaining parts would be supplied by instruments. The tempo of each piece, based on tactus considerations, remained constant throughout a work: the movements of the director's hand were to resemble the equal beats of a striking clock (Finck). Establishing an authentic tactus, however, is extremely problematical. The quality of the voice was to be sweet, soft, and pleasant (Zarlino) and the singer was not to move about in an unbecoming way (Graffurius).

I.

"Te maneat semper" à 4 — Hermann Finck, 1556

This motet appeared in Finck's vocal treatise, Practica Musica, chapter V: "Concerning that art of singing in an elegant and attractive manner". All four parts are ornamented.

*Te maneat semper, servante ecclesia Christe, insertoque*
*ipsi nos tua dextra tegat. Tres velut in flamma testes,*
*Babylonide servas, rex ubi praesentem te videt esse Deum.*

*May the Church follow you eternally, Christ, and, safely*
*protected, may we rest in your right hand, like the three*
*martyrs whom you saved from the fiery furnace in Babylon,*
*when the king recognized you as the true God.*

*(Transcription by Ferand)*

II.

"Lasciar il velo" à 4 — François de Layolle, 1546

This madrigal was the subject of a letter of one Giovanni Camillo Maffei of Naples in 1562 addressed to an amateur who desired to learn proper singing style. Maffei makes the point that the singer should use good taste in his performance and that the embellishments not be performed simultaneously in all parts: the piece should contain an average of four to five ornaments per part. In Maffei's example all voices are ornamented.

*Lasciar il velo o per sol o per ombra,*
*Donna non vi vidd' io,*
*Poi ch'in me cognosceste il gran desio,*
*Ch'ogn'altra voglia, dentr'al cor*
*Dentr'al cor mi sgombra.*
*Mentr'io portava i bei pensier celati*
*C' hanno la mente desiando morta*
*Viddi vi di pietate ornar il volto,*
*Ma poi ch'amor di me vi fece accorta*
*Fur'i biondi capell' all'hor velati*
*E l'amoroso sguard' in se raccolto,*
*Quel che più desiava in voi m'e tolto,*
*Si me governa 'l velo*
*Che per mia morte et al cald' et al gielo*
*Di bei vostr' occhi*
*Il dolce lum' adombra.*

*Dear lady, lift the veil for by sun or shade I do not see you, ever since you excited in me a great desire which has left my heart empty of any other wish. While I carried within me that sweet thought in which my mind desired death, I saw pity adorn your countenance; but now that you have become aware of my love, the blond hair was veiled and the loving glance hidden so that I am robbed of that which I most desired. Thus the veil, which in heat or frost hides the sweet light of your radiant eyes, governs me.*

*(Transcription by Ferand)*

III.

"Io son ferito" à 5 — Giovanni Pierluigi da Palestrina, 1561

This work, from Palestrina's Third Book of Madrigals, is performed first as written (Haberl XXVIII, 179) and is followed by Bovicelli's contrafact. The transformation of a worldly madrigal to liturgical piece was by no means unusual for the period. Bovicelli was a singer in the Milanese cathedral in the latter part of the sixteenth century and his Regole Passagi of 1594 contains numerous madrigal and motet settings for solo voice with a characteristic dotted-note embellishment: the remaining parts are to be performed on suitable instruments. Haberl was of the opinion that these latter versions deserved the censure of all musicians and described them as "maggots and worms"; whether this is merely a nineteenth-century prejudice may be left to the individual listener to decide.

The "Ave verum", liturgically appropriate for performance at the Elevation of the Host during Mass, is here performed by a male using the falsetto register; this practice was suitable in the sixteenth century when a castrato was not available.

*Io son ferito, ahi lasso! e chi mi diede*
*Accusar pur vorrei, ma non ho prova;*
*E senz' indizio al mal non si da fede:*
*Ne getta sangue la mia piaga nuova.*
*Io spasm' e moro; il colpo non si vede.*
*La mia nemica armata si ritrova.*
*Che fia tornar a lei crudel partito,*
*Che sol m'abbia a sanar chi m'ha ferito.*

*I am wounded, oh! how the blow strikes,*
*Would that I could feel thus, but the wound does not show;*
*There is no outward sign for my sickness (this does not give me hope):*
*Nor does my new torment gush blood.*
*I writhe in anguish and I die; the blow cannot be seen.*
*My foe, the enemy, finds herself*
*She returns to her cruel advantage,*
*She who has wounded me alone keeps me from being healed.*

*(Transcription by Wolff)*

*Ave verum corpus*
*Natum de Maria virgine.*
*Vere passum immolatum,*
*In cruce pro homine,*
*Cuius latus perforatum,*
*Unda fluxit sanguine,*
*Esto nobis praegustatum,*
*In mortis examine.*
*O dulcis, o pie,*
*O Jesu fili Mariae,*
*Miserere mei, Amen.*

*Behold the true Body*
*Born of Mary, the Virgin,*
*Truly the sacrificial offering*
*Given on the cross for all mankind,*
*Whose pierced side*
*Streamed forth blood,*
*The first man to taste death*
*for us.*
*O sweet, o tender,*
*O Jesus, Son of Mary,*
*Have mercy on me, Amen.*

*(Transcription by Wolff)*

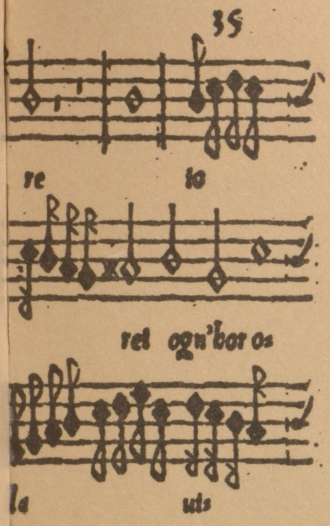
IV.

"Ancor che col partire" à 4 — Cipriano de Rore, 1547

This extremely popular madrigal, reprinted some fifteen times over a period of forty years, exists also in nine ornamented versions. The unembellished original, performed "a cappella" and without ficta, is followed by two of the ornamented solo versions of the madrigal, the first by Girolamo della Casa (Il vero modo di diminuir, Book II, 1584), the second by Bovicelli. In the solo versions traditional ficta practices will be followed. Transcriptions are by Ms.Sawatsky and Ms.Bédard respectively.

*Ancor che col partire*
*Io mi senta morire,*
*Partir vorrei ogn'hor ogni momento,*
*Tant' e il piacer ch'io sento,*
*De la vita ch'acquisto nel ritorno*
*Et cosi mill' e mille volte il giorno*
*Partir da voi vorrei*
*Tanto son dolci gli ritorni mei.*

*Although in parting I feel as if I would die,*
*I would rather part from you each moment of every hour,*
*So great is the joy of life I feel when I return,*
*Thus I would gladly part from you a thousand times and more each day*
*So sweet are the joys I feel when I return to you.*




II. IO SON FERITO à 5 — Giovanni Pierluigi da Palestrina (c.1525-1594)

*Elise Bédard, Mary Kirby, Susan Sawatsky*
*Tim Hutchins, Björn Runefors*

AVE VERUM CORPUS (Contrafact of "IO SON")
(Diminutions by Bovicelli, 1594)

*Björn Runefors, Margaret de Castro - organ*

IV. ANCOR CHE COL PARTIRE à 4 — Cipriano de Rore (1516-1565)

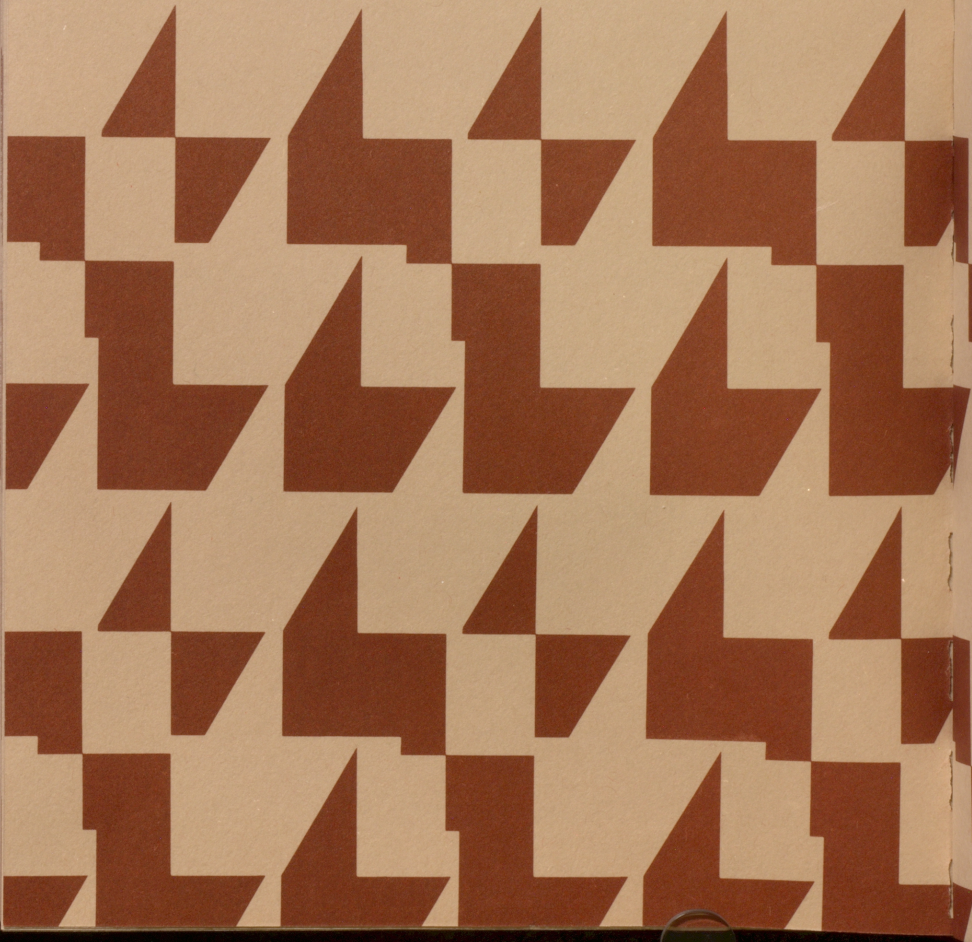
*Elise Bédard, Mary Kirby*
*Tim Hutchins, Björn Runefors*

ANCOR CHE COL PARTIRE
(Diminutions by Della Casa, 1584)

*Susan Sawatsky, Mary Kirby - harpsichord*

ANCOR CHE COL PARTIRE
(Diminutions by Bovicelli, 1594)

*Elise Bédard, Helena Kohn - harpsichord*



# McGill University
# Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday, 12 December, 1977 at 8:30 pm

## BRASS CHOIR

## FRENCH HORN ENSEMBLE

direction: Thomas Kenny

"Christmas in Brass"

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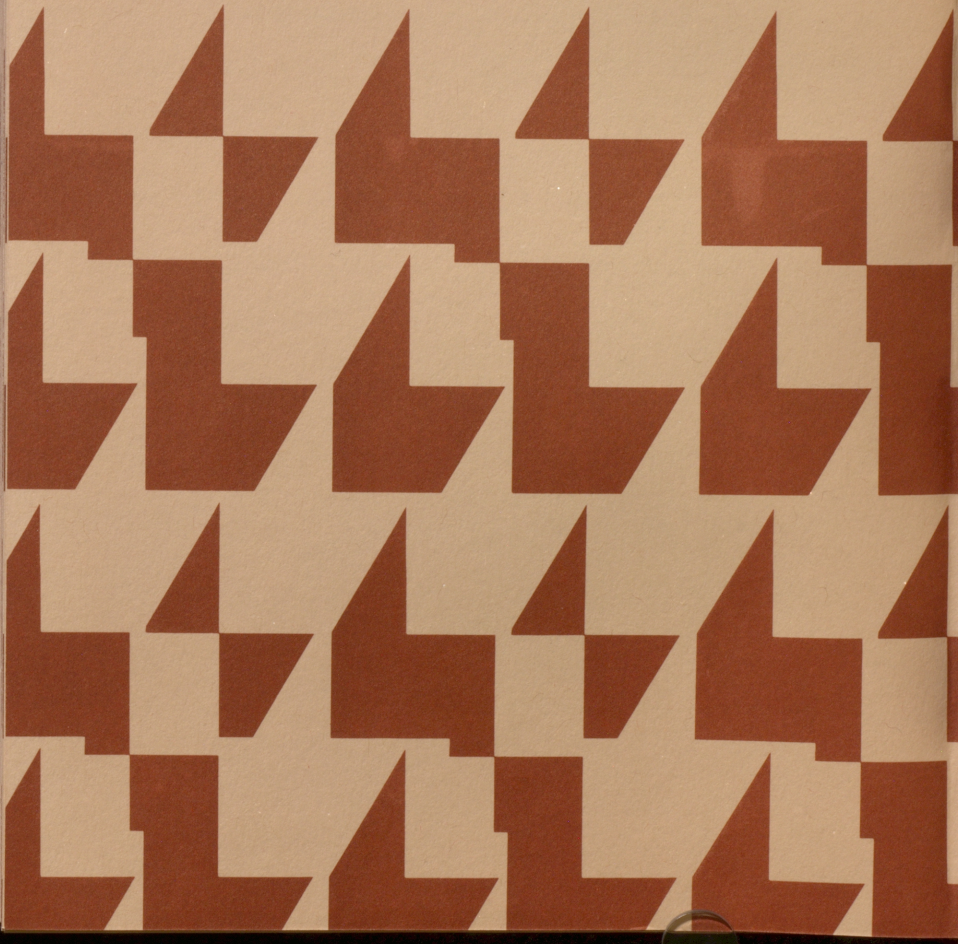
| | |
|---|---|
| SUITE OF CAROLS | Leroy Anderson |
| EVENING STAR from Tannhäuser<br>trombone solo: Peter McIntosh | Wagner-Schmidt |
| ALLEGRO MODERATO<br>from Water Music for Horns | Handel-Martinet |
| WALDLIED FOR HORNS | Mueller-Pottag |
| SARABANDE | Bach-Shaw |
| PIZZICATO OSTINATO | Tchaikowsky-Shaw |
| SHENANDOAH | Pietro Maganini |
| VERMONT SUITE | Albert Cobine |

intermission

| | |
|---|---|
| FANFARE FOR THE COMMON COLD | P.D.Q. Bach<br>exhumed by<br>Prof. Peter Schickele |
| SINFONIA NO. 3 FOR BRASS | Walter S. Hartley |
| CHRISTMAS TUNES WITH HORNS | arr. Thomas Kenny |
| ANDANTE AND ALLEGRO | Lowell Shaw |
| THE TWELVE DAYS OF CHRISTMAS | Kazdin |
| CHRISTMAS IN BRASS | David Uber |

*MERRY CHRISTMAS TO ALL !*



# McGill University
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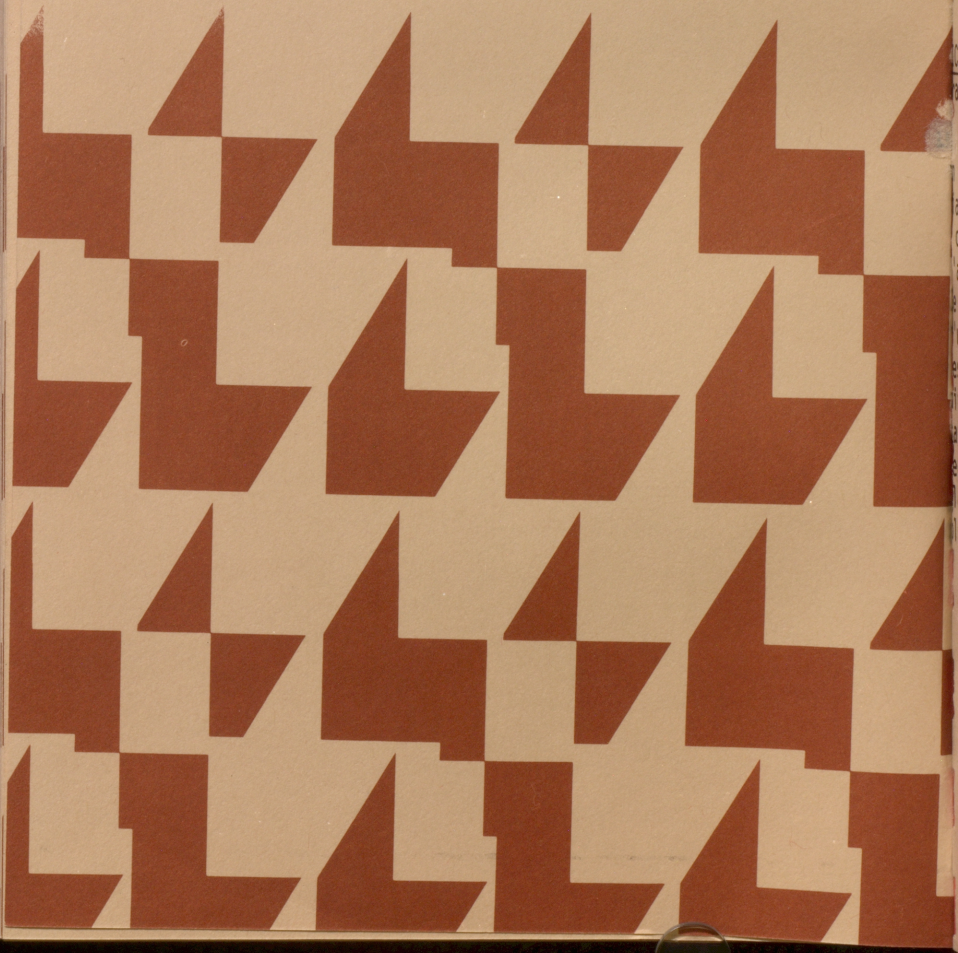
L'Association des Compositeurs, Auteurs et Editeurs du Canada (CAPAC), en collaboration avec la faculté de musique de l'Université McGill, a organisé le concert de ce soir dans le but de faire connaître au public les jeunes compositeurs, principalement ceux qui étudient à l'heure actuelle dans les facultés de musique ou les Conservatoires.

On entendra les oeuvres de cinq jeunes compositeurs, choisis par concours. Vingt-cinq compositeurs ont soumis tout près d'une cinquantaine d'oeuvres au concours qui a été lancé et un jury indépendant a choisi cinq d'entre elles pour être exécutées ce soir.

Pour être éligible au concours, les oeuvres soumises devaient être originales, inédites et n'avoir pas avant la date limite du concours été jouées en public par un organisme régulier de concert. On entendait ainsi rejoindre les compositeurs qui débutent et qui ont de ce fait même besoin d'aide.

L'Association des Compositeurs, Auteurs et Editeurs du Canada groupe un nombre très important de compositeurs de musique au Canada et voit, de façon générale, à la sauvegarde de leurs intérêts. C'est dans cette optique qu'elle met sur pieds des initiatives visant à la promotion de la musique canadienne. Dans ce but, elle a, le mois dernier, organisé une série de concerts en France et en Allemagne. Elle a également donné récemment six prix annuels, variant de $500 à $1,500. Quatre de ces récipiendaires venaient de la relève du Québec, à savoir: messieurs Patrick Cardy, Gilles Bellemare, Denis Gougeon et Claude Caron.

*Michel Paré*
*Adjoint au*
*Directeur général*
*et Avocat conseil*



TEPHEN KLEIN — Raven, for oboe and string quartet

ondon, England, 1953

When the raven became aware of himself,
light came into the world,
and grass tussocks turned into men."
Eastern Eskimo Song

NDREW CULVER — violinDASHpiano

orristown, U.S.A., 1953

iolinDASHpiano is a psychodrama. The conflict apparent hroughout is a response to the disparity in the acoustical characteristics of the instruments (volume, timbre, lodic-harmonic function, temperament-tuning, appearnce, mode of playing and players' disposition in reation to the audience).

ICHELLE BOUDREAU — Sonate pour violoncelle

ravelbourg, Sask., 1956

départ, écrire pour violoncelle et piano relevait n défi académique au point de vue de la forme, spéialement dans le premier mouvement. Je ne savais trop quoi je me confrontais, ni dans quelle direction je 'acheminais.

e qui me préoccupait surtout, c'était la recherche 'un langage, la recherche de procédés de composition. es deux premiers mouvements sont dans des formes traitionnelles. Au troisième mouvement, le besoin se faisant sentir de plus en plus fort, j'ai exploré une autre echnique, qui a eu pour résultat de fausser l'unité lobale de la pièce. Je m'y attendais, mais je ne pouvais lus suivre le cheminement des deux premiers.

PHILIP GOODALL — Suite for oboe in 3 movements
Manchester, England, 1950

This suite might be considered as three "vocal" pieces set for the oboe. They attempt to express the lyrical nature of the instrument and avail themselves of that "archaic" principle of melody. The three movements are: 1) Ephemera, a short, through-composed fantasy; 2) Melisma, an idea derived from melismatic intoning in early church chants - the movement is written within the constraints of a twelve-fixed-pitch-class "mode"; and 3) Aria, in which a piano accompaniment has been added to a melodic line that moves only in intervals of minor seconds, minor thirds, and their inversions.

SERGE PERRON — Fusion, pour piano et bande magnétique
Rochester, E.-U., 1954

Un des problèmes en musique électro-acoustique consiste à combiner les sons électroniques aux sons acoustiques de façon à obtenir un son homogène. Dans "Fusion" ce problème a été résolu en utilisant exclusivement des sons enregistrés de piano en guise de matériel de base des sons électroniques et en plaçant les haut-parleurs immédiatement derrière le piano.

One of the problems with electro-acoustical music is to combine the electronic sounds with the acoustical sounds in such a way that the result is one homogeneous sound. In "Fusion", the problem is solved by using only recorded piano sounds as raw material for the electronic sounds and placing the speakers directly behind the piano.

Tuesday / mardi
20 December 1977
8:30 pm

# YOUNG COMPOSERS' CONCERT

# DE JEUNES COMPOSITEURS

*Programme*

SUITE FOR OBOE IN 3 MOVEMENTS (1977) — Philip Goodall

1. Ephemera
2. Melisma
3. Aria

*oboe :* *Stephen Klein*
*piano :* *Byron Hermann*

FUSION (1977) — Serge Perron
pour piano et bande magnétique

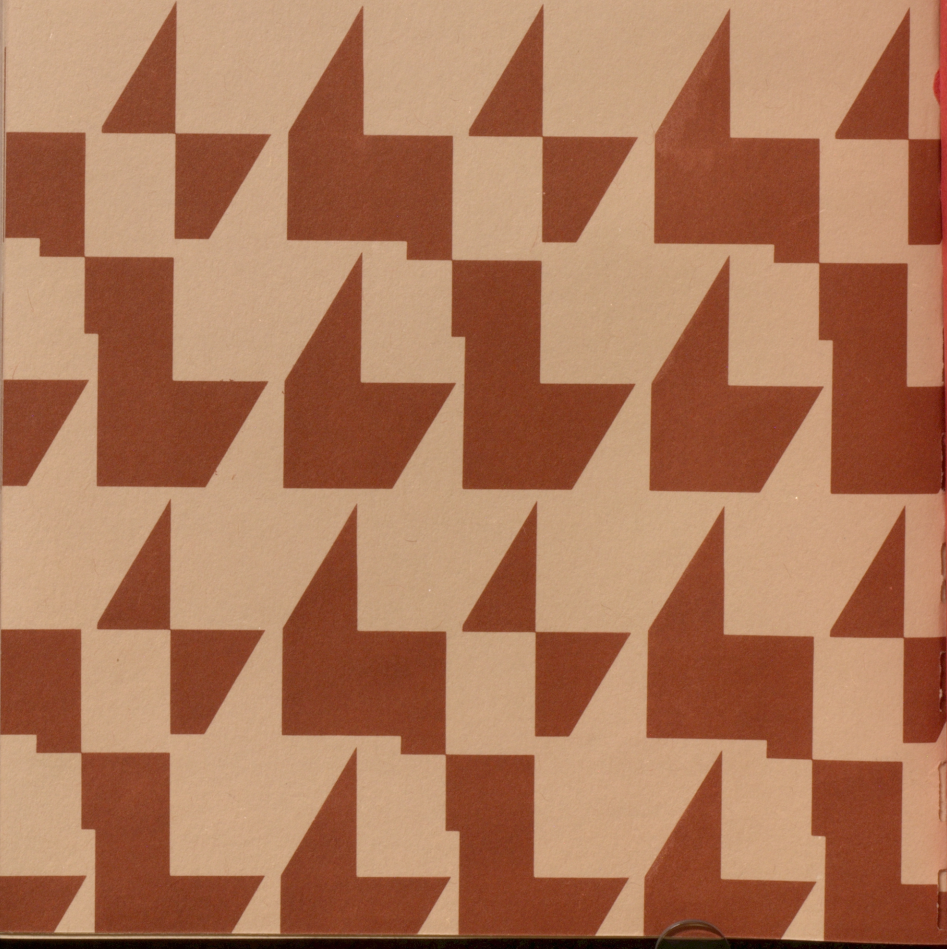
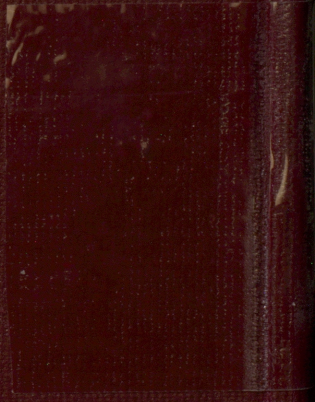
*piano :* *Byron Hermann*

RAVEN (1976) for oboe and string quartet — Stephen Klein

*oboe :* *Stephen Klein*
*violins :* *Luiz Grinhauz*
*Sarah Pistolesi*
*viola :* *Eleonora Turovsky*
*cello :* *Donald Pistolesi*
*conductor :* *Bruce Mather*

violinDASHpiano (1977) — Andrew Culver

*violin :* *Luiz Grinhauz*
*piano :* *Bruce Mather*

SONATE pour violoncelle (1977) — Michelle Boudreau

*violoncelle:* *Donald Pistolesi*
*piano :* *Armas Maiste*