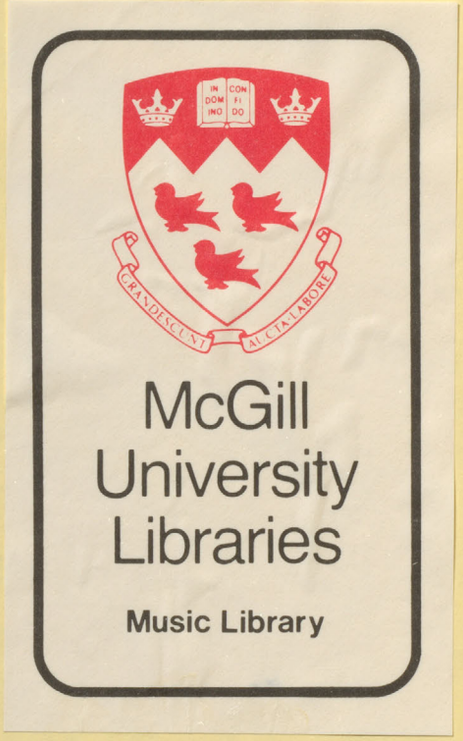

The Clara Lichtenstein RECITAL HALL

Programmes

1986 - 1987

McGill University

Faculty of Music

85—118

The Clara Lichtenstein RECITAL HALL

Tuesday, September 8, 1986

8:00 p.m.

MICHAEL WOYTIUK and DANIEL MARANGER, piano

Students of Tom Plaunt

programme

SONATA OP.164 D.537 — Schubert

Allegro ma non troppo
Allegretto, quasi andantino
Allegro vivace

HOMMAGE A RAMEAU — Debussy

SCHERZO NO.2 IN Bb, OP.90 — Chopin

intermission

SONATA K.310 IN A MINOR — Mozart

Allegro maestoso
Andante cantabile con expressione
Presto

IMPROMPTUS OP.90 — Schubert

Allegro
Andante
Allegretto

The Claire Lichtenstein
RECITAL HALL

Tuesday, September 8, 1986

8:00 p.m.

MICHAEL MOYTIVK and DANIEL MARANGER, piano
Students of Tom Plaunt

Programme

SONATA OP.164 D.537 — Schubert

Allegro ma non troppo
Allegretto, quasi andantino
Allegro vivace

HOMMAGE A RAMEAU — Debussy

SCHERZO NO.2 IN Bb, OP.90 — Chopin

Intermission

SONATA K.310 IN A MINOR — Mozart

Allegro maestoso
Andante cantabile con expressione
Presto

IMPROMPTUS OP.90 — Schubert

Allegro
Andante
Allegretto

The Clara Lichtenstein RECITAL HALL

Wednesday, September 10, 1986

8:00 p.m.

KATHY McKINLEY, piano
Student of Tom Plaunt

NIENKE KLAVER, violin

programme

SONATA OP.24 IN F MAJOR — Beethoven

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

SONATA FOR VIOLIN AND PIANO — Debussy

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

intermission

SONATA IN A MAJOR (1886) — Franck

Allegretto be moderato
Allegro
Recitativo - Fantasia
Allegretto poco mosso

The Clara Lichtenstein RECITAL HALL

Wednesday, September 17, 1986

8:00 p.m.

LOUISE ALEPIN, piano
Student of Luba Zuk

assisted by MARK FRASER, cello

programme

SONATA IN D MAJOR, HOB 37 — Joseph Haydn

Allegro con brio
Largo e sostenuto
Finale: Presto ma non troppo

NOCTURNE IN C# MINOR, OP. 27 NO. 1 — Frederic Chopin

NOCTURNE IN C MINOR, OP. 48 NO. 1 — Frederic Chopin

FANTASY FOR CELLO AND PIANO — Louise Alepin

intermission

SONATA IN E MINOR, OP. 7 — Edward Grieg

Allegro moderato
Andante molto
Menuetto
Finale

PRELUDES, OP. 34 — Dimitri Kabalevsky

No. 20, Andantino semplice
No. 16, Allegro tenebroso

The Clara Lichtenstein
RECITAL HALL

Wednesday, September 17, 1986

8:00 p.m.

LOUISE ALTERIR, piano
Students of Luba Zuk

assisted by MARK FRASER, cello

program

SONATA IN D MAJOR, HOB 37 — Joseph Haydn

Allegro con brio
Largo e sostenuto
Finale: Presto ma non troppo

NOCTURNE IN C# MINOR, OP. 27 NO. 1 — Frederic Chopin

NOCTURNE IN C MINOR, OP. 48 NO. 1 — Frederic Chopin

FANTASY FOR CELLO AND PIANO — Louise Alepin

intermission

SONATA IN E MINOR, OP. 7 — Edward Grieg

Allegro moderato
Andante molto
Menuetto
Finale

PRELUDES, OP. 34 — Dimitri Kabalevsky

No. 20, Andante sempliice
No. 16, Allegro tenebroso

The Clara Lichtenstein RECITAL HALL

Wednesday, September 17, 1986

4:00 p.m.

BARTHOLOMEW CRAGO, guitar
Student of Alvaro Pierri

programme

NOCTURNAL — Benjamin Britten

- Musingly
- Very Agitated
- Restless
- Uneasy
- March-like
- Dreaming
- Gently rocking
- Passacaglia
- Slow and quiet

DEUXIEME SUITE POUR LUTH — Johann Sebastian Bach

- Prelude
- Fugue
- Sarabande
- Gigue
- Double

intermission

VARIATIONS SUR "LOS FOLIAS" — Manuel Ponce

- Theme
- Variations
- Fugue

SONATINA — Federico Moreno-Torroba

- Allegretto
- Andante
- Allegro

OPEN HOUSE 1986

September 26, 1986
12:00 noon

MARIE BOUCHARD, organ

programme

CHORALE: "IN DIR IST FREUDE" (BWV 615)	Johann Sebastian Bach (1685-1750)
CONCERTO IN D MINOR (BWV 596) Second Movement	Bach-Vivaldi
NOEL SUISSE: "IL EST UN PETIT L'ANGE" (5 Variations)	Claude Balbastre (1729-1799)
CHORALE: "VATER UNSER IN HIMMELREICH"	Georg Böhm (1661-1733)
EXCERPTS OF THE GLORIA FROM THE "MESSE POUR LES CONVENTS" Basse de Trompette Chromhorne sur la Taille Dialogue sur la Voix Humaine	François Couperin (1668-1733)
TOCCATA IN E MAJOR (BWV 566)	Johann Sebastian Bach

Marie Bouchard is currently enrolled in the M.Mus. program at McGill where she is pursuing studies in Organ performance with Professor John Grew.

Marie Bouchard est présentment inscrite au programme de maîtrise de l'université McGill où elle poursuit ses études d'orgue sous la direction du professeur John Grew.

REDPATH HALL/SALLE REDPATH
MCGILL UNIVERSITY

The Clara Lichtenstein RECITAL HALL

Tuesday, October 14, 1986
8:00 p.m.

SONATA NO. 1 - Solo Violin — J. S. Bach

Sicilienne
Presto

Zong Xin Sheng, violin

SONATA FOR VIOLIN & KEYBOARD in G major — Bach

Allegro
Largo
Adagio
Allegro

Alison Eldredge, violin
Sandra Hunt, piano

SEBELIUS CONCERTO FOR VIOLIN & ORCHESTRA — J. Sibelius

Allegro moderato
Adagio di molto
Allegro ma non tanto

Michelle Seto, piano
Viktorya Kasuto, piano

(students of Mauricio Fuks)

The Clara Lichtenstein RECITAL HALL

le mardi 14 octobre 1986
20h.

CONCERT DE MUSIQUE BAROQUE

SUITE Op.2 No.4, mi mineur (c.1708) — Jacques Hotteterre le Romain (?-c. - 1760)

- Prélude
- Allemande
- Sarabande
- Air
- Gavotte
- Branle de village
- Menuet I et II, Menuet I

FANTAISIE No.9, mi majeur (c.1732-33) — George Philippe Telemann (1681-1767)

- Affetuoso
- Allegro
- Grave
- Vivace

SONATE W.134, sol majeur (c.?) — Carl Philippe Emmanuel Bach (1714-1788)

- Largo
- Allegro
- Vivace

E N T R ' A C T E

SONATA VII, sol majeur (c.1738) — Jean-Marie Leclaire (1697-1764)

- Andante
- Allegro
- Affetuoso
- Giga (Allegro)

SONATE BWV1034, mi mineur (c.1720) — Jean-Sébastien Bach (1685-1750)

- Largo ma non troppo
- Allegro
- Andante
- Allegro

Mylène Guay, flûte baroque
Angela Young, violoncelle baroque
Marie Bouchard, clavecin

PROGRAMMA

Sequenza per trombone
(Michele Lomuto)

Naturale per viola
(Aldo Bennici)

Sequenza per viola
(Aldo Bennici)

Visage per nastro e danzatrice
(Antonella Agati)

Musiche di Luciano Berio

instrumental groups) which specifically presents the problem of the convergence of the three conditions.

The original texts of Naturale are Sicilian songs, with the vocal accompaniment of Celano, perhaps the last true Sicilian "cantastorie" (story-singer), whom I had the good fortune and the privilege of meeting (and recording) in Palermo in the summer of 1968. I am deeply grateful to Aldo Bennici for having provided me with the original material: work songs, love songs and lullabies. Celano's voice blends with the instrumental flow of the viola, singing "abbagnate" (the songs of the strolling merchants) with rare intensity.

With Naturale, as with Voci before it, I hope to help awaken an interest in the musical folklore of Sicily, which, like that of Sardinia, is surely the richest and most incandescent of our Mediterranean culture.

Luciano Berio

:EAL

ıporaine
ıversity

(1967) for solo viola is one of a small group
o which he reformulated in expanded or
Sequenza II (1963) for solo harp became
hemins I (1965) for harp and orchestra; O
voice and 5 instruments appeared in an
voices and orchestra as the second movement
69); and Sequenza VII (1969) for solo oboe
nins IV (1975) for oboe and chamber
Sequenza VI has the longest history of all of
ırks: its musical material is extended and
ıins II (1967) for viola and 9 instruments,
) for viola, 9 instruments and orchestra,
for small orchestra and, finally, Chemins
ɔ bass clarinet and small orchestra. These
ıre not simply re-orchestrations of the
'pretations in new contexts, searching new
basic ideas inherent in the original, for, as
"It is through learning one thing that we
t as travelling one road leads to another".
ımewhat like an étude, for it focuses on one
e development of a kind of polyphony of
'he basic gesture and sonority of the work is
druple-stop chord, within which the violist
ely fast homogeneous tremolo or arpeggio
:t is to expand the traditionally monophonic
ument of many sustained voices. The
ıs" is articulated as the tremolo figurations
ɔ cadenza, characterized by large leaps and
ynamics, before the return of the tremolo
nd the viola lingers over isolated two-note
chord, seeming to suspend it in space for
ling into inaudibility.
icated to Serge Collot.

Patrick Cardy

ıst work that Berio composed at the Studio
efore he moved to the United States. He says

made of words on one side and concepts on
r a system of arbitrary symbols through
ı form to our way of being in the world, so
of notes and established forms of relations
way we are able to select, shape and relate
ɔund continuum. I regard the experience of
y important precisely because rather than
e discovery of 'new' sounds it proved the
ite outcome of dualistic conceptions of
gives the composer the practical means of
ical thought a larger domain of sound
s segments of the sound continuum.
radio-program work: a sound track for a
written. Consequently its destination is
hall but rather any conceiveable medium
words. Based on the sound symbolism of
ctions with their accompanying 'shadow of
sociative tendencies, Visage can be heard
ɔcal behaviour: it means discourse mainly
level. Thus Visage does not present
the semblance of it. Only a single word is pronounced and repeated: the word 'parole', meaning 'words' in Italian. The vocal events from inarticulated or articulated 'speech', from laughter to crying and to singing, from patterns of inflections modelled upon specific languages to 'aphasia', etc., are constantly related to electronically produced sounds. The voice is that of (the late) Cathy Berberian. For me, Visage also constitutes a tribute to the radio as the most widespread disseminator of useless words."

Visage is not constructed on some preconceived syntactical system, but grows from acoustic phenomena that elaborate themselves into poetic images. Listeners are advised to follow the evolving relationships between the vocal and the non-vocal sounds, how they merge or diverge, how they imitate or contrast, how they rise up or dissipate in ever-changing gestures that are meaningful in poetic, but not necessarily easily definable ways.

Patrick Cardy

L'ISTITUTO ITALIANO DI CULTURA DI MONTREAL

ha l'onore di presentare

LUCIANO BERIO

e il

MUSICUS CONCENTUS

di Firenze

Giovedì, 16 ottobre 1986, ore 20.00
Pollack Hall — 555 Sherbrooke Ouest

In collaborazione con la Société de Musique contemporaine du Québec e la Facoltà di Musica della McGill University

ISTITUTO ITALIANO DI CULTURA DI MONTREAL

In collaborazione con la Société de Musique contemporaine du Québec e la Facoltà di Musica della McGill University

LUCIANO BERIO

e il

MUSICUS CONCENTUS

Giovedì, 16 ottobre 1986, ore 20.00
Pollack Hall — 555 Sherbrooke Ouest

SEQUENZA V (1966) for solo trombone is the fifth in a series of (so far) ten works for solo instruments that has occupied Berio's attention from 1958 to the present. In each sequenza the composer has tried to explore and extend the possibilities of the solo instrument, whether by constructing a notation that forces the player to determine his own "pace" against which a multiplicity of gestures unfold (Sequenza I for solo flute), or by manipulating phonetic symbols, breathing, dynamics and pitch to create a dazzling succession of emotional states (Sequenza III for solo voice), or by letting unfold a drone against which the smallest elements of the timbre of the solo instrument may be examined slowly and carefully (Sequenza VII for solo oboe).

Sequenza V is one of the most dramatic of the sequenzas and the one most intimately connected with the notion of breathing as a determinant of musical action. The performer is asked to execute a bewildering array of special effects ("circular breathing"; quickly alternating muted and open sonorities; rattling the mute inside the bell; singing to imitate the instrument and playing to imitate vocal sounds; fluttertonguing; creating pitchless "breath sounds" by inhaling and exhaling through the instrument; singing and playing different pitches simultaneously, creating audible interference tones, "beat" frequencies; and playing the effect for which the trombone is so well equiped: glissandi of all kinds) while engaged in a spectacle, a parody of a "performance". The opening theatrical poses, Berio suggests, are those "of a variety showman about to sing an old favourite" - the standing trombonist is inspired, carried away by the moment, until, hesitating, he utters a bewildered interrogative, and abruptly sits. From here on the performer has symbolically turned his back on the audience, "as though rehearsing in an empty hall". He plays with what seems like one infinitely long breath, composed of imperceptibly alternating inhalations and exhalations, supporting slow, rather improvisatory- sounding, timbral modulations. The work, then, becomes not only a showpiece for the trombone, but also a questioning probe into the very nature of performance.

Sequenza V was commissioned by Stuart Dempster and is dedicated to the memory of Grock (Adrien Wettach).

Patrick Cardy

The act of transcription, as that of translation, can involve three different conditions: an identification of the composer with the original musical text, the adoption of the text as a pretext for experimentation, and, finally, the violation of the text, its de-construction, and its philological abuse.

I think the ideal solution is reached when these three conditions coexist. It is only then, I believe, that the transcription becomes a truly constructive and creative act.

NATURALE, written in 1985 for Aldo Bennici and the Ater Ballet, was conceived for the dance, and is derived in part from a more complex work of 1984 (Voci, for viola and two instrumental groups) which specifically presents the problem of the convergence of the three conditions.

The original texts of Naturale are Sicilian songs, with the vocal accompaniment of Celano, perhaps the last true Sicilian "cantastorie" (story-singer), whom I had the good fortune and the privilege of meeting (and recording) in Palermo in the summer of 1968. I am deeply grateful to Aldo Bennici for having provided me with the original material: work songs, love songs and lullabies. Celano's voice blends with the instrumental flow of the viola, singing "abbagnate" (the songs of the strolling merchants) with rare intensity.

With Naturale, as with Voci before it, I hope to help awaken an interest in the musical folklore of Sicily, which, like that of Sardinia, is surely the richest and most incandescent of our Mediterranean culture.

Luciano Berio

SEQUENZA VI (1967) for solo viola is one of a small group of pieces by Berio which he reformulated in expanded or alternative forms: Sequenza II (1963) for solo harp became incorporated into Chemins I (1965) for harp and orchestra; O King (1967) for voice and 5 instruments appeared in an expanded form for 8 voices and orchestra as the second movement of Sinfonia (1968-69); and Sequenza VII (1969) for solo oboe reappears in Chemins IV (1975) for oboe and chamber orchestra. However, Sequenza VI has the longest history of all of these multi-use works: its musical material is extended and transformed in Chemins II (1967) for viola and 9 instruments, Chemins III (1967) for viola, 9 instruments and orchestra, Chemins IIb (1969) for small orchestra and, finally, Chemins IIc (1972) for solo bass clarinet and small orchestra. These various versions are not simply re-orchestrations of the sequenza but reinterpretations in new contexts, searching new illuminations of the basic ideas inherent in the original, for, as the composer says, "It is through learning one thing that we discover another, just as travelling one road leads to another".

Sequenza VI is somewhat like an étude, for it focuses on one single problem: "the development of a kind of polyphony of different textures". The basic gesture and sonority of the work is the fff triple- or quadruple-stop chord, within which the violist maintains an extremely fast homogeneous tremolo or arpeggio figuration - the effect is to expand the traditionally monophonic viola into an instrument of many sustained voices. The "polyphony of textures" is articulated as the tremolo figurations give way to a virtuoso cadenza, characterized by large leaps and rapidly fluctuating dynamics, before the return of the tremolo figures. At the very end the viola lingers over isolated two-note fragments of a single chord, seeming to suspend it in space for observation before fading into inaudibility.

Sequenza VI is dedicated to Serge Collot.

Patrick Cardy

VISAGE was the last work that Berio composed at the Studio di Fonologia in 1961 before he moved to the United States. He says of the piece:

"As language is not made of words on one side and concepts on the other but is rather a system of arbitrary symbols through which we give a certain form to our way of being in the world, so music is not only made of notes and established forms of relations among them but is the way we are able to select, shape and relate certain aspects of the sound continuum. I regard the experience of electronic music as very important precisely because rather than opening the door to the discovery of 'new' sounds it proved the possibility of a definite outcome of dualistic conceptions of musical materials and gives the composer the practical means of integrating in a musical thought a larger domain of sound phenomena viewed as segments of the sound continuum.

"Visage is purely a radio-program work: a sound track for a 'drama' that was never written. Consequently its destination is not really the concert hall but rather any conceiveable medium for the reproduction of words. Based on the sound symbolism of vocal gestures and inflections with their accompanying 'shadow of meanings' and their associative tendencies, Visage can be heard also as a metaphor of vocal behaviour: it means discourse mainly at the onomatopoeic level. Thus Visage does not present meaningful speech but the semblance of it. Only a single word is pronounced and repeated: the word 'parole', meaning 'words' in Italian. The vocal events from inarticulated or articulated 'speech', from laughter to crying and to singing, from patterns of inflections modelled upon specific languages to 'aphasia', etc., are constantly related to electronically produced sounds. The voice is that of (the late) Cathy Berberian. For me, Visage also constitutes a tribute to the radio as the most widespread disseminator of useless words."

Visage is not constructed on some preconceived syntactical system, but grows from acoustic phenomena that elaborate themselves into poetic images. Listeners are advised to follow the evolving relationships between the vocal and the non-vocal sounds, how they merge or diverge, how they imitate or contrast, how they rise up or dissipate in ever-changing gestures that are meaningful in poetic, but not necessarily easily definable ways.

Patrick Cardy

ISTITUTO ITALIANO DI CULTURA DI MONTREAL

In collaborazione con la Société de Musique contemporaine du Québec e la Facoltà di Musica della McGill University

LUCIANO BERIO

e il

MUSICUS CONCENTUS

Giovedì, 16 ottobre 1986, ore 20.00
Pollack Hall — 555 Sherbrooke Ouest

SEQUENZA V (1966) pour trombone solo, est la cinquième d'une série de 10 œuvres pour instruments soli, qui ont retenu l'attention de Berio de 1958 à aujourd'hui. Dans chaque Sequenza, le compositeur a tenté d'explorer et d'élargir les possibilités d'un instrument solo, en élaborant une notation qui oblige l'instrumentiste à établir sa propre cadence de jeu, qui constitue la toile de fond dont surgit une multiplicité de gestes (e.g. Sequenza I pour flûte solo); soit en manipulant des symboles phonétiques - mouvements respiratoires, dynamiques, tons - afin de créer une étonnante succession d'états émotionnels (e.g. Sequenza III pour voix solo); soit en laissant se développer un bourdonnement à partir duquel les moindres éléments du timbre de l'instrument solo qui s'échappent, peuvent être observés en détail (e.g. Sequenza VII pour hautbois solo).

Sequenza V est l'une des Sequenze les plus spectaculaires et l'une de celles qui se rattachent le plus intimement à l'idée de la respiration, en tant qu'élément déterminant de l'action musicale. L'interprète doit exécuter une hallucinante panoplie d'effets spécieux - 'respiration circulaire'; rapide succession de sonorités ouvertes et avec sourdine; claquement de la sourdine dans le pavillon du trombone; chant pour imiter l'instrument et jeu pour imiter des effets vocaux; flottement de la langue; recréer des 'sons de respiration' sans tonalité, en inspirant et en expirant à travers l'instrument; chanter et jouer simultanément des tonalités différentes, pour produire des interférences de tons audibles, des 'battements' de fréquences; produire les effets que le trombone peut si bien réussir, soit les glissandi de toutes sortes. Tout cela, en plein spectacle, comme une parodie de la 'performance'. Selon Berio, les poses théâtrales du début sont celles "d'un chanteur de variétés qui s'apprête à chanter un vieux succès" - le tromboniste debout, sous le coup de l'inspiration, se laisse emporter par l'instant du moment, jusqu'à ce que, dans un moment d'hésitation, il profère une interrogation ahurie, et brusquement s'assoit. Dès cet instant, l'interprète présente symboliquement le dos à la salle, "comme s'il répétait dans une salle vide". Il joue avec ce qui semble un souffle intarissable, composé d'inspirations et d'expirations imperceptibles en alternance, alimentant de lentes modulations de timbre d'allure improvisée. Ainsi, non seulement l'œuvre est-elle un véhicule de la virtuosité, mais également un exploration inquisitrice de la nature même de la représentation.

Sequenza V est une œuvre commandée par Stuart Dempster et dédicacée à la mémoire de Brock (Adrien Wettach).

trad. Louis Majeau

L'acte de la transcription, comme celui de la traduction, peut comporter trois conditions distinctes: une identification du compositeur au texte musical original, l'adoption du texte sous prétexte d'expérimentation et, en dernier lieu, la transgression, la déconstruction et l'abus philologique du texte.

Je crois que la solution idéale se retrouve lorsque ces trois conditions coexistent. J'estime alors seulement, que la transcription devient réellement un acte de création et de construction.

Écrite en 1985 pour Aldo Bennici et le Ater Balletto, **NATURALE** est une pièce conçue pour la danse et dérive d'une œuvre plus complexe de 1984 (Voci, pour alto et deux groupes instrumentaux) où se pose précisément, le problème de la convergence de ces trois conditions. Les textes originaux de Naturale sont des chansons siciliennes, accompagnées par la voix de Celano. Ce dernier est peut-être le dernier véritable "cantastorie" (chanteur de rues) sicilien, et j'ai eu le privilège de le rencontrer (et de l'enregistrer) à Palerme, durant l'été de 1968. Je suis profondément reconnaissant à Aldo Bennici de m'avoir fourni les documents originaux: chansons de travail, d'amour et berceuses. La voix de Celano s'intègre à la trame musicale de l'alto, chantant avec une rare intensité, des "abbagnate" (chansons de marchants ambulants).

Avec Naturale, comme précédement avec Voci, j'espère éveiller un intérêt pour la musique folklorique sicilienne qui, comme celle de la Sardaigne, s'avère sans doute la plus riche et incandescente de notre culture méditérranéenne.

Luciano Berio, trad. Louis Majeau

SEQUENZA VI (1967) pour alto solo, est l'une des quelques pièces de Berio qu'il a reprises sous des formes alternatives ou plus élaborées: Sequenza II (1963) pour harpe solo, s'est retrouvée dans Chemins I (1965) pour harpe et orchestre; O King (1967) pour voix et 5 instruments est apparue sous une forme adaptée à 8 voix et orchestre, comme deuxième mouvement de Sinfonia (1968-69); et Sequenza VII (1969) pour hautbois solo, réapparaît dans Chemins IV (1975) pour hautbois et orchestre de chambre. Cependant, Sequenza VI est celle d'entre toutes ces pièces à cheminements multiples, qui a la plus longue histoire. Sa matière musicale est élargie et transformée dans Chemins II (1967) pour alto et 9 instruments, Chemins III (1967) pour alto, 9 instruments et orchestre, Chemins IIb (1969) pour petit orchestre et, finalement, Chemins IIc (1972) pour clarinette basse solo et petit orchestre. Ces différentes versions ne constituent pas simplement de nouvelles orchestrations de la Sequenza, mais des réinterprétations, dans de nouveaux contextes, des idées de base contenues dans l'original, en recherchant un nouvel éclairage de ces éléments. Comme dirait le compositeur: "C'est à travers l'apprentissage d'une chose qu'on en découvre d'autres, tout comme emprunter un chemin conduit à une autre".

Sequenza VI ressemble à une étude, parce qu'elle se concentre sur un seul problème: "le développement d'une sorte de polyphonie de textures diverses". Les geste et sonorité de base de cette œuvre sont constitués par l'accord à trois ou à quatre notes, triple forte (fff), à l'intérieur duquel l'altiste maintient un trémolo très rapide ou les figures d'arpèges - un effet qui permet à cet instrument monophonique de produire plusieurs voix soutenues. La "polyphonie des textures" s'articule, pendant que les trémolos cèdent à une cadence de haute virtuosité, caractérisée par des larges bonds, et des contrastes dynamiques très accentués, avant le retour à des figures de trémolos. À la toute fin, l'altiste s'attarde à des fragments isolés à deux notes d'un accord unique, comme en suspension dans l'espace, pour être examinés avant de s'éteindre complètement.

Sequenza VI est dédicacée à Serge Collot.

trad. Louis Majeau

VISAGE est la dernière œuvre composée par Berio au Studio di Fonologia, en 1961, avant qu'il ne s'installe aux États-Unis. Voici ce qu'il en dit:

"Comme le langage n'est pas constitué de mots d'une part, et de concepts d'autre part, mais représente plutôt un système de symboles arbitraires, à travers lequel s'exprime une certaine façon de nous situer dans le monde; ainsi, la musique n'est pas qu'un assemblage de notes et des formes établies de relations entre elles, mais davantage la manière que nous avons de choisir, façonner et rapprocher certains aspects du continuum sonore. Je considère très importante l'expérience de la musique électronique, parce que, plutôt que d'ouvrir la porte à la découverte de sons 'nouveaux', elle a démontré la possibilité de produire un résultat défini, à partir de conceptions dualistes du matériau musical; également, elle donne au compositeur les moyens pratiques d'intégrer dans la pensée musicale, un domaine plus élargi des phénomènes sonores, perçus comme des fragments du continuum sonore.

"Visage est une œuvre purement 'radiophonique': la bande sonore d'une dramatique jamais écrite. Conséquemment, elle n'est pas véritablement destinée à la salle de concert, mais plutôt à tout medium de reproduction des mots. Basé sur un symbolisme sonore évoquant les gestes et inflexions de la voix, avec les 'ombres de signification' qui les accompagnent, et leur tendances associatives, on peut entendre Visage comme une métaphore du comportement vocal: il illustre principalement le discours à un niveau onomatopéique. Ainsi, il ne représente pas de discours comme tel, mais uniquement un semblant de discours. Un seul mot est prononcé et répété: le mot 'parole', qui signifie 'mots' en italien. Les activités vocales, du discours cohérent ou incohérent, du rire aux sanglots et au chant, des types d'inflexions inspirés de langues spécifiques et traités jusqu'à l'aphasie, etc., sont constamment mis en relation avec des sons produits électroniquement. La voix est celle de (feue) Cathy Berberian. Pour moi, Visage constitue également un hommage à la radio, en tant que plus grand disséminateur de mots inutiles".

Visage n'est pas construit d'après un système synthaxique pré-établi, mais émerge plutôt de phénomènes acoustiques transformés en images poétiques. On recommande aux auditeurs d'observer l'évolution des interactions entre les sons vocaux et ceux qui ne le sont pas; leur manière de converger et de diverger, de s'imiter et de se différencier, de s'élever ou de se dissiper en formes en constante mutation, qui prennent leur sens dans la poésie, sinon dans l'interprétation concrète.

trad. Louis Majeau

The Clara Lichtenstein RECITAL HALL

Tuesday, October 28, 1986
8:00 p.m.

PAVICA GVOZDIC

plays

20th CENTURY YUGOSLAV PIANO MUSIC

TWO NOCTURNES	Dora Pejacevic (1885-1923)
ARTI MUTATAE (1975) (Variations on B-A-C-H)	Dora Kempf (b. 1947)
SONNANT	Stanko Horvat (b. 1930)
ARIEL	Branimir Sakac (1918-1979)
SCHERZO FANTASTICO EIGHT ETUDES	Boris Papandopulo (b. 1906)

Mme Gvozdic is recognized as one of the leading concert pianists of Europe. She has been heard in the principal centres of Austria, Belgium, Finland, France, Great Britain, East and West Germany, Hungary, Italy, Poland, Switzerland, Sweden, USSR, Tchechoslovakia, Turkey and her native Yugoslavia. Her appearance last year in Pollack Hall was her North American debut. Currently she is professor of piano at the State Academy of Music in Zagreb. She records on "Yugoton".

NOTES

DORA PEJACEVIC (1885-1923). She studied violin and piano in Zagreb and composition in Dresden and Munich. Her oeuvre consists of about sixty compositions for piano, chamber ensembles, and orchestra. Her Piano Concerto (1913) was the first work of its kind by a Croatian composer. Her most important orchestral composition is the Symphony in f-sharp minor (1916-18). Among her works for the piano are two sonatas and numerous smaller pieces. Her style has been described as that of a somewhat electic late Romantic.

DAVORIN KEMPF (born 1947). "Arti Mutatae" (1975) is the composer's first departure from the traditions of his academic training. It consists of a series of variations on the chromatic BACH motif (B-flat, A, C, B) in which elements of the music of the Baroque are integrated into a contemporary musical idiom. The four-tone motif is used in a series of simultaneous and successive variants structured in a "linked form".

STANKO HORVAT (born 1930). Professor of Composition at the Zagreb State Academy of Music. President of the Biennale for Contemporary Music in Zagreb. Seeking a personal style Horvat is receptive to avant-garde idioms but avoids extremes, appealing to the listener's intellectual and emotional responses alike. He has written many orchestral works, among them a piano concerto, "TACHES" for piano and chamber orchestra, a television opera-ballet, etc. "SONNANT" explores the sonorities of the piano in a threefold balance contrasting the vibrations of a single tone with silences and the percussive sound of the piano.

BRANIMIR SAKAC (1918-1979). He was one of the first Croatian composers to follow new trends in the music of Western Europe. He wrote many works for orchestra, voice, and solo instruments in which he makes ample use of aleatoric procedures and advocates open forms. He was among the first in Croatia to renounce the traditional system of musical notation and to seek new methods of recording sound on paper.

PAPANDOPULO (born 1906). He is one of the most interesting and certainly one of the most prolific contemporary Croatian composers. Apart from being a composer, he is also an outstanding conductor, publicist, musician and organizer. A very good craftsman from earliest youth, he has been permanently widening his fields of vision with lively interest in new developments in music. His great and unerring musicality has saved him from the dangers of mere imitation and helped him to develop his individual style. Even when experimenting with the newest techniques, Papandopulo subjects them to the needs of his sensibility disregarding the ways in which these techniques have been used and affirmed even by well-known masters. This constant, living eagerness to renew and transform his idiom is one of the reasons why it is rather difficult to differentiate clearly between the various stages of his development.

/over

Some characteristics have been representative of his music throughout, such as a nearly baroque motoric tendency, a brilliant virtuosity of instrumentation, which however does not lapse into superficialty, and an assimilation of folkloristic elements without mere borrowing. All these characteristics are always present independent of technique being used. Papandopulo's talent and knowledge may also be deduced from his successful forays into nearly all the musical genres, and his experiments with very unconventional and unusual combination of instruments.

Himself a good pianist, Papandopulo has written a considerable number of piano compositions which shed a particular light on his artistic personality. EIGHT STUDIES (1956) contain all the characteristic features of his work. Conceived as a set of miniatures written in different styles, from a baroque toccata to contemporary dance forms, it conveys a sense of rhythm in the fast movements and lyrical atmosphere in the slow ones. Using politonality and dodecaphonic technique with a good sense of humor, the work impresses us with its suggestive spontaneity.

The Clara Lichtenstein RECITAL HALL

Thursday, October 30, 1986
8:00 p.m.

OPUS 36, No. 1 Sontags am Rhein
No. 2 Ständchen
No. 3 Nichts Schöneres
No. 4 An den Sonnenschein

Robert Schumann
(1810-1856)

MELODIES PASSAGERES

Samuel Barber
(1910-1981)

1. Puisque tout passe
2. Un Cigne
3. Tombeau dans un Parc
4. Le clocher chante
5. Départ

Robert Poliquin, voice
(student of Deborah Kraus)

Susan Beare - piano

P A U S E

LIEDERKREIS 1, Opus 39
In der Frende
Intermezzo
Waldesqespräch
Die Stille
Mondnacht

Robert Schumann
(1810-1856)

THE LAST ROSE OF SUMMER
EMBROIDERY SONG, Peter Grimes

Benjamin Britten
(1913-1976)

Elizabeth Charlton, voice
(student of Deborah Kraus)

Jo-Anne Fraser, piano

The Clara Lichtenstein RECITAL HALL

Monday, November 3, 1986
8:00 p.m.

ERIKA PESTYK, piano
(student of Dorothy Morton)

ARABESQUE, Op. 18 — Robert Schumann

FANTASY, Op. 17 — Robert Schumann

Durchaus phantastisch und
leidenschaftlich vorzutragen
Massig durchaus energisch
Langsam gertragen durchweg leise zu halten

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

PRELUDES — Olivier Messiaen

La Colombe
Les sons impalpables du rêve...
Un reflet dans le vent...

SONATA (1926) — Bela Bartok

Allegro moderato
Sostenuto e pesante
Allegro molto

The Clara Lichtenstein RECITAL HALL

Wednesday, November 5, 1986
4:00 p.m.

STUDENTS OF TOM PLAUNT

SONATA IN F MINOR, Op. 5 (1854) — Johannes Brahms (1833-1897)

Allegro maestoso

(Valerie Traficante)

NOCTURNE IN Bb, Op. 9, No. 1 — Frédéric Chopin (1810-1849)

ETUDE IN C#, Op. 10, No. 4

(Daniel Maranger)

VALSES NOBLES ET SENTIMENTALES (1911) — Maurice Ravel (1875-1937)

(Michael Woytiuk)

FANTASY IN C MAJOR (D.760) "Wanderer" (1822) — Franz Peter Schubert (1797-1828)

Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

(Pierrette Houde)

SONATA NO.3, Op. 23 in F# minor (1897) — Alexander Scriabin (1872-1915)

Drammatico
Allegretto
Andante
Presto con fuoco

(Alan Fraser)

The Claire Lichtenstein
RECITAL HALL

Wednesday, November 5, 1986
4:00 p.m.

STUDENTS OF TOM PLAUNT

SONATA IN E MINOR, Op. 5 (1854) — Johannes Brahms (1833-1897)

Allegro maestoso

(Valerie Trafficante)

NOCTURNE IN Db, Op. 9, No. 1 — Frédéric Chopin (1810-1849)

ETUDE IN C#, Op. 10, No. 4

(Daniel Marsanger)

VALSES NOBLES ET SENTIMENTALES (1911) — Maurice Ravel (1875-1937)

(Michael Moyzlak)

FANTASY IN C MAJOR (D.760) "Wanderer" (1822) — Franz Peter Schubert (1797-1828)

Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

(Pierrette Houde)

SONATA NO.3, Op. 23 in F# minor (1897) — Alexander Scriabin (1872-1915)

Drammatico
Allegretto
Andante
Presto con fuoco

(Alan Fraser)

The Clara Lichtenstein RECITAL HALL

Monday, November 10, 1986
8:00 p.m.

ONDER EEN LINDE GROEN — Jan Pieterszoon Sweelinck (1562-1621)

TOCCATA NONA, (Primo Libro) — Girolamo Frescobaldi (1583-1643)

TOCCATA IN E MINOR, BWV — Johann Sebastian Bach (1685-1750)

Michel Laramée, harpsichord
Student of Hank Knox

PAVAN AND GALLIARD, MB 4a, 4b — William Byrd (1543-1623)

FRANZOSISCHE OUVERTURE, BWV — Johann Sebastian Bach

PRELUDE AND FUGUE IN F SHARP MINOR, WTC II — Johann Sebastian Bach

WURTTEMBURG SONATA NO. 3, in E minor — Carl Philipp Emanuel Bach (1714-1788)

Allegro
Adagio
Vivace

VINGT-SIXIEME ORDRE — François Couperin (1668-1733)

La Convalescente
La Pantomime

SONATA K.206 in E major
SONATA K.216 in E major — Domenico Scarlatti (1685-1757)

DAVID SANDALL
Student of John Grew

The Clara Lichtenstein RECITAL HALL

Wednesday, November 12, 1986
8:00 p.m.

O SLEEP WHY DOST THOU LEAVE ME — Handel

SWEET POLLY OLIVER — arr. Britten

Lynn Harper, soprano
Brent Barraglough, piano

DA UNTEN IM THALE — arr. Brahms

SCHWESTERLEIN — arr. Brahms

MARIA GING AUS WANDERN — arr. Brahms

Jean Donaldson, soprano
Diana Thiriar, piano

WOHIN? (Die Schöne Müllerin) — Schubert

TRISTESSE — Fauré

Michael McAuley, tenor
Isabelle Bélance, piano

ACH LIEB, ICH MUSS NUN SCHEIDEN, Op. 21, No. 3 — Strauss

ICH TRAGE MEINE MINNE, Op. 27 — Strauss

VADO, MA DOVE? — Mozart

Joan Lightbourn, soprano
Adrian Mitchell, pianist

The Clara Lichtenstein RECITAL HALL

Friday, November 14, 1986
6:00 p.m.

RHIAN KENNY, flute
student of Tim Hutchins and Marie-Andrée Benny

ANNE DENONCOURT, piano

SONATA NO. 1, Bb — Johann Sebastian Bach

1st movement (Andante)

NOCTURNE ET ALLEGRO SCHERZANDO — Philippe Gaubert

SONATA FOR FLUTE AND PIANO — Francis Poulenc

ANDANTE ET SCHERZO — Louis Ganne

p a u s e

MORCEAU DE CONCERT — Camille Saint-Saëns

VILLANELLE — Paul Dukas

CONCERTO — Jacques Ibert

Richard Chenier, horn

The Clara Lichtenstein RECITAL HALL

Thursday, November 20, 1986
6:00 p.m.

JUDITH de REPENTIGNY, piano

student of LOUIS-PHILIPPE PELLETIER

programme

Rondo in A minor, K. 511 — Wolfgang Amadeus Mozart

SONATE in Ab major, Op. 110 — Ludwig van Beethoven

Moderato cantabile, molto espressivo
Allegro molto
Adagio ma non troppo - recitative - andante - adagio - arioso dolente
Fuga: Allegro ma non troppo
L'istessotempo di arioso
L'istessotempo della fuga, poi a poi di nuovo vivente

ESCENAS ROMANTICAS — Enrique Granados

The Clara Lichtenstein RECITAL HALL

Thursday 20 November 1986, 8:00 pm

ENSEMBLE CLASS and STUDENT

of Elizabeth Dawson

SONATA no.1 for two pianos — Clementi

Allegro assai

SCENAS INFANTIS, for two pianos — Pinto

Run, Run!
Ring Around the Rosy
March, Little Soldier!

Sarah Creighton and Cynthia Styles

CONCERTINO for two pianos — Shostakovich

Jana Hancinsky and Paul Buonassisi

* * * *

RECITAL by BEVERLEY STORY

TOCCATA from Partita no.VI in E minor — J.S.Bach

SONATA Op.27 # 1 — Beethoven

Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

PRELUDES Op.32 No.10 and No.12 — Rachmaninov

SONATINE — Ravel

Modéré
Mouvement de Menuet
Animé

SONATA No.3 in A minor — Prokofiev

The Clara Lichtenstein RECITAL HALL

Friday 21 November 1986, 6:00 pm

HELENE DRAPEAU, trumpet

student of Robert Gibson

assisted by Danielle Boucher, piano
Gillian McKay, narrator

"AIR DE TROMPETTE"- piccolo trumpet	Telemann
CONCERTO in E^b - E^b trumpet	J.B.G.Neruda (1708-1780)
TROIS PIECES CONCERTANTES - C trumpet	Makoto Shinohara

intermission

WILLOW ECHOES - cornet	F.Simon
"ANIMAL DITTIES" - C and B^b trumpet	A.Plog

* * *

Ce récital est dédié à mes parents Paule et Alexandre Drapeau

* * *

The Clara Lichtenstein RECITAL HALL

Friday 21 November 1986, 6:00 pm

H E L E N E D R A P E A U , trumpet

student of Robert Gibson

assisted by Danielle Boucher, piano
Gillian McKay, narrator

"AIR DE TROMPETTE"- piccolo trumpet	Telemann
CONCERTO in E^b - E^b trumpet	J.B.G.Neruda (1708-1780)
TROIS PIECES CONCERTANTES - C trumpet	Makoto Shinohara

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

WILLOW ECHOES - cornet	F.Simon
"ANIMAL DITTIES" - C and B^b trumpet	A.Plog

* * *

Ce récital est dédié à mes parents Paule et Alexandre Drapeau

* * *

The Clara Lichtenstein RECITAL HALL

Monday 24 November 1986, 8:00 pm

CELINE ARCAND, violin

student of Sonia Jelinkova

GENEVIEVE GODBOUT, piano

SONATA no.5, Op.24, in F major — Beethoven

Allegro
Adagio molto espressivo
Scherzo & Trio
Rondo

SONATA Op.115 for violin solo — Prokofiev

Moderato
Theme & Variations
Con brio

INTRODUCTION & RONDO CAPRICCIOSO, Op.28 — Saint-Saëns

pause

STRING QUARTET in D, Op.76, no.5 — Haydn

Allegretto
Largo ma non troppo
Menuet
Finale - Presto

Geneviève Beaudry, violin
Céline Arcand, violin
Sarah Wilburn, viola
Thérèse Ryan, cello

The Clara Lichtenstein RECITAL HALL

Monday 24 November 1986, 8:00 pm

C E L I N E A R C A N D , violin

student of Sonia Jelinkova

GENEVIEVE GOUBOUT, piano

SONATA no.5, Op.24, in F major — Beethoven

Allegro
Adagio molto espressivo
Scherzo & Trio
Rondo

SONATA Op.115 for violin solo — Prokofiev

Moderato
Theme & Variations
Con brio

INTRODUCTION & RONDO CAPRICCIOSO, Op.28 — Saint-Saëns

P a u s e

STRING QUARTET in D, Op.76, no.5 — Haydn

Allegretto
Largo ma non troppo
Menuet
Finale - Presto

Genevieve Gaudry, violin
Celine Arcand, violin
Sarah Wilburn, viola
Therese Ryan, cello

McGill University — Faculty of Music

The Clara Lichtenstein RECITAL HALL

Tuesday, November 25, 1986
6:00 p.m.

Cello Recital

ERIC LARIVIERE

NATHALIE BEAULIEU

students of WALTER JOACHIM

SUITE NO. 4 — Johann Sebastian Bach

Prelude
Sarabande
Gigue

Eric Larivière

SONATE IN E MINOR, Op. 38 — Johannes Brahms

Allegro
Allegretto quasi menuetto
Allegro

Nathalie Beaulieu
Jean Marchand, piano

CONCERTO IN D MAJOR — Franz Joseph Haydn

Allegro Moderato

Eric Larivière
Hershey Felder, piano

The Clara Lichtenstein RECITAL HALL

Tuesday 25 November 1986, 8:00 pm

Piano Recital

JACQUES E. BELIZAIRE

student of Dale Bartlett

EVOCACION from "Iberia"	Albéniz
TOCCATA in G minor, BWV 915	J.S.Bach
SONATA in D major, Op.10, no.3	Beethoven
Presto Largo e maesto Menuetto - Trio - Menuetto	
BALLADE no.2 in F major, Op.38	Chopin

* * * *

The Clara Lichtenstein RECITAL HALL

Wednesday 26 November 1986, 6:15 pm

CHAMBER MUSIC CONCERT

Ensemble Class of Marcel Saint-Cyr

STRING QUARTET Op.50, no.5 in F major — Haydn (1732-1809)

Allegro moderato
Poco adagio
Menuetto: Allegretto
Finale: Vivace

Marie-Andrée Caux, violin
Hélène Hénault, violin
Jean-François Groulx, viola
Kevin Fox, cello

PIANO TRIO Op.1, no.1 in E^b major — Beethoven (1770-1827)

Adagio cantabile
Presto

Brent Barraclough, piano
Teresa Calcafuoco, violin
Marcel Saint-Cyr, cello

PIANO QUARTET in g minor, K.478 — Mozart (1756-1791)

Allegro
Andante
Rondo

Zinaida Idlin, piano
Mitch Huang, violin
Kay Cochran, viola
Colin Matthews, cello

* * *

The Clara Lichtenstein RECITAL HALL

Wednesday, November 26, 1986
8:00 p.m.

Clarinet Recital

LORRAINE PITRE, clarinet

TRIO in Eb, KV 498 — Wolfgang Amadeus Mozart

1st movement

Lorraine Pitre, clarinet
Margot Aldrich, viola
Eugene Plawutsky, piano

SONATINE FÜR KLARINETTE SOLO, Op. 110 — Seigfrid Karg-Elert

PREMIERE RHAPSODIE — Claude Debussy

Lorraine Pitre, clarinet
Eugene Plawutsky, piano

BLÄSERQUINTETT ES-DUR, Op. 88 No. 2 — Anton Reicha

Joanne Hiscocks, flute
Arlene Fietkau, oboe
Lorraine Pitre, clarinet
Danielle Parent, bassoon
Katherine Simons, french horn

The Clara Lichtenstein RECITAL HALL

Thursday, November 27, 1986
6:00 p.m.

DANIELLE PARENT, bassoon
student of Nadina Mackie

assisted by: Michel Harrison, piano

SONATE EN FA MINEUR — Georg Philipp Telemann
- Triste
- Allegro
- Andante
- Vivace

ENGLISH FOLK SONG — Ralph Vaughn Williams
- Lento
- Larghetto
- Andante Tranquillo
- Allegro Vivace

CONCERTO EN FA MAJEUR, Op. 75 — Carl Maria von Weber
- Allegro ma non troppo

*****

RICHARD GROLEAU, saxophone
student of Gerald Danovitch

assisted by Roxanne Castonguay, piano

SONATE NO.1 — George Frideric Haendel
- Adagio
- Allegro
- Adagio
- Allegro

PRELUDE ET ALLEGRO — L. Ostransky

POEM — Walter Hartley

ANDANTE ET ALLEGRO — André Chailleux

The Clara Lichtenstein RECITAL HALL

Thursday, November 27, 1986
8:00 p.m.

EARLY MUSIC ENSEMBLES

Brigitte DesRosiers, baroque violin
Hélène Plouffe, baroque violin
John Kavanaugh, viola da gamba
Tom Annand, harpsichord
David Sandall, harpsichord
Christiane Heusey, flûte à bec
François Filliatrault, harpsichord

PROGRAMME

SONATE EN LA MINEUR — Telemann
- Largo
- Vivace
- Affetuoso
- Allegro

TOCCATA PER SPINETTINA E VIOLINO
Frescobaldi

SONATA FOR VIOLIN AND HARPSICHORD IN G MAJOR — Bach
- Vivace
- Largo
- Allegro
- Adagio
- Allegro

SONATA FOR VIOLIN AND CONTINUO D MINOR — Scarlatti
- Moderato cantabile
- Menuet

SONATA FOR VIOLIN AND CONTINUO D MINOR — Scarlatti
- Allegro
- Grave
- Allegro

PRELUDE AND FUGUE IN F# MINOR, WTCII — Bach

SONATA OF THREE PARTS NO.III IN D MINOR — Purcell
- Sonata
- Canzona
- Poco Largo
- Allegro

The Clara Lichtenstein RECITAL HALL

Monday, December 1, 1986
6:00 p.m.

OBOE RECITAL
Students of Marc Laberge

FANTASY FOR OBOE — Bruno Labate

Douglas Hagerman

SONATA IN A MINOR — Georg Philipp Telemann

Siciliana
Spiritoso
Andante
Vivace

Robin Joss
Serge Montreul, piano

FANTASY FOR OBOE, Op. 90 — Malcolm Arnold

Chantal Gosselin

SENIA FOR OBOE SOLO — P.M. Douglas

Anne Dufresne

The Clara Lichtenstein RECITAL HALL

Monday, December 1, 1986
8:00 p.m.

QUOTUOR
direction: LOUIS-PHILIPPE PELLETIER

Céline Arcand, violon
Yves Adam, Clarinette en si bémol
Emmanuel Tremblay, violoncelle
Linda Dumas, piano

QUATUOR POUR LA FIN DU TEMPS — Olivier Messiaen

En hommage à l'Ange del'Apocalypse, qui lève la main ver le ciel en disant: "Il n'y aura plus de temps"

I Liturgie de cristal
II Vocalise, pour l'Ange qui annonce la fin du temps
III Abîme des oiseaux
IV Intermède
V Louange à l'Eternité de Jésus
VI Danse de la fureur, pour les sept trompettes
VII Fouillis d'arc-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII Louange à l'Immortalité de Jésus

The Clara Lichtenstein RECITAL HALL

Tuesday, December 2, 1986 - 4:00 p.m.

PIANO RECITAL

Students of TOM PLAUNT

MASKS(1985) — Alan Belkon

- Anticipation
- Mystery
- Passion
- Irony
- Confrontation
- Secrets
- Sorrow
- Memory

Alan Fraser

ITALIAN CONCERTO (First Movement) — Johann Sebastian Bach

Pierrette Houde

MOUVEMENT HOMMAGE A RAMEAU — Claude Debussy

ETUDE IN C# minor, Op. 10/4 — Frederic Chopin

PRELUDE AND FUGUE in D major, Bk. I — Bach

Daniel Maranger

AEGEAN SKETCHES — Jean Coulthard

1. The Valley of the Butterflies
2. Wine Dark Sea
3. Legend (The Palace of Knossos)

Roseanne Kydd

The Clara Lichtenstein RECITAL HALL

Tuesday, December 2, 1986 - 6:00 pm

PIANO RECITAL

Student of DOROTHY MORTON

SONATA, Op. 31, No. 2 (First movement) — Ludwig van Beethoven

Allegro

ETUDE, Op. 25, No. 1 — Frederic Chopin

ETUDE (un Sospiro) — Franz Liszt

REFLETS DANS L'EAU — Claude Debussy

SONATINE POUR YVETTE (1962) — Xavier Montsalvatge

1. Vivo e spiritoso
2. Moderato molto
3. Allegretto

Cynthia A. Styles

SONATA, Op. 21, No. 1 — Ludwig van Beethoven

Andante - Allegro
Allegro molto e vivace
Adagio
Allegro vivace

SONATA NO. 4 — Harry Somers

Lento
Allegretto
Adagio
Andante

Hershey Felder

The Clara Lichtenstein RECITAL HALL

Tuesday, December 2, 1986 - 8:00 pm

DANIEL STÖSSEL, piano

student of ESTHER MASTER

PRELUDE AND FUGUE XXII from the Well-Tempered Clavier, Vol. I — Johann Sebastian Bach (1685-1750)

SONATA, Op. 57 in F minor — Ludwig van Beethoven (1770-1827)

Allegro Assai
Andante con moto
Allegro ma non troppo

entr'acte

SONATA, Op. 1 — Alban Berg (1885-1935)

Mässig Benegt

From PRELUDES, Vol. I — Claude Debussy (1862-1918)

V Les Collines d'Anacapri
VI Des pas sur la neige
VII Ce qu'a vu le vent d'ouest

The Clara Lichtenstein RECITAL HALL

Wednesday, December 3, 1986 - 6:00pm

GUITAR RECITAL

students of MARC DESCHENES AND ANDRE ROY

CANCION DEL IMPEROR
QUATRO DIFFERENCIAS SOBRE "GUARDAME LAS VACAS" — Luis de Narvaez
BAXA DE CONTRAPUNTO

Ronnie DiMonte

FANTASIA QUARTA
FANTASIA PRIMA — Francesco da Milano

Claude Pagé
Denise Chiasson

SUITE DE ANTIGUAS DANZAS ESPANOLAS — Gaspar Sanz-Abel Carlevaro

Españoleta
Corranda
Pavana
Rujero
Paradetas

Mary-Helen Mcleese

DEUX ETUDES — Fernando Sor

1. C Major
2. D Major

Claude Pagé

BERCEUSE — Leo Brouwer

ETUDE NO.8 — Heitor Villa-Lobos

Denise Chiasson

The Clara Lichtenstein RECITAL HALL

Wednesday, December 3, 1986 - 8:00 pm

JITKA KALIBANOVA

student of ALVARO PIERRI

SUITE in D minor — Gaspar Sanz-Abel Carlevaro

- Españoleta
- Corranda
- Pavana
- Rujero
- Paradetas
- Pasacalle

PREAMBULO
ARADA
FANDANGUILLO — Frederico Moreno-Torroba

LE DECAMERON NOIR — Leo Brouwer

1. La Harpe du Guerrier
2. La Fuite des Amants par la Vallée des Echos
3. Ballade de la Demoiselle Amoureuse

SONATA NO. 4 — Guido Santorsola

- Allegro energico
- Reverie
- Alla Tarantella

The Clara Lichtenstein RECITAL HALL

Thursday 4 December 1986, 4:00 pm

WOODWIND QUINTET CONCERT

class of Tom Talamantes

Rhian Kenny - flute
Chantal Gosselin - oboe
Michael Maxwell - clarinet
Marie-Josée Morais - bassoon
Debbie Stroh - horn

programme

TROIS PIÈCES BRÈVES — Jacques Ibert

Allegro
Andante
Assez lent. Allegro scherzando

LA CHAMINÉE DU ROI RENÉ — Darius Milhaud

Cortège
Aubade
Jongleurs
La Maousinglade
Joutes sur l'arc
Chasse à Valabre
Madrigal

THREE SHANTIES — Malcolm Arnold

Allegro con brio
Allegretto semplice
Allegro vivace

The Clara Lichtenstein RECITAL HALL

Thursday, December 4, 1986 - 6:00 pm

SAXOPHONE RECITAL

TABLEAU DE PROVENCE — Paule Maurice

Farandolle des jeunes filles
Chanson pour ma mie
La Bohémienne
Des Alyscamps l'âme soupire
Le Cabridan

GAVAMBODI 2 — Jacques Charpentier

Joel Couture, alto
Eugene Plawutsky, piano

*****

BALLADE for alto saxophone and piano — Henri Tomasi

CONCERTO for alto saxophone — Alexander Glazunov

Joey Pietraroia, alto saxophone
Eugene Plawutsky, piano

The Clara Lichtenstein RECITAL HALL

Thursday, December 4, 1986 - 8:00 pm

F R A N C E S U N S W O R T H, viola

student of STEPHEN KONDAKS

accompanist: Sandra Hunt

p r o g r a m m e

SONATA NO. 1 in F minor, Op. 120 — Johannes Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

DER SCHWANENDREHER — Paul Hindemith

I Langsam "Zwischen Berg und tiefem Tal"

II Sehr Ruhig "Nun laube, Lindlein laube"
Fugato "Der Gutzgauch auf dem Zaung sass

III Variationen "Seid ihr nicht der Schwanendreher"

The Clara Lichtenstein RECITAL HALL

Friday, December 5, 1986 - 4:00 p.m.

VOICE RECITAL

coordinator: JAN SIMONS

programme

SINGE SEELE GOT ZUM PREISE — Handel

FLAMMENDE ROSE — Handel

Vanessa Matthews, soprano
Nancy Kershaw, violin
Anne-Marie Denoncourt, piano

WIDMUNG — Schumann

DIE LOTOSBLUME — Schumann

AUS DEN OSTLICHEN ROSEN — Schumann

Jody Tait, soprano
André Rochon, piano

MUSS ES EINE TRENNUNG GEBEN — Brahms

MEINE LIEBE IST GRUEN — Brahms

AUTOMNE — Fauré

Johanne Riverin, mezzo-soprano
Tristan Nguyen, piano

The Clara Lichtenstein RECITAL HALL

Friday, December 5, 1986 - 6:00 pm

ELAINE GINGRAS, clarinette

élève de: EMILIO IACURTO

programme

PIECES DE FANTAISIE, Op. 73 — Robert Schumann

Dolce e con espressione
Vivace leggiero
Allegro con brio

Elaine Gingras, clarinette
Eugene Plawutsky, piano

SOLO DE CONCOURS — Henri Rabaud

Elaine Gingras, clarinette
Eugene Plawutsky, piano

DUO POUR DEUX CLARINETTES — Wolfgang Amadeus Mozart

Elaine Gingras et Alain Trottier, clarinettes

TRIO POUR CLARINETTE, VIOLON ET PIANO — Darius Milhaud

Ouverture
Divertissement

Elaine Gingras, clarinette
Lei Zheo, violon
Mark Isajiw, piano

The Clara Lichtenstein RECITAL HALL

Monday, December 9, 1986 - 8:00 pm

MARIE BOUCHARD, harpsichord

student of HANK KNOX

HELENE PLOUFFE, violin

student of CHANTAL REMILLARD

programme

PARTITA NO. 1 in B flat major, S. 825 — Johann Sebastian Bach (1685-1750)

- Prelude
- Courante
- Sarabande
- Gigue

RECERCAR QUINTO (Ricercari..., Rome, 1615) — Girolamo Frescobaldi (1583-1643)

WILL YOW WALKE THE WOODS SO WYLDE (My Ladye Nevells Book) — William Byrd (1543-1623)

6e ORDRE (excerpts) — François Couperin (1668-1733)

- Les tendres plaintes
- Les bergeries
- Les moucheron

PRELUDE AND FUGUE in G major, BWV 860 (WTC, book I) — Bach

SONATA XXIII in D major (esercizi) — Alessandro Scarlatti

entr'acte

The Clara Lichtenstein RECITAL HALL

Thursday, December 11, 1096 - 7:30pm

OBOE RECITAL
students of THEODORE BASKIN

programme

CANTATA NO. 68 — Bach

Alain Duguay, baritone
Jeanne Iribarne, oboe
Diane Lacelle, oboe
Maryse Fredette, english horn
David Sandall, harpsichord

CONCERTO FOR OBOE, K.314 — Mozart

Allegro aperto
Adagio non troppo
Rondo allegretto

Diane Lacelle, oboe
Eugene Plawutsky, piano

SONATA — Hindemith

Maryse Fredette, oboe
Eugene Plawutsky, piano

entr'acte

TRIO — Poulenc

Maryse Fredtte, oboe
Suzanne Nelsen, bassoon
Arlene Ades, piano

TRIO (Theme and Variations) — *Beethoven*

Maryse Fredette, oboe
Jeanne Iribarne, oboe
Diane Lacelle, english horn

The Clara Lichtenstein RECITAL HALL

Monday, January 12, 1987 - 8:00 p.m.

RECITAL OF THE

SONG INTERPRETATION CLASS

coordinator: IAN SIMONS

programme

OPUS 25 — Schumann

Widmung
Der Nussbaum
Die Lotosblume
Du bist wie eine Blume
Aus den östlichen Rosen

Joanne Tait, soprano
André Rochon, piano

From GYPSY SONGS — Dvorak

In dem weiten breiten, luftgen Leinenkleide
Rings ist der Wald
Als die alte Mutter
Reingestimmt die Seiten

Eileen O'Dwyer, mezzo-soprano
Murray Smith, piano

LE COLIBRI — Chausson

BEFORE LIFE AND AFTER — Britten

DER MUSENSOHN — Schubert

Jean-François Morin, tenor
Dorothea Scott, piano

over/verso

LA MAJA DOLOROSA I — Granados

LA MAJA DOLOROSA II

LA MAJA DOLOROSA III

LA MAJA DE GOYA

EL TRA LA LA Y EL PUNTEADO

Carla Sved, soprano
Heshey Felder, piano

I HATE MUSIC — Bernstein

FIVE KID SONGS FOR SOPRANO

Madeleine Palmer, soprano
Lucie Dextradeur, piano

The Clara Lichtenstein RECITAL HALL

Monday, January 19, 1987 - 8:00 pm

ALAN FRASER, piano
student of: TOM PLAUNT

with

STEVEN LECKY, baritone and **THE LONE STAR STRING QUARTET:**
Alison Eldredge, violin
Nancy Kershaw, violin
Vanessa Goymour, viola
Tina Williams, cella

PIANO SONATA No. 3 in F# minor, Op. 23 (1897) — Alexander Scriabin (1872-1915)

Dramatico
Allegretto
Andante
Presto con fuoco

WAR SCENES (1969) — Ned Rorem (b.1923) (Walt Whitman)

A Night Battle
Specimen Case
An Incident
Inauguration Ball
The Real War Will Never Get In The Books

MASKS - 8 movements for solo piano (1985) — Alan Belkin (b.1951)

THREE SONGS, Op. 45 (1974) — Samuel Barber (b.1910)

Now Have I Fed And Eaten Up The Rose
A Green Lowland Of Pianos
O Boundless, Boundless Evening

INTERMISSION

PIANO QUINTET in A major, Op. 81 — Antonin Dvorak (1841-1904)

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): molto vivace

The Clara Lichtenstein RECITAL HALL

Tuesday, January 20, 1987 - 8:00 pm

JULI KIM, piano

student of: **LOUIS-PHILIPPE PELLETIER**

assisted by: ZHONG-XIN SHENG, violin

PROGRAMME

SONATA in C# minor, Op. 27, No. 2 — Beethoven

Adagio sostenuto
Allegretto - Trio
Presto agitato

VARIATIONS SERIEUSES, Op. 54 — Mendelssohn

SONATINE — Ravel

I Modéré
II Mouvement de menuet
III Animé

INTERMISSION

VIOLIN SONATA in Bb, K.378 — Mozart

Allegro moderato
Andantino sostenuto
Rondeau

VIOLIN SONATA in G minor — Debussy

I Allegro vivo
II Intermède
III Finale

McGill University

Strathcona Music Building
Clara Lichtenstein Recital Hall
C-209
555 Sherbrooke Street West
January 21, 1987
8:00 P.M.

McGill University
Université McGill
Faculty of Music
Faculté de Musique

Concert of the Electronic Music Studio: Music for Magnetic Tape
direction: John Winiarz

PROGRAMME: ----------

Pierre Lamoureux	Suspensions (1986) *
	I Contemplation II Wishful Thinking III Daze
Jacquie Leggatt	Music for Madeline II (1986) *
John Glover	Industrial Night (1986) *
Denis Saindon	Jack and Bill (1986) *

Intermission

John Winiarz	Sonic Arches (1985) #
Peter Mika	City (1986) *
Gilles Gobeil	Rivage (1986)

---

* world première/création mondiale
# canadian première/création canadienne

The Clara Lichtenstein RECITAL HALL

Wednesday, January 28, 1987 - 4:00 p.m.

PIANO RECITAL

students of TOM PLAUNT

programme

SONATA in Bb major, K.333 (Paris, 1778) — W. A. Mozart (1756-1791)

Allegro
Andante cantabile
Allegretto grazioso

Pierrette Houde

SONATA in Eb major, Op. 7 (1796-97) — Ludwig van Beethoven (1770-1827)

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo; poco allegretto e grazioso

Kathy McKinley

PRELUDE AND FUGUE in D major, Bk II — Johann Sebastian Bach (1685-1750)

IMPROMPTU in C minor, Op. 90 No. 1 (1827) — Franz Schubert (1797-1828)

Michael Woytiuk

SONATA in F minor, Op. 5 (1853) — Johannes Brahms (1833-1897)

Allegro maestoso
Andante espressivo

Valerie Traficante

The Clara Lichtenstein RECITAL HALL

Tuesday, February 10, 1987
8:00 p.m

LIVING-ROOM MUSIC

programme

SONGS OF THE CHINESE, Op. 58 — Benjamin Britten

I. The big chariot
II. The old lute
III. The Autumn wind
IV. The herd-boy
V. Depression
VI. Dance song

Susan Eyton-Jones, voice
Marc Deschênes, guitar

INTENTO A DOS — Xavier Benguerel
(for guitar and percussions)

François Gauthier, percussions
André Roy, guitar

WOODCHIPS... — Stéphane Volet
(2 guitars)

SERENADE pour deux guitares (1956) — André Jolivet

I. Praeludi e canzona
II. Allegro trepidante
III. Andante Malinconico
IV. Con allegria

Marc Deschênes, André Roy, guitars

The Clara Lichtenstein RECITAL HALL

Wednesday, February 11, 1987
8:00 p.m.

MICHAEL WOYTIUK, piano

student of TOM PLAUNT

programme

PRELUDE AND FUGUE in D major book II, number V — Johann Sebastian Bach

SONATA in a minor, K.310 — Wolfgang Amadeus Mozart

Allegro maestoso
Andante cantabile con espressione
Presto

VALSES NOBLES ET SENTIMENTALES — Maurice Ravel

INTERMISSION

4 IMPROMPTUS, Op. 90 — Franz Schubert

1. C minor Allegro molto moderato
2. Eb major Allegro
3. Gb major Andante
4. Ab major Allegretto

The Clara Lichtenstein RECITAL HALL

Thursday, February 12, 1987
6:00 p.m.

CONTEMPORARY MUSIC ENSEMBLE

programme

FOUR NOCTURNES for violin and piano — George Crumb

Alison Eldredge, violin
Bruce Mather, piano

CONCERTINO for solo oboe and piano — Nikos Skalkottas

Arlene Fietkau, oboe
Valerie Traficante, piano

SONATA for Brass Quintet — Oskar Morawetz

Andante moderato
Allegro moderato

André Thouin, Ron Pohl, trumpets
Sherry Langlois, horn
Al Eggum, trombone
Cathy Charlton, tuba

The Clara Lichtenstein RECITAL HALL

Tuesday, February 24, 1987
6:00 p.m.

DEBBIE STROH, horn
Eugene Plawutsky, piano

NATHALIE FORTIN, horn
Anne-Marie Denoncourt, piano

programme

CONCERTO No. 1 in Eb major, Op. 11 — Richard Strauss

Allegro
Andante
Allegro

CONCERTO No. 4 in Eb major, — Wolfgang Amadeus Mozart

Allegro moderato
Romanza, Andante
Rondo, Allegro vivace

EN FORET — Eugène Bozza

The Clara Lichtenstein RECITAL HALL

Tuesday, February 24, 1987
8:00 p.m.

L I N D A D U M O U C H E L, flute
student of Timothy Hutchins

assisted by MIMI BLAIS, piano

M A R I O J O L Y , clarinette
student of Emilio Iacurto

p r o g r a m m e

SONATINA — Eldin Burton

Allegretto grazioso
Andantino sognando
Allegro giocoso

SONATE, Op. 120, No. 1 — Johannes Brahms

Allegro appasionato
Andante un poco adagio
Allegretto grazioso
Vivace

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

FANTAISIE PASTORALE HONGROISE, Op. 26 — Franz Doppler

SONATE — Francis Poulenc

Allegro malinconico
Cantilena
Presto giocoso

The Clara Lichtenstein RECITAL HALL

Wednesday, February 25, 1987
4:00 p.m.

VOICE RECITAL
co-ordinator: JAN SIMONS

IL PLEURE DANS MON COEUR — Debussy

WIE MELODIEN ZIEHT ES MIR — Brahms

Maria Papoulias, soprano

AURORE — Fauré

AN DEN MOND — Schubert

Mark Massarelli, tenor
Roxanne Classen, piano

AL LUISE DIE BRIEFE — Mozart

LIED DER MIGNON — Schubert

IN QUELLE TRINE MORBIDE — Puccini

Karine Lassonde, soprano
Roxanne Classen, piano

The Clara Lichtenstein RECITAL HALL

le mercredi 25 février 1987
20h00

MAUDE CHALIFOUR, flûte à bec

CATHERINE JOLICOEUR, flûte à bec

LYNN DONNELLY, clavecin

DAVID SANDALL, clavecin

programme

CANZONA en FA majeur — Giovanni Battista (1601-1621)

SUITE en DO majeur — Charles Dieupart (1667-1740)

- Ouverture
- Allemande
- Courante
- Sarabande
- Gavotte
- Menuet
- Gigue

FANTAISIE No. 7 en FA majeur — Georg Philipp Telemann (1681-1767)

- Alla francese
- Presto

SONATA VII en DO majeur — Georg Frideric Handel (1685-1759)

- Larghetto
- Allegro
- Larghetto
- A tempo di Gavotti
- Allegro

entr'acte

verso/

PREMIERE SUITE en SOL majeur — François Chauvon (1710-1740)

Prélude
Menuet champêtre
Allemande
Réflexion
Les Tourbillons
Cotillon
Gigue

SONATE NO VI en sol mineur — Antonio Vivaldi (1678-1741)

Vivace
Alla breve
Largo
Allegro ma non presto

SONATE EN DUO NO. I en SIb majeur — Georg Philipp Telemann (1681-1767)

Soave
Allegro
Andante
Allegro

The Clara Lichtenstein RECITAL HALL

Thursday, February 26, 1987

6:00 p.m.

Guitar students of André Roy

and Marc Deschênes

JULIA FLORIDA, BARCAROLLE — Agustin Barrios

Claude Pagé

***

CANCION DEL EMPERADOR

GUARDAME LAS VACAS — Luis de Narvaez

VALS Op.8, No.3 — Agustin Barrios

Ronnie Di Monte

***

SUITE EN MI MINEUR

Prélude, Allemande, Sarabande, Gigue — S.L. Weiss

ETUDE EN LA MAJEUR — Napoléon Coste

Denise Chiasson

***

VALS Op.8, No.4 — Agustin Barrios

DANZA CARACTERISTICA — Léo Brouwer

Mary-Helen McLeese

The Clara Lichtenstein RECITAL HALL

le vendredi 27 février 1987
20h00

EMMANUEL TREMBLAY, violoncelle

avec le concours de JEAN TROTTIER

programme

CONCERTO en si mineur, Op.104 — Antonin Dvorak

Allegro
Adagio ma non troppo
Finale: Allegro moderato

entr'acte

SUITE pour violoncelle seul — Johann Sebastian Bach

Prélude
Allemande
Courante
Sarabande
Bourrées I et II
Gigue

pause

SONATE en LA majeur pour violoncelle et piano, Op.69 — Ludwig von Beethoven

Allegro ma non tato
Scherzo allegro molto
Adagio cantabile
Allegro vivace

The Clara Lichtenstein RECITAL HALL

Tuesday, March 3, 1987
6:00 p.m.

ANDRE THOUIN, trumpet

student of ROBERT EARLY

AL EGGUM, trombone

student of TED GRIFFITH

programme

BALLADE — Eugene Bozza

CONCERTO for trombone — Gordon Jacob

Maestoso - Allegro molto - Adagio molto
Alla marcia - vivace

VARIATIONS ON A MARCH by Shostakovich — Arthur Frackenpuhl

CONCERTO for trumpet in D — Giuseppe Torelli

Allegro
Adagio
Presto
Adagio
Allegro

SONATA for trumpet — Halsey Stevens

Allegro moderato
Allegro tenero
Allegro

The Clara Lichtenstein RECITAL HALL

Tuesday, March 3, 1987
8:00 p.m.

MICHAEL MAXWELL, clarinet

student of EMILIO IACURTO

programme

PREMIERE RHAPSODIE — Claude Debussy

Hershey Felder, piano

CONCERTO NO. 1 in f minor, Op.73 — Carl Maria von Weber

Allegro moderato
Adagio ma non troppo
Rondo - Allegro

Mary Plawutsky, piano

pause

THREE PIECES for clarinet solo — Igor Stravinsky

CONCERTO in A, K.622 — Wolgang Amadeus Mozart

Allegro

Mary Plawutsky, piano

SONATA for clarinet and piano — Francis Poulenc

Allegro tristamente
Romanza
Allegro con fuoco

Hershey Felder, piano

The Clara Lichtenstein RECITAL HALL

Wednesday, March 4, 1987
8:00 p.m.

HARPSICHORD RECITAL

CYNTHIA BRUCE

MARIE BOUCHARD
students of HANK KNOX

DAVID SANDALL
student of JOHN GREW

programme

TWO PART INVENTION in A major — Johann Sebastian Bach

PRELUDE from Pièces de clavecin, Premier livre, 1706. — Jean Philippe Rameau

LA TRIOMPHANTE, Pièces de clavecin en la, 1728.

Cymthia Bruce, harpsichord

PAVAN AND GALLIARD, SIR W. PETER — William Byrd

TOCCATA OTAVA, Primo libro, 1615 — Girolamo Frescobaldi

Marie Bouchard, harpsichord

EST-CE MARS — Jan Pieterszoon Sweelinck

TOCCATA NONA, Secondo libro, 1627 — Girolamo Frescobaldi

WALSINGHAM — William Byrd

David Sandall, harpsichord

The Clara Lichtenstein RECITAL HALL

Thursday, March 5, 1987
8:00 p.m.

PIANO RECITAL

TOM and PAUL BUONASSISI, pianos

students of DOROTHY MORTON

programme

SONATINE — Maurice Ravel

Modéré
Mouvement de menuet
Animé

Tom Buonassisi

SONATA in A major, Op. 143 — Franz Schubert

Allegro
Andante
Presto

Paul Buonassisi

entr'acte

VALSES NOBLES ET SENTIMENTALES — Maurice Ravel

BALLADE No. 3, Op. 47 — Frédéric Chopin

SCHERZO No. 3, Op. 39 — Frédéric Chopin

Tom Buonassisi

The Glenn Lichtenstein
RECITAL HALL

Thursday, March 5, 1987
8:00 p.m.

PIANO RECITAL

TOM and PAUL BUONASSISI, pianos

students of DOROTHY MORTON

p r o g r a m m e

SONATINE — Maurice Ravel

Modéré
Mouvement de menuet
Animé

Tom Buonassisi

SONATA in A major, Op. 143 — Franz Schubert

Allegro
Andante
Presto

Paul Buonassisi

e n t r' a c t e

VALSES NOBLES ET SENTIMENTALES — Maurice Ravel

BALLADE No. 3, Op. 47 — Frédéric Chopin

SCHERZO No. 3, Op. 39 — Frédéric Chopin

Tom Buonassisi

McGill University — Faculty of Music

The Clara Lichtenstein RECITAL HALL

Monday, March 9, 1987
8:00 p.m.

JOEY PIETRAROIA, saxophone

student of PETER FREEMAN

assisted by: EUGENE PLAWUTSKY, piano

programme

ADAGIO, ALLEMANDE ET GIGUE — Jean-Marie Leclair

BALLADE FOR ALTO SAXOPHONE — H. Tomasi

SOLO for alto sax and piano — Bernhard Heiden

entr'acte

FANTASIA for saxophone — Heitor Villa-Lobos

Animé
Lent
Très animé

The Clara Lichtenstein RECITAL HALL

Tuesday, March 10, 1987
4:00 p.m.

PIANO STUDENTS and

ENSEMBLE CLASS of ELIZABETH DAWSON

programme

SINFONIA from Partita in c minor — Bach

IMPROMPTU, Op.90, No.2 in Eb — Schubert

Ann Osana

NOCTURNE, Op.27, No.1 in C# — Chopin

PRELUDE from Suite pour le Piano — Debussy

Sara Creighton

ALLEGRO from Sonata in D major, K.284 — Mozart

INTERMEZZO, Op.118, No.6 — Brahms

Suzanne Davies

SONATA in c minor, K.457 — *Mozart*

Molto allegro
Adagio
Allegro Assai

Louise Caya

FIVE WALTZES — Brahms

Teresa Perreault & Ann Osana

SCARAMOUCHE — Milhaud

Vif
Modéré
Brasiliera

Linda Yoo & Sara Creighton

The Clara Lichtenstein RECITAL HALL

Tuesday, March 10, 1987
6:00 p.m.

PIANO STUDENTS of ESTHER MASTER

programme

PARTITA No. 6 — Bach
Toccata

SONATA, Op.7 — Grieg

Allegro Moderato
Andante Menuetto
Allegro

Roslyn Weinstein

PRELUDE AND FUGUE, No. 15 in G major — Bach

SONATA, Op.10, No.2 — Beethoven

Allegro
Allegretto
Presto

Maureen Hutchinson

SONATA, Op.78 in F# major — Beethoven

Adagio Cantabile - Allegro ma non troppo
Allegro vivace

PRELUDES, Nos. 5 - 6 - 7 — Debussy

Daniel Stossel

SONATA, Op.22 in g minor — Schumann

1st movement

SARCASMS, Op.17 — Prokofiev

Zina Idlin

CARNAVAL, Op.9 — Schumann

Ruth Neufeld

The Clara Lichtenstein RECITAL HALL

Wednesday, March 11, 1987
6:00 p.m.

SANDRA COUTU, trombone

student of TED GRIFFITH

programme

BALLADE — Eugène Bozza

SONATINA — Kazimierz Serocki

SONATA — Paul Hindemith

entr'acte

VARIATIONS D/T — Fabrice Fitch

percussion: François Gauthier

CONCERT PIECE — Fischer Tull

trombones: Ed Shepley
Pierre Tremblay
Jeff Hall

The Clara Lichtenstein RECITAL HALL

Thursday, March 12, 1987
6:00 p.m.

K A R I N P A T R I Q U I N, flute

student of ABE KESTENBERG

R H I A N K E N N Y, flute

student of TIMOTHY HUTCHINS

p r o g r a m m e

ANDANTE ET SCHERZO — Louis Ganne

CONCERTO — Jacques Ibert

Allegro
Andante
Allegro scherzando

Karin Patriquin, flute
Dale Bartlett, piano

DUO for flute and piano — Aaron Copland

I Flowing
II Poetic, somewhat mournful
III Lively, with bounce

CHANT DE LINOS — André Jolivet

Rhian Kenny, flute
Dale Bartlett, piano

The Clara Lichtenstein RECITAL HALL

Monday, March 16, 1987
6:30 p.m.

SONIA NAZARIAN, piano

student of LUBA ZUK

programme

SONATA in G major, L.349	Scarlatti
SONATA in A major, L.391	Scarlatti
SONATA in Ab major, Op.26	Beethoven
Andante con variazioni Marcia Funebre Allegro	
TWO ARMENIAN DANCES: DANCE in F# minor, Allegro moderato DANCE in Bb minor, Allegro con fuoco	 Adamian Andriasian
ETUDE de Concert in F minor: "La Leggerazza"	Liszt
ETUDE in C minor, Op.25 No. 12	Chopin
SONATA in F minor, No. I	Prokofiev

The Clara Lichtenstein RECITAL HALL

Monday, March 16, 1987
8:00 p.m.

WOODWIND QUARTET RECITAL
coached by Cindy Shuter

programme

THREE MORAVIAN DANCES — Leos Janacek

Allegro
Con moto
Andante

DIVERTIMENTI — Frank Bridge

I. Prelude

SEVEN BAGATELLES — Peter Schickele

1. Three-legged march
2. Serenade
3. Walking Piece
4. Country Song
5. Game
6. City Song
7. River

Joanne Hiscox, flute
Doug Hagermann, oboe
Lorraine Pitre, clarinet
Danielle Parent, bassoon

The Clara Lichtenstein RECITAL HALL

Tuesday, March 17, 1987
4:00 p.m.

CHRIS HOWARD, piano

student of DOROTHY MORTON

programme

SONATA for piano four hands — Francis Poulenc (1899-1963)

Prelude
Rustique
Final

Cynthia Styles, Chris Howard, piano

PRELUDE AND FUGUE in C minor W.T.C. Book II — Johann Sebastian Bach (1685-1750)

PRELUDES, Op.28 No. 1 and No. 15 — Frederic Chopin (1810-1849)

TWO PRELUDES — Claude Debussy (1862-1918)

Le Vent dans la Plaine
Ondine

VARIATIONS ON A THEME BY HAYDN — Johannes Brahms (1833-1897)

Cynthia Styles, Chris Howard, piano

PIANO SONATA — Aaron Copland (b.1900)

IMPROVISATION — Chris Howard (b.1967)

The Clara Lichtenstein RECITAL HALL

Wednesday, March 18, 1987
4:00 p.m.

PIANO RECITAL

students of EUGENE PLAWUTSKY

programme

QUARTET in C major, K.171 — Mozart

Allegro
Theme and Variations

Sophie Lemieux, flute
Josée Desgagnes, violin
Nathalie Gauthier, viola
Guillame Saucier, cello

PRELUDES in G# minor, Op.32 No.9 — Rachmaninoff
in C# minor Op.3 No.2

Hershy Felder, piano

The Clara Lichtenstein RECITAL HALL

Wednesday, March 18, 1987
6:00 p.m.

THOMAS MENNIER, piano

student of KATHLEEN TUCKER

- programme

PRELUDE AND FUGUE VII in Eb major, Vol I	Bach
VARIATIONS SERIEUSES, Op.54	Mendelssohn

entr'acte

PRELUDE II, "Voiles" PRELUDE VI, "Général Levine"	Debussy
PRELUDE No. 4, Op.23 in D major	Rachmaninoff
BALLADE No. 1, in G major	Chopin

The Clara Lichtenstein RECITAL HALL

Wednesday, March 18, 1987
8:00 p.m.

ARLENE ADES, piano

student of NORAIR ARTINIAN

programme

PRELUDE AND FUGUE in E major, Op.87	Shostakovitch
SONATA Op. 13,	Beethoven
Adagio Cantabile	
Rondo	
ROMANCE SANS PAROLES No.3 Op.17	Fauré
NOCTURNE	

entr'acte

BALLADE	Debussy
BALLADE in G minor, Op. 23	Chopin

The Clara Lichtenstein RECITAL HALL

Thursday, March 19, 1987
8 p.m.

KATE HERZBERG, flute

student of Timothy Hutchins

JOSEE LAFOREST, flute

student of Cindy Shuter

programme

SONATINE — Dutilleux

CONCERTO No. 7 in E minor — Devienne

Allegro
Adagio
Rondo allegretto

Kate Herzberg, flute
Mimi Blais, piano

entr'acte

SONATA in A minor for solo flute — *Bach*

INTRODUCTION AND VARIATIONS, Op. 25 — *Schubert*

Josée Laforest, flute
Mimi Blais, piano

The Clara Lichtenstein RECITAL HALL

Thursday, March 19, 1987
6:00 p.m.

PIANO RECITAL

students of DOROTHY MORTON

programme

SONATE, Op.31 No.3 en Mib majeur — Beethoven

Allegro
Scherzo, allegretto vivace

ETUDE, Op.10 No.3 en Mi majeur — Chopin

SOIREE DANS GRENADE (extrait des "Estampes") — Debussy

ETUDE TRANSCENDANTE No. 10 en Fa mineur — Liszt

Guylaine Flamand

SONATE Op.10 No.2 en Fa majeur — Beethoven

Presto

CAPRICCIO en F# mineur, Op.76 — Brahms

LES JEUX D'EAUX A LA VILLA D'ESTE — Liszt

FEUX D'ARTIFICE — Debussy

Nancy Pelletier

SCHERZO, Op.87 pour 2 pianos — Saint-Saëns

Guylaine Flamand, Nancy Pelletier

The Clara Lichtenstein RECITAL HALL

Friday, March 20, 1987

6:00 p.m.

Guitar students of André Roy

and Marc Deschênes

ESTUDIOS SENCILLOS I, VII, X	Léo Brouwer
VALS VENEZOLANO #2	Antonio Lauro
VALS Op.8, No.3	Agustín Barrios

Ronnie Di Monte

***

CHOROS No.1	Heitor Villa-Lobos
SUITE en RE mineur Prélude, allemande, sarabande, Bourée, gigue	Robert de Visé
ETUDE Op.6, No.6 (La majeur)	Fernando Sor

Claude Pagé

***

ETUDE Op.31, No.20 (La mineur)	Fernando Sor
ANTIGUAS DANZAS ESPAÑOLAS 1. españoleta, 2. corranda, 3. pavana, 4. rujero, 5. paradetas	G. Sanz, A. Carlevaro
VALS Op.8, No.4	Agustín Barrios

Mary-Helen McLeese

***

BERÇEUSE (from 2 airs populaires cubains)	Léo Brouwer
ETUDE Op.38, No.6 (La majeur)	Napoléon Coste
ETUDE No.8 (Do# mineur)	Heitor Villa-Lobos

Denise Chiasson

The Clara Lichtenstein RECITAL HALL

Friday, March 20, 1987

6:00 p.m.

Guitar students of André Roy

and Marc Deschênes

ESTUDIOS SENCILLOS I, VII, X	Leo Brouwer
VALS VENEZOLANO #2	Antonio Lauro
VALS Op.8, No.3	Agustin Barrios

Ronnie Di Monte

***

CHOROS No.1	Heitor Villa-Lobos
SUITE en RE mineur Prélude, allemande, sarabande, Bourrée, gigue	Robert de Visée
ETUDE Op.6, No.6 (La majeur)	Fernando Sor

Claude Page

***

ETUDE Op.31, No.20 (La mineur)	Fernando Sor
ANTIGUAS DANZAS ESPAÑOLAS 1. españoleta, 2. corranda, 3. pavana, 4. rufero, 5. paradetas	G. Sanz, A. Carlevaro
VALS Op.8, No.4	Agustin Barrios

Mary-Helen McLeese

***

BERCEUSE (from 2 airs populaires cubains)	Leo Brouwer
ETUDE Op.38, No.6 (La majeur)	Napoléon Coste
ETUDE No.8 (Do# mineur)	Heitor Villa-Lobos

Denise Chiasson

The Clara Lichtenstein RECITAL HALL

Friday, March 20, 1987
8:00 p.m.

PIANO RECITAL
students of KATHLEEN TUCKER

programme

SONATA, Op. 28 — Beethoven
Allegro

ROUMANIAN FOLK DANCES — Bartok

ETUDE in C# minor, Op.2 No.1 — Scriabin

PRELUDE, Op.11 No.14 — Scriabin

Arnold Bondi

SONATA IN C minor — Scarlatti

SONATA in C major — Scarlatti

RONDO in C, Op.51 No.1 — Beethoven

MOUVEMENTS PERPETUEL — Poulenc

Angela Greenwell

NOCTURNE Op.27 No.1 — Chopin

PRELUDE No. VI (2 Livre) — Debussy

Lynn Jewell

SONATA, Op. 28 — Beethoven
Allegro

THE LITTLE SHEPHERD — Debussy

LA CATHEDRALE ENGLOUTIE (1 Livre) — Debussy

PRELUDE,Op.32 No.5 — Rachmaninoff

Anne Frame

VARIATIONS for two pianos — Saint-Saëns
on a theme by Beethoven

Maureen Hutchison and Vida Papez

The Clara Lichtenstein RECITAL HALL

Friday, March 20, 1987
8:00 p.m.

PIANO RECITAL
students of KATHLEEN TUCKER

programme

SONATA, Op. 28 — Beethoven
Allegro

ROUMANIAN FOLK DANCES — Bartok

ETUDE in C# minor, Op.2 No.1 — Scriabin

PRELUDE, Op.11 No.14 — Scriabin

Arnold Bondi

SONATA IN C minor — Scarlatti

SONATA in C major — Scarlatti

RONDO in C, Op.51 No.1 — Beethoven

MOUVEMENTS PERPETUEL — Poulenc

Angela Greenwell

NOCTURNE Op.27 No.1 — Chopin

PRELUDE No. VI (2 Livre) — Debussy

Lynn Jewell

SONATA, Op. 28 — Beethoven
Allegro

THE LITTLE SHEPHERD — Debussy

LA CATHEDRALE ENGLOUTTE (1 Livre) — Debussy

PRELUDE,Op.32 No.5 — Rachmaninoff

Anne Frame

VARIATIONS for two pianos — Saint-Saens
on a theme by Beethoven

Maureen Hutchison and Vida Paper

McGill University — Faculty of Music

The Clara Lichtenstein RECITAL HALL

Monday March 23, 1987
8:00 pm

MUSIC FOR CLARINETS & ENSEMBLES
coached by TOM TALAMANTES

SUITE — Schuller

Prelude
Blues
Toccata

Michael Maxwell, clarinet
Rhian Kenny, flute
Chantal Gosselin, oboe
Suzanne Nelsen, bassoon
Deborah Stroh, horn

DUO — Poulenc

Presto
Andante
Vif

Michael Maxwell and Marc Bélanger

RONDE DES PRINCESSES — Stravinsky/Lester

GOLLINWOGG'S CAKEWALK — Debussy/Lee

Marc Bélanger, Helen Dobrovolny, Linda Lee,
Gail Warren, Brian Sarwer-Foner, Cristy O'Connor

SICILIENNE ET RIGAUDON — Francoeur

Brian Sarwer-Foner

TRIO — Hummel

Gail Warren, Linda Lee, Brian Sarwer-Foner

The Clara Lichtenstein RECITAL HALL

Tuesday 24 March 1987, 6:00 pm

VIOLIN RECITAL

MARIE-ANDRÉE CARRIÈRE, violin

Michel Fournier, piano

PARTITA No.2 in D minor — Johann Sebastian Bach

Allemanda
Corrente
Sarabande
Gigue

"SPRING" SONATA — Ludwig van Beethoven

Allegro
Adagio
Scherzo
Rondo

pause

"SYMPHONIE ESPAGNOLE" — Edouard Lalo

Allegro non troppo
Scherzando
Andante
Rondo

* * *

Marie-Andrée Carrière is a student of Sonia Jelinkova

The Clara Lichtenstein RECITAL HALL

Wednesday, March 25, 1987
6:00 p.m.

MEN'S CHORAL CLASS

MADELEINE PALMER, Instructor

programme

MEN OF HARLECH	Welsh traditional
A MIGHT FORTRESS IS OUR GOD	Martin Luther (1483-1546) arr. W. Terry

David Bruley, piano

TANT QUE VIVRAY EN AGE FLORISSANT	Claudin de Sermisy (1490-1562)
QUEL ESPOIR DE GUARIR	Pierre Guedron (ca.1565-1620)
CONTENTEZ-VOUS	Pierre Certon (d.1575)

Josh Goodman, piano

LASST LAUTENSPIEL UND BECHERKLANG, Op.65, No.2	Robert Schumann (1810-1856)
IHR SCHWARZEN AUGEN, Op.65, No.4 O DIE FRAUEN, Op.52, No.3	Johannes Brahms (1833-1897)

Josh Goodman, Sooka Wang, piano

IN TABERNA QUANDO SUMUS from Carmina Burana	Carl Orff (1895-1982)

Hershey Felder, piano

The Clara Lichtenstein RECITAL HALL

Thursday, March 26, 1987
6:00 p.m.

PIERRETTE HOUDE, piano

student of TOM PLAUNT

programme

ITALIAN CONCERTO, BWV 971 — Johann Sebastian Bach

SONATA in Bb major, K.333 — Wolfgang Amadeus Mozart

entr'acte

ETUDE TRANSCENDANTALE No. 11 — Franz Liszt

"WANDERER" FANTASY in c major, Op. 15 — Franz Schubert

The Clara Lichtenstein RECITAL HALL

Thursday, March 26, 1987
8:00 O.m.

ELAINE GINGRAS, clarinet
student of EMILIO IACURTO

assisted by: Mary Plawutsky, piano

programme

PREMIERE RHAPSODIE — Claude Debussy

SONATE pour 2 clarinettes — Francis Poulenc

Presto
Andante
Vif

CONCERTO in A major, K.622 — Wolfgang Amadeus Mozart

Allegro

SONATE — Francis Poulenc

Allegro tristamente
Romanza
Allegro con fuoco

The Clara Lichtenstein RECITAL HALL

Friday, March 27, 1987
6:00 p.m.

CHAMBER MUSIC CONCERT

Class of MARCEL SAINT-CYR

programme

OP. 18, No. 4 in C minor — Beethoven

Allegro ma non tanto
Andante scherzoso quasi alleretto
Menuetto i allegretto
Allegro

Hélène Hénault, violin
Marie-Andrée Caux, violin
Véronique Potvin, viola
Kevin Fox, cello

OP. 125, No. 2 in E major — Schubert

Allegro con fuoco
Andante
Minuetto: Allegro vivace

Joanne Buckley, violin
Zhao Lee, violin
Nathalie Gauthier, viola
Nathalie Beaulieu, cello

The Clara Lichtenstein RECITAL HALL

Monday, March 30, 1987
6:30 p.m.

CAROL ZONNEVELD

student of LUBA ZUK

programme

PRELUDE AND FUGUE in B minor, Bk.I, No.24 — Johann Sebastian Bach (1685-1750)

SIX BAGATELLES, Op. 126 — Ludwig van Beethoven (1770-1827)

- Andante con moto
- Allegro
- Andnate
- Presto
- Quasi allegretto
- Presto - Andante amabile e con moto

PRELUDES — Claude Debussy (1862-1918)

- Brouillards
- Voiles
- Les Collines d'Anacapri

SONATA PARA PIANO — Alberto Ginastera (b.1916)

- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

The Clara Lichtenstein RECITAL HALL

Monday, March 30, 1987
8:00 p.m.

M I C H A E L W O Y T I U K , piano

student of TOM PLAUNT

p r o g r a m m e

PRELUDE AND FUGUE No.5, Bk. II in D major — Johann Sebastian Bach

SONATA, Op. 81a "Les Adieux" — Ludwig van Beethoven

Adagio - Allegro
Andante espressivo
Vivacissimamente

VALSES NOBLES ET SENTIMENTALES — Maurice Ravel

e n t r ' a c t e

SONATA, K.310 in A minor — Wolfgang Amadeus Mozart

Allegro maestoso
Andante cantabile con espressione
Presto

IMAGES ASTRALES — Jean Coulthard

ETUDES D'EXECUTION TRANSCENDANTE, No.10 in F minor — Franz Liszt

Allegro agitato molto

The Clara Lichtenstein RECITAL HALL

Tuesday, March 31, 1987
6:00 p.m.

MARIA DOLNYCKY, piano

student of LJERKA BLUME

programme

CHROMATIC FANTASY AND FUGUE in D minor, BWV 903 — Bach

SONATA No. 23 in F minor, Op.57 "Appassionata" — Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

CARNAVAL, Op. 9 — Schumann

The Clara Lichtenstein RECITAL HALL

Tuesday, March 31, 1987
4:00 p.m.

GUITAR RECITAL
students of GARRY ANTONIO

programme

PRELUDE MINUET I and II from 1st Cello Suite	Bach
STUDY NO. 12	Dodgson
SONATA, Op.15	Guilliani

Alexandre Pier-Federice

FANTASIA	Dowland
ALLEMANDE, COURANTE from 1st Cello Suite	Bach
ETUDE No. 3	Villa-Lobos
ZAMBRA GRANADINA	Albéniz
EL DECAMERON NOIR La Harpe du Guerrier Ballade de la Demoiselle	Brouwer

John Corkett

LYENDA	Albéniz
DANZA	Pepo

Annastasia Iordinidies

The Clara Lichtenstein RECITAL HALL

Tuesday, March 1987
2:00 p.m.

PIANO RECITAL
students of ELIZABETH DAWSON

PRELUDE AND FUGUE in Bb minor, Vol.I — Bach

SONATA in D major, K.284 — Mozart
Andante
Variations

Suzanne Davies

SONATA in C minor, Op.13 — Beethoven
Grave - Allegro di molto e con brio
Adagio cantabile

PRELUDE, Op.23 No.3 — Rachmaninoff

Sara Creighton

SONATA in A major — Scarlatti

SONATA, Op.2 No. 3
Adagio
Scherzo

Yen Nhi Vo

SONATA, Op.22 in Bb — Beethoven
Allegro con brio

FEUILLES MORTES — Debussy

RUMANIAN DANCE, Op.8a No.1 — Bartok

Julia Budd

PRELUDE AND FUGUE in Bb minor, Vol. I — Bach

ETUDE in C# minor, Op.10 — Chopin
BERCEUSE

DANSE FRENETIQUE — PEPIN

Louise Caya

The Clara Lichtenstein RECITAL HALL

Tuesday, March 31, 1987 - 8:00 p.m.

M I C H E L R O B E R G E, baroque flute
student of CLAIRE GUIMOND

assisted by: Denise Pelletier, soprano
Hélène Plouffe, baroque violin
Suzanne Purtee, harpsichord
Joël Thiffault, harpsichord

SONATE en Sol majeur No.12 pour flûte et basse continue — Marcello
- Allegro
- Adagio
- Allegro

CINQUIEME SUITE en mi mineur pour flûte et basse continue — Hotteterre
- Allemande "La Chauvet"
- La Messihoise
- Rondeau "Le Lutin"
- Gigue "La Perousine"

SONATE A TROIS en RE majeur pour flûte, violon et basse continue — C.P.E. Bach
- Allegro un poco
- Largo
- Allegro

FANTAISIE NO.8 en mi mineur pour flûte seule — Telemann
- Largo
- Spiritoso
- Allegro

SONATE en LA majeur pour flûte et clavecin — Bach
- Largo e dolce
- Allegro

CANTATE: "Le dépit généreux" pour soprano, flûte et basse continue — Monteclair

récit: Dieux justes! Dieux vengeurs!
air: Arbres épais, sombre feuillage!
récit: Chérirai-je toujours une fatale flame!
air: Douce tranquilité
récit: Mais ciel quel changement!
air: Je sens finir mes peines.

The Clara Lichtenstein RECITAL HALL

Wednesday, April 1, 1987
4:00 p.m.

MARK ISAJIW, piano

student of CHARLES REINER

programme

PIANO CONCERTO No.1 in C major — Scarlatti
Movements 1 and 2

entr'acte

INVITATION TO THE DANCE — Weber

FANTASIA BAETICA — de Falla

85—118

The Clara Lichtenstein RECITAL HALL

Wednesday, April 1, 1987
8:00 p.m.

PIANO RECITAL

students of TOM PLAUNT

programme

SONATA in Bb major, K.333 — Wolfgang Amadeus Mozart (1756-1787)
- Allegro
- Andante cantabile
- Allegretto grazioso

ETUDE TRANSCENDANTE, No.11 — Franz Liszt (1811-1886)
- L'harmonie du soir

Pierrette Houde

AEGEAN SKETCHES — Jean Coulthard (b.1908)
- Valley of the Butterflies
- "Winde Dark Sea"
- Legend (Palace of Knossos)

SONATA No. 2 — Coulthard
- Allegro ma non troppo
- Threnody; Adagio mesto

From Davidsbündlertänze, Op.6 Heft I — Robert Schumann (1810-1856)
- Lebhaft
- Innig
- Mit Humor
- Ungeduldig
- Einfach
- Sehr rasch
- Nicht schnell
- Frisch
- Lebhaft

Roseanne Kydd

The Clara Lichtenstein RECITAL HALL

Thursday, April 2, 1987
6:00 p.m.

DANIELLE PARENT, bassoon

student of **NADINA MACKIE**

assisted by: Guillaume Saucier, cello
Juli Kim, piano

programme

SONATA for bassoon and cello, K.292 — Wolfgang Amadeus Mozart

Allegro
Andante
Rondo

CONCERTO for bassoon, Op.75 — Carl Maria von Weber

Andante

SONATE for bassoon and piano — Paul Hindemith

Leicht bewegt
Langsam - Marsch - Beschub - Pastorale _ Ruhig

The Clara Lichtenstein RECITAL HALL

le jeudi 2 avril 1987
20h

L O R R A I N E S A M S O N , basson

élève de NADINA MACKIE

avec le concours de: Sandra Hunt, piano
Sylvain Lachance, violoncelle

p r o g r a m m e

CONCERTO pour basson No. 1 en Sib majeur, K.191 — Mozart

Allegro
Andante ma adagio
Rondo

SONATE pour violoncelle seul, Op.8 — Kodaly

Allegro maestoso ma appassionato
Adagio
Allegro molto vivace

SONATE pour basson et piano, Op.168 — Saint-Saëns

Allegro moderato
Allegro scherzando
Adagio/Allegro moderato

The Clara Lichtenstein RECITAL HALL

Friday, April 3, 1987
8:00 p.m.

CONTEMPORARY MUSIC ENSEMBLE
direction: BRUCE MATHER

FOUR PIECES for Violin, Cello and Piano — Brent Lee

Alison Eldredge, violin
Emmanuel Tremblay, cello
Valerie Traficante, piano

THE DESERT WIND — Sandy Thorburn

Mario Joly, clarinet
Lise Millet, bassoon

LE MIROIR DES SENTIMENTS — Pierre Moreau

Claude Barry, Lyle Buddecke, trumpets
Guy Gagnon, double bass
François Gauthier, percussion

CINQ PIECES pour Quintette de Cuivres — Alain Louvier

Choc - Cri dans la Nuit - Assaut - Le son du cor - Défi

THE GOLYARDES' GROUND — Malcolm Forsyth

André Thouin, Ron Pohl, trumpets
Sherry Langlois, horn
Al Eggum, trombone
Cathy Charlton, tuba

entr'acte

MEMORY AND DESIRE — Henry Lai

Noël Laporte, violin
Béatrice Gratton, bass clarinet
Bruce Mather, piano

over/verso

RUMORS OF REICHA — Emmanouelides

Sheila Purdy, Katherine Stitt, horns

A REALLY, REALLY PLEASANT AFTERNOON — Peter Mika

Michel Roberge, flute
Alain Trottier, clarinet
Suzanne Nelsen, bassoon

LA FILLE ET L'AMIRAL (excerpts) — Jacques Desjardins

Marie-Claude Desloges, soprano
Karin Patriquin, flute
Maryse Fredette, oboe
Peter Wightman, tenor saxophone
Nathalie Fortin, horn
André Rochon, piano

The Clara Lichtenstein RECITAL HALL

Wednesday, April 8, 1987
6:00 p.m.

PIANO RECITAL
students of Luba Zuk

SONATA in G major, L.349
SONATA in A major, L. 391 — Domenico Scarlatti

Sonia Nazarian

FRENCH SUITE in E major
Allemande — Johann Sebastian Bach

SUITE BERGAMASQUE
Clair de lune — Claude Debussy

Dominique Hogan

SONATA in F minor, Op.2, No.1
Allegro — Ludwig van Beethoven

SIX ROUMANIAN DANCES — Bela Bartok

Valerie Descombes

SONATA in E minor, Hob.34 — Joseph Haydn

TOCCATA — Aram Khachaturian

Sophie Desaulnis

PRELUDE AND FUGUE in D minor, WTC, Vol. 1 — Johann Sebastian Bach

INTERMEZZO in a minor, Op.118, No.1 — Johannes Brahms

Dave Elford

over/verso

SONATA in G major, Op.79 — Ludwig van Beethoven
Presto alla tedesca
Andante
Vivace

Gerry Shattford

SONATA in F major, Op.10, No.2 — Ludwig van Beethoven

ETUDE in C# minor, Op.10, No.4 — Frédéric Chopin

Ivanka Bubic

SONATA in Ab major, Op.26 — Ludwig van Beethoven
Andante con variazioni
Scherzo and Trio

Stéphane Potvin

LES PRELUDES — Claude Debussy
Broulillards
Voiles
Les collines d'Anacapri

Carol Zonneveld

ETUDE DE CONCERT: "La Leggierezza" — Franz Liszt

Sonia Nazarian

The Clara Lichtenstein RECITAL HALL

Wednesday, April 8, 1987
8:00 p.m.

MARIE-JOSE LAURIN, soprano
student of Katheleen Anderson

LUCIE DEXTRADEUR, piano
student of Euguene Plawutsky

programme

FRAUENLIEBE UND LEBEN, Op. 42 (1840) — Robert Schumann (1810-1855)

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süber Freund, du blickest mich verwundert an
7. An meinem Herzen, an meiner Brust
8. Nun hast du mir den erstem Schmerz getan

RHAPSODIE, Opus 79 — Johannes Brahms (1833-1856)

THREE SONETS FOR PIANO — Harry Somers

Prélude
Lullaby to a dead child
Primeval

UN BALLO DI MASCHERA — Giuseppe Verci (1813-1901)

Madal' arido stelo divulsa...

The Clara Lichtenstein RECITAL HALL

Thursday 9 April 1987, 8:00 pm

PIANO RECITAL

JANA HANCINSKY

student of Dorothy Morton

PRELUDE AND FUGUE no.9 in E major, Vol.I	J.S.Bach
SONATA "Pathétique" Op.13 in c minor Third movement: Rondo Allegro	Beethoven
RONDO CAPRICCIOSO Op.14 Andante	Mendelssohn
SCHERZO FANTASTICO	Papandopoulo

* * * * *

The Clara Lichtenstein RECITAL HALL

Friday, April 10, 1987
8:00 p.m.

RUTH NEUFELD, piano
student of Esther Master

programme

SONATA, Op.14, No.3 in F minor(1795) — Muzio Clementi

Allegro agitato
Largo e sostenuto
Presto

SONATA, Op.110 in Ab major (1821) — Ludwig van Beethoven

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo
Fuga allegro ma non troppo

PIANO SONARO, ORIENTA (1975) — Haruo Asakawa

Allegro vivace
Meditation floagio sostenuto è misteriosamente
Toccatina vistamente con passione

entr'acte

CARNAVAL, Op. 9 (1834-35) — Robert Schumann

The Clara Lichtenstein RECITAL HALL

le jeudi 7 mai, 1987
20h.

MANON BOUCHARD-SCALI, piano

student of **LOUIS-PHILIPPE PELLETIER**

programme

SONATE en Si bémol, Op. posth. (1828) — Franz Schubert (1797-1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro, ma non troppo

entr'acte

ETUDES (1915) — Claude Debussy (1862-1918)

I. "Pour les cinq doigts" d'après Monsieur Czerny
VI. "Pour les huit doigts"
XI. "Les arpèges composés"

SONATINE (1905) — Maurice Ravel (1875-1937)

Modéré
Mouvement de menuet
Animé

Prière de ne pas applaudir entre les mouvements.