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FACULTY OF MUSIC

CONCERTS

RECITALS

'75-'76

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, September 18, 1975
1 p.m.

Strathcona Music Bldg.
Room C310

JACQUELINE LALINEC
piano

J.S. BACH - Goldberg Variations, No. 1 to 16
Aria

F R E E A D M I S S I O N

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, September 18, 1975
1 p.m.

Strathcona Music Bldg.
Room C310

JACQUELINE LAJINEC

piano

J.S. BACH - Goldberg Variations, No. 1 to 16
Aria

FREE ADMISSION

McGill University
Faculty of Music

Monday, September 22, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

La Magdalena: Bass Dance, Recoupe, Tordion	Pierre Blondeau (16th century)
Fantasia	Alonso de MUDARRA (d.-1580)
The Earl of Essex his Galliard	John DOWLAND (1562-1626)
Fugue BWV 1000 (original for baroque lute)	J.S BACH (1685-1750)
Sonatina allegretto andante allegro	Federico MORENO-TORROBA (b.-1891)
Etude No. 11 Choros No. 1	Heitor VILLA-LOBOS

Octavio Lafourcade, guitar

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

Sonata L. 238 Sonata L. 483	Domenico SCARLATTI (1685-1757)
Sonata II (Dresden) prelude allemande couvante bourrée sarabande minuet 1, minuet 2, minuet 1 da capo gigue	Sylvius Leopold WEISS (1686-1750)
Theme and Variations (1970)	Lennox BERKELEY (b.-1903)
En los Trigales	Joaquin RODRIGO (b.-1902)

Bryan Townsend, guitar

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f r e e a d m i s s i o n

McGILL UNIVERSITY
FACULTY OF MUSIC
STRATHCONA MUSIC BUILDING

CONCERT OF BAROQUE MUSIC

FOR

VOICE AND HARPSICHORD

nigel rogers, tenor

bradford tracey, harpsichord

Friday, 26th September, 1975, 8:30 p.m.

POLLACK CONCERT HALL
555 Sherbrooke West

ENGLISH SONGS 1620 - 1660

Fire, fire! Lo, here I burn in such desire	Nicholas Lanier (1588-1666)
Fain would I Chloris whom my heart adores	John Wilson (1595-1674)
Sweet, stay awhile: why do you rise?	Henry Lawes (1596-1662)
Wert thou yet fairer than thou art	Henry Lawes
Whither are all her false oaths blown?	Henry Lawes
Why so pale and wan, fond lover?	William Lawes (1602-1645)
Go and bestride the southern wind	William Webb (fl. 1634-1656)

HARPSICHORD SOLO

The Flatt Pavan	Giles Farnaby (1566-1640)
The old Spagnoletta	Giles Farnaby

"CANTI AMOROSI"

Italian Monodies of the early 17th Century

Occhi belli	Giovanni del Turco (b.1580)
Cruda Amarilli (1609)	Sigismondo D'India
Damigella tutta bella (1617)	Vincenzo Calestani
Da te parto	Claudio Saracini (1586-1649)
Indarno Febo	Francesco Rasi (1590-1625)
Ricciutella Pargoletta	Biagio Marini (1597-1665)

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

"ABRAHAM" Cantate à voix seule (1715) Louis Nicholas Clérambault
(1676-1749)

SONGS BY HENRY PURCELL (1658-1695)

I lov'd fair Celia

If Music be the food of love (3rd setting)

Cynthia frowns whene'er I woo her

Sweeter than Roses

Man is for the woman made

Italian harpsichord by William Post-Ross, Boston,
loan courtesy of Kenneth Gilbert.

Flemish harpsichord by Rainer Schütze, Heidelberg,
property of McGill Faculty of Music.

This concert is being recorded for broadcast on the CBC English Radio's program "Off Beat", November 7th, 1975.

Production: Michael Cass-Beggs

Nigel Rogers is now widely regarded as the most outstanding performer of Renaissance and Baroque music and he has played an increasingly important part in reviving interest in the works of Monteverdi and his contemporaries.

Nigel Rogers studied at King's College, Cambridge under Boris Ord and then in Rome and Milan, completing his training in Munich. His love of early music led him to help form the Studio der frühen Music, with whom he made several records and toured Europe and Asia. His career has been particularly successful on the Continent, where his Monteverdi recordings have been widely acclaimed as definitive performances.

Groups with whom he is associated include The Music Party, The Early Music Consort, The Wilbye Consort and The Clementi Ensemble.

Although a specialist, Nigel Rogers has nevertheless had success in performing the works of other periods, particularly those of the Classical and early Romantic periods, as well as contemporary works. His reputation in Baroque music has also been earned by his ability to execute extremely difficult coloratura, rapid scale passages and the famous Caccini 'trillo'.

Recently, his reputation has extended to opera and he has been particularly successful in revivals of Monteverdi operas in Vienna, Amsterdam, and Milan.

Nigel Rogers regularly teaches and lectures at the Schola Cantorum Basiliensis in Basle and at several summer schools and seminars.

* * *

Bradford Tracey was born in 1951, in Nova Scotia. It was during musicological studies at the University of Toronto that he decided to devote himself to the performance of music of the 17th-19th centuries on original instruments. He studied harpsichord and clavichord with Rolf Junghanns at the Schola Cantorum in Basle. With a grant from the Canada Council of the Arts, he studied fortepiano with Fritz Neumeyer in his famour collection of historical keyboard instruments in Bad Krozingen Castle, Germany, where he lives and works. He is regular soloist and continuo player in the concert series held in this collection.

Travelling with instruments from the collection, he performs regularly in Switzerland, France, Germany and Canada. He has performed for Canadian radio and television, as well as for Swiss and German radio.

For 1975/76 he has accepted concerts in Germany, Spain, Switzerland, France and North America. By special invitation from the government of the German Democratic Republic he will perform in the land of Johann Sebastian Bach's heritage, highlighted by a concert in Bach's birth house in Eisenach.

McGill University
Faculty of Music

Monday, September 29, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

JACQUELINE LALINEC
piano

J.S. Bach: The Goldberg Variations

Aria - Variations 1 - 15

INTERMISSION

Variations 16 - 30
Aria

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

Eugene Plawutsky
director

McGill University

Faculty of Music

GOETHE
INSTITUT
MONTREAL

11

salle de concert POLLACK concert hall

LE DUO ZSIGMONDY, avec Dénes Zsigmondy, violoniste, et Anneliese Nissen, pianiste, a donné des concerts à travers le monde entier et fait d'innombrables enregistrements. Le duo est réputé pour son interpretation expressive du répertoire complet pour violon et piano, mais notamment de la littérature de Beethoven à Bartók.

DENES ZSIGMONDY fit ses études à l'Académie de Musique de Budapest. Il est présentement professeur de musique à l'Université de Washington à Seattle. Il fut soliste avec les plus grands orchestres d'Europe et a donné des cours de perfectionnement et des récitals-conférences aux Etats-Unis et en Europe. Compatriote de Béla Bartók, Dénes Zsigmondy est capable de s'identifier intimement avec la musique de ce compositeur et d'en donner une interprétation dans l'esprit de celui-ci.

ANNELIESE NISSEN (Mme Zsigmondy dans l'intimité) s'est produite fréquemment en récital en plus de ses nombreuses apparitions en duo avec Dénes Zsigmondy. Elle a consacré, par surcroît, une grande partie de son temps à l'enseignement et elle a collaboré à plusieurs programmes expérimentaux relatifs à l'éducation musicale des jeunes.

Dénes Zsigmondy et Anneliese Nissen ont enregistré les ceuvres du présent récital pour Klavier Records.

THE ZSIGMONDY DUO of Dénes Zsigmondy, violinist, and Anneliese Nissen, pianist, has given concerts all over the world and has made numerous recordings. The duo is renowned for its expressive interpretation of the entire violin and piano repertoire and in particular for its interpretation of the literature from Beethoven to Bartók.

DENES ZSIGMONDY studied at the Budapest Music Academy and is currently Professor of Music at the University of Washington in Seattle. He has appeared as soloist with many of the major orchestras in Europe and has given master classes and lecture-recitals throughout the United States and Europe. As a compatriot of Béla Bartók, Dénes Zsigmondy is able to identify closely with the composer's work and to present it in a fully idiomatic way.

ANNELIESE NISSEN (in private life Mrs. Zsigmondy) has performed frequently as a recitalist in addition to her numerous appearances with the Zsigmondy Duo. She has also devoted considerable time to teaching and has participated in a number of experimental projects in the field of music education for young people.

Dénes Zsigmondy and Anneliese Nissen have recorded the works on tonight's programme for Klavier Records.

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

Eugene Plawutsky
director

DENES ZSIGMONDY, *violoniste*
violinist

ANNELIESE NISSEN, *pianiste*
pianist

Béla Bartók
(1881-1945)

Sonate no. 2 pour violon et piano (1922)
Sonata No. 2 for violin and piano (1922)

Molto moderato
Allegretto

Sonate pour violon solo (1945)
Sonata for violin solo (1945)

Tempo di Ciacona
Fuga
Melodia
Presto

Entr'acte

Sonate no. 1 pour violon et piano (1920)
Sonata No. 1 for violin and piano (1920)

Allegro appassionato
Adagio
Allegro

Vendredi, le 3 octobre 1975
Friday, October 3, 1975

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

Eugene Plawutsky
director

Petite Symphonie — Gounod

adagio & allegretto
andante cantabile
scherzo
finale

In Dulci Jubilo — Buxtehude
"Chorale Prelude"

Serenade in E flat major, Opus 7 — Richard Strauss

Thomas Kenny, conductor

Fantasia on a Theme by Thomas Tallis — Ralph Vaughan-Williams

Guy Traficante, violin
Cordelia Hall, violin
Lorna Wilson, viola
Robert Bardston, cello

Eugene Plawutsky, conductor

Wednesday, October 8, 1975
1 p.m.
free admission

salle de concert POLLACK concert hall
555 Sherbrooke St. West

VIOLIN I

G. Traficante
C. Martin
J. St. Jacques
M. Allan
B. Benovoy
C. Cici
V. Roberge
M. Steinberg

VIOLIN II

C. Hall
A. Woo
F. Chan
M. Lesage
M. McLaughlin
P. Wise
C. Castillo
A. Lewis

VIOLA

L. Wilson
M. Mercy
K. Jenson
P. Gagnon
C. Beckett
S. Parlea
J. Grossman

CELLO

R. Bardston
I. Corber
T. Mirhady
M. Reddy
A. Wilder
K. Roberts
M. Giroux

BASS

A. Yanofsky
J. Hyde
Z. Prochownik
J. Scheckman

FLUTE

J. Khaner
K. Stone
(asst. lst)
P. Pappas

OBOE

M. Morse
P. Schieman

CLARINET

S. Horne
E. Herscovitch

BASSOON

J. Amar
C. Newman

HORN

A. Monast
N. Wightman
(asst. lst)
R. Allen
J. Huntly

TRUMPET

J. Gauthier
M. Robertson

TROMBONE

D. Renshaw
J. Poniatowski
P. Gelinas

TUBA

J. DeWolfe

POLLACK CONCERT HALL
Friday, October 10, 1975
8:30 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

J A Z Z - I N S P I R E D M U S I C

with

Armas Maiste, keyboards
Charles Ellison, trumpet and Flügelhorn
Erroll Walters, bass
Pierre Béluse, percussion

P r o g r a m m e

PIANO SOLO : The Pre-Forties

QUARTET :

All Blues	Miles Davis
The Maze	Herbie Hancock
Yeah' Man	Armas Maiste
Minority	Gigi Grice

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

"JAZZATA" in tre movimenti — Armas Maiste

Introduzzione a tempo
Tema nostalgico
Accelerando agitato solistico
Finale diminuendo

QUARTET, assisted by Faculty of Music students:
Michel Gelinas, tenor saxophone
John Poniatowski, trombone
Luc Boivin, François Clément, Aldo Mazza, Jaime McMillan, percussion

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, October 16, 1975
1 p.m.

Strathcona Music Bldg.
Room C310

LUNCH CONCERT

Rhapsody in G minor, Opus 79, No. 2	*J. BRAHMS*
Prélude from "Pour le Piano"	*C. DEBUSSY*

Arlene Carson, piano

Suite No. 1 in G major	*Max REGER*
praeludium	
adagio	
fuge	

Tom Mirhady, cello

Sarcasms, Opus 17, Nos. 1 and 3	*PROKOFIEV*
Nocturne, No. 11 in G minor	*CHOPIN*
Intermezzo, Opus 117, No. 2	*BRAHMS*
Sonata, Opus 10, No. 3 in D major	*BEETHOVEN*
first movement only	

Alan Fraser, piano

FREE ADMISSION

McGILL UNIVERSITY
FACULTY OF MUSIC

STEWART GRANT
oboe/hautbois

DOM ANDRE LABERGE
harpsichord/clavecin

A RECITAL OF FRENCH BAROQUE MUSIC
UN RECITAL DE MUSIQUE BAROQUE FRANCAISE

Friday, October 17, 1975
8:30 p.m.
Admission: $3
Students: $1

salle de concert POLLACK concert hall
555 Sherbrooke St. West

-PROGRAMME-

Jacques Hotteterre
Le Romain (? - 1761)

Sonata in D major/Sonate en Ré majeur

Prélude
Allemande
Courante
Grave
Gigue

François Couperin
Le Grand (1668 - 1733)

Septième Ordre (Second Livre de pièces de Clavecin 1717)

La Ménetou
Les Petits Ages: La Muse Naissante
L'Enfantine
L'Adolescente
Les Délices

La Basque
Les Amusements

Nicolas Chédeville
Le Cadet (1705 - 1782)

Sonata in G minor/Sonate en Sol mineur

Moderato Gracioso
Un Poco Allegro
Un Poco Allegro
Allegro Presto

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

Jacques Duphly
(1715 - 1789)

Quatre pièces extraites du Premier Livre de Pièces de clavecin (vers 1744).

Allemande
Courante
Rondeau
La Vanlo

Jean-Baptiste Loeillet
(1680 - 1746)

Première Suite pour le clavecin

Allemande
Courante
Sarabande
Menuet
Gigue

François Couperin
Le Grand (1668 - 1733)

"Les Concerts Royaux": Troisième Concert, en La majeur

Prélude: Lentement
Allemande: Légèrement
Courante
Sarabande: Grave
Gavotte
Chaconne Légère

DOM ANDRE LABERGE

Moine Lénédictin depuis 1960 et prêtre depuis 1969, Dom André Laberge a reçu l'essentiel de sa formation musicale au Conservatoire de la Province de Québec à Montréal. Eléve régulier de cette institution de 1969 à 1972, il étudia dans les classes de Bernard Lagacé (orgue), Kenneth Gilbert (clavecin), Gilles Tremblay (analyse) et Françoise Aubut-Pratte (harmonie et contrepoint).

A la fin de ses études, Dom André Laberge s'est su décerner un Premier Prix d'orgue, de clavecin et d'analyse et un Deuxième Prix de contrepoint.

Depuis Dom André Laberge a donné de nombreux récitals à Montréal, Québec, et diverses autres villes de la province. On l'a également entendu à la radio et la télévision de Radio Canada. Depuis 1974, il est professeur de clavecin au camp des Jeunesses Musicales au Mont Orford.

STEWART GRANT

Stewart Grant est né à Fort Williams en Ontario et a grandi à Montréal. Il fit ses études au Conservatoire de Musique de la Province de Québec à Montréal où il reçu un Premier Prix de hautbois aussi qu'à la Faculté de Musique de l'Université McGill qui lui décerna un Baccalauréat en Musique. Il acquit une précieuse expérience musicale en faisant partie de l'institut Tanglewood et de l'Orchestre Nationale des Jeunes du Canada.

Stewart Grant a étudié avec Melvin Berman et Ray Still (hautbois), Raymond Desseint et Pierre Dervaux (direction d'orchestre) enfin avec Istvan Anhalt, Bruce Mather et Marvin Duchow (composition).

Pendant ses études à McGill il a fondé et dirigé l'orchestre de chambre étudiant "Collegium Musicum".

A la fin de ses études il a enseigné au Conservatoire de Musique de la Province de Québec à Montréal et à l'Université McGill.

Comme hautboiste, Stewart Grant a joué avec l'Orchestre Symphonique de Montréal, l'Orchestre de Chambre McGill, les Grands Ballets Canadiens, Le Ballet National du Canada, les Tudor Singers et l'Orchestre de Radio Canada. De 1972 à 1974 il a fait partie de l'Orchestre du Centre National des Arts à Ottawa.

Pendant l'époque baroque la musique française a conservé un style et un caractère entièrement différent du style italien dominant l'Europe.

Alors que les italiens, dans leur musique instrumentale, favorisaient le violon dont les récents perfectionnements avaient augmenté la puissance expressive et dramatique, les français préféraient la viole de gambe plus intime, les bois et le clavecin.
Les principaux genres instrumentaux chez les italiens étaient le concerto et la sonate avec leurs formes plus allantes et leurs usages fréquents de la fugue. La musique instrumentale française, d'autre part, se présentait sous forme de recueils de danses ou de pièces de genre, chaque mouvement adoptant la forme binaire ou le rondeau. En contraste au raffinement contrapuntique et au proportions soigneuses du style italien la musique française se présente avec une simplicité presque naive et une irrégularité qui frise l'eccentricité.

l'usage de l'ornamentation forme l'un des traits marquants de la musique baroque française. Contrairement à la tradition italienne, où les instrumentistes devaient improviser de complexes ornamentations mélodiques à partir d'un canevas squelettique, l'ornamentation française était constituée de formules mélodiques (comme les trilles, les cadences, les mordants et les appogiatures) généralement indiquées de façon assez précise par le compositeur. Ces éléments formaient une partie fondamentale de l'effet musical désiré en coiffant la mélodie de base d'un filigrane de figurations rapides.

L'usage des notes inégales présente un autre aspect important du style français. Ainsi, des paires de notes écrites égales étaient exécutées inégalement. La proportion des longueurs par rapport les unes aux autres variait, selon le caractère de l'oeuvre, de la retenue expressive de la première note et du doux cadencement des triolets au "doublement pointée" majestueux de l'ouverture.

Toutes ces caractèristiques contribuent à l'élégance, la délicatesse et le charme de cette musique, reflet de la cour royale et de la culture française.

Stewart Grant

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L'usage des notes inégales présente un autre aspect important du style français. Ainsi, des paires de notes écrites égales étaient exécutées inégalement. La proportion des longueurs par rapport les unes aux autres variait, selon le caractère de l'oeuvre, de la retenue expressive de la première note et du doux cadencement des triolets au "doublement pointé" majestueux de l'ouverture.

Toutes ces caractéristiques contribuent à l'élégance, la délicatesse et le charme de cette musique, reflet de la cour royale et de la culture française.

Stewart Grant

PROGRAMME NOTES

Throughout the Baroque period the music of France retained a style and character entirely different from the Italian style that dominated the music of the rest of Europe.

Whereas the Italians, in their instrumental music, favoured the recently perfected violin for its enlarged expressive and dramatic capabilities, the French preferred the more intimate viola da gamba, the woodwinds, and the harpsichord. The principal Italian instrumental genres of the period were the concerto and the sonata, with their ongoing forms and frequent use of fugue. Most French instrumental music, on the other hand, took the form of collections of dances or character pieces, each movement being in binary form - a two part form in which the first part ends with a definite cadence, usually on a chord other than the tonic - or rondeau form - in which a recurring theme alternates with contrasting episodes. In contrast to the harmonic and contrapuntal sophistication and careful proportioning of the Italian style, most French music was constructed with either and almost naive simplicity or with an irregularity that verged on eccentricity.

One of the most striking characteristics of French Baroque music is its us of ornamentation. Unlike the Italian tradition, in which instrumentalists were expected to improvise complex melodic embellishments over a given skeletal structure, French ornamentation consisted of melodic formulas, such as trills, turns, mordents, and appogiaturas, which were usually indicated fairly precisely by the composer. These formed a fundamental part of the intended musical effect, overlaying the basic melody with a filigree of rapid figurations.

Another notable aspect of French style was the use of unequal rhythms, by which pairs of notes which were written as equal would be played unequally the exact ratio of lengths varying according to the character of the piece from an expressive holding of the first note, to a gently lilting motion of triplets, to the majestic double dotting found in the "ouverture".

All of these distinctive stylistic characteristics contribute to a sense of elegance, delicacy and charm that reflect the spirit of the royal courts of prerevolutionary France and much of French culture in general.

Stewart Grant

STEWART GRANT

Stewart Grant was born in Fort William, Ontario and grew up in Montreal. His formal musical studies took place at the Conservatoire Provincial de Musique in Montreal from which he graduated with a first prize in oboe, and the Faculty of Music of McGill University where he received his Bachelor of Music Degree. Participation in the Tanglewood Institute and the National Youth Orchestra of Canada provided him with additional musical experience.

His prinicpal teachers have included Melvin Berman and Ray Still in oboe, Raymond Desseint and Pierre Dervaux in conducting, and Istvan Anhalt, Bruce Mather and Marvin Duchow in composition.

While a student at McGill, he founded and directed a student-operated chamber orchestra, the "Collegium Musicum".

After graduation he taught at both the Conservatoire Provincial de Musique and McGill University.

As an oboist, Mr. Grant has performed with such organizations as the Montreal Symphony Orchestra, the McGill Chamber Orchestra, the Grands Ballets Canadiens, the National Ballet of Canada, the Tudor Singers of Montreal, and l'Orchestre de Radio Canada. From 1972 to 1974 he was a member of the National Arts Centre Orchestra in Ottawa.

DOM ANDRE LABERGE

Benedictine monk since 1960, ordained priest in 1969, Dom André Laberge received the essential parts of his musical training at the Quebec Provincial Conservatory of Music in Montreal. A regular pupil of that institution from 1969 to 1972, he followed the classes of Bernard Lagacé (organ), Kenneth Gilbert (harpsichord), Gilles Tremblay (analysis), and Françoise Aubut-Pratte (harmony and counterpoint).

At the end of his studies he won a First Prize for organ, a First Prize for harpsichord, a First Prize for analysis and a Second Prize for counterpoint.

Since then, Dom André Laberge has given several recitals in Montreal, Quebec City and in various other cities of this province. He has been heard on the radio and on the CBC television network. Since 1974 he is professor of harpsichord at the Jeunesses Musicales camp at Mount Orford.

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, October 20, 1975
8:30 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

J. FROBERGER	*Suite en do mineur*
	Allemande
	Courante
	Sarabande
	Gigue
G. FRESCOBALDI	*Toccata Terza (Book I, 1637)*
J.S. BACH	*Prélude & Fugue en sol mineur (Book I, W.T.C.)*
D. SCARLATTI	*Sonate en mi mineur, K263*
	Sonate en mi majeur, K264

Mimi Waitzman, harpsichord

ENTR'ACTE

G. FRESCOBALDI	*Toccata Prima (Book II)*
G. FARNABY	*Fantasia (Fitzwilliams Virginal Book II)*
J.H. D'ANGLEBERT	*Suite en ré majeur*
	Chaconne Rondeau
	Le Tombeau de M. Chambonnières
D. SCARLATTI	*Sonate en ré majeur, K288*
	Sonate en ré majeur, K289

Hank Knox, harpsichord

F R E E A D M I S S I O N

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, October 20, 1975
8:30 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

J. PROBERGER — Suite en do mineur
Allemande
Courante
Sarabande
Gigue

G. FRESCOBALDI — Toccata Terza (Book I, 1637)

J.S. BACH — Prélude & Fugue en sol mineur (Book I, W.T.C.

D. SCARLATTI — Sonate en mi mineur, K263
Sonate en mi majeur, K264

Mimi Waitzman, harpsichord

ENTR'ACTE

G. FRESCOBALDI — Toccata Prima (Book II)

G. FARNABY — Fantasia (Fitzwilliams Virginal Book II)

J.H. D'ANGLEBERT — Suite en ré majeur
Chaconne Rondeau
Le Tombeau de M. Chambonnières

D. SCARLATTI — Sonate en ré majeur, K288
Sonate en ré majeur, K289

Hank Knox, harpsichord

FREE ADMISSION

McGILL UNIVERSITY
FACULTY OF MUSIC

McGill University
Faculty of Music

GOETHE
INSTITUT
MONTREAL

salle de concert POLLACK concert hall

D E T L E F K R A U S

pianiste
pianist

Johannes Brahms
(1833-1897)

Variations, op. 21

i *Sur un thème original*
On an original theme

ii *Sur un thème hongrois*
On a Hungarian theme

Variations & Fugue, op. 24

Sur un thème de Händel
On a theme by Händel

Variations, op. 9

Sur un thème de Schumann
On a theme by Schumann

Entr'acte

Variations, op. 35

Etudes sur un thème de Paganini
Studies on a theme by Paganini

Vendredi, le 24 octobre 1975
Friday, October 24, 1975

McGILL UNIVERSITY
FACULTY OF MUSIC

DETLEF KRAUS, qui fut l'élève de l'éminent Wilhelm Kempff, possède un répertoire énorme, dont les oeuvres complètes pour piano de Brahms et de Beethoven. Il a donné de nombreux récitals en Europe, en Asie, en Amérique du Nord et du Sud, présentant, dans un cycle de quatre concerts, l'intégrale des oeuvres pour piano solo de Johannes Brahms, compositeur pour lequel il porte une prédilection marquée.

Au mois de septembre 1975, Detlef Kraus s'est vu décerner le Prix Brahms de la Ville de Hambourg, ville natale du compositeur.

DETLEF KRAUS, like his eminent teacher Wilhelm Kempff, commands an enormous repertoire, including the complete piano works of Brahms and Beethoven. He has given numerous recitals in Europe, Asia, North and South America, and has been particularly noted for his interpretation, in a cycle of four concerts, of the complete works for piano solo of Johannes Brahms, a composer to whose oeuvre he is particularly drawn.

In September 1975, Detlef Kraus was awarded the Brahms Prize of the City of Hamburg, the composer's birthplace.

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, October 27, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

JAZZ IMPROVISATION CLASS CONCERT

OF

ARMAS MAISTE

F R E E A D M I S S I O N

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, October 27, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

JAZZ IMPROVISATION CLASS
CONCERT

OF

ARNAS MAISTE

FREE ADMISSION

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL WIND ENSEMBLE, directed by Robert Gibson

Outdoor Overture ..... Aaron COPLAND

Soirées Musicales ..... arr. Benjamin BRITTEN
Suite of Movements from Rossini

I. March II. Canzonetta III. Tirolese

Canzon duodecimi toni ..... Giovanni GABRIELLI
(from Sacrae Symphoniae 1597)

Choir I. Trumpets: J. Fong, E. Pederson, I. Cochrane
Trombones: J. Poniatowski, A. Smith

Choir II. Trumpets: C. Berger, J. Rivait
Horns: P. Pike, J. Huntly
Trombone: P. Gelinas
Tuba: M. Periard

Fantasy pour Neuf Instruments à Vent ..... Eugene GOOSSENS

Flute: H. Collard
Oboe: S. Klein
Clarinets: D. Kreuter
S. Dasie
Bassoons: C. Newman
R. Lipszyc
Horns: R. Allen
N. Wightman
Trumpet: M. Robertson

Suite in E flat ..... Gustav HOLST

I. Chaconne II. Intermezzo III. March

Tuesday, October 28, 1975
1 p.m.
free admission

Pollack Concert Hall
555 Sherbrooke West

FLUTE

H. Collard *
S. Richter
D. Brown
C. Moisse

OBOE

W. Prezament *
S. Klein

CLARINET

S. Dasie *
D. Kreuter **
D. Fine
H. Kilianski
P. Danserau
J. Fournel
L. Halpern
N. Steinberg
E. Shuster
J. Sampson
S. Letovsky
A. Feider
R. Mainella

E FLAT CLARINET

J. Taylor

E FLAT ALTO CLARINET

M. Bankley

BASS CLARINET

S. Gruman

E FLAT CONTRA BASS CLARINET

P. Homzy

ALTO SAXOPHONE

J. Steprans

TENOR SAXOPHONE

P. Bastien

BARITONE SAXOPHONE

A. Lambert

FRENCH HORN

R. Allen *
N. Wightman **
P. Pike
J. Huntly

CORNET

M. Robertson *
C. Berger **
J. Fong
J. Rivait

TRUMPET

E. Pedersen
I. Cochrane

TROMBONE

J. Poniatowski *
P. Gelinas
A. Smith

BARITONE

C. Romney

TUBA

M. Periard

PERCUSSION

D. Freed *
F. Clément
G. St-Amand

TIMPANI

A. Mazza

* denotes Principal
** denotes Associate Principal

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL UNIVERSITY
FACULTY OF MUSIC

Benefit Recital
in aid of the
Gian Lyman Memorial Scholarship

K E N N E T H G I L B E R T
harpsichord

ursday, October 30, 1975.
30 p.m.
mission $5 - Students $3

Pollack Concert Hall
555 Sherbrooke West
tel.392-8224

Concert Hall
rbrooke West

FLUTE

H. Collard *
S. Richter
D. Brown
C. Moisse

OBOE

W. Prezamen[illegible]
S. K[illegible]
S. Daste
D. Kreuter **
D. Fine
H. Kilianski
P. Danserau
J. Fournel
L. Halpern
N. Steinberg
E. Shuster
J. Sampson
S. Letovsky
A. Feider
R. Mainella

E FLAT CLARINET

J. Taylor

E FLAT ALTO CLARINET

M. Bankley

BASS CLARINET

S. Gruman

E FLAT CONTRA BASS CLARINET

P. Homzy

ALTO SAXOPHONE

J. Steprans

TENOR SAXOPHONE

P. Bastien

BARITONE SAXOPHONE

* denotes Principal
** denotes Associate

Kenneth Gilbert, Canadian harpsichordist, is als well known in Europe where he has played at majo festivals in Flanders, Rome, Edinburgh. Bath and Nuremberg, and where he has taught at various centres, including the Royal Antwerp Conservator the Haarlem Summer School, and at Freiburg, Rome and Dartington.

He now resides in Paris where he spends much tim editing early music. In this capacity he has com pleted an edition of the harpsichord works of François Couperin in four volumes; has partially finished an eleven-volume edition of the complet keyboard works of Scarlatti; and he has just published his edition of the harpsichord works of d'Anglebert.

His numerous recordings are available on the RCA (England), Argo, Harmonia Mundi, Archiv, and Musical Heritage labels.

Kenneth Gilbert made a great contribution by being proponent of the first mechanical action organ to be installed in Canada in 1959 in the Queen Mary Road United Church.

Kenneth Gilbert was for several years a teacher of harpsichord and organ in McGill's Faculty of Music and also for three successful sessions of McGill's Organ and Harpsichord Summer School.

It is particularly happy that Kenneth Gilbert has generously undertaken to give a benefit recital in memory of Gian Lyman who was to him, as to so many of us, a dear friend and esteemed colleague.

The GIAN LYMAN SCHOLARSHIP FUND will provide an annual scholarship for a Faculty of Music studen who is specializing in early music as either per former or historian. And this scholarship will perpetuate the memory of GIAN LYMAN, (1931-1974) one of McGill's most distinguished music graduat who represented the finest of that which gives our musical community its character and sense of commitment.

McGILL UNIVERSITY
FACULTY OF MUSIC

Programme

JOHANN SEBASTIAN BACH

Concerto in D major after Vivaldi, BWV 972

Allegro
Larghetto
Allegro

French Suite No.5 in G major, BWV 816

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Italian Concerto in F major, BWV 971

Allegro
Andante
Presto

E n t r ' a c t e

Adagio and Toccata in G major, BWV 968 & 916

English Suite No.4 in F major, BWV 809

Prelude
Allemande
Courante
Sarabande
Menuet I & II
Gigue

Concert Hall
rbrooke West

FLUTE

H. Collard *
S. Richter
D. Brown
C. Moisse

OBOE

CLARINET

S. Dasie *
D. Kreuter **
D. Fine
H. Kilianski
P. Danserau
J. Fournel
L. Halpern
N. Steinberg
E. Shuster
J. Sampson
S. Letovsky
A. Feider
R. Mainella

E FLAT CLARINET

J. Taylor

E FLAT ALTO CLARINET

M. Bankley

BASS CLARINET

S. Gruman

E FLAT CONTRA BASS CLARINET

P. Homzy

ALTO SAXOPHONE

J. Steprans

TENOR SAXOPHONE

P. Bastien

BARITONE SAXOPHONE

* denotes Principal
** denotes Associate

KENNETH GILBERT, claveciniste montréalais, est bien connu en Europe où il est invité par les plus importants festivals: en Flandre, à Rome, Edimbourg, Bath et Nuremberg. Il enseigne au Conservatoire Royal d'Anvers, à l'Académie d'été de Haarlem, à Fribourg, Rome et Dartington.

KENNETH GILBERT habite maintenant Paris où, entre autres choses, il s'emploie à éditer les maîtres anciens. Sous sa direction, les oeuvres pour clavecin de F. Couperin et J.H. d'Anglebert ont déjà été publiées et il achève l'édition de l'oeuvre pour clavier de Scarlatti.

Ses nombreux enregistrements sont disponibles sur les étiquettes RCA (Angleterre), Argo, Harmonia Mundi, Archiv et Musical Heritage.

La vie musicale canadienne doit à KENNETH GILBERT l'installation en 1959 de l'orgue à traction mécanique de l'église Queen Mary, le premier au Canada, lequel a joué un rôle décisif dans le mouvement de renaissance de l'orgue en amérique du nord. Pendant plusieurs années, KENNETH GILBERT a été professeur d'orgue et de clavecin à la Faculté de Musique de l'Université McGill ainsi qu'à l'Ecole d'Orgue d'été de cette institution.

Il est particulièrement heureux que KENNETH GILBERT ait généreusement accepté de présenter un récital bénifice en mémoire de GIAN LYMAN qui fut pour lui et pour beaucoup d'entre nous une amie très chère et un collègue estimé.

La BOURSE GIAN LYMAN permettra l'octroi annuel d'une bourse à un étudiant se spécialisant dans la musique ancienne en tant qu'interprète ou historien. Ainsi cette bourse perpétuera la mémoire de GIAN LYMAN (1931-1974), l'une des plus distinguées graduées de McGill et qui représente l'épitome de ce qui donne à notre communauté musicale son caractère et sa signification.

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

conducted by

THOMAS KENNY

&

EUGENE PLAWUTSKY

Friday, October 31, 1975
1 p.m.
free admission

Pollack Concert Hall
555 Sherbrooke West

-PROGRAMME-

Seranade No.1 for ten Wind Instruments — Vincent PERSICHETTI

Prélude
Episode
Song
Interlude
Dance

flute:	K. Stone	horn:	A. Monast
oboe:	D. Wilson	trumpet I:	J.G. Gauthier
clarinet:	E. Herscovitch	trumpet II:	M. Robertson
bassoon:	C. Newman	trombone:	D. Renshaw
horn II:	R. Allen	tuba:	J. DeWolfe

Two Arias — George Frideric HANDEL

Allegro
Vivace

oboe I:	M. Morse	horn I:	N. Wightman	bassoon:	C. Newman
oboe II:	P. Schieman	horn II:	R. Allen		

Rondino in E flat — Ludwig van BEETHOVEN

oboe I:	M. Morse	bassoon I:	J. Amar
oboe II:	P. Schieman	bassoon II:	C. Newman
clarinet I:	S. Horne	horn I:	N. Wightman
clarinet II:	E. Herscovitch	horn II:	R. Allen

Seranade No.12 in C minor — Wolfgang Amadeus MOZART

Allegro
Andante
Minuetto in Canone
Allegro

oboe I:	M. Morse	bassoon I:	J. Amar
oboe II:	P. Schieman	bassoon II:	C. Newman
clarinet I:	S. Horne	horn I:	N. Wightman
clarinet II:	E. Herscovitch	horn II:	R. Allen

conducted by
Thomas Kenny

Siegfried Idyll — *Richard WAGNER*

violin I: G. Traficante
C. Martin
B. Benovoy
M.R. Allen
J. St. Jacques
G. Teixeira

violin II: C. Hall
V. Roberge
C. Cici
A. Woo
M. Steinberg

flute: J. Khaner

oboe: M. Morse

clarinet: S. Horne
E. Herscovitch

bassoon: J. Amar

viola: L. Wilson
M. Mercy
C. Beckett
P.Y. Gagnon

cello: R. Bardston
I. Corber
T. Mirhady
M. Reddy

horn: A. Monast
N. Wightman
R. Allan

trumpet: J.G. Gauthier

bass: A. Yanofsky
J. Scheckman

conducted by
Eugene Plawutsky

McGILL UNIVERSITY
FACULTY OF MUSIC

JACQUELINE LALINEC
piano

JOHANN SEBASTIAN BACH: *The "Goldberg" Variations*

Aria - Variations 1 to 15

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

Variations 16 to 30 - Aria

Saturday, November 1, 1975
8:30 p.m.
free admission

Pollack Concert Hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

ORGAN RECITAL

-PROGRAMME-

Prelude and Fugue in e minor — *Dietrich BUXTEHUDE*

Trio Sonata IV — *Johann Sebastian BACH*

Adagio
Vivace
Andante
Un poco Allegro

Keith Sadko

Variations on "Vater unser im Himmelreich" (Sonata VI) — *Felix MENDELSSOHN*

Sonata I (1937) — *Paul HINDEMITH*

Lively
Very Slowly
Free Fantasy
Quietly

Ruth Lloyd

Prelude and Fugue in f sharp minor — *Dietrich BUXTEHUDE*

Allegro (Trio Sonata VI) — *Johann Sebastian BACH*

Introduction and Fugue, opus 60 (3rd movement, Sonata II) — *Max REGER*

The next McGill Organ Recital will be given at the Queen Mary Road Church on Monday, December 1 at 8:30 p.m. by Robert Batt and David MacDonald in an all-Bach program. (Free admission)

Monday, November 3, 1975
8:30 p.m.
free admission

Queen Mary Road Church
13 Finchley Road
Hampstead, Quebec

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 3
8:30 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

DAVID KREUTER
clarinet

DAVID HOLDEN
piano

BARBARA GELHAR
piano

GINASTERA — Sonata (1952)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

SCHUMANN — Fantasy, Opus 73

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Raseh und mit Feuer

ZANINELLI — Canto

WEBER — First Clarinet Concerto, Opus 73

Allegro moderato
Adagio ma non troppo
Rondo Allegro

free admission

*

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 3
8:30 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

DAVID KREUTER
clarinet

DAVID HOLDEN
piano

BARBARA GELHAR
piano

GINASTERA

Sonata (1952)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

SCHUMANN

Fantasy, Opus 73

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

ZANINELLI

Canto

WEBER

First Clarinet Concerto, Opus 73

Allegro moderato
Adagio ma non troppo
Rondo Allegro

free admission

*

McGILL UNIVERSITY
FACULTY OF MUSIC

Sandra MacDonald, bassoon
Gerald Wheeler, harpsichord

Stephen Huebner, piano

Alain Monast, horn
Barbara Gelhar, piano

Programme

SONATA No.5 in g minor	Boismortier
Alla marcia	
Aria	
Adagio	
Gigue	
BASSOON CONCERTO No.17 in C major	Vivaldi
Allegro con moto	
Andante molto	
Allegro	
SONATA in f minor	Telemann
Andante cantabile	
Allegro	
Andante	
Vivace	
LE PAPILLON	Schumann
ELEGIE	Poulenc
CONCERTO FOR HORN, 2nd movement	Hindemith
REVERIE	Glazunov
CANON EN OCTAVE	Françaix

Thursday, November 6, 1975
1:00 p.m.

Strathcona Music Building
room C 310

Tonight at 7:30 pm, room C 310:
CONCERT of Armas Maiste's JAZZ IMPROVISATION CLASS

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, November 6
7:30 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

A CONCERT OF THE

JAZZ IMPROVISATION CLASS

OF

ARMAS MAISTE

free admission

♯ ♯ ♯

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, November 6
7:30 p.m.

Stratheona Music Bldg.
Room C310

EVENING CONCERT

A CONCERT OF THE

JAZZ IMPROVISATION CLASS

OF

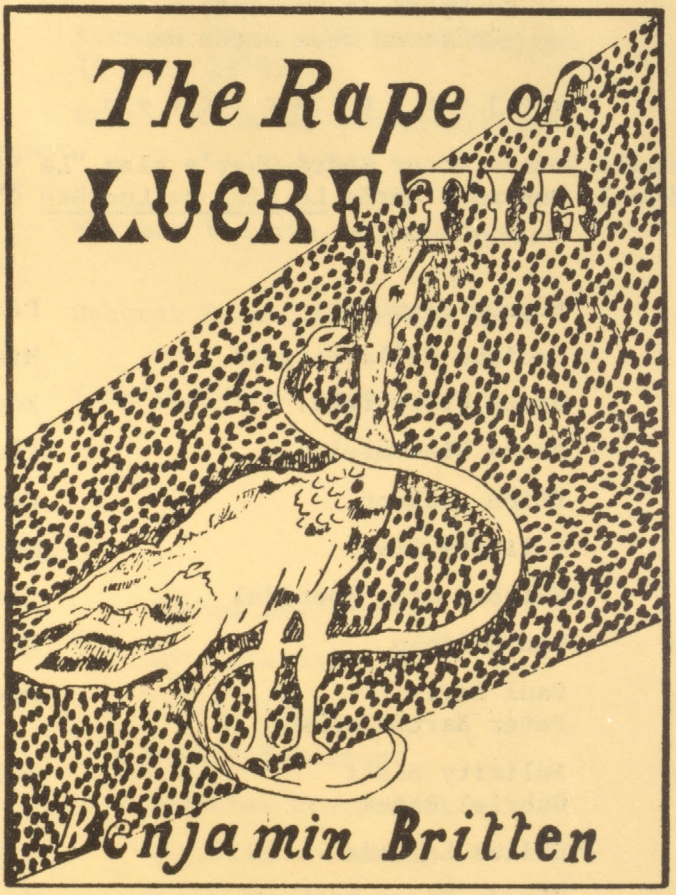
ARNAS MAISTE

(Free admission)

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL OPERA STUDIO

presents



Friday, November 7
vendredi 7 novembre
Saturday, November 8
samedi 8 novembre
8:30 p.m. - 20h30
Sunday, November 9
dimanche 9 novembre
2:30 p.m. - 14h30

salle de concertPOLLACKconcert hall
555 Sherbrooke St. West
Admission: $3
Students & Golden Age: $1

McGILL OPERA STUDIO
L'ATELIER - OPERA McGILL

Prof. Edith Della Pergola, Director
dirigé par Edith Della Pergola

presents
présente

THE RAPE OF LUCRETIA
LE VIOL DE LUCRECE

An Opera in two Acts by
Opéra en deux actes de

Benjamin Britten

Libretto by Ronald Duncan after André Obey's play "Le Viol de Lucrèce"
Livret de Ronald Duncan d'après Le Viol de Lucrèce d'André Obey

Musical Direction	Eugene Plawutsky	Direction musicale
Stage Direction	Luciano Della Pergola	Mise en scène
Senior Coach	Barry Wiesenfeld	Répétiteur principal
Pianist	Barry Wiesenfeld	Pianiste
Stage Conductor	Brian Jackson	Répétiteur en coulisse
Set Designer	Felicity Blatt	Décors
Costumes	Malabar Ltd. Montréal	Costumes
Technical Consultant	Dan Hoffman	Conseiller technique
Carpenters	Paul Davis Peter Bartholomew	Menuisiers
Painting	Felicity Blatt Gabriel Regev	Peinture
Props	Gilles Lalonde	Accessoires
Make-up	Claude Pierrehumbert	Maquillage
Lighting	Michael Bartuccio Martin Gotfrit	Eclairage
Stage Managing	Michael Bartuccio	Régie
Production	Edith Della Pergola	Production

We are indebted to Mr. Howard Blatt who generously donated all the materials for the construction of the set and props.

Nous remercions Monsieur Howard Blatt de nous avoir généreusement fait don de tous les matériaux de construction de la scène et des accessoires.

Cast in order of appearance:
Distribution dans l'ordre d'entrée en scène

We are happy to welcome back Mr. Alain NONAT who will be heard in the role of the "Male Chorus". Mr. Nonat is a former student of the McGill Opera Studio and a recent graduate (Premier Prix) of the Conservatoire National Supérieur de Paris.

Nous somme heureux d'acceuillir à nouveau Monsieur Alain NONAT que l'on pourra entendre dans le rôle du "Choeur Masculin". Monsieur Nonat, ancien étudiant de l'Atelier - Opera McGill, a récemment obtenu un Premier Prix du Conservatoire National Supérieur de Paris.

MALE CHORUS	Alain Nonat, tenor/ténor	CHOEUR MASCULIN
FEMALE CHORUS	Judith Lechter, soprano	CHOEUR FEMININ
COLLATINUS a Roman general	André Sandor, bass/basse	COLLATIN général romain
JUNIUS a Roman general	Richard Hague, baritone/baryton (L.Mus. 1973)	JUNIUS général romain
PRINCE TARQUINIUS son of Etruscan tyrant Tarquinius Superbus	Gaston Harnois, baritone/baryton	TARQUIN fils du tyran Etrusque, Tarquin le Superbe
LUCRETIA wife of Collatinus	Mariana Paunova, mezzo-soprano	LUCRÈCE femme de Collatin
BIANCA Lucretia's nurse	Deborah Kraus, mezzo-soprano	BIANCA nourrice de Lucrèce
LUCIA Lucretia's maid	Katerina Zacko, soprano	LUCIE femme de chambre de Lucrèce

Members of the Orchestra:

		Musiciens:
violin	Joanne St-Jacques	violon
violin	Cordelia Hall	violon
viola	Lorna Wilson	viole
cello	Robert Bardston	violoncelle
bass	Zdzislaw Prochownik	basse
harp	Christiane Gendron	harpe
percussion	Peter Bosani	percussion
flute	Jeff Kahner	flûte
oboe	Margaret Morse	hautbois
clarinet	Ely Herscovitch	clarinette
Franch horn	Alain Monast	cor d'harmonie
bassoon	Joelle Amar	basson
piano	Barry Wiesenfeld	piano

These are the 187th, 188th, and 189th performances of the Opera Studio since its inception in 1956.
Ces trois représentations sont les 187e, 188e et 189e de l'Atelier - Opéra depuis sa création en 1956.

The next concert of the McGill Opera Studio will be on Friday, December 19 and Saturday, December 20 at 8:30 p.m. in the Pollack Concert Hall. (opera excerpts - free admission)

La prochaine représentation de l'Atelier - Opéra aura lieu le vendredi 19 décembre et le samedi 20 décembre à 20h30 dans la salle de concert Pollack. (extraits d'opéra - entrée libre)

*

The next concert of the McGill Symphony Orchestra will be on Friday, December 12 at 8:30 p.m. at the Pollack Concert Hall. (free admission)

-PROGRAMME-

Stravinsky	Pulcinella
Handel	Viola Concerto - soloist Lorna Wilson
Beethoven	Symphony No.2

La prochaine représentation de l'Orchrestre Symphonique de McGill aura lieu vendredi le 12 décembre à 20h30 dans la salle de concert Pollack. (entrée libre)

RAPE OF LUCRETIA (First performance July 12th, 1946, Glyndebourne, England)

story is set in Rome in 500 B.C. while city is ruled by the Etruscan tyrant g Tarquinius Superbus. As in the old ek tragedies, the Chorus comments on unfolding drama. In this opera the rus is represented by two characters, e Chorus and Female Chorus, who speak Christians but do not take part in the ion.

I, scene 1

e and Female Chorus introduce the scene: is night in a camp. The tents of the two an generals, Collatinus and Junius, and t of Prince Sextus Tarquinius, are in foreground. Seated around a table they nk and discuss the fidelity of Roman en while their husbands are at war. quinius and Junius list a number of aithful women, Tarquinius names Patricia, .us's wife. The enmity between the two becomes obvious. Collatinus tries to peace between them suggesting that save their swords for the battle .nst the Greeks. A toast is offered 'arquinius "to the chaste Lucretia", faithful wife of Collatinus. .atinus retires to his tent. Tarquinius Junius continue their comments on n, particularly mentioning Lucretia. uinius wants to test her fidelity. that you will not dare", says Junius goes off to his tent. Male Chorus esses Tarquinius's throughts about etia and his decision to go to Rome, ucretia.

ng the Interlude Male and Female Chorus ent on Tarquinius's ride to Rome. They d like to change the course of history, they cannot. Tarquinius continues to .

e 2

hall of Lucretia's house, the mistress ne house is sewing while Bianca and a work at their spinning wheels. They a knock at the door and reluctantly etia asks Lucia to open. Prince Tar- ius is received with courtesy, though a certain apprehension, as he is ask- Lucretia for shelter. "Etiquette com- s what discretion would refuse" is the ment of the Chorus. retia leads Prince Tarquinius to his mber.

LE VIOL DE LUCRECE (Le première représentation a eu lieu le 12 juillet 1946 à Glyndebourne, Angleterre)

La scène se passe à Rome en 500 av.J.-C. sous le règne du tyran étrusque, Tarquin le Superbe. Comme dans les tragédies grecques, le choeur commente l'action. Les deux personnages qui le représentent, le Choeur Masculin et le Choeur Féminin, s'expriment en qualité de chrétiens mais ne prennent pas part à l'action.

Acte I, scène 1

Les choeurs masculin et féminin présentent la scène. Il fait nuit dans le camp. Au premier plan, les tentes des deux généraux romains, Collatin et Junius et du Prince Sixte Tarquin. Assis autour d'une table, ils boivent et discutent de la fidélité des Romaines pendant que leurs maris font la guerre. Tarquin et Junius mentionnent le nom d'un certain nombre de femmes infidèles. Le premier va jusqu'à parler de Patricia, la femme de Junius. L'hostilité qui oppose les deux hommes devient manifeste. Collatin essaie de les apaiser en leur conseillant de ménager leurs forces en vue de la bataille contre les grecs. Tarquin porte un toast "à la chaste Lucrèce", la fidèle épouse de Collatin. Collatin se retire dans sa tente. Tarquin et Junius continuent de faire des observations sur les femmes et particulièrement sur Lucrèce. Tarquin veut mettre sa fidélité à l'épreuve. "Non, tu n'oseras pas faire cela", dit Junius qui se retire ensuite dans sa tente. Le choeur masculin fait part des réflexions qu'inspire Lucrèce à Tarquin et de la décision de celui-ci de se randre à Rome, auprès de Lucrèce.

Pendant l'Intermède, les choeurs masculin et féminin déplorent le voyage de Tarquin à Rome. Ils font état de leur impuissance à changer le cours de l'histoire. Tarquin poursuit sa route vers Rome.

Scène 2

Dans une des salles de sa maison, Lucrèce fait de la couture tandis que Bianca et Lucie filent la laine. On frappe à la porte et, à regret, Lucrèce demande à Lucie d'ouvrir. Tarquin demande l'hospitalité à la maîtresse de maison qui le reçoit avec une courtoisie mêlée d'une certaine appréhension. "L'étiquette exige ce que la discrétion devrait reposer", dit le choeur. Lucrèce conduit le prince vers sa chambre.

Act II, scene 1

Male and Female Chorus comment on the historical events of the 5th century B.C. Off stage people are in turmoil. They scream: "Down with the Etruscans! Rome for the Romans! Down with Tarquinius!" The rebellion is headed by Junius.
In her room Lucretia is asleep, a small candle illuminating her face and the bust of her husband Collatinus. The stillness of the night is disturbed by Tarquinius who approaches Lucretia's bed and stops to admire her. He kisses her and Lucretia, dreaming about her husband, draws Tarquinius close to her and, awakening, returns his kiss. When she realizes that he is not Collatinus she tries to escape, but Tarquinius threatens her with his sword, extinguishes the candle and joins Lucretia in her bed.

During the Interlude the Chorus comment: "Virtue assailed by sin has one desire: To let its blood flow back to the wounds of Christ."

Scene 2

It is early morning. Bianca and Lucia pick orchids for Lucretia. She appears distressed and orders Lucia to send a messenger with an orchid to Collatinus. "Flowers alone are chaste", says Lucretia making a wreath of orchids, "let their pureness show my grief and hide my shame." She then retires to her room. - Collatinus and Junius arrive before receiving Lucretia's message and find out that Tarquinius was there the night before. While Junius explains to Collatinus this suspicion and the urgency of their mission, Collatinus cries: "Too late, Junius, too late!" Lucretia appears in purple mourning and Collatinus comforts her and assures her of his great love. Lucretia seizes his dagger and stabs herself. She dies in her husband's arms.
"So brief is beauty", says Collatinus, asking himself: "Is this it all?" Bianca and Lucia, in profound grief, ask: "Why was it begun?" To an imaginary crowd Junius addresses his word of rebellion against the Etruscans. Approaching the body of Lucretia he, too, asks: "Is this it all?"
"All this suffering and pain, is this in vain? Is it all?" comments Female Chorus.
"It is not all", answers Male Chorus, "wounds that we make and scars that we are, in HIS passion is our hope, Jesus Christ, Saviour, He is all, He is all!"
In prayer they conclude the story. Lucretia will become a symbol for the liberation of the Romans from the Etruscan tyranny.

Acte II, scène 1

Les deux choeurs commentent les événements historiques du Ve siècle av.J.-C. Les Romai s'agitent et crient: "A bas les Etrusques! Rome aux Romains! A bas Tarquin!
Junius prend la tête des rebelles.
Dans sa chambre, Lucrèce dort. Une bougie éclaire son visage et le buste de son mari, Collatin. Tarquin paraît, s'approche du lit de Lucrèce et s'arrête pour contempler la dormeuse. Il l'embrasse et Lucrèce, qui rêv de son mari, l'attire contre elle, se révei et lui rend son baiser. Se rendant compte d son erreur, elle tente de se dégager mais Tarquin la menace de son épée, souffle la bougie et se glisse dans le lit.

Pendant l'Intermède, le choeur commente cet événement: "La vertu attaquée par le péché n'a qu'un seul désir: que son sang reflue vers les plaies du Christ."

Scène 2

C'est l'aube. Bianca et Lucie cueillent des orchidées pour Lucrèce. Celle-ci paraît affligée et demande à Lucie d'envoyer par messager une orchidée à Collatin. "Seules les fleurs sont chastes" dit Lucrèce en faisant une couronne de ces fleurs. Elle ajoute: "Que leur pureté témoigne de mon chagrin et dissimule ma honte!" Puis elle se retire. - Arrivent Junius et Collatin qu n'a pas encore reçu le message de Lucrèce. Ils apprennent la visite de Tarquin. Pendan que Junius fait part à Collatin de ses soup çons et de l'urgence de leur mission, Colla s'écrie: "Trop tard, Junius, trop tard!" Lucrèce apparaît en vêtements de deuil pour et Collatin s'efforce de la consoler et de l'assurer de son amour profond. Saisissant le poignard de Collatin, Lucrèce se l'enfo dans la poitrine. Elle meurt dans les bras de son mari.
"Que la beauté est fugace" s'écrie Collatin "Est-ce là tout?" Inconsolables, Bianca et Lucie demandent: "Pourquoi tout cela a-t-i commencé?" A une foule imaginaire, Junius fait part de ses projets de rébellion contr les Etrusques. S'approchant à son tour du corps de Lucrèce, il demande lui aussi "Est ce là tout?"
"Toutes ces souffrances, toutes ces douleu sont-elles vaines? Est-ce donc tout?" dit choeur féminin. "Il n'y a pas que cela", répond le choeur masculin, "les plaies dor nous sommes la cause et les cicatrices que nous sommes, notre espoir est dans sa pass Jésus Christ, notre Sauveur. Il est tout, est tout!"
Ils se mettent à prier et c'est la fin de l'histoire. Lucrèce va devenir le symbole de la lutte de Rome contre la tyrannie étr

McGILL UNIVERSITY
FACULTY OF MUSIC

David W i l s o n , oboe

Patricia M o y s t , piano

ROMANCE OP.94, NO.1 for piano and oboe — Robert Schumann (1810-1856)

ETUDE, OP.25 NO.12 ("The Ocean") — Frédéric Chopin (1810-1849)

SONATA after quartet for oboe and strings K.V.370 — Wolfgang A.Mozart (1756-1791)

Allegro
Adagio
Rondeau (Allegro)

E n t r ' a c t e

RHAPSODIE in g minor, OP.79, NO.2 — Johannes Brahms (1833-1897)

SONATA FOR OBOE AND PIANO (1938) — Paul Hindemith (1895-1963)

Munter
Sehr langsam; lebhaft; sehr langsam, wie zuerst
Wieder lebhaft

* * *

Monday, November 10th, 1975
8:30 p.m.

Strathcona Music Building
room C 310

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL JAZZ WORKSHOP

directed by
Gerald Danovitch

music by

Maynard Ferguson

Woody Herman

Louis Belison

Monday, November 10
8:30 p.m.
free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

L U N C H C O N C E R T

MIKROKOSMOS VI - Six Dances on Bulgarian Rhythms — Bartok

Jane W r i g h t , piano

CHORALE No.277 — Bach

6 x 4 — Wilder

ALLEGRO — Bach, arr.Shaw

THEME AND VARIATIONS — Harris

JESTER MARCH — Dewitt

Horn Class of William Karstens:

Patricia C o u r t i c e
Elaine G a e r t n e r
Juliet H u n t l y
Kathy M o n r o e
Cathy R e d s e l l
Jane W r i g h t

SEPTIEME ORDRE — Couperin

Le Ménetou
La Basque

CONCERTO IN D MAJOR after Vivaldi — Bach

Allegro
Larghetto
Allegro

Mimi W a i t z m a n , harpsichord

SONATAS K 400 and K 401 — D.Scarlatti

PIECES DE CLAVECIN (1724) Suite in E minor — J-P Rameau

Allemande
Courante
Gigue en Rondeau
2e Gigue en Rondeau
Le Rappel des oiseaux

Jehan Françoys B o u c h e r , harpsichord

Thursday, November 13, 1975
1:00 p.m.

Strathcona Music Building
room C 310.

McGILL UNIVERSITY
FACULTY OF MUSIC

MUSIC FOR CELLO ENSEMBLE

-PROGRAMME-

Johann Sebastian BACH — *Three Chorales*

Puer natus in Bethlehem
Allein zu dir, Herr Jesu Christ
Gottes Sohn ist kommen

Heitor VILLA-LOBOS — *Bachianas Brasileiras No. 5*
for Orchestra of Violoncelli

INTERMISSION

Improvisation by Three

Heitor VILLA-LOBOS — *Bachianas Brasileiras No. 1*
for Soprano & Orchestra of Violoncelli

* Marjorie Sparks, soprano

FIRST
Robert Bardston
Iona Corber

SECOND
Thomas Mirhady
Laurence Prévost

THIRD
Kathleen Roberts
Andrew McClure
Lyne Brabant

FOURTH
Manon Reddy
Allison Wilder
Mario Giroux
Nicholas Doddwell

* *McGill graduate - class of '72*
This program is dedicated to the cellists of Montreal

Thursday, November 13
8:30 p.m.
free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER MUSIC RECITAL

-PROGRAMME-

KAREN STONE
flute

JOCELYNE FILLION
flute

assisted by

Edith Béluse, piano
David Carroll, bassoon
Chantal Belisle, harpsichord

Domenico CIMAROSA — *Concerto for 2 flutes in G major*

Allegro vivo
Largo
Rondo

Paul HINDEMITH — *Sonata (1936) for flute & piano*

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

soloist: Karen Stone

Albert ROUSSEL — *Joueurs de flûte*

Pan
Tityre
Krishna
M. de la Péjourdie

soloist: Jocelyne Fillion

Johann Sebastian BACH — *Trio Sonata in G major for 2 flutes, bassoon & continuo*

Largo
Vivace
Adagio
Presto

Friday, November 14
1 p.m. - free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER MUSIC RECITAL

-PROGRAMME-

KAREN STONE
flute

JOCELYNE FILLION
flute

assisted by

Edith Béluse, piano
David Carroll, bassoon
Chantal Belisle, harpsichord

Domenico CIMAROSA — *Concerto for 2 flutes in G major*

- *Allegro vivo*
- *Largo*
- *Rondo*

Paul HINDEMITH — *Sonata (1936) for flute & piano*

- *Heiter bewegt*
- *Sehr langsam*
- *Sehr lebhaft*
- *Marsch*

soloist: Karen Stone

Albert ROUSSEL — *Joueurs de flûte*

- *Pan*
- *Tityre*
- *Krishna*
- *M. de la Péjourdie*

soloist: Jocelyne Fillion

Johann Sebastian BACH — *Trio Sonata in G major for 2 flutes, bassoon & continuo*

- *Largo*
- *Vivace*
- *Adagio*
- *Presto*

Friday, November 14
1 p.m. - free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

"NEW MUSIC AT McGILL"

tape
*
voices
*
instruments
*

Friday, November 14
8:30 p.m.
Admission: $3
Students & Golden Age: $1

POLLACK concert hall
555 Sherbrooke St. West

"NEW MUSIC AT McGILL"

-PROGRAM-

I

Ragnar Grippe * + ur undrens tid (1975) (the times of miracles), for tape

Alcides Lanza * ++ plectros II (1966-I), for piano and electronic sounds
piano: Alcides Lanza

David Bach ** modular fusions (1975), for clarinet
clarinet: Nicolas Desjardins

II

Emmett Williams * cellar song for five voices (196?)
voices: Mimi Regener
John Rea
Meg Sheppard
Eric Regener
Véronique Robert

Bengt Hambraeus * +++ rota II (1963), for tape

Denis Lorrain ++++ l'angelus (1971), for clarinet and tape
clarinet: Nicolas Desjardins

* first performance in Canada
** World Première
\+ composed in Studio ALM, Paris
++ composed at the Electronic Music Center, Columbia University, New York
+++ composed at the Siemens & Halske Electronic Studio, Munich
++++ composed at the Electronic Music Studio, McGill University, Montreal

Technical Assistance: Eric Johnstone
David Sutherland
Martin Gotfrit

Ragnar Grippe has worked and studied in Paris since 1972 at the Groupe de Recherches Musicales and with Luc Ferrari. He studied cello and music history at the Conservatory and University of Stockholm. His music has been performed in France and Sweden. He is a member of the Board of Fylkyngen in Stockholm. Ragnar Grippe is at present composing a commission piece for ballet for the Opera of Stockholm, a work he is realizing at the Electronic Music Studio at McGill. Ur undrens tid (the time of miracles) is based on three poems by Lasse Söderberg. The piece was commissioned as a solo ballet piece for Paolo Bortoluzzi. It was choreographed by Carolyn Carlson of the Théâtre National de l'Opéra de Paris and first performed during the Festival du Marais, last June, and immediately followed by a shorter ballet version (with the title SPAR) at Espace Cardin, in Paris.

Alcides Lanza, since 1971 a professor of composition and electronic music at McGill University. He has received a Guggenheim Fellowship, a Ford Foundation Grant, and several ASCAP awards. He is the director of the Electronic Music Studio at McGill University. He has composed instrumental music as well as pieces for mixed media. Alcides Lanza is the music director of the composers/ performers group.

Plectros II (1966-I), for piano and electronic sounds was written in New York, at the Columbia Princeton Electronic Music Center. It extends the ideas used already in his plectros I (1962-II) that is, the opposition of two different worlds of sounds. The pianist extracts 'electronic type' sounds by the interaction of techniques using keyboard and inside the piano playing; on the other hand the electronic tape has synthetic quasi piano type of material. Graphic notation was used when necessary. Plectros II is not a dodecaphonic composition. Nor a 'prepared piano' one ...(plectros: from the Greek 'plektron' : plectrum,
1) Small piece of wood, metal, ivory, for plucking strings on a lyre, mandoline;
2) Zool., an anatomical part resembling a plectrum in shape.)

David Bach (born in Montreal in 1948) entered the Québec Conservatoire de Musique in 1959 to study violin with Calvin Sieb. He studied harmony and counterpoint with Isabelle Delorme, and was awarded two "premier prix" in 1969.
After completing a Bachelor of Science in Mathematics and a Bachelor of Music degree in Theory at McGill University, he continued his work in composition and theory at Princeton University (with Milton Babbitt among others), and at the seminars in composition and analysis given by Luigi Dallapiccola and Franco

Donatoni in Sienna, Italy during the summer of 1974.
In May 1974, he received the Master of Fine Arts degree from Princeton University, and he is now completing his doctoral thesis while on the Faculty of McGill University.
His compositions include music for solo clarinet, solo violin, bassoon and piano, small choir, percussion ensemble and chamber orchestra.

Mondular Fusions for solo clarinet, is composed of nine different sections or modules of varying length and weight, which combine and recombine with each other in novel sequences. Despite their obvious differences in terms of tempo, character, rhythmic structure, et cetera, they are fused into a coherent totality. The work can easily be divided into three larger sections, with the separations occuring each time after the same module.
The concept of "modular fusions" was first probed during the summer of 1974 in Sienna, Italy, while I was on a Canada Council grant, and the piece was completed the subsequent winter in Montreal.
It is dedicated to Paul Globus. *(David Bach)*

Emmett Williams is one of the foremost avantagardists in the field of concrete poetry. He has compiled and published a thorough anthology of Concrete Poetry. "Cellar song for five voices was written to celebrate the fifth or something anniversary of an artists' club in the cellar of the castle at Darmstadt, Germany. It is a moral allegory - or so insists a friend in Texas concerning the 120 permutations of five phrases during which the blackbirds and the bluebirds change places." Written very early in the sixties it is undoubtedly one of the first examples of conceptual art. (from "An anthology of Concrete Poetry")

Bengt Hambraeus joined the teaching staff of the Faculty of Music at McGill University in 1972. An accomplished organist and composer, in the early fifties was the first Swedish composer to work in the electronic music field. For many years he was on the staff at the Music Department of the Swedish Broadcasting Corporation.

Rota II was composed in the Siemens and Halske Electronic Studio, in Munich, in April 1963. The piece is related to my piece "Rota for three orchestras (1956-63)" in so far that it can be performed together with the orchestra piece, although it is basically an independent composition. The title refers - among other things - to a special kind of "static" canon in the middle ages, called Rota. All sound sources are organ and bells, electronically transformed. *(Bengt Hambraeus)*

Denis Lorrain, a Canadian composer, presently living in Paris. He is a graduate of McGill Faculty of Music. During 1971-72 he worked at the Electronic Music Studio, where his composition, l'Angelus, was created. Scored for solo clarinet and electronic sounds, l'Angelus is a very moving piece that blends the electronics with unusual soundsin the clarinet, such as multiple stops, air-noises, overtones, etc. The score is written in seconds, integrating both conventional and graphic notation.

Nicolas Desjardins is a student at McGill University,Faculty of Music. At 25, he has concentrated in practicing his instrument only for five years. He has studied at the Conservatoire with Jean Laurendeau and Rafael Masella. He has also studied composition with Gilles Tremblay. Presently is a student of Emilio Iacurto.

Bengt Hambraeus fait partie depuis 1972 du corps professoral de la Faculté de musique de McGill. Organiste et compositeur accompli, il fut au début des années 1950 le premier à s'intéresser à la musique électronique. Pendant de nombreuses années il fit partie du personnel du département de musique de la Société de radiffusion suédoise.

Rota II a été composée en avril 1963 au studio d'électroniue Siemens & Halske de Munich. Cette pièce est apparentée à la Rota for Three Orchestras (1956-63) du même auteur en ce sens qu'elle peut être exécutée en même temps que la pièce pour orchestre bien qu'il s'agisse en principe d'une composition distincte. Le titre se réfère entre autres à une variété spéciale de canon statique du Moyen-âge, appelée rota. Tous les sons produits par un orgue et des cloches sont transformés par un procédé électronique.

Denis Lorrain est un compositeur canadien qui vit actuellement à Paris. Diplômé de la Faculté de musique de McGill, il travailla en 1971 et en 1972 au studio de musique électronique où fut créée sa composition intitulée l'Angélus. C'est une pièce émouvante dans laquelle se fondent des sons électroniques et des sons insolites de la clarinette, tels que : arrêts multiples, bruits d'air, hormoniques, etc. La partition est rédigée en secondes et intègre la notation normale et la notation graphique.

Nicolas Desjardins est étudiant à la Faculté de musique de l'université McGill. Agé de 25 ans, il ne joue de la clarinette que depuis cinq ans. Au Conservatoire, ses maîtres ont été Jean Laurendeau et Rafel Masella. Il a également étudié la composition avec Gilles Tremblay. Il est actuellement l'élève d'Emilio Iacurto.

Né à Montréal en 1948, David Bach est entré en 1959 au Conservatoire de musique du Québec pour étudier le violon avec Calvin Sieb. Il a étudié l'harmonie et le contrepoint avec Isabelle Delorme et remporté deux premiers prix en 1969.

Après avoir obtenu un baccalauréat en sciences (mathématiques) et un baccalauréat en musique (théorie) à l'université McGill, il a poursuivi ses travaux en composition et en théorie à l'Université de Princeton (sous la direction de Milton Babitt, entre autes) et aux séminaires consacrés à la composition et à l'analyse qu'on dirigés à Sienne (Italie) Luigi Dallapiccola et Franco Donatoni au cours de l'été 1974.

En mai 1974, David Bach obtenait le grade de Master of Fine Arts de l'Université de Princeton et il termine actuellement sa thèse de doctorat tout en enseignant à McGill.

Ses compositions comprennent des pièces pour clarinette seul, violon seul, basson et piano, petit choeur, ensemble de percussion et orchestre de chambre.

Modular Fusions (Fusions modulaires) pour clarinette seule est une oeuvre composée de neuf sections ou modules différents de longueur et de poids variables qui se fusionnent et se dissocient pour former des séquences originales. En dépit de leurs différences évidentes au point de vue du tempo, du caractère, de la structure rythmique, etc. les modules se fondent pour former un tout cohérent. Cette oeuvre peut facilement se diviser en trois sections plus grandes, les séparations étant chaque fois déterminées par le même module.

"C'est au cours de l'été 1974 à Sienne, grâce à une subvention du Conseil des Arts que j'ai mis à l'essai pour la première fois le concept des fusions modulaires. J'ai termihé la composition l'hiver suivant à Montréal et l'ai dédiée à Paul Globus."

Emmett Williams est l'un des personnages d'avant-garde les plus réputés dans le domaine de la poésie concrète dont il a recueilli et publié une anthologie complète. "Cellar Song for Five Voices a été écrit pour célébrer le cinquième anniversaire ou un quelconque anniversaire d'un club d'artistes logé dans les caves d'un château à Darmstadt en Allemagne. Selon un ami de l'auteur qui habite au Texas, "il s'agirait d'une allégorie morale correspondant aux cent vingt permutations de cinq phases au cours desquelles les merles et les oiseaux bleus changent de place". Composée au tout début des années 1960, cette oeuvre est certainement l'un des premiers exemples de l'art conceptuel (a.l. tiré de An anthology of Concrete Poetry - Anthologie de la poésie concrète).

Ragnar Grippe travaille et étudie depuis 1972 à Paris avec Luc Ferrari au Groupe de Recherches Musicales. Il a étudié le violoncelle et l'histoire de la musique au Conservatoire de l'Université de Stockholm. Ses oeuvres ont été jouées en France et en Suède. Il est membre du conseil d'administration du Fylkyngen de Stockholm.

Ragnar Grippe compose actuellement une pièce pour ballet qui lui a été commandée par l'Opéra de Stockholm qu'il met en ce moment au point au studio de musique électronique de McGill.

Trois poèmes de Lasse Söderberg ont inspiré Ur Undrens tid (Le Temps des miracles) une oeuvre que lui a commandée Bolo Bartoluzzi pour une figure de ballet à un danseur. C'est Carolyn Carlson du théâtre national de l'Opéra de Paris qui en a composé la chorégraphie. La première représentation a eu lieu au Festival du Marais en juin dernier. Une version abrégée intitulée SPAR en a été présentée à l'Espace Cardin de Paris.

Alcides Lanza est, depuis 1971, professeur de composition et de musique électronique à l'université McGill. Il a déjà obtenu une bourse Guggenheim, une subvention de la Fondation Ford et plusieurs prix ASCAP. Directeur du studio de musique électronique de McGill, il a composé de la musique instrumentale ainsi que des pièces pour multi-media. Alcides Lanza est également directeur du Groupe des compositeurs et interprètes.

Plectros II (1966-I) pour piano et sons électroniques fut écrit au Columbia Princeton Electronic Music Centre de New York. Cette oeuvre reprend des motifs déjà utilisés dans Plectros I (1962-II) à savoir l'opposition de deux mondes sonores différents. Le pianiste produit des sons de "caractère électronique" grâce à l'interaction du clavier et des cordes du piano; par ailleurs, la bande électronique produit des sons synthétiques analogues à ceux du piano. L'auteur s'est servi au besoin d'une notation graphique. Plectros II n'est pas une composition dodécaphonique ni une composition "préparée" pour piano. Plectros (du grec'plektrum' plectre) 1) Mus. Ant. petite baguette de bois, de métal, d'ivoire servant à gratter, à pincer les cordes de la lyre, de la cithare 2) Zool. partie de l'anatomie ressemblant à un plectre...

"MUSIQUE NOUVELLES A McGILL"

-PROGRAMME-

I

Ragnar grippe * + Ur undrens tid (1975) (Le Temps des Miracles) pour ruban magnétique

Alcides Lanza * ++ Plectros II (1966-I), pour piano et sons électroniques

Soliste: Alcides Lanza, pianiste

David Bach ** Modular Fusions (1975) pour clarinette

Soliste: Nicolas Desjardins

II

Emmet Williams * Cellar Song for Five Voices (196?)

choeur: Mimi Regener
John Rea
Meg Sheppard
Eric Regener
Véronique Robert

Bengt Hambraeus * +++ Rota II (1963) pour ruban magnétique

Denis Lorrain ++++ l'Angélus (1971), pour clarinette et ruban magnétique

Soliste: Nicolas Desjardins

* première audition au Canada

** première mondiale

\+ composé au studio ALM à Paris

++ composé à l'Electronic Music Centre, Université Columbia, New York

+++ composé dans le studio électronique de Siemens & Halske Electronic Studio à Munich

++++ composé dans le studio de musique électronique de l'université McGill

Assistants techniques Eric Johnstone
David Sutherland
Martin Gotfrit

L'UNIVERSITE McGILL
FACULTE DE MUSIQUE

"MUSIQUES NOUVELLES A McGILL"

ruban magnetique
*
voix
*
instruments
*

vendredi 14 novembre
20h30
Billets: $3
Etudiants et L'Age D'Or: $1

salle de concert POLLACK
555 ouest, rue Sherbrooke

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 17
8:30 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

J.S. BACH	Prelude and Fugue in F sharp major from The Well-Tempered Clavier, Bk. I
BEETHOVEN	Sonata No. 17, Opus 32 No.1 "Tempest" first movement
BRAHMS	Ballade, Opus 118 No. 3
DEBUSSY	Three Preludes from Bk. I "Vi "Voiles" "La Serenade Interrompue" "Minstrels"

FRANCES GUTZWILLER, piano

J.S. BACH	Toccata and Fugue in E minor
BRAHMS	Intermezzo, Opus 117 No.2
DEBUSSY	La Cathédrale Engloutie
MOZART	Concerto KV 466 in D minor first movement -accompanied by Keith White

MELINDA ISAACSON, piano

f r e e a d m i s s i o n

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 17
8:30 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

J.S. BACH — Prelude and Fugue in F sharp major from The Well-Tempered Clavier, Bk. I

BEETHOVEN — Sonata No. 17, Opus 31 No.1 "Tempest"
first movement

BRAHMS — Ballade, Opus 118 No. 3

DEBUSSY — Three Preludes from Bk. I
"Voiles"
"La Serenade
"Minstrels"

FRANCES GUTSWILLER, piano

J.S. BACH — Toccata and Fugue in E minor

FRANCK — Intermezzo, Opus 117 No.2

DEBUSSY — La Cathédrale Engloutie

MOZART — Concerto KV 466 in D minor
first movement
-accompanied by Keith White

MELINDA ISAACSON, piano

Free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, November 20
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

DEBRA YANOVER, baroque flute
LESLIE SAMUELS, harpsichord
FRANÇOIS BEAULIEU, viola da gamba

Giles FARNABY	Fantasia (MB XXIV)
Johann Sebastian BACH	Prélude and Fugue in F minor (WTC I)
Johann Joachim QUANTZ	Sonata in E minor
	Adagio
	Allegro
	Grazioso
	Vivace
François COUPERIN	Suite in A major
	Prélude
	Allemande La Logivière
	Première Courante
	Seconde Courante
	Sarabande la Dangereuse
	Gigue
	L'Angélique
Domenico SCARLATTI	Two sonatas in B minor, K. 408, K. 409

F R E E A D M I S S I O N

*

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, November 20
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

DEBRA VANOVER, baroque flute
LESLIE SAMUELS, harpsichord
FRANÇOIS BEAULIEU, viola da gamba

Gilles FARNALY — Fantasia (MS XXIV)

Johann Sebastian BACH — Prelude and Fugue in F minor (WTC I)

Johann Joachim QUANTZ — Sonata in E minor

Adagio
Allegro
Cantabile
Vivace

François COUPERIN — Suite in A major

Prélude
Allemande la Logivière
Première Courante
Seconde Courante
Sarabande la Dangereuse
Gigue
L'Angélique

Domenico SCARLATTI — Two sonatas in B minor,
K. 608, K. 609

F R E E A D M I S S I O N

*

McGILL UNIVERSITY
FACULTY OF MUSIC

THE CONCERT CHOIR

THE FACULTY OF MUSIC CHOIR

ORCHESTRA

under the direction of
PROF. WAYNE RIDDELL

Friday, November 21
8:30 p.m. - free admission

POLLACK concert hall
555 Sherbrooke St. West

PART I

THE CONCERT CHOIR

Prof. Wayne Riddell, conductor

Music for Choir and Brass Ensemble

Heinrich SCHÜTZ

Cantate Domino
"O sing unto the Lord a new song ..."

Michael PRAETORIUS

Ein Kindelein so löbelich (Double Choir)
"A little child so lovely is born to us this day ..."

Trumpet I: Murray Roberston
Trumpet II: Ian Cochrane
Horn: Renée Allen
Trombone: Don Renshaw
Tuba: John DeWolfe

Jan Pieterszoon SWEELINCK

Motets: Psalm 96
"Chantez à Dieu"

Jacob HANDL

Ecce Concipies
"Behold thou shalt conceive and bring forth a son ..."

William BYRD

Hodie beata Virgo Maria
"On this day the blessed Virgin Mary took the child Jesus to present Him in the temple ..."

Francis POULENC

Exultate Deo
"Exaltez le Seigneur, notre soutien, rejouissez vous dans le Dieu de Jacob."

Johann Sebastian BACH

Motet VI
"Lobet den Herrn, alle Heiden"
(Praise the Lord, all ye nations)

Cello: Robert Bardston
Bass: Alan Yanofsky
Organ: David MacDonald

I N T E R V A L

PART II

Ludwig VAN BEETHOVEN *MASS IN C MAJOR, OPUS 86*

presented by

THE CONCERT CHOIR

THE FACULTY OF MUSIC CHOIR
Mrs. Betty Doroschuk, conductor

ORCHESTRA
Cordelia Hall, concert master

under the direction of
Prof. Wayne R I D D E L L

Madeleine Osborne
soprano

Karen Bender
alto

Jerry Glower
tenor

Stephen Lecky
baritone

Kyrie
Gloria
Credo
Sanctus, Osanna
Benedictus, Osanna
Agnus Dei

Stage: Michael Bartuccio

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 24
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

CONCERT OF THE

JAZZ IMPROVISATION CLASS

OF

ARMAS MAISTE

free admission

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, November 24
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

CONCERT OF THE

JAZZ IMPROVISATION CLASS

OF

ARMAS MAISTE

Free admission

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

GRADUATION RECITAL

-PROGRAMME-

LESLIE SAMUELS - *harpsichord*

Girolamo FRESCOBALDI (1583-1643)	*Toccata terza* (First Book of Toccatas, 1637)
Giles FARNABY (c.1566-1640)	*Fantasia* (MB XXIV No.5)
Jean-Henri D'ANGLEBERT (1635-1691)	*Première Suite en sol majeur* Prélude Allemande Courante Double de la Courante Sarabande Gigue Gaillarde Chaconne Rondeau
Johann Sebastian BACH (1685-1750)	*Toccata in D major* (BWV 912)

INTERMISSION

Johann Sebastian BACH	*Prélude and Fugue in F minor* (WTC I)
François COUPERIN (1668-1733)	*Cinquième Ordre* Prélude La Logivière (Allemande) Courante Seconde Courante Sarabande la Dangereuse Gigue L'Angélique
Domenico SCARLATTI (1685-1757)	*Two sonatas in B minor* Andante, K.408 Allegro, K.409

Monday, November 24
8:30 p.m. - free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL WIND ENSEMBLE

conducted by

Robert Gibson

Clifton WILLIAMS	*Fanfare and Allegro*
Vincent PERSICHETTI	*Chorale Prelude: So Pure the Star*
Ludwig VAN BEETHOVEN	*Octet -E flat major, opus 103*

Allegro
Andante
Minuetto
Finale

Oboes:	S. Klein, W. Prezament
Clarinets:	S. Dasie, H. Kilianski
Bassoons:	C. Newman, R. Lipszyc
Horns:	N. Wightman, R. Allen

Victorio GIANNINI	*Praeludium and Allegro*
William WALTON	*Crown Imperial*

Friday, November 28
8:30 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

PICCOLO

J. Fillion

FLUTE

H. Collard *
S. Richter
D. Brown
C. Moisse

OBOE

W. Prezament *
S. Klein

CLARINET

S. Dasie *
D. Kreuter **
D. Fine
H. Kilianski
P. Danserau
J. Fournel
L. Halpern
N. Steinberg
E. Shuster
J. Sampson
S. Letovsky
A. Feider
R. Mainella

J. Taylor - E flat
M. Bankley - E flat alto
P. Homzy - E flat contra-bass
S. Gruman - bass
J. Steprans - alto

BASSOON

C. Newman *
R. Lipszyc

FRENCH HORN

R. Allen *
N. Wightman **
P. Pike
J. Huntly

CORNET

M. Robertson *
C. Berger **
J. Fong
J. Rivait

TRUMPET

M. Renaud
I. Cochrane

TROMBONE

P. Gelinas *
D. Block
A. Smith

BARITONE

C. Romney

TUBA

M. Periard

PERCUSSION

D. Freed *
F. Clément
G. St-Amand

TIMPANI

A. Mazza

* denotes Principal
** denotes Associate Principal

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, November 27
7:30 p.m.

Strathcona Music Bldg.
Room C310

C O N C E R T O F T H E

J A Z Z I M P R O V I S A T I O N C L A S S

O F

A R M A S M A I S T E

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

FACULTY WIND ENSEMBLE

conducted by

Richard Lawton

G. ROSSINI arr. M. Lake	Overture: "The Barber of Seville"
J.S. BACH arr. R.	Prelude and Fugue in G minor
F. ERICKSON	Intrada from: Second Symphony for Band
K.J. ALFORD	March: On the Quarterdeck
I. STRAVINSKY arr. R.F. Goldman	Berceuse and Finale from "The Firebird"

Wednesday, November 26
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

FLUTES

C. Guimond
J. Pratt
L. Glencross
L. Côté
J. Hagglund
C. White

OBOES

D. Gibbs
L. Hilton
M. MacDonald

CLARINETS

J. Taylor
L. Friedenburg
J. Schwartz
C. Handelman
J. Norris
R. Miron
C. Cochand
J. Camlot
C. Wightman
M. Lapointe

G. Lawson - E flat
J. Lippert - alto
S. Potter - bass
L. Bastien - contra-alto

TROMBONES

C. Romney
G. Morrison
C. Rand
J. Vandenburg
P. Marion
B. Gresko

SAXOPHONES

L. Vincent
S. Wicki
M. Gelinas
R. Cazabon
K. Dooley

FRENCH HORNS

P. Pike
E. Eby
P. Courtice
C. Weldon
J. Wright
K. Munro

TRUMPETS

M. Renaud
R. Titka
G. Elkin
H. Rowland
A. Chapman
G. Pelletier
S. Cascioli
P. Randell
S. Slater
B. Migicovsky

EUPHONIUM

D. Block

TUBAS

J. DeWolfe
S. Bookbinder

PERCUSSION

A. Cross
P. Rich
J. Brender

McGILL UNIVERSITY
FACULTY OF MUSIC

THE TUBA IN CONCERT

ELLIS WEAN
tuba

ARMAS MAISTE
piano

with

Lance Nagels - John DeWolfe
tubas

Jocelyne Fillion
flute

Stuart Taylor - Joseph Zuskin - Ted Griffith
trombones

Thursday, November 27
8:30 p.m. - free admission

POLLACK concert hall
555 Sherbrooke West

-PROGRAMME-

Walter S. HARTLEY — Sonatina (1961)

Allegretto
Largo Maestoso
Allegro Moderato

Paul HINDEMITH — Sonate

Allegro Pesante
Allegro Assai
Variationen: Moderato
Scherzando
Lento
Wie Anfang Des Satzes

William PRESSER — Suite for Three Tubas (1968)

Allegretto
Andante
Allegro Molto

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

Walter S. HARTLEY — Duet for Flute and Tuba (1962)

Allegretto
Andante
Vivace

Randell CROLEY — Variazioni for Tuba Unaccompanied (1965)

Johann Ernst GALLIARD
arr. John Clark — Sonata No.2

Andante
Vivace
Alla Siciliano Cantabile
Spiritoso Ed Allegro

Giuseppe VERDI
arr. Joseph Zuskin — Three Selections from the Opera Nabucco

D'Egitola Sui Lidi - Act 1
Salgo Gia Del Trono Aurato - Act 2
Come Notte a Sol Fulgente - Act 1
Finale

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

ORGAN RECITAL

works of

Johann Sebastian Bach

I. Prelude and Fugue in A major (BWV 536)

Trio super: "Allein Gott in der Höh' sei Ehr" (BWV 664)
(All glory be to God on high)

Partita on the Chorale: "Sei gegrüsset, Jesu gütig" (BWV 768)
(Hear my pleading, Jesus, treasure)

Robert Batt

II. Prelude and Fugue in C major (9/8) (BWV 547)

Advent Chorale Preludes from the Orgelbüchlein

"Nun komm' der Heiden Heiland"
(Now come, Saviour of the Gentiles)

"Gottes Sohn ist kommen"
(The Son of God has come)

"Herr Christ, der ein'ge Gottes-Sohn"
(Lord Christ, the only Son of God)

Christmas Chorale Preludes from the Orgelbüchlein

"Gelobet seist du, Jesu Christ"
(Praise be to Thee, Jesus Christ)

"Der Tag, der ist so freudenreich"
(The day that is so Joyful)

"Vom Himmel kam der Engel Schar"
(From heaven came the angel host)

"In dulci jubilo"
(In sweet jubilation)

"Jesu, meine Freude"
(Jesus, my Joy)

Toccata in F major (BWV 540)

David MacDonald

Monday, December 1
8:30 p.m.
free admission

Queen Mary Road Church
13 Finchley Road
Hampstead, Quebec

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 1, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

Trio, opus 16 — Joseph KREUTZER

Allegro risoluto
Adagio
Alla Pollaca

Mario Giroux, guitar
Huguette Collard, flute
Diane Laferrière, viola

Romance No. 3 — SCHUMANN

Margaret Morse, oboe
Patricia Moyst, piano

Papillons — SCHUMANN

JoAnn Strathdee, piano

Fantasy Pieces, opus 73 — SCHUMANN

Eli Herscovitch, clarinet
Lorne Richstone, piano

f r e e a d m i s s i o n

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 1, 1975
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

Trio, opus 16 — Joseph KREUTZER

Allegro vivoluto
Adagio
Alla Polacca

Mario Cloutier, guitar
Huguette Collard, flute
Diane Lafferrière, viola

Romance No. 3 — SCHUMANN

Marguerite Morse, oboe
Patricia Meyer, piano

Papillons — SCHUMANN

JoAnn Stratchee, piano

Fantasy Pieces, opus 73 — SCHUMANN

Kit Nerscovitch, clarinet
Lorna Richstone, piano

Free admission

McGILL UNIVERSITY

FACULTY OF MUSIC

presents

PIANO ENSEMBLE GROUP

directed by

PROF. LUBA ZUK

Thursday, December 4, 1975
1 p.m. - free admission

Strathcona Music Building
Room C310

Lutes, bandora and cittern - built by Edward Rusnac

Friday, December 5
8:30 p.m.
Admission: $3
Students & Golden Age: $1

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Concerto in C major for two pianos — BACH

Allegro moderato

Joanne Macaskill
Melinda Isaacson

Sonata in D major, K. 381 — MOZART

Allegro

Walzer, opus 39; nos: 1-5 — BRAHMS

Lynda Bertrand
Christine Bonin

Dolly Suite, opus 56 — FAURE

Berceuse
Mi-A-Ou
Jardin de Dolly
Kitty Valse

Marie Panneton
Joan Bach

ITY
IC

Petite Suite — *DEBUSSY*

En Bateau
Cortège
Menuet
Ballet

Cecile Desrosiers
Joane Lefebvre

Sonata — *POULENC*

Prelude
Rustique
Final

John MacKay
Paul Kabbash

UTT

voy

Lutes, bandora and cittern - built by Edward Rusnac

Friday, December 5
8:30 p.m.
Admission: $3
Students & Golden Age: $1

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

THE THOMAS MORLEY CONSORT

directed by

EDWARD RUSNAC
lute & bandora

and

MICHAEL STRUTT
lute

THE FIRST BOOK OF CONSORT LESSONS - 1599

Debra Yanover
Renaissance transverse flute

Benson Benovoy
violin

François Beaulieu
gamba

Don Pilarz
cittern

Lutes, bandora and cittern - built by Edward Rusnac

Friday, December 5
8:30 p.m.
Admission: $3
Students & Golden Age: $1

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I. THE CONSORT

THE SACRED END PAVAN THE GALLIARD TO THE PAVAN	Thomas Morley
THE BATCHELARS DELIGHT	Richard Allison
NOW IS THE MONTH OF MAY MALL SIMMS	Thomas Morley
PHILLIPS PAVAN GALLIARD TO THE PAVAN	Peter Phillips

II. LUTE DUETS

LA ROSSIGNOL DREWERIES ACCORDES	Anon
DE LA TROMBA PAVAN	Richard Allison
LEVECHA PAVAN GALLIARD TO THE PAVAN	John Johnson

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

I. LUTE DUETS

A PLAINE SONG GALLIARD A TOYE	Thomas Robinson
LORD CHAMBERLAINS GALLIARD LORD WILLOUGHBYS WELCOME HOME	John Dowland

II. THE CONSORT

LACHRIMAE PAVAN	John Dowland
CAN SHE EXCUSE?	John Dowland
CAPTAIN PIPERS PAVAN GALLIARD TO THE PAVAN	John Dowland
THE FROG GALLIARD	John Dowland

The origin of the "Broken Consort" probably lies in Shakespearean drama. Music was used extensively in theatrical productions, both during the play and between acts. The sound of the Consort is referred to as "Celestial Harmony" or "Music of the Spheres", no doubt because of its unusual and colourful sound. The term "Broken Consort" was used because of the variety of instruments in it, which were always the same (flute, violin, gamba, lute, bandora, cittern) and which came to be known as the "English Consort" on the continent. This name also distinguished the group from the homogeneous groups such as a Consort of viols.

The music played by it varied from song settings, accompaniment to voice, and theatre and purely instrumental pieces.

The instruments of the Consort are the flute, violin, and bass gamba which make up a "melodic" section. The lute links the melody and plucked instruments together, assuming a double role of harmony and chief embellishing agent of the ensemble.

The bandora, scalloped in outline, is strung with seven courses of brass strings. It is a bass instrument whose use is to enrich the harmony support the rhythm and to add its scintillating resonance to the ensemble. The cittern is the smallest member of the guitar family and, like the bandora, is wire strung.

Edward Rusnac was born in Montreal. While beginning his academic career in the Sciences he developed an interest in music, and in particular, the guitar and lute.

After receiving personal encouragement from Andres Segovia, he continued his studies at Ecole Vincent d'Indy, the Conservatoire, and McGill University, in Montreal. He specialised in the History and performance of the lute and guitar.

During his student years Mr. Rusnac performed extensively in the Montreal area, and after his graduation from McGill extended his concert activity to include appearances in the United States and Great Britain.

In addition to his concert activity Mr. Rusnac is also an accomplished luthier, and is now producing guitars, lutes, citterns and other renaissance instruments. His interest in early music led to the foundation of the Morley Consort, and ensemble specializing in performance of renaissance music, and he is also a found member of the Montreal Lute and Guitar Society.

Mr. Rusnac teaches lute and guitar at Vanier College, and McGill University, Montreal.

Michael Strutt, was born in England. He studied the guitar with Terence Usher, professor at the Manchester Royal College of Music, and later, with Julian Bream.

Mr. Strutt performed solo and chamber recitals throughout Great Britain and appeared a number of times on B.B.C. Television. As a lutenist, he was the winner of the Television Music Competition "New Faces" in Spring 1968, and was named among Britain's most promising young musicians. After performing in concert across Canada, Mr. Strutt decided to make his home in Montreal. Since then, he has appeared on both Canadian and American Radio and Television, and has continued his concert activity. Under the auspices of the Canada Council, Mr. Strutt studied with José Tomas and José Luis Rodrigo in Alicante, Spain, during the Summer of 1974 and was a prize winner in the "Concurso Internacional de Guitarra" held in July. The prize included full scholarship for the Santiago de Compostela Master Class, and a series of concerts to be performed in Alicante Province during the 1975 season.

In addition to his concert activity, Michael Strutt has conducted classes at the University of Victoria and the University of Saskatchewan, and is currently on the Faculty of Music at McGill University in Montreal.

This fall Edward Rusnac and Michael Strutt gave a concert tour in Western Canada and the United States. They gave lute and guitar duet recitals in such centres as Vancouver and Seattle, at Washington State University. They also held a number of early music workshops which included lectures on performance practice, tablature systems and instrument making.

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 8
8:30 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

ALAN FRASER - *pianists* - JOHANN SCHRODER

Prelude and Fugue, No.7 in E flat major (Book I)	BACH
Sonata in E major, opus 14, No.1	BEETHOVEN
Allegro Allegretto Rondo-Allegro comodo	
Alan Fraser	
Piece for piano	SCHÖNBERG
Sonata, opus 1	Alban BERG
Variations	Jacques HETU
Johann Schroder	

free admission

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After receiving personal encouragement from Andres Segovia, he continued his studies at Ecole Vincent d'Indy, the Conservatoire, and McGill University, in Montreal. He specialized in the History and performance of the lute and guitar.

During his student years Mr. Rusnac performed extensively in the Montreal area, and after his graduation from McGill extended his concert activity to include appearances in the United States and Great Britain.

In addition to his concert activity Mr. Rusnac is also an accomplished Tablier, and is now producing guitars, lutes, citterns and other renaissance instruments. His interest in early music led to the foundation of the Mobility Concert, and ensemble specializing in performance of renaissance music, and he is also a found member of the Montreal Lute and Guitar Society.

Mr. Rusnac teaches lute and guitar at Vanier College, and McGill University, Montreal.

Michael Strutt, was born in England. He studied the guitar with Terence Usher, professor at the Manchester Royal College of Music, and later, with Julian Bream.

Mr. Strutt performed solo and chamber recitals in Canada and Europe and appeared a number of times on B.B.C. Television. He was the winner of the Television Music Competition "New Faces" in Spring 1968, and [illegible] among Britain's most [illegible] after performing in concert across Canada, Mr. Strutt decided to make his home in Montreal. Since then, he has appeared on both Canadian and American Radio and Television, and has continued his concert activity. Under the auspices of the Canada Council, Mr. Strutt studied with José Tomás and José Luis Rodrigo in Alicante, Spain, during the Summer of 1974 and was a prize winner in the "Concurso Internacional de Guitarra" held in July. The prize included full scholarship for the Santiago de Compostela Master Class, and a series of concerts to be performed in Alicante Province during the 1975 season.

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f r e e a d m i s s i o n

McGILL UNIVERSITY
FACULTY OF MUSIC

MUSIC FOR CHRISTMAS

FACULTY CHOIR

directed by

Betty Doroschuk

Ruth Lloyd
organ

Glen Morrison
trombone

John Hyde
bass

Tuesday, December 9
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Alleluia		Heinrich SCHUTZ
Gelobet seist du, Jesu Christ		Johann SCHEIN
Rorate Coeli		G. PALESTRINA
Laudate Nomen Domini		Christopher TYE
Noé, Noé, Noé		Jean MOUTON
Partita on "Jesu Meine Freude"		J.G. WALTHER
	organ solo	
Alleluia		Randall THOMPSON
Variations on "Est-ce-Mars"		Jan SWEELINCK
	organ solo	

CAROLS:

Infant holy, Infant Lowly (Polish tune)	arr.	David WILLCOCKS
Zither Carol (Czechoslovakian tune)	arr.	Malcolm SARGENT
A Christmas Carol (Hungarian tune)	arr.	Zoltan KODALY
Ding Dong! Merrily on High (16th century French tune)		Charles WOOD

CHORALE:

Break forth, O Beauteous Heavenly Light (from the Christmas Oratorio)	J.S. BACH

McGILL UNIVERSITY
FACULTY OF MUSIC

AN EVENING OF

SAXOPHONE CHAMBER MUSIC

with

THE CANADIAN SAXOPHONE QUARTET

Peter Freeman	soprano saxophone
Sandra Gruman	alto saxophone
Pam Homzy	tenor saxophone
Nancy Wright	baritone saxophone

Tuesday, December 9
8:30 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Siciliano and Gigue — *J.S. BACH* arr. *Stanton*

Introduction and Allegro (1963) — *Milan KADERAVEK*

The Canadian Saxophone Quartet

Fugue for Three Saxophones — *R. BROWN*

Prelude for Eight (1974) — *Richard SHORES*

added saxophones: Eli Herscovitch, alto saxophone
Stafford Horn, alto saxophone
Pierre Bastien, tenor saxophone
Kim Dooley, baritone saxophone

Fantaisies and Allusions for Saxophone Quartet with Snaredrum (1969) — *John REA*

Fantaisie - Ostinato
Etude
Fantaisie - Alea
Fantaisie - Canon
Postlude

The Canadian Saxophone Quartet
Aldo Mazza, snaredrum

Introduction et Variations sur une Ronde Populaire — *Gabriel PIERNE (1863-1967)*

The Canadian Saxophone Quartet

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

Concertino (1939) — *Eugène BOZZA*

Peter Freeman, alto saxophone
Paul Helmer, piano

Diversion No. 1 (1972) — *Lloyd CONLEY*

The Canadian Saxophone Quartet

Blues in the Abstract Truth — *Oliver NELSON*

Stolen Moments — *Oliver NELSON*

Tomato Cake — *Leon ARONSON*

Dragon Lady — *Vic VOGEL*

The Canadian Saxophone Quartet
Geoff Lapp, electric piano
Ted Quinlan, guitar
Alan Yanofsky, electric bass
Aldo Mazza, drums

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, December 11
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

String Trio, opus 9, No.1 in G major — BEETHOVEN

Adagio - Allegro con brio
Adagio ma non tanto e cantabile
Scherzo
Presto

Eric Madsen, violin
Pierre Yves Gagnon, viola
Iona Corber, cello

Piano Quartet, opus 60 in C minor — BRAHMS

Allegro non troppo
Scherzo - Allegro
Andante
Finale - Allegro comodo

Viviane Roberge, violin
Gail Teixeira, viola
Tom Mirhady, cello
Zabel Manukyan, piano

free admission

*

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, December 11
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

String Trio, opus 9, No.1 in G major — BEETHOVEN

Adagio - Allegro con brio
Adagio ma non tanto e cantabile
Scherzo
Presto

Eric Madsen, violin
Pierre Yves Gagnon, viola
Iona Corber, cello

Piano Quartet, opus 60 in C minor — BRAHMS

Allegro non troppo
Scherzo - Allegro
Andante
Finale - Allegro comodo

Viviane Roberge, violin
Gail Teixeira, viola
Tom Mirhady, cello
Zabel Manukyan, piano

free admission

*

McGILL UNIVERSITY
FACULTY OF MUSIC

STUDENT COMPOSERS / PERFORMERS

All solo pieces will be performed attacca, without a pause.
Please do no applaud between the pieces!

1. *KLAVIERSTÜCK IX* — *Karlheinz STOCKHAUSEN*
   Elizabeth Szeremeta
2. *DREI TENTOS, for solo guitar* — *Hans Werner HENZE*
   Andrew Creaghan
3. *SEQUENZA III, for solo voice* — *Luciano BERIO*
   Madeleine Osborne
4. *ECHOS I, for solo violoncello* — *Henri POUSSEUR*
   Thomas Mirhady
5. *MODE DE VALEURS ET D'INTENSITES, for piano* — *Olivier MESSIAEN*
   Brian Black
6. *BIJOUX DE BOHEMIE, for harpsichord* — *Marek KOPELENT*
   Leslie Samuels

- - - - - - - - -

7. *"Take a circle, caress it, and it will turn vicious" - created by a magic square.*

   Madeleine Osborne, voice; Andrew Creaghan, guitar; Thomas Mirhady, violoncello; Leslie Samuels, harpsichord; Margaret Rimmer-De Castro, organ; Brian Black, Elizabeth Szeremeta, pianos

The performers have been students in the course Century Performance Practice during the Fall 1975, which was taught by Prof. Bengt Hambraeus.

Friday, December 12
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

under the musical direction of

EUGENE PLAWUTSKY

with

Lorna Wilson
viola

Friday, December 12
8:30 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

This is the 191st presentation of the Opera Studio since its inception in 1956.

Next performance of Excerpts of the Opera Studio: Saturday, December 20, 1975, 8:30 p.m., at Pollack Concert Hall. In the program Excerpts from: THE MAGIC FLUTE, DER FREISCHUTZ, NORMA, IL TROVATORE, LES PECHEURS DE PERLES, LA GIOCONDA, ZAZA. free admission.

PULCINELLA

Sinfonia - Serenata
Tocatta - Gavotta

Guy Traficante
Claudia Martin

Madeleine Mercy

Robert Bardston

Alan Yanofsky

CONCERTO FOR VIOLA & ORCHESTRA IN B MINOR

Allegro mo
Andante
Allegr

Lorna Wilson

I N T E R

SYMPHONY #2 IN D MAJOR, OPUS 36

Adagio m
Larghe
Sche
Al

The next concert of the McGill Symphony Orche
1976 at 8:30 p.m. The program will include t
"Sinfonia da Requiem" of Benjamin Britten.

STRAVINSKY

- Tarantella
etto - Finale

violins

viola

cello

bass

HANDEL-CASADESUS

viola

BEETHOVEN

presented on Wednesday, February 11,
of "Glint" by Patrick Cardy and the

This is the 191st presentation of the Opera Studio since its inception in 1956.

Next performance of Excerpts of the Opera Studio: Saturday, December 20, 1975, 8:30 p.m., at Pollack Concert Hall. In the program Excerpts from: THE MAGIC FLUTE, DER FREISCHUTZ, NORMA, IL TROVATORE, LES PECHEURS DE PERLES, LA GIOCONDA, ZAZA. free admission.

MEMBERS OF THE ORCHESTRA

VIOLINS

Guy Traficante, concertmaster
Mary Ruth Allan
Benson Benevoy
Chris Cici
Cordelia Hall
Claudia Martin
Vivianne Roberge
Michael Steinberg
Gail Teixeira
Paula Wise
Alan Woo

VIOLA

Madeleine Mercy, principal
Chris Beckett
Pierre-Yves Gagnon
Katherine Jensen
Gail Teixeira

CELLO

Robert Bardston, principal
Iona Corber
Tom Mirhady
Manon Reddy

BASS

Alan Yanofsky, principal
John Hyde
Zdzislaw Prochowik
Jeffrey Scheckman

FLUTE

Jeff Khaner, principal
Penny Pappas
Karen Stone

OBOE

Margaret Morse, principal
Paul Schieman

CLARINET

Nicolas Desjardins, principal
Stafford Horne

BASSOON

Joelle Amar, principal
Claire Newman

HORN

Alain Monast, principal
Nancy Wightman
Renee Allen

TRUMPET

Jean-Guy Gauthier, principal
Murray Robertson

TROMBONE

Don Renshaw

TYMPANI

Peter Bosani

MANAGER

Murray Robertson

LIBRARIAN

Claire Newman

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 15, 1975
12 noon

Strathcona Music Bldg.
Room C310

McGILL OPERA STUDIO

presents

AN OPERATIC CONCERT

with music by
Wolfgang Amadeus MOZART
(1756-1791)

-P R O G R A M M E-

1.	THE MAGIC FLUTE (1791) act I, trio	Christine McMAHON Patty KEITH Marie France OUELLET	(First Lady) (Second Lady) (Third Lady)
2.	LE NOZZE DI FIGARO (1786) act III, duo	Patty KEITH Donna FOWNES	(Contessa) (Susanna)
3.	IDOMENEO (1781) act II, aria	Marie France OUELLET	(Illia)
4.	DON GIOVANNI (1787) act II, duo	Christine McMAHON Gregory ATKINSON	(Zerlina) (Leporello)
5.	DON GIOVANNI (1787) act I, scene 4, aria	Donna FOWNES	(Zerlina)
6.	COSI FAN TUTTE (1790). act I, scene 2, duo	Gina FIORDALISO Deborah KRAUS	(Fiordiligi) (Dorabella)
7.	THE MAGIC FLUTE (1791) act I, quintet	Gregory ATKINSON Jerry GLOWER Christine McMAHON Patty KEITH Marie France OUELLET	(Papageno) (Tamino) (First Lady) (Second Lady) (Third Lady)

Accompanist: Brian JACKSON

This is the 191st presentation of the Opera Studio since its inception in 1956.

Next performance of Excerpts of the Opera Studio: Saturday, December 20, 1975, 8:30 p.m., at Pollack Concert Hall. In the program Excerpts from: THE MAGIC FLUTE, DER FREISCHUTZ, NORMA, IL TROVATORE, LES PECHEURS DE PERLES, LA GIOCONDA, ZAZA.
free admission.

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 15
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

PIANO RECITAL

Students of Prof. Charles Reiner

Grande fantaisie et fugue — BACH

Christiane Claude

English Suite, No. 2 in a minor — BACH

- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

Ballade, No. 3 in A flat — CHOPIN

Henry Renglich

Piano Concerto, No. 1 in D flat, opus 10 — PROKOFIEV

Avril Cici
Charles Reiner

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, December 15
8 p.m.

Strathcona Music Bldg.
Room 2310

EVENING CONCERT

PIANO RECITAL

Students of Prof. Charles Reiner

Grande fantaisie et fugue — BACH
Christiane Claude

English Suite, No. 2 in a minor — BACH
Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Ballade, No. 3 in A flat — CHOPIN
Henry Renglich

Piano Concerto, No. 1 in D flat, opus 10 — PROKOFIEV
Avril Cleé
Charles Reiner

Free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

by

T H E
J A Z Z
I M P R O V I S A T I O N
C L A S S E S

of

Armas Maiste

Tuesday, December 16
8 p.m. - free

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

PART I

1st year:

I. 1) "II - V" by "Necessity"
2) "Morpo" by Shorty Rogers

players:

A. Moriel	flute
R. Titka	trumpet
R. Cazabon	alto saxophone
P. Marion	trombone
R. Pratt	piano
F. Liessens	vibes
M. Hansell	bass
S. Mitchell	drums

II. 1) "Sandu" by Clifford Brown
2) "Air conditioning" by Charles Parker

players:

H. Collard	flute
M. McDonald	oboe (flute)
A. Feider	clarinet in B fla
C. Newman	bassoon
A. Maiste	piano
S. Tomesco	bass
S. Mitchell	drums

III. 1) "Bird Feathers" by Charles Parker
2) "Si-Si" by Charles Parker

players:

D. Eagle	flute
D. Thompson	trumpet
M. Hitano	tenor saxophone
M. Robert	piano
M. Hansell	bass
P. Rich	drums

IV. 1) "K.C. Blues" by Charles Parker
2) "Blues for Alice" by Charles Parker

players:

C. Armstrong	trumpet
D. Renshaw	trombone
N. Steinberg	alto saxophone
S. Horne	tenor saxophone
R. Bertsch	piano
E. O'Connell	bass
S. Mitchell	drums

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

PART II

2nd year:

1) "Joy Spring" by Clifford Brown
2) "Straight no chaser" by Thelonius Monk
3) "Ornithology" by Bennie Harris

players:

S. Cascioli	trumpet
D. Kreuter	clarinet in B flat
P. Shapiro	tenor saxophone
	soprano saxophone
V. Bergstrom	piano
J. DeWolfe	bass
F. Clement	drums
N. Compridis	drums
P. Bosani	drums

3rd year:

1) "Eighty one" by Miles Davis, Ron Carter
2) "Iris" by Ron Carter
3) "Nica's dream" by Horace Silver

players:

M. Gelinas	tenor saxophone
K. Timber	guitar (electric)
A. Maiste	piano (electric)
E. O'Connell	bass (electric)
A. Laporte	drums

McGILL UNIVERSITY
FACULTY OF MUSIC

Wednesday, December 17
8 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G R E C I T A L

ROLF BERTSCH
pianist

Sonata in E major, Longo 23	Domenico SCARLATTI (1685-1757)
Fantasy in D minor, K.397	W.A. MOZART (1756-1791)
Sonata in C major, opus 53 ("Waldstein") Allegro con brio Introduzione - Adagio Molto Rondo - Allegretto Moderato	Ludwig van BEETHOVEN (1770-1827)

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

Capriccio, opus 76, No.1 Capriccio, opus 76, No.2 Intermezzo, opus 76, No.4 Capriccio, opus 76, No.5	Johannes BRAHMS (1833-1897)
Suite Bergamasque Prélude Menuet Clair de Lune Passepied	Claude DEBUSSY (1862-1918)
Ballade No.1 in G minor, opus 23	Frederic CHOPIN (1810-1849)

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McGILL UNIVERSITY
FACULTY OF MUSIC

Wednesday, December 17
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING RECITAL

ROLF BERTSCH
pianist

Sonata in E major, Longo 23 — Domenico SCARLATTI (1685-1757)

Fantasy in D minor, K.397 — W.A. MOZART (1756-1791)

Sonata in C major, opus 53 ("Waldstein") — Ludwig van BEETHOVEN (1770-1827)

Allegro con brio
Introduzione - Adagio Molto
Rondo - Allegretto Moderato

INTERMISSION

Capriccio, opus 76, No.1 — Johannes BRAHMS
Capriccio, opus 76, No.2 (1833-1897)
Intermezzo, opus 76, No.4
Capriccio, opus 76, No.5

Suite Bergamasque — Claude DEBUSSY (1862-1918)

Prélude
Menuet
Clair de Lune
Passepied

Ballade No.1 in G minor, opus 23 — Frederic CHOPIN (1810-1849)

McGILL UNIVERSITY
FACULTY OF MUSIC

Wednesday, December 17
8 p.m.

Strathcona Music Bldg.
Room C310

EVENING RECITAL

ROLF BERTSCH
pianist

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Fantasy in D minor, K.397	W.A. MOZART (1756-1791)
Sonata in C major, Opus 53 ("Waldstein") Allegro con brio Introduzione - Adagio Molto Rondo - Allegretto Moderato	Lugwig van BEETHOVEN (1770-1827)

INTERMISSION

Capriccio, opus 76, No.1 Capriccio, opus 76, No.2 Intermezzo, opus 76, No.4 Capriccio, opus 76, No.5	Johannes BRAHMS (1833-1897)
Suite Bergamasque Prélude Menuet Clair de Lune Passepied	Claude DEBUSSY (1862-1918)
Ballade No. 1 in G minor, opus 23	Frederic CHOPIN (1810-1849)

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, December 18
1 p.m.

Strathcona Music Bldg.
Room C310

LUNCH CONCERT

Lachrymae — B. BRITTEN

Christine Beckett, viola
Alan Fraser, piano

Three pieces for solo clarinet — STRAVINSKY
Clarinet concerto No. 2 — WEBER
Ornithology — PARKER

David Kreuter, clarinet
Marlene Basarab, piano
&
Group

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, December 18
1 p.m.

Strathcona Music Bldg.
Room 0310

LUNCH CONCERT

Lachrymae — B. BRITTEN

Christine Beckett, viola
Alan Fraser, piano

Three pieces for solo clarinet — STRAVINSKY

Clarinet concerto No. 2 — WEBER

Ornithology — PARKER

David Kreuter, clarinet
Marlene Hassarab, piano
&
Group

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL OPERA STUDIO

under the direction of

PROF. EDITH DELLA PERGOLA

presents

OPERATIC EXCERPTS

Barry Wiesenfeld, senior coach
accompanist

Prof. Luciano Della Pergola
stage directions

Malabar Ltd.
costumes

Claude Pierrehumbert
make-up

Michael Bartuccio
lighting

This is the 190th performance of the Opera Studio since its inception in 1956.

It is presented in cooperation with the Women Associates of McGill.

Saturday, December 20
8:30 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

(in the chronological order of the composers' birth dates)

W.A. MOZART (1756-1791) — THE MAGIC FLUTE, act I, quintet

Tamino ..... Jerry GLOWER (tenor)
Papageno ..... Gregory ATKINSON (bass)
First Lady ..... Donna FOWNES (soprano)
Second Lady ..... Patty KEITH (soprano)
Third Lady ..... Marie France OUELLET (soprano)

C.M. VON WEBER (1786-1826) — DER FREISCHÜTZ, act II, part I

Aenchen ..... Joanne FILLION (soprano)
Agathe ..... Madeleine OSBORNE (soprano)

V. BELLINI (1801-1835) — NORMA, act III

Norma ..... Katerina ZACKO (soprano)
Adalgisa ..... Deborah KRAUS (mezzosoprano)

A. PONCHIELLI (1834-1886) — LA GIOCONDA, act III, part I

Alvise ..... André SANDOR (bass)
Laura ..... Lise LAMARRE (mezzosoprano)

INTERMISSION

G. VERDI (1813-1901) — IL TROVATORE, act IV, duo

Il Conte Di Luna — Gilles LATOUR, (baritone)
Leonora ..... Icea STIFFEL (soprano)

A. PONCHIELLI (1834-1886) — * LA GIOCONDA, act II, aria & duo

Laura ..... Mariana PAUNOVA (mezzosoprano)
Gioconda ..... Sylvia BURLA (soprano)

G. BIZET (1838-1875) — LES PECHEURS DE PERLES, act II

Leila ..... Gina FIORDALISO (soprano)
Nadir ..... Jerry GLOWER (tenor)

R. LEONCAVALLO (1858-1919) — * ZAZA, second part

Anaide ..... Lise LAMARRE (mezzosoprano)
Cascart ..... Robert SEDILLOT (baritone)
ZaZa ..... Mireille SEGUIN (soprano)

* first presentation for the Opera Studio.

The next performances of Operatic Excerpts will be given on February 20 and 21, 1976.

McGILL UNIVERSITY

RECITAL

TERRY GOODDEN
cello

Kathy Svatek
piano

SCHUMANN — Fantasy Pieces, opus 73

- Zart und mit Ausdruck
- Lebhaft leicht
- Rasch und mit Feuer

BEETHOVEN — Sonata III, opus 69

- Allegro ma non tanto
- Scherzo - Allegro molto
- Adagio cantabile
- Allegro vivace

INTERMISSION

JOACHIM — Sonata

- Allegro moderato
- Lento, quasi
- Largo
- Allegro, scherzando

MARTINU — Variations on a Theme of Rossini

Wednesday, January 14
8:30 p.m.
free admission

POLLACK concert hall
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, January 12,
8 p.m.

Strathcona Music Bldg.
Room C310

E V E N I N G C O N C E R T

T E R R Y G O O D D E N
cello

Kathy Svatek
piano

SCHUMANN — Fantasy Pieces, opus 73

- Zart und mit Ausdruck
- Lebhaft leicht
- Rasch und mit Feuer

BEETHOVEN — Sonata III, opus 69

- Allegro ma non tanto
- Scherzo - Allegro molto
- Adagio cantabile
- Allegro vivace

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

JOACHIM — Sonata

- Allegro moderato
- Lento, quasi
- Largo
- Allegro, scherzando

MARTINU — Variations on a Theme of Rossini

free admission

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McGILL UNIVERSITY
FACULTY OF MUSIC

Monday, January 12, 8 p.m.

Strathcona Music Bldg.
Room C310

EVENING CONCERT

TERRY GOODDEN
cello

Kathy Svatek
piano

SCHUMANN — Fantasy Pieces, opus 73

Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

BEETHOVEN — Sonata III, opus 69

Allegro ma non tanto
Scherzo - Allegro molto
Adagio cantabile
Allegro vivace

INTERMISSION

JOACHIM — Sonata

Allegro moderato
Lento, quasi
Largo
Allegro, scherzando

MARTINU — Variations on a Theme of Rossini

Free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, January 15
1 p.m.

Strathcona Music Bldg.
Room C310

LUNCH CONCERT

CHANTAL BELISLE
clavecin

Lorna Wilson
alto

J.S. BACH	Toccate en ré mineur - BWV 913
Fr. COUPERIN	Troisième Ordre extrait du Premier Livre de pièces de clavecin La Ténébreuse (Allemande) Première Courante La Luqubre (Sarabande) Les Matelotes Provençales La Favorite (Chaconne à deux temps)
D. SCARLATTI	Deux Sonates en Do mineur K.362 K.363
J.S. BACH	Sonate, No.3 en sol mineur pour alto et clavecin

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, January 15
1 p.m.

Strathcona Music Bldg.
Room G310

LUNCH CONCERT

CHANTAL BELISLE
clavecin

Lorne Wilson
alto

J.S. BACH — Toccata en ré mineur - BWV 913

Fr. COUPERIN — Troisième Ordre extrait du Premier Livre de pièces de clavecin

La Ténébreuse (Allemande)
Première Courante
La Lugubre (Sarabande)
Les Matelotes **Provençales**
La Favorite (Chaconne à deux temps)

D. SCARLATTI — Deux Sonates en Do mineur

K.362
K.363

J.S. BACH — Sonate, No.3 en sol mineur pour alto et clavecin

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McGILL UNIVERSITY
FACULTY OF MUSIC

Y u r i and D a n a M A Z U R K E V I C H

duo-violinists

Marina Geringas, piano

Friday, January 16th, 1976
8:30 p.m.

Admission $3
Students $1

salle de concert POLLACK concert hall
555 Sherbrooke West

Programme

SONATA No.2, Op.3 in A major — Jean-Marie Leclair (1697-1764)
for two violins

Allegro
Sarabanda largo
Allegro

DUET in D major, op.39 — Ludwig Spohr (1784-1859)

Allegro
Adagio
Presto

DUET in D major, op.29 — Giovanni Battista Viotti (1755-1824)

Allegro vivace
Andante
Allegro scherzando e vivo

Entr'acte

SONATA in C major, op.59 — Serge Prokofiev (1891-1953)
for two violins

Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

CONCERTANTE in D major — Wolfgang Amadeus Mozart (1756-1791)
for two violins and piano

Allegro con spirito
Andante
Allegro molto

Yuri Mazurkevich was born in 1941, in Lvov, where he received his basic musical education. He then continued his studies at the Moscow Conservatory, completing his course and three years of graduate studies under David Oistrakh.

He returned to the Ukraine in 1967 and taught at the Kiev Conservatory, while touring the Soviet Union extensively as a soloist.

He took part in three international competitions and won prizes at each of them: in Helsinki, in 1962; in Munich, in 1966; and in Montreal, in 1969.

Dana Pomerantz Mazurkevich was born in 1941, in Kaunas, Lithuania, into a family of violinists. After the war she entered and graduated from the Vilnius School of Music. Like her husband, she completed her graduate studies at the Moscow Conservatory under David Oistrakh.

She taught at the Lithuanian Music Academy and at the Kiev Conservatory, and made frequent appearances as soloist with the Philharmonic Societies of the two cities.

She participated in the Johann Sebastian Bach and in the George Enesco International Violin Competitions, winning a Laureate's Diploma.

As duo-violinists Yuri and Dana Mazurkevich have won considerable acclaim since 1962.
They emigrated to Canada a year ago and are now making their home in Toronto.

Yuri Mazurkevich est né en 1941 à Lvov où il a reçu une éducation fondamentale en musique. Il a ensuite poursuivi ses études au Conservatoire de Moscou où il a complété son cours et trois ans d'études du deuxième cycle sous la direction de David Oistrakh.

Il est retourné en Ukraine en 1967 pour enseigner au Conservatoire de Kiev. Pendant ce temps il a entrepris plusieures tournées de l'Union Soviétique en temps que soliste.

Il a participé à trois concours internationaux et en fut lauréat chaque fois: à Helsinki in 1962; à Munich en 1966; et à Montréal en 1969.

Dana Pomerantz Mazurkevich est née en 1941 à Kaunas en Lithuanie et a été élevée dans une famille de violo istes. Elle étudia et reçut un diplô de l'Ecole de musique de Vilnius. Comme son mari, elle a complété ses études du deuxième cycle au Conserva toire de Moscou sous la direction de David Oistrakh.

Elle a enseigné à l'Academie lithuan de musique et au Conservatoire de Ki et a été soliste avec l'orchestre de Société philharmonique lithuanienne.

Elle a participé dans les concours i nationaux de violon Jean Sebastien B et Georges Enesco où elle remporta u diplôme lauréat.

En temps que duo-violonistes Yuri e Dana Mazurkevich ont acquis une gra renommée depuis 1962.
Ils ont émigré au Canada il y a un et vivent présentement à Toronto.

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Building
ROOM C 310 - 1:00 p.m.
Thursday, January 22nd, 1976.

CHAMBER MUSIC

H A R P S I C H O R D R E C I T A L

FANTASIA — Farnaby

TWO SONATAS IN B MINOR — Scarlatti

K 408 Andante

K.409 Allegro

Leslie Samuels, harpsichord

SUITE IN D MINOR — d'Anglebert

Prélude
Allemande
Courante
Sarabande
Gigue
Gavotte
Gaillarde

SUITE IN F SHARP MINOR — Handel

Prélude
Largo
allegro
Gigue - presto

"LA FELIX" — Duphly

CHACONNE

Betsy Goldberg, harpsichord

* * *

Tonight at 8:00 in C 310 : Bach - Beethoven - Chopin - Jelinek;
Denise Dubé and Dale Irmes, duo pianists;
Wayne Smith, pianist; Alain Monast, horn

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Building
Room C 310 - 8:00 p.m.
Thursday, January 22, 1976

C H A M B E R M U S I C

SONATA IN D MINOR NO.3 FOR 2 PIANOS — J.S.Bach

Andante
Adagio e dolce
Vivace

Denise Dubé and Dale Innes, pianists

SONATA IN F MAJOR OP.17 FOR HORN AND PIANO — Beethoven

Allegro
Adagio
Allegro

Alain Monast, horn
Barbara Gelhar, piano

SONATA OP.49, No.1 — Beethoven

Second movement: Rondo Allegro

INVENTION No.8 of Two-Part Inventions — J.S.Bach

PARTITA PICCOLA — Hans Jelinek

PRELUDE NO.15 — Chopin

Wayne Smith, pianist

* * *

Next recital in C 310: Monday, January 26, 8:00 pm
Arlene Carson, Jo-Ann Strathdee, pianists;
Margaret Morse, oboe, accompanied by Patricia Moyst, piano.
Works by Scarlatti, Chopin, Schubert, Hindemith.

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Building
Room C 310 - 8:00 p.m.
Thursday, January 22, 1976

CHAMBER MUSIC

SONATA IN D MINOR NO.3 FOR 2 PIANOS — J.S.Bach

Andante
Adagio e dolce
Vivace

Denise DeBé and Dale Innes, pianists

SONATA IN F MAJOR OP.17 FOR HORN AND PIANO — Beethoven

Allegro
Adagio
Allegro

Alain Monnet, horn
Barbara Gelber, piano

SONATA OP.49, No.1 — Beethoven

Second movement: Rondo Allegro

INVENTION No.8 of Two-Part Inventions — J.S.Bach

PARTITA PICCOLA — Hans Jelinek

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Next recital in C 310: Monday, January 26, 8:00 pm
Arlene Carson, Jo-Ann Stratdee, pianists;
Margaret Morse, oboe, accompanied by Patricia Moyet, piano.
Works by Scarlatti, Chopin, Schubert, Hindemith.

ISTITUTO ITALIANO DI CULTURA

McGILL UNIVERSITY
FACULTY OF MUSIC

G i a n c a r l o C A R D I N I

pianist

vendredi le 23 janvier 1976
20h30

Friday, January 23, 1976
8:30 pm

salle de concert POLLACK concert hall
555 Sherbrooke West

Luigi Dallapiccola (1904-1975) "Quaderno musicale di Annalibera" (1952)

is a homage of the composer to his daughter on the occasion of her eighth birthday. It is a tender expression of intimate feelings in which Dallapiccola succeeds in grafting on the otherwise rigid schemes of the serial music of the Viennese school the rich and clear harmonies of the tonal system.

Luca Lombardi (b.1945) "Wiederkehr" (1971)

consists of four sections. In the first section, the only one with a melodic line, the composer introduces 15 different chords. In the three remaining sections the 15 original chords are linked with other groups of chords of a fixed pattern and thus create distinct "harmonic fields".

Salvatore Sciarrino (b.1947) "De la nuit" (1971)

is an attempt to mix and blend sounds freely taken from "Prélude" written by Sciarrino himself and from Ravel's "Gaspard de la nuit". However this composition is not a mere collage; it is indeed a "nocturnal piece".

Sylvano Bussotti (b.1931) "Novelletta" (1973)

is not a composition. Bussotti takes an ink-stained sheet of music paper, sprays it with some more ink spots and turns them all into notes, obtaining an effect both graphically and musically pleasant.

Lucian Berio (b.1925) "Sequenza IV" (1966)

for piano composed in 1966, two independent harmonic modules superimpose on each other and intermingle: one is actually expressed by the keyboard, the other of a potential nature can be expressed with the use of the third pedal.

Romano Pezzati (b.1939) "Immagine" (1970-71)

first conceived as a total visual image, in the process of its musical realization has slowly turned into a succession of single moments with an everchanging perspective within the unity of the image: each single moment acquiring a new specific meaning only through its relationship with the whole.

Paolo Castaldi (b.1930) "Finale" (1971-73)

In his own presentation of "Finale" (1971) expressed in a sort of stream of consciousness, Paolo Castaldi produces a long soliloquy made up of assertions and hesitation, of second thoughts and doubts, ending unexpectedly with an optimistic conclusion.

Giancarlo Cardini (b.1940) "Guazzabuglio" (1972)

is a sort of frantic dance of the hands on the keyboard and as such it conveys an idea of general movement and dynamism. An odd excitement stimulates the pianist's fingers to the most extravagant behaviour. We are thus taken into the realm of gestual music although attention to pure sound effects is here particularly stressed. "Guazzabuglio" is a playful game.

Luigi Dallapiccola (1904 - 1975) - Quaderno musicale di Annalibera (1952)

est un hommage musical que Dallapiccola écrivit à l'occasion du huitième anniversaire de sa fille. C'est une composition délicate de tendre intimisme dans laquelle le compositeur parvient à insérer, dans les schémas d'ailleurs rigides de la musique sérielle de l'école de Vienne, les claires et douces harmonies du système tonal.

Luca Lombardi (né 1945) - Wiederkehr (1971)

se compose de quatre sections. Dans la première, la seule qui retienne une ligne mélodique, le compositeur L.Lombardi introduit quinze accords différents. Dans les trois autres, sur les quinze accords originaux viennent s'en greffer d'autres qui, réglés d'après des schémas fixes, créent quatre espaces musicales bien distinctes.

Salvatore Sciarrino (né 1947) - De la nuit (1971)

est une tentative de fondre ensemble deux thèmes musicaux différents et très éloignés dans le temps: "Prélude" de Sciarrino et "Gaspard de la Nuit" de Ravel. Cependant le résultat, loin d'être un collage, donne l'impression d'une création originale: c'est un chant nocturne.

Sylvano Bussotti (né 1931) - Novelletta (1973)

tient plus du jeu que de l'inspiration. Sylvano Bussotti s'est servi d'une feuille de musique tachée sur laquelle il s'est amusé à en ajouter d'autres au hasard. Attiré par le jeu des petites taches d'encre sur les portées, il s'est plu à créer des notes que le caprice du moment lui inspirait. C'est ainsi qu'il a réussi, à l'aide d'une technique savante, à engendrer un agréable effet aussi bien du point de vue graphique que musical.

Luciano Berio (né 1925) - Sequenza IV (1966)

dans cette composition deux discours musicaux indépendents se fondent et se superposent: l'un, réel, réservé au clavier, l'autre, virtuel dans un certain sens, confié à la troisième pédale du piano.

Romano Pezzati (né 1939) - Immagine (1970-71)

conçue tout d'abord comme une image visuelle totale, elle s'est articulée, à travers le processus de réalisation sonore, en des mouvements distincts dont la perspective, reflétant toujours l'unité de l'image, est sans cesse changeante. Tous les mouvements de l'ensemble se chargent l'un après l'autre, de par leur connession avec le tout, d'une nouvelle signification bien particulière.

Paolo Castaldi (né 1930) - Finale (1971-73)

dans sa présentation, conçue d'après la technique du "flux de conscience", Paolo Castaldi produit un long soliloque entravé d'hésitations, d'affirmations, de doutes, de réflexions et qui se termine par un épilogue aux tons optimistes.

Giancarlo Cardini (né 1940) - Guazzabuglio (1972)

est une sorte de danse frénétique des mains sur le clavier et, en tant que telle, elle donne une idée de mouvement et de dynamisme. Une excitation étrange anime les doigts du pianiste et provoque une allure bizarre et un comportement extravagant. Si par cette composition Cardini nous projette dans le domaine de la musique gestuelle, il est loin d'en negliger les purs effets sonores. "Guazzabuglio" est un jeu.

Programme

QUADERNO MUSICALE DI ANNALIBERA (1952)	Luigi Dallapiccola (1904-1975)
WIEDERKEHR (1971)	Luca Lombardi (*1945)
DE LA NUIT (1971)	Salvatore Sciarrino (*1947)
NOVELLETTA (1973)	Sylvano Bussotti (*1931)

Entr'acte

SEQUENZA IV (1966)	Luciano Berio (*1925)
IMMAGINE (1970-71)	Romano Pezzati (*1939)
FINALE (1971-73)	Paolo Castaldi (*1930)
GUAZZABUGLIO (1972)	Giancarlo Cardini (*1940)

After obtaining his piano diploma from the Conservatorio 'Luigi Cherubini', Florence, Giancarlo Cardini followed a Master Class in 20th century piano music with Pietro Scarpini at the Accademia Chigiana, Siena.

He has appeared in numerous concerts in Italy and abroad (Germany, France, England, Spain, Switzerland, Yugoslavia, Hungary, Rumania, Bulgaria, Sweden, Finland) under the sponsorship of musical societies, radio and television stations: RAI, Radiotelevisione Italiana, Westdeutscher Rundfunk Köln, Hessischer Rundfunk Frankfurt, Südwestfunk Baden-Baden, Swiss TV, Yugoslavian TV.

He has taken part in the most important events dedicated to new music on which occasions he has often presented world premières of piano works:

Festival International d'Art Contemporain, Royan; Festival Internazionale di Musica Contemporanea, Venice; Journées de Musique Contemporaine, Paris; "Alea", Madrid; Akademie der Künste, Berlin; "W.O.R.K.S.", Calgary; "Autunno Musicale", Como; "Musik im 20. Jahrhundert", Saarbrücken; "Musique de Notre Temps", Strasbourg; "Teatro-musica", Rome; "Sette sere di musica viva", Rovereto.

He has recorded for CBS-Sugar, Two Nuns, and Cramps, who have recently issued his recording of Castaldi's Finale.

Giancarlo Cardini has made himself a name in the field of avant-garde music, mixed-media events, gesture-music, and the neo-haiku theatre.

He is professor of piano at the Conservatorio 'Luigi Cherubini' in Florence.

Après avoir obtenu son diplôme de piano du Conservatoire 'Luigi Cherubini' de Florence, Giancarlo Cardini a suivi à l'Accademia Chigiana de Sienne les cours de perfectionnement de littérature pianistique du XXe siècle sous la direction de Pietro Scarpini.

Sa carrière, d'une intense activité s'est poursuivie en Italie et dans plusieurs pays d'Europe (Allemagne, France, Angleterre, Espagne, Suisse, Yougoslavie, Hongrie, Roumanie, Boulgarie, Suède, Finlande). Il a participé également à un grand nombre d'émissions radiotélévisées: Radio Televisione Italiana, Westdeutscher Rundfunk Köln, Hessischer Rundfunk Frankfurt, Südwestfunk Baden-Baden, Radio Télévision Suisse, Télévision Yougoslave.

Il a été invité régulièrement à se produire auprès de nombreuses sociétés musicales et dans les plus importants festivals de musique actuelle où il a présenté en première audition de nombreuses exécutions de travaux pour piano:
Festival International d'Art Contemporain, Royan ; Festival International de Musique Contemporaine, Venise; Journées de Musique Contemporaine, Paris; "Aléa", Madrid; Akademie der Künste, Berlin; "W.O.R.K.S.", Calgary; "Autunno Musicale", Côme; "Musik im 20.Jahrhundert", Saarbrücken; "Musique de Notre Temps", Strasbourg; "Teatro Musica", Rome; "Sette sere di musica viva", Rovereto.

Parmi ses activités, à signaler des enregistrements sur disque pour la "CBS-Sugar", "Two Nuns" et la "Cramps" qui a fait paraître récemment tout un disque consacré au "Finale" di Castaldi.

En qualité d'auteur et d'interprète il a travaillé en outre dans ce domaine de la musique d'avant-garde où le mélange si typique d'oeuvres musicales et d'actions pour "mixed-media" (situations, musique gestuelle, théâtre neo-haiku) crée une dimension sonore unique.

Giancarlo Cardini est professeur de piano au Conservatoire 'Luigi Cherubini' de Florence.

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL ORGAN RECITAL

Toccata in d minor	*Dietrich BUXTEHUDE*
Partita on the chorale "Freu dich sehr o meine Seele" (12 variations)	*Georg BÖHM*
Prelude and Fugue in B minor	*Johann Sebastian BACH*

MARGARET RIMMER

Variations on "Mein junges Leben hat ein End'"	*Jan Pieterszoon SWEELINCK*
Chorale Fantasia on "Komm, Heiliger Geist, Herre Gott"	*Franz TUNDER*

ROBERT BATT

Passacaglia and Fugue in c minor	*Johann Sebastian BACH*
Chorale Prelude on "Wenn wir in höchsten Nöthen sein" (Orgelbüchlein)	*Johann Sebastian BACH*
Dieu Parmi Nous (extrait de "La Nativité du Seigneur")	*Olivier MESSIAEN*

ANTHONY KING

Sunday, January 25, 1976
8:30 p.m. - free admission

Queen Mary Road Church
13 Finchley Road
Hampstead

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Building
Room C 310 - Jan.26, 1976, 8:00 pm

R E C I T A L

SONATA in c minor K84 — D.Scarlatti

BALLADE in F major, op.38 — Chopin

Arlene Carson, piano

SONATA FOR OBOE AND PIANO — Hindemith

Munter
Sehr langsam - Lebhaft - Sehr langsam, wie zuerst
Wieder lebhaft

Margaret Morse, oboe
Patricia Moyst, piano

SONATA FOR PIANO No.3 in A major — Schubert

Allegro moderato
Andante
Allegro

PRELUDE "Puerta del vino" — Debussy

OISEAUX TRISTES — Ravel

IMPROMPTU in f minor — Fauré

Jo-Ann Strathdee, piano

* * *

Next recital in C 310: Tuesday, January 27, 1:00 pm

Voice students of Betty Doroschuk

McGILL UNIVERSITY

FACULTY OF MUSIC

Stratheona Music Building

Room C 310 - Jan.26, 1976, 8:00 pm

R E C I T A L

SONATA in c minor K84 — D.Scarlatti

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Wieder lebhaft

Margaret Morse, oboe
Patricia Moyer, piano

SONATA FOR PIANO No.3 in A major — Schubert

Allegro moderato
Andante
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IMPROMPTU in F minor — Faure

Jo-Ann Stratidee, piano

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McGILL UNIVERSITY
FACULTY OF MUSIC

Tuesday, January 27
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

Dove Sono (Marriage of Figaro) — MOZART
Die Junge Nonne — SCHUBERT

SAUNDRA SAMUELS

Non so pui, cosa son (Marriage of Figaro) — MOZART
O Sleep, why Dost Thou Leave Me? (Semele) — HANDEL

ROSALINE PI

Recit: Thy Rebuke hath broken his heart — HANDEL
Aria: Behold and See if there be any sorrow
Recit: He was cut off out of the land of the living
Aria: But Thou dids't not leave his soul in Hell (Messiah)

SAMUEL BAPTISTE

St. Patrick's Purgatory — Samuel BARBER
Church Bell at Night — Samuel BARBER
Fantoches — DEBUSSY

ELIZABETH EKHOLM

O Had I Jubal's Lyre (Joshua) — HANDEL
Monica's Aria (The Medium) — MENOTTI

DONNA BROWN

Dissidence — Pierre MERCURE
Les Lions Jaunes hurlent la Sable
Le dégoût des choses parfumées est faciles
Le crie de joie

LAURE BONIN BOUCHARD

Accompanists: Doris Killam - Michael McMahon - Inta Zvagulis

*

McGILL UNIVERSITY
FACULTY OF MUSIC

Tuesday, January 27
1 p.m.

Strathcona Music Bldg.
Room C310

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Dove Sono (Marriage of Figaro) — MOZART

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McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, January 30
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

FRENCH SUITE, No. 4 ..... BACH

Allemande - Courante - Sarabande -
Gavotte - Minuet - Air - Gigue

JANE WRIGHT, piano

DER HIRT AUF DEM FELSEN ..... SCHUBERT

ELISE BEDARD, soprano
DAVID KREUTER, clarinet
YVAN LEDUC, piano

AUF DEM STROM ..... SCHUBERT

ELISE BEDARD, soprano
ALAIN MONAST, horn
YVAN LEDUC, piano

free admission

*

McGill University

Faculty of Music

GOETHE
INSTITUT
MONTREAL

salle de concert POLLACK concert hall

Trio à cordes
KALAFUSZ
String Trio

Hans Kalafusz, *violoniste*/violinist
Christian Hedrich, *altiste*/violist
Rudolf Gleissner, *violoncelliste*/cellist

J. S. Bach
(1685-1750)

Sonate en trio No 5 en do majeur
Trio Sonata No. 5 in C Major

Allegro
Largo
Allegro

Wolfgang Fortner
(1907-)

Trio (1953)

Andante con moto
Allegro molto
Andante tranquillo
Allegro molto
Adagio

Franz Schubert
(1797-1828)

Trio en si-bémol majeur, en un mouvement (1816)
Trio in B flat Major, in one movement (1816)

Allegro

Entr'acte

Heitor Villa-Lobos
(1887-1959)

Trio (1945)

Allegro
Andante
Scherzo vivace
Allegro preciso e agitato

Jeudi, le 29 janvier 1976
Thursday, January 29, 1976

Trio à cordes
KALAFUSZ
String Trio

Hans Kalafusz, *violoniste*/violinist
Christian Hedrich, *altiste*/violist
Rudolf Gleissner, *violoncelliste*/cellist

LE TRIO À CORDES KALAFUSZ fut fondé en 1972. Un an seulement après sa création, il se classa déjà "Meilleur trio à cordes" au Concours international de musique de chambre à Colmar. Dès le début, le public et les critiques n'ont pu que vanter la parfaite justesse de ton de ce trio. Le Trio à cordes Kalafusz, composé du violoniste Hans Kalafusz, de l'altiste Christian Hedrich et du violoncelliste Rudolf Gleissner, tous trois solistes de l'Orchestre symphonique de la Radio sud-allemande à Stuttgart, a été invité à donner des concerts au Canada, aux Etats-Unis, en Autriche et en Suisse.

THE KALAFUSZ STRING TRIO was founded in 1972. Only one year after its foundation, it was named the Best String Trio at the International Chamber Music Competition in Colmar. From the first, public and critics were moved to praise the trio's perfectly balanced sound. The Kalafusz String Trio, composed of violinist Hans Kalafusz, violist Christian Hedrich and cellist Rudolf Gleissner, all solo members of the South German Radio Symphony Orchestra in Stuttgart, has been invited to give concerts in Canada, the United States, Austria and Switzerland.

McGill University

Faculty of Music

A CONCERT BY STUDENTS OF THE PREPARATORY SCHOOL OF MUSIC

Friday, January 30, 1976, 7 p.m. Strathcona Music Building, Room C.310

1. Sonata in F . . . . . G. F. Handel
   Adagio -- Allegro -- Largo -- Allegro
   BORAH GARSON, violin, accompanied by CHRYSTELLE GARSON

2. Prelude No. 3 (Six Little Preludes) . . . . . J. S. Bach
   Sonata in G (Menuet & Trio) . . . . . Joseph Haydn
   JULIE KIM, piano

3. Air and Rondo . . . . . G. F. Handel
   CATHERINE SALISBURY, oboe, accompanied by DAGMAR RYDLO

4. Two Part Invention in C . . . . . J. S. Bach
   Viennese Sonatina in C . . . . . W. A. Mozart
   Homage To Chopin (from 23 Pieces For Children) . . . . . J. Schloss
   MINH GIANG, piano

5. Sonata in C . . . . . Antonio Vivaldi
   Adagio -- Allegro -- Sarabande -- Allegro Presto
   RAFFY OUZOUNIAN, flute, accompanied by KATHLEEN HALLEY

6. Une Esquisse
   The New Puppet . . . . . B. Martinu
   Polka in E flat . . . . . B. Smetana
   NADYA RAMBALLY, piano

7. Sonata in F . . . . . G. F. Handel
   Adagio -- Allegro -- Largo -- Allegro
   BRIGITTE ROLLAND, violin, accompanied by KATHLEEN HALLEY

8. Donata in C . . . . . D. Scarlatti
   Waltz No. 2 in B minor (Op. 69) . . . . . F. Chopin
   ELIZABETH WALL, piano

Borah Garson is a student of Guy Traficante; Julie Kim a student of Dagmar Rydlo; Catherine Salisbury a student of Don Hyder; Minh Giang a student of Karl Steiner; Raffy Ouzounian a student of Abe Kastenberg; Nadya Rambally a student of Dagmar Rydlo; Brigitte Rolland a student of Mildred Goodman; Kathleen Halley is a student of Mary Kirby; and Elizabeth Wall is a student of Mark Pinzow.

McGILL UNIVERSITY

McGill University
Faculty of Music

A CONCERT BY STUDENTS OF THE PREPARATORY SCHOOL OF MUSIC

Friday, February 6, 1976, 8 p.m. Strathcona Music Building, Room C.310

1. Sonata in G (Menuet & Trio) . . . . . Joseph Haydn
   JULIE KIM, piano

2. Rondo . . . . . .G. F. Handel
   CATHERINE SALISBURY, oboe, accompanied by DAGMAR RYDLO

3. Viennese Sonatina in C . . . . . W. A. Mozart
   MINH GIANG, piano

4. Sonata in C . . . . . Antonio Vivaldi
   Adagio -- Allegro -- Sarabande -- Allegro Presto
   RAFFY OUZOUNIAN, flute, accompanied by KATHLEEN HALLEY

5. Une Esquisse
   The New Puppet . . . . . B. Martinu
   NADYA RAMBALLY, piano

6. Sonata in F . . . . . G. F. Handel
   Adagio -- Allegro -- Largo -- Allegro
   BRIGITTE ROLLAND, violin, accompanied by KATHLEEN HALLEY

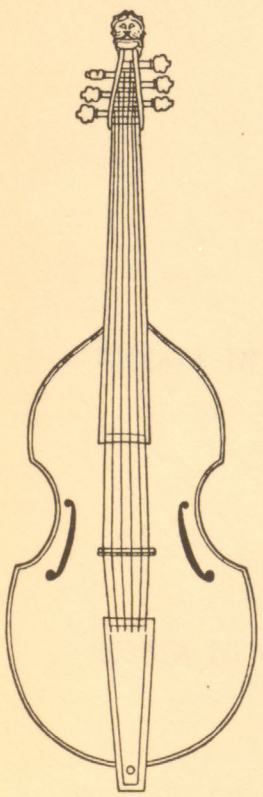
7. Waltz No. 2 in B minor (Op. 69) . . . . . F. Chopin
   ELIZABETH WALL, piano

Julie Kim and Nadya Rambally are students of Dagmar Rydlo; Catherine Salisbury a student of Don Hyder; Minh Giang a student of Karl Steiner; Raffy Ouzounian a student of Abe Kestenberg; Brigitte Rolland a student of Mildred Goodman; Kathleen Halley is a student of Mary Kirby; and Elizabeth Wall is a student of Mark Pinzow.

McGill University

Faculty of Music

JOHANN SEBASTIAN BACH



THE GAMBA SONATAS

Peggie SAMPSON, *viola da gamba*

John GREW, *harpsichord*

Friday
February 6th, 1976
8:30 pm

salle de concert POLLACK concert hall

Programme

JOHANN SEBASTIAN BACH

SONATA IN G MAJOR for viola da gamba and harpsichord, BWV 1027

Adagio
Allegro ma non tanto
Andante
Allegro moderato

SONATA IN G MINOR for viola da gamba and harpsichord, BWV 1029

Vivace
Adagio
Allegro

e n t r ' a c t e

TOCCATA IN E MINOR for harpsichord, BWV 914

Andante
Un poco allegro (double fugue)
Adagio - recitative
Fuga

SONATA IN D MAJOR for viola da gamba and harpsichord, BWV 1028

Adagio
Allegro
Andante
Allegro

Peggie Sampson

Born in Edinburgh, Scotland, Peggie Sampson became a cello pupil of Mme Suggia; she was a student and then lecturer under Sir Donald Tovey, and through the generosity of the Caird Scholarship Trust studied with Alexanian, Feuermann, Nadia Boulanger and later, Casals.
In 1951 she came to Canada, joined the Faculty of the University of Manitoba, was heard in solo recitals, and with orchestral and chamber music groups. Dr.Sampson was a founder member of the Manitoba University Consort which toured in Canada, Great Britain and Europe.

Peggie Sampson now devotes herself exclusively to the viola da gamba and makes her home in Toronto. She is on the teaching staff of the Faculty of Fine Arts at York University and is frequently heard in recital and lecture-recital in Canada, the United States and Great Britain. She leads the Hart House Consort of Viols.

John Grew

John Grew 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 has taught at Lawrence University, Wisconsin, Dalhousie University, and the University of Ottawa. While at the University of Ottawa he founded and directed L'Ensemble Baroque de l'Université d'Ottawa.
John Grew was a pupil of Kenneth Gilbert and assisted him in the preparation of the new Couperin edition. While in Europe on a Canadian Council grant he studied with Marie-Claire Alain and Luigi Ferdinando Tagliavini.

Currently John Grew is assistant professor in the Faculty of Music at McGill University. Last year at McGill his harpsichord class gave model performances of Bach's concerti for two, three and four harpsichords.
He succeeded Kenneth Gilbert to the post of organist and choirmaster at Queen Mary Road Church where he directs an active musical programme and plays on a splendid von Beckerath organ, which was the first modern mechanical-action organ to be installed in a Canadian church.

Peggie Sampson

Née à Edimbourg, en Ecosse, Peggie Sampson a commencé à étudier le violoncelle avec Mme Suggi elle fut l'élève de Sir Donald Tovey sous la direction duquel elle exerça plus tard à titre de chargé de cours. Grâce à la générosité de la Fondation Caird, elle obtint des bourses pour étudier avec Alexanian, Feuermann, Nadia Boulang et plus tard, Pablo Casals.
Arrivée au Canada en 1951, Peggie Sampson fut nommée professeur à l'Université du Manitoba, d des récitals et participa à des concerts présent par des orchestres et des groupes de musique de chambre. Elle est l'un des membres fondateurs d "Manitoba University Consort" qui a fait des tournées au Canada, en Grande-Bretagne et en Eur

Aujourd'hui, Peggie Sampson se consacre exclusiv ment à la viole de gambe et réside à Toronto. El fait partie du corps professoral de la faculté d Beaux-Arts de l'Université York et se fait souve entendre au cours de récitals et conférences-récitals au Canada, aux Etats-Unis et en Grande-Bretagne. Elle dirige l'ensemble des violes "Hart House Consort".

John Grew

John Grew reçut sa première formation musicale d professeur Maitland Farmer à Halifax. Il est dip de l'Université Mount Allison et de celle de Michigan à Ann Arbor. Il a enseigné à l'Univers Lawrence, au Wisconsin, à Dalhousie ainsi qu'à l'Université d'Ottawa où il créa et dirigea l'Ensemble Baroque de l'Université d'Ottawa.
John Grew a été l'élève de Kenneth Gilbert et a aidé celui-ci à préparer la nouvelle édition de Couperin. Ayant reçu une bourse du Conseil des Arts du Canada, il a étudié en Europe avec Mari Claire Alain et Luigi Ferdinando Tagliavini.

John Grew est aujourd'hui professeur adjoint à Faculté de musique de l'Université McGill. Sa c de clavecin a donné l'année dernière à McGill u interprétation magistrale des concertos de Bach pour deux, trois et quatre clavecins.
Ayant succédé à Kenneth Gilbert au poste d'orga iste et de maître de choeur de la Queen Mary Ro Church, il y dirige un programme musical dynami et joue sur un orgue von Beckerath de tout spl deur qui fut le premier orgue mécanique moderne installé dans une église canadienne.

McGILL UNIVERSITY
FACULTY OF MUSIC

Thursday, February 5
1 p.m.

Strathcona Music Bldg.
Room C310

L U N C H C O N C E R T

CONTEMPORARY MUSIC FOR FLUTE

PENNY PAPPAS — F L U T E S — PATRICK CARDY

JEFF KHANER

Suite for solo flute, opus 8	Wallingford Riegger
Three Pieces for solo flute	Cathy Nolan
Sequenza I	Luciano Berio
Synchronisms for flute & tape	Mario Davidovsky
Canonic Sonata for two flutes	Paul Hindemith

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

directed by

EUGENE PLAWUTSKY

MICHEL KOZLOVSKY
pianist

-PROGRAMME-

Franz LISZT — Piano Concerto No. 1 in E flat major

Allegro maestoso
Quasi adagio
Allegro marziale

Johannes BRAHMS — Symphony No. 2 in D major, opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso
Allegro con spirito

The next McGill Symphony Orchestra concert will take place on February 27th, 1 p.m. at the Pollack Concert Hall. In the programme works by Cardy and Schubert.

Wednesday, February 11
8:30 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

WIND ENSEMBLES

directed by Thomas Kenny

BRASS CHOIR

WOOD WIND QUINTET

BRASS QUINTET

FRENCH HORN QUARTET

Thursday, February 12th, 1976.
8:30 p.m.

salle de concert POLLACK concert hall

Programme

Brass Choir

THREE CAROLS — Leroy Anderson

While by my sheep
Lo, how a rose ere blooming
From heaven on high I come to you

ANTIPHONY NO.2 from "Christmas Motet" — Giovanni Gabrieli

FANFARE (1975) — Donald Erb

Woodwind Quintet

QUINTET NO.3 — P. Müller

Allegro
Andante sostenuto
Allegro - Trio meno allegro - Allegro

Brass Quintet

SONATA from "Die Bänkelsängerlieder" — Anonymous (c.1684)

Allegro moderato

THREE DANCES — Johann Pezel (1639-1694)

Intrade
Sarabande
Bal

Horn Quartet

SUITE FUER VIER WALDHOERNER Op.33 — Richard Süssmuth

4th mvt. Nicht zu langsam und ausdrucksvoll

WALDLIED — B.E.Mueller

Chasse - Vivo, frisch und fröhlich

PILGRIMS' CHORUS from "Tannhäuser" — Richard Wagner

Andante maestoso

Brass Choir

LITURGY FOR BRASS CHOIR — David Uber

Intermission

Brass Choir

CHORALE from Cantata No.118 — J.S.Bach

CHORALE "Erschienen ist der herrlich Tag" — Darrell Handel

Woodwind Quintet

TROIS PIECES BREVES — Jacques Ibert

Allegro
Andante
Assez lent - Allegro scherzando

Brass Quintet

QUINTET in b flat minor, Op.5 — Victor Ewald

Moderato
Adagio (non troppo tanto) - Allegro vivace -
Tempo I - Adagio
Allegro moderato

Horn Quartet

JESU JOY OF MAN'S DESIRING — G.F.Handel

THREE STUDIES FOR FOUR HORNS — Alec Wilder

Moderato
Andante
March

CHORALE PRELUDE No.71 — J.S.Bach

"Ich ruf zu dir, Herr Jesu Christ"

Brass Choir

EXALTABO TE, DOMINE — Palestrina

Brass Choir

Trumpets

Ian Cochrane, principal
Arlene Chapman
Gilles Pelletier
Michel Renaud
Jerry Simkus

Trombones

Christopher Romney, principal
Joyce Vandenberg
Glenn Morrison
Jean Dagenais

Horns

Nancy Wightman, principal
Patricia Courtice
Katherine Munro
Peter Pike
Eileen Eby
Cindy Weldon
Jane Wright

Tubas

Sharon Bookbinder
Michele Samson

Woodwind Quintet

Karen Stone, flute
Stephen Klein, oboe
Guy Knowles, clarinet
Nancy Wightman, horn
Reisa Lipszyc, bassoon

Brass Quintet

Murray Robertson, trumpet I
Ian Cochrane, trumpet II
Philippe Gelinas, trombone
Renée Allen, horn
John DeWolfe, tuba

Horn Quartet

Renée Allen
Eileen Eby
Peter Pike
Nancy Wightman

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL
WIND ENSEMBLE
CONCERT

directed by
ROBERT GIBSON

Thursday, February 12
1 p.m. - free admission

POLLACK concert hall
555 Sherbrooke West

4. CONCERTO IN C MAJOR . . . . . Tommaso Albinoni (1671-1750)
Moderato - Affectuoso - Presto

This Concerto, original title "Concerto à 6" (without op. number), is based on a extant copy of the parts only found at the Pederborn archepiscopal library. How it came to reside there is unknown to scholars at the present time. This work shows great and mature artistic skill as the solo trumpet, the oboe, and bassoon are treated in a 'concertante' style, at times marked with austere expressiveness.

Mr. Murray Robertson, piccolo trumpet, is majoring in School Music.
Mr. Steve Klein, oboe, is majoring in composition and performance.
Miss Wendy Prezament, oboe, is majoring in composition.
Mr. Paul Schieman, oboe, is majoring in performance.
Miss Reisa Lipszyc, bassoon, is majoring in School Music.
Mr. Hank Knox, continuo, is majoring in performance.

5. PORGY AND BESS . . . . . George Gershwin

The opera PORGY AND BESS is based on the play by Dubose and Dorothy Heyward, the opera text being by Dubose Heyward and Ira Gershwin. Robert Russell Bennett's concert arrangement of music from the opera was commissioned by Fritz Reiner, who conducted the premiere of this work with the Pittsburgh Symphony on February 5, 1943, and introduced it to New York at Philharmonic Symphony concerts a few weeks later, The contribution of Mr. Bennett to this composition consists chiefly of short thematic passages which blend individual numbers into a single continuity, along with the adaptation of vocal lines for instruments. The sequence of music is Summertime, A Woman is a Sometime Thing, I Got Plenty of Nuthin', Bess, You is my Woman, It Ain't Necessarily So, Picnic Parade, and Oh Lawd, I'm on my Way.

6. ELSA'S PROCESSION TO THE CATHEDRAL . . . . . Richard Wagner

Richard Wagner left his unmistakeably personal stamp on everything he touched; people who came under his influence seldom escaped the firmness of his convictions or the pressures of his artistic opinions. During Wagners's lifetime the wind band, as a concert-giving ensemble, developed and the operas and music dramas became a primary source of literature. This transcription by Lucien Calliet, from the opera Lohengrin, is a faithful interpretation of Wagner's own concepts of sonority and texture for wind instruments.

-PROGRAMME-

1. TOCCATA MARZIALE . . . . . R. Vaughan-Williams

Although the FOLKSONG SUITE and TOCCATA MARZIALE occupy a modest place among the musical creations of Vaughan-Williams when compared to such towering masterworks as the Fourth, Fifth, and Sixth Symphonies, they nonetheless stand among the best concert works of band literature. Unlike the FOLKSONG SUITE which utilized English country tunes, the TOCCATA MARZIALE is an original work, the musical materials of which are entirely the composers own. The work's rhythmic vigor, strong contrapuntal lines juxtaposed between reeds and brass, and vividly clear harmonic texture is typical of Vaughan-Williams's style in the year of its composition, 1924.

2. EPINICION . . . . . John Paulson

An Epinicion is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battelfield sorting the wounded from the dead. This contemporary work, written in 1975, opens with air blowing through the instruments and develops through the use of motivic repitition, tone clusters, extemporization, and aleatoric patterns of rhythm, melody and pitch. Mr. Paulson is presently in Japan as a result of receiving a Ford Foundation grant to study current compositional techniques in the Far East.

3. CHESTER . . . . . William Schuman

The tune on which this composition is based first appeared in 1778 in a book of tunes and anthems composed by William Billings called THE SINGING MASTER'S ASSISTANT. Billings, born in Boston in 1746, started his career in life as a tanner's apprentice but soon gave up this trade for music in which he was apparently self-taught. Billings's many "fuguing tunes" achieved great popularity, but by the time he died in 1800 this kind of music had gradually fallen into disfavor leaving Billings poor and neglected. This contemporary setting of the hymn is taken from William Schuman's NEW ENGLAND TRIPTYCH written in 1957.

PICCOLO

K. Stone

FLUTES

H. Collard *
B. Walsh
J. Fillion

CLARINETS

S. DaSie *
N. Steinberg
L. Halpern
H. Kilianski
D. Kreuter
D. Fine
P. Dansereau
R. Mainella
S. Letovsky

E FLAT CLARINET

J. Taylor

OBOES

S. Klein *
W. Prezament

BASSOON

R. Lipszyc *
S. Yamamoto

E FLAT ALTO CLARINET

M. Bankley

B FLAT BASS CLARINET

S. Gruman

E FLAT CONTRA-BASS CLARINET

P. Homzy

SAXOPHONES

Alto: J. Steprans *
J. Lippert
Tenor: P. Bastien
Baritone: K. Dooley

FRENCH HORNS

A. Monast *
J. Huntly
P. Pike
C. Weldon

TRUMPETS

J. Rivait *
D. Thompson
M. Renaud
K. Shearer
J. Fong
I. Cochran

TROMBONES

P. Gelinas *
D. Block
P. Marion

EUPHONIUM

C. Romney

TUBA

J. DeWolfe

PERCUSSION

D. Freed *
G. St. Amand
P. Bosani
F. Clement

TIMPANI

A. Mazza

* Indicates principal

McGILL UNIVERSITY
FACULTY OF MUSIC

PIANO RECITAL

Stephen HUEBNER (Student of Betty Dawson)

Guy BEDARD
Mercedes ROY (Students of Lillian Wollmarker)

SONATA IN B MAJOR, OPUS 147 — Schubert

Allegro ma non troppo
Andante
Scherzo allegretto
Allegro giusto

Stephen Huebner

PRELUDE AND FUGUE NO.XXI in B flat major — Bach
NO.XXII in b flat minor

Guy Bédard

PAPILLONS, OPUS 2 — Schumann

Mercedes Roy

PRELUDE DE LA SUITE "POUR LE PIANO" — Debussy

Guy Bédard

STRATHCONA MUSIC BUILDING room C310
Thursday, February 12, 1976, 1:00 pm

Next recital in C310: Monday, February 16, 8:00 pm

Jocelyne Fillion, flute
assisted by Monik Grenier, piano; Claudia Martin, violin; Kitty Jensen, viola; Thomas Mirhady, cello; Leslie Samuels, harpsichord.

works by Bach - Mozart - Schumann - Burton

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Jocelyne F i l l i o n , flute

assisted by: Monik Grenier, piano
Leslie Samuels, harpsichord
Claudia Martin, violin
Kathryn Jensen, viola
Thomas Mirhady, cello

SONATA in E major for flute, harpsichord and cello continuo — Bach

Adagio ma non tanto
Allegro
Siciliano
Allegro assai

FLUTE QUARTET in D major, K.285 — Mozart

Allegro
Adagio
Rondo

ROMANCES Op.94 for flute and piano — Schumann

1) Nicht schnell
2) Einfach, innig
3) Nicht schnell

SONATINA for flute and piano — Eldin Burton

Allegretto grazioso
Andantino sognando
Allegro giocoso

Strathcona Music Building
room C 310
February 16th, 1976 , 8:00 pm

Next recital in C 310 : Tuesday, February 17th, at 8:00 pm
LIEDERABEND with Karen Bender, contralto
Doris Killam, piano
Schubert - Schumann - Brahms - Strauss

McGILL UNIVERSITY
FACULTY OF MUSIC

MONDAY, FEBRUARY 9

Strathcona Music Bldg.

room C310

8 p.m.

IMPROVISATION JAZZ CONCERT CLASS

OF ARMAS MAISTE

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

L I E D E R A B E N D

Karen BENDER, contralto

assisted by: Doris Killam, piano

SCHUBERT

Seligkeit
Der Tod und das Mädchen
Rastlose Liebe

SCHUMANN

Liederkreis, opus 39

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

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

BRAHMS

Madchenlied, opus 107

O Wüsst ich doch den weg Zurück
Immer leisser wird mein Schlummer
Vergebliches Ständchen

All mein Gedanken
Zueignung
Schlagende Herzen

Strathcona Music Building
Room C310
February 17, 1976, 8:00 pm

Next Recital in Room C310: Wednesday, February 18, 8:00 pm
Piano Recital: Mercedes Roy, Guy Bédard
Schubert - Bach - Schumann - Debussy - Brahms

free admission

McGILL UNIVERSITY
FACULTY OF MUSIC

EXAM RECITAL

CLAIRE NEWMAN
bassoon
Student of Sidney Rosenberg

Cathie Walker
cellist

Robert Jones
pianist

-PROGRAMME-

Bodin de BOISMORTIER — Sonate, No. 5 pour basson et clavier

- Allemande
- Aria
- Adagio
- Gigue

Wolfgang Amadeus MOZART — Sonate für Fagott und Violoncello K.V. 292

- Allegro

Louis SPOHR — Adagio für Fagott und Klavier

Romeo CASCARINO — Sonata for bassoon and piano

- Allegro moderato
- Andante cantabile
- Allegretto giocoso

Thursday, February 19
1 p.m. - free admission

Strathcona Music Bldg.
Room C310

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

MERCEDES ROY
GUY BEDARD

PIANISTS

Préludes et fugues, vol.1 - XXI sib majeur XXII sib mineur	BACH
Suite française en mi majeur	BACH
Impromptu en sib majeur, op. posthume 142, No.3	SCHUBERT
Papillions, op. 2	SCHUMANN
Rhapsodie en si mineur, op. 79, No.1	BRAHMS
Intermezzo en la mineur, op. 118, No.1	BRAHMS
Prélude de la "Suite pour le piano"	DEBUSSY

Strathcona Music Building
Room C310
February 18th, 1976, 8:00 pm

Next Recital in C310: Thursday, February 19th, 1 pm
Claire Newman, bassoon; Cathie Walker, cello;
Robert Jones, piano
Boismortier - Mozart - Spohr - Cascarino

Thursday, February 19th, 8 pm
David Kreuter, clarinet; Tom Mirhady, cello;
Jane Lippert, piano
Bach - Stravinsky - Spohr

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

THOMAS MIRHADY, cello - Student of Edward Culbreath

DAVID KREUTER, clarinet - Student of Emilio Iacurto
assisted by: Jane Lippert, piano

Programme:

Suite No.5 in c minor, for cello solo — BACH

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Three Pieces for clarinet solo — STRAVINSKY

Concerto No.1 for clarinet and piano, Op. 26 in c minor — SPOHR

Allegro
Adagio
Rondo vivace

Strathcona Music Building
Room C310
February 19, 1976, 8:00 pm

Next recital in C310: Thursday, February 26, 1:00 pm
Piano Students of Prof. Dorothy Morton
works by Bach, Chopin, Brahms, Debussy,
Ravel, Morel

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL OPERA STUDIO

under the direction

of

Prof. EDITH DELLA PERGOLA

presents

A PERFORMANCE OF OPERATIC EXCERPTS

Saturday, February 21, 1976
8:00 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

1. LA WALLY, act I, closing scene * — A. Catalani (1854-1893)

Stromminger	Gregory ATKINSON	(bass)
Gellner	Robert SEDILLOT	(baritone)
Wally	Sylvia BURLA	(soprano)
Walter	Deborah KRAUS	(mezzosoprano)

Place: Tyrol - Time: 1870

2. CARMEN, act III, trio — G. Bizet (1838-1875)

Frasquita	Katerina ZACKO	(soprano)
Mercedes	Lois WATSON	(mezzosoprano)
Carmen	Mariana Paunova	(mezzosoprano)

Place: Spain - Time: 1820

3. SIMONE BOCCANEGRA, act II, middle scene — G. Verdi (1813-1901)

Amelia Grimaldi (Maria).....	Icea STIFFEL	(soprano)
Simone Boccanegra	Felipe VALVERDE	(baritone)

Place: Genova (Italy) - Time: 1356

4. I PAGLIACCI, act I, middle scene — R. Leoncavallo (1853-1919)

Nedda	Mireille SEGUIN	(soprano)
Tonio	Robert SEDILLOT	(baritone)
Silvio	Gilles LATOUR	(baritone)

Place: Calabria (Italy) - Time: 1870

5. I VESPRI SICILIANI, act III, scene 1 * — G. Verdi (1813-1901)

Monforte	Gaston HARNOIS	(baritone)
Arrigo	Jean Yves ARSENAULT	(tenor)

Place: Palermo (Sicily) - Time: 1282

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

6. MANON, act II, closing scene * — J. Massenet (1842-1912)

Manon	Katerina ZACKO	(soprano)
Des Grieux	Jerry GLOWER	(tenor)

Place: Paris (France) - Time: 1821

7. THE MERRY WIVES OF WINDSOR, act I, scene 1 — O. Nicolai (1810-1849)

Mrs. Ford	Judith LECHTER	(soprano)
Mrs. Page	Deborah KRAUS	(mezzosoprano)

Place: Windsor - Time: 1440

8. MANON, act IV — J. Massenet (1842-1912)

Des Grieux	Jerry GLOWER	(tenor)
Lescaut	Gregory ATKINSON	(bass)
Manon	Christine McMAHON	(soprano)

Place: Le Havre (France) - Time: 1823

9. DON CARLO, act IV, second part * — G. Verdi (1813-1901)

Elisabetta	Madeleine OSBORNE	(soprano)
King Filippo	André SANDOR	(bass)
Princess Eboli	Mariana PAUNOVA	(mezzosoprano)
Rodrigo, Marquis De Posa	Robert SEDILLOT	(baritone)

Place: Spain - Time: 1560

0. LA BOHEME, act III — G. Puccini (1858-1924)

Mimi	Gina FIORDALISO	(soprano)
The Sargeant	Gregory ATKINSON	(bass)
Marcello	Gilles LATOUR	(baritone)
Rodolfo	Jean Yves ARSENAULT	(tenor)
Musetta	Judith LECHTER	(soprano)

Place: Paris (France) - Time: 1830

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* Presented for the first time at the Opera Studio.

Accompanist: Barry WIESENFELD, senior coach

Stage-Directors: Prof. Edith and Luciano Della Pergola
Coaching: Maestro Antonio Narducci, Barry Wiesenfeld, Monik Grenier, Brian Jackson
Lighting: Michael Bartuccio, stage manager
Costumes: Malabar Ltd., Montreal
Make-up : Prof. Luciano Della Pergola

This is the 192nd performance of the Opera Studio since its inception in 1956.
The next performance of Opera Excerpts will be on Saturday, April 24, 1976, at 8 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

directed by

EUGENE PLAWUTSKY

-PROGRAMME-

GLINT — Patrick Cardy

SYMPHONY NO. 8 IN B MINOR "UNFINISHED" — Franz Schubert

Allegro moderato
Andante con moto

The next McGill Symphony Orchestra concert will be on Friday, March 26th, 1976, 8:30 pm at the Pollack Concert Hall, with Avril Cici, piano and Jeff Khaner, flute.

Friday, February 27, 1976
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

PATRICK CARDY was born in 1953 in Toronto and has lived since 1959 in Kitchener. He is a graduate of the Faculty of Music of the University of Western Ontario, and is currently studying for a Master of Musical Arts Degree at McGill University. His most recent award for his work is the 1975 CAPAC William St. Clairlow Fellowship. Recent compositions include 'Sunspots' for solo electric cello, 'Love Song' for soloists and choir, 'Remembrances of Love in the Mist', a song cycle for soprano and chamber players, based on fragments of Frederico Garcia Lorca, 'Chanson Innocente' for soprano, oboe and piano, 'Aphorisms' for 10 chamber players, 'Announcement' for speaker and percussion and a 'Woodwind Quintet'.

GLINT, for 12 brass, is a study on one 12-note chord disposed in two vertically-symmetrical Hexachords, each of which, in turn, is composed of a 014 and a 034 trichord. The form is roughly A B C A' D A" C' A, consisting of a statement of the chord, outlining the vertical symmetries (A); a sharply articulated theme in the high brass over a 014 bass ostinato (B); a euphonium solo, shadowed by half-stopped horns, over an oscillating trombone and tuba pedal (C); a restatement of the chord in long tones, expanding and contracting vertically (A'); a section of random staccato pitches, interspersed with 014 and 034 trichords (D); four octaves of B♮ leading to a further statement of the chord (A"); a short recap of the euphonium solo (C'); and an abridged return of the opening chord (A). Some features of note in the piece are the special characteristics inherent in the seating arrangement and the exploration of a few timbral effects, including singing through the instruments, and movement from stopped to open positions on long pitches in the horns.

VIOLIN I

Claudia Martin *
concertmaster
Viviane Roberge
Joanne St. Jacques
Cordelia Hall
Mary Ruth Allan
Alan Woo
Michael Steinberg
Micheline Lesage
Tom Samek
Guy Traficante

VIOLIN II

Benson Benovoy *
Paula Wise
Chris Cici
Claudio Racignuolo
Mary MacLaughlin
Felicity Chan
Edward Brownless
Carmen Castillo
Debbie Hansen
Pierre Joyal
Ellen Bartlett

VIOLA

Lorna Wilson *
Chris Beckett
Pierre-Yves Gagnon
Kathy Jensen
Judith Grossman
Gail Teixeira
Silviu Parlea

CELLO

Tom Mirhady *
Iona Corber
Manon Reddy
Mario Giroux
Alison Wilder
Nicholas Dodwell

BASS

Alan Yanofsky *
Zdzislaw Prochownik
Jeffrey Scheckman
John Hyde

FLUTE

Jeff Khaner *
Penny Pappas

OBOE

Margaret Morse *
Paul Schieman

CLARINET

Stafford Horne *
Eli Herscovitch

BASSOON

Joelle Amar *
Claire Newman

HORNS

Alain Monast *
Renee Allen
Nancy Wightman
Juliet Huntly

TRUMPET

Jean-Guy Gauthier *
Murray Robertson
Jeff Fong
Ian Cochrane

TROMBONE

Don Renshaw *
Phillipe Gelinas
David Block
Pierre Marion

EUPHONIUM

Chris Romney

TUBA

John DeWolfe

TYMPANI

François Clement

* Indicates principal

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

D a v i d K R E U T E R , clarinet

Student of Emilio Iacurto

assisted by:

Richard Chodolak, clarinet
Claire Bériault, piano
Jane Lippert, piano

Programme

SONATA FOR TWO CLARINETS — Francis Poulenc

Presto
Très lent
Vif

VARIATIONS FOR CLARINET AND PIANO, OP.33 — Carl Maria von Weber

FANTASY PIECES FOR CLARINET AND PIANO, OP.73 — Robert Schumann

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

(pianist: Claire Bériault)

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

THREE PIECES FOR SOLO CLARINET — Igor Stravinsky

CONCERTO No.1 in c minor, Op.26 for clarinet and piano — Ludwig Spohr

Allegro
Adagio
Rondo vivace

(pianist: Jane Lippert)

Thursday, February 26, 1976
8:00 p.m.

Strathcona Music Building
room C 310

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

PIANO STUDENTS OF Prof. Dorothy Morton

Capriccio in B flat major — BACH

Arioso
Andante
Adagiosissmo
Un poco largo
Adagio poco
Allegro

LILIAN SAFDIE

Capriccio, opus 76, No.1 — BRAHMS
Intermezzo, opus 76, No.4
Capriccio, opus 76, No.5

ROLF BERTSCH

Prelude from the Suite Bergamesque — DEBUSSY

Rhapsody, opus 79, No.1 — BRAHMS

ANDREA FRIEDMAN

Intermezzo, opus 118, No.6 — BRAHMS

Reflets dans l'eau — DEBUSSY
Les Collines d'Anacapri

CARMEN PICARD

Etude, opus 45, No.5 — SCRIABINE

Feux Follets — LISZT

MICHEL KOZLOVSKY

Sonatine — RAVEL

Modéré
Tempo de menuet
Vif

La Campanella — LISZT

ZABEL MANUKYAN

Strathcona Music Building
Room C310
February 26, 1976, 1:00 pm

Next recital in C310: Monday, March 1, 8:30 pm
Concert of the Jazz Improvisation Class of
Armas Maiste

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

P I A N O S T U D E N T S O F Prof. Dorothy Morton

Capriccio in B flat major — BACH

Arioso
Andante
Adagiossimo
Un poco largo
Adagio poco
Allegro

LILIAN SAFDIE

Capriccio, opus 76, No.1
Intermezzo, opus 76, No.4 — BRAHMS
Capriccio, opus 76, No.5

ROLF BERTSCH

Prelude from the Suite Bergamesque — DEBUSSY
Rhapsody, opus 79, No.1 — BRAHMS

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MICHEL KOZLOVSKY

Sonatine — RAVEL
Modéré
Tempo de menuet
Vif

La Campanella — LISZT

ZABEL MANUKYAN

Next recital in C310: Monday, March 1, 8:30 pm
Concert of the Jazz Improvisation Class of
Arnaas Maiste

Stratthcona Music Building
Room C310
February 26, 1976, 1:00 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

FACULTY WIND ENSEMBLE

directed by

DONALD HUGHES

also featuring

THE GERRY DANOVITCH SAXOPHONE QUARTET

Wednesday, February 25, 1976
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

LE CARILLON from L'ARLESIENNE, SUITE No. 1 — Georges Bizet, arr. L.P. Laurendeau

DANCE CAPRICE (ALBUM LEAF), OPUS 28, No. 3 — Edvard Grieg, arr. Anton Weiss

PRELUDE TO "IL POMO D'ORO" — Pietro Antonio Cesti, arr. Bernard Fitzgerald

TWO PIECES FOR WOODWIND and PERCUSSION — John M. Higgins

THE GERRY DANOVITCH SAXOPHONE QUARTET:
Selections will be announced

Gerry Danovitch, soprano saxophone
Don Hughes, alto saxophone
Abe Kestenberg, tenor saxophone
Gilles Moison, baritone saxophone

INTRODUCTION and INVENTION — Paul W. Whear

MALAGUENA — Ernesto Lecuona, arr. John Cacavas

CORONATION MARCH - from "THE PROPHET" — Giacomo Meyerbeer, arr. Mayhew L. Lake

McGILL UNIVERSITY
FACULTY OF MUSIC

ORGAN RECITAL

HYMN : VENI CREATOR — Nicolas De Grigny
en taille à 5
Fugue à 5
Duo
Récit de Cromorne
Dialogue sur les Grands Jeux

TOCCATA AND FUGUE IN F MAJOR — J.S.Bach

Carmen Boisvert

SHOGAKU — Bengt Hambraeus

TRIO SONATA III IN D MINOR — J.S.Bach
Andante
Adagio
Vivace

Margaret de Castro

SONATA I (1937) — Paul Hindemith
Lively
Slowly
Free fantasia
Quietly

TOCCATA AND FUGUE IN D MINOR (Dorian) — J.S.Bach

Bradley Moggach

Sunday, February 29, 1976
8:30 p.m.
free admission

Queen Mary Road Church
13 Finchley Road
Hampstead

Next McGILL ORGAN RECITAL at Queen Mary Road Church: 14 March 76

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

IMPROVISATION JAZZ CONCERT CLASS

OF ARMAS MAISTE

Strathcona Music Bldg.
Room C310
March 1, 1976, 8:30 pm

Next recital in C310: Thursday, March 4, 8:00 pm
Piano Ensemble Class of Elizabeth Dawson
works by Fauré, Bizet, Mozart, Ravel, Diabelli

IMPROVISATION

CONCERT

CLASS OF ARMAS MAISTE

McGILL UNIVERSITY
FACULTY OF MUSIC

A L C I D E S L A N Z A

E D G A R V A L C A R C E L

pianists

assisted by Aldo Mazza, percussion
Luc Boivin, percussion
François Clément, percussion
John Hyde, bass
Eric Johnstone, electronic assistance

Tuesday, March 2, 1976
8:30 pm

salle de concert POLLACK concert hall

MUSIC FROM LATIN AMERICA

DUO for two pianos (1972)	*	Claudio Santoro
QUASAR IV for two pianos and bass (1973)	*	Pedro Seiji Asato
DUO for one piano with two performers (1974)	**	Dante Grela
ESEPCO - II for one piano with two performers, tape and microphonic amplification (1970)	#*	César Bolaños

Entracte

POLQUITA for two pianos (1964)	*	Enrique Iturriaga
SONOGRAMAS for two pianos (1963)	*	Oscar Bazán
CONCIERTO for two pianos, percussion, tape and audience (1968)	##*	Sergio Fernández Barroso

* First performance in Canada

** World première

\# Realized at the Torcuato de Tella Institute electronic music laboratory in Buenos Aires, Argentina

Realized at the Electronic Music Studio, McGill University

ALCIDES LANZA, Argentinian composer, born in 1929. After private studies he was awarded the Di Tella Fellowship, during 1963-64. He studied then with Olivier Messiaen, Yvonne Loriod, Bruno Maderna. In 1965, on a Guggenheim Fellowship, he went to New York for special studies on electronic music at Columbia University. He subsequently taught there until 1971. During 1972-73 Alcides Lanza was a composer-in-residence in West Berlin, invited by the Deutscher Akademischer Austauschdienst, for its Berlin art program. In 1971 Alcides Lanza joined the Faculty of Music at McGill University as Associate Professor and Director of the Electronic Music Studio. He has realized concerts and recordings for the Donaueschingen Festival, the Berliner Musiktage, and for the Swedish Radio, the Norwegian Radio and the Südwestfunk Baden-Baden in special programs of new American and Canadian music.

EDGAR VALCARCEL, was born in Puno, Peru, in 1932. He has received fellowships from the John Simon Guggengeim Memorial Foundation (1966-68), the Instituto Torcuato Di Tella in Buenos Aires, Argentina (1963-64), the Hunter College in the City of New York (1961-62) and Tanglewood. He studied at the National Conservatory of Music, in Lima. He also taught Advanced Counterpoint at Hunter College. At present he is a Visiting Professor at McGill University, under the auspices of the Cultural Exchange Program of the Federal Government of Canada. As a soloist he has played with the National Symphony Orchestras of Lima, Havanna and Rio de Janeiro; also at the Pan American Union in Washington and in Buenos Aires. He teaches composition at the National School of Music, in Lima. His works have been performed in Europe, New York, Washington, Mexico and in most of the countries in South America.

ALCIDES LANZA, compositeur Argentin, né en 1929. Après avoir fait des études privées il obtint la bourse Di Tella pendant les années 1963-64. Il étudia alors avec Olivier Messiaen, Yvonne Loriod et Bruno Maderna. Il alla à l'Université Columbia de New York en 1965, avec une bourse Guggenheim poursuivre des études spéciales en musique électronique. Il y enseigna jusqu'en 1971. En 1972-73 Alcides Lanza fut compositeur-en-résidence à Berlin, à l'invitation du Deutscher Akademischer Austauschdienst. En 1971 Alcides Lanza s'est joint à la faculté de musique de l'Université McGill comme professeur agrégé et directeur du studio de musique électronique. Il a réalisé des concerts et des enregistrements pour le Festival a Donaueschingen, pour les Berliner Musiktage, pour les radiodiffusions Suédoise, Norvégienne, et Südwestfunk Baden-Baden, en programmes spéciaux de musique moderne Américaine et Canadienne.

EDGAR VALCARCEL, est né en 1932 à Puno, Pérou. Il étudia au Conservatoire National de Musique à Lima et obtint plusieures bourses pendant les années 1961-68: celles du Hunter College à New York (1961-62), de l'Instituto Trocuato Di Tella à Buenos Aires (1963-64), de la Guggenheim Foundation (1966-68) ainsi qu'une bourse de Tanglewood. Il enseigna contrepoint avancé au Hunter College et est maintenant professeur de composition à l'Ecole nationale de musique à Lima. Au présent il est Professeur Invité à l'Université McGill dans le cadre du programme des échanges culturelles de gouvernement fédéral du Canada. En temps que soliste il participa aux concerts donnés par les orchestres symphoniques de Lima, Rio de Janeiro, Washington et Buenos Aires. Ses compositions ont été entendues en Europe, à New York, Washington au Mexique, et dans la plupart des pays de l'Amérique du Sud.

POLLACK CONCERT HALL - 8:30 p.m. - free admission - COMING EVENTS OF NEW MUSIC

Friday, March 19	Staff Composers' Concert
Monday, March 29	Musical Design Projects and Improvisation
Thursday, April 1	New Music at McGill

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL CONCERT CHOIR

Wayne Riddell

conductor

Thomas Plaunt

pianist

Wednesday, March 3, 1976
1 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I. Psalm 96: Chantez à Dieu — J.P. Sweelinck

Motets: Hodie beata virgo Maria — Wm. Byrd
Cantate Domino — Heinrich Schütz

II. Villanellas — Jean Berger

Throughout the world (Sir Thomas Wyatt)
When I admire the rose (Thomas Lodge)
John and His father (John Heywood)
A face that should content me (Thomas Wyatt)
The Sweet Season (Henry Howard)
New Brooms (Robert Wilson)

III. From an Unknown Past — Ned Rorem
(words anonymous - 16th century poets)

The Lover in winter plaineth for the spring
Hey nonny no
My blood so red
Suspira
The Miracle
Tears
Crabbed age and youth

IV. The Music of Benjamin Britten

Three Flower Songs:

To Daffodils (Robert Herrick)
The Succession of the Four Sweet Months (Robert Herrick)
Green Broom (words anonymous)

The Ballad of Little Musgrave and Lady Barnard
(words anonymous - 16th century Ballad)
I Lov'd a Lass (George Wither)
Lift Boy (Robert Graves)

McGILL UNIVERSITY
FACULTY OF MUSIC

PIANO ENSEMBLE — CLASS OF ELIZABETH DAWSON

Sonata in F major for piano duet — Diabelli
Adagio - Allegro

Dolly Suite — Fauré
Berceuse - Miaou

LOURDES ROSARIO - LINDA ZABACK

Fugue in G minor for piano duet — Mozart

ALISON EDGAR - JOYCE RUBIN

"Jeux d'enfants" for piano duet — Bizet
Spin The Top - The Doll -
The Merry-Go-Round - The Ball

ALISON EDGAR - KATHLEEN WALSHE

SMALL WIND ENSEMBLES — CLASS OF TOM KENNY

Three Duos for flute and bassoon — Telemann

Trio for oboe, clarinet, and bassoon — Corelli
Allemande - Courante - Gigue

Three Sketches for flute and bassoon — Bielski

Six Bagatelles for flute, oboe, clarinet and bassoon — Peter Schickle

KAREN STONE, flute - STEPHEN KLEIN, oboe
SUSAN DASIE, clarinet - REISA LIPSZYC, bassoon

PIANO ENSEMBLE — CLASS OF ELIZABETH DAWSON

"Ma Mère l'Oye" for piano duet — Ravel
Pavane de la Belle au bois dormant -
Petit Poucet - Laideronnette, Impératrice
des Pagodes - Les entretiens de la Belle
et de la Bête - Le jardin féerique

DENISE DUBE - DALE INNES

Strathcona Music Bldg.
Room C310
March 4, 1976, 8:00 pm

Next recital in C310: Friday, March 5, 8:00 pm
Octavio Lafourcade & Brian Townsend, guitars;
Rolf Berstch, piano
works by Lauffensteiner, Scheidler, Brouwer, Beethoven

McGILL UNIVERSITY
FACULTY OF MUSIC

THE

McGILL FINE ARTS BRASS

present

A BRASS SHOWCASE

featuring

The McGill Trumpet Club ..... directed by Robert Gibson
The McGill Trombone Club ..... directed by Ted Griffith
The McGill Horn Club ..... directed by Tom Kenny and William Karstens
The McGill Fine Arts Brass Choir...directed by Robert Gibson

Thursday, March 4, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Trumpet Club

THE CANTERBURY FLOURISH ..... Gordon Jacob
(for 8 trumpets)

CONCERTO FOR 7 CLARINI AND TIMPANI ..... Johann Ernst Altenburg

Horn Club (Tom Kenny)

CORNUCOPIA ..... Franz Hoffman

KLEINE SUITE ..... Hugo Hermann

Trombone Club

ADAGIO (from Symphony No.3) ..... Camille Saint-Saens

ACHIEVED IS THE GLORIOUS WORK ..... Joseph Haydn
(from The Creation)

Horn Club (William Karstens)

THE HUNT ..... Nicolas Tcherepnine
movements 1, 2, 6

6X4 ..... Alex Wilder

FRIPPERIES, No.9, CHARLESTON ..... Lowell Shaw

Horn Club (Tom Kenny)

THEME FROM MAHLER'S THIRD SYPHONY ..... Gustav Mahler
Combined Horn Clubs arr. Kenny

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

McGill Fine Arts Brass Choir

SYMPHONY FOR BRASS AND PERCUSSION — Gunther Schuller

Andante - Vivace - Lento Desolato -
Introduction (Quasi Cadenza) Allegro

Symphony for Brass and Percussion was written in 1949 and 1950 and was first performed in 1951 under the direction of Leon Barzin at a concert of the International Society of Contemporary Music.

Of his Opus 16, Mr. Schuller wrote "The concept of the Symphony is of four contrasting movements, each representing one aspect of brass characteristics. Unity is maintained by a line of increasing inner intensity (not loudness) that reaches its peak in the last movement. The introductory movement is followed by a scherzo with passages requiring great agility and technical dexterity. The third movement, scored almost entirely for six muted trumpets, brings about a further intensification of expression. The precipitous outburst at the beginning of the last movement introduces a kind of cadenza in which a solo trumpet dominates. A short timpani roll provides a bridge to the finale proper, which is a kind of perpetuum mobile. Running through the entire movement are sixteenth-note figures passing from one instrument to another in an unbroken chain. Out of this chattering pattern emerges the climax of the movement, in which a chord consisting of all twelve notes of the chromatic scale is broken up in a sort of rhythmic atomization, each pitch being sounded on a different sixteenth of the measure."

TRUMPET CLUB

Jeff Fong
Michael Renaud
Don Thompson
Ian Cochrane
Jim Riviat
Ken Shearer
Gilles Pelletier
Arlene Chapman

HORN CLUB (Tom Kenny)

Renee Allen
Eileen Eby
Peter Pike
Nancy Wightman

TROMBONE CLUB

Don Renshaw
Chris Romney
Glenn Morrison
Dave Block
Joyce Vandenburg
Michael Consister
Philippe Gelinas
Pierre Marion
Jean Dagenais

HORN CLUB (William Karstens)

Alain Monast
Cathy Redsell
Jane Wright
Juliet Huntly
Pat Courtice
Elaine Geartner

McGILL FINE ARTS BRASS CHOIR

TRUMPETS

Jean-Guy Gauthier
Michael Renaud
Ian Cochrane
Jim Rivait
Jeff Fong
Don Thompson
Ken Shearer

FRENCH HORNS

Alain Monast
Peter Pike
Juliet Huntly
Cindy Weldon

TROMBONES

Don Renshaw
Philippe Gelinas
Pierre Marion

BARITONE

David Block

EUPHONIUM

Chris Romney

TUBA

John DeWolfe

Strathcona Music Building, room C 310
Friday, March 5th, 7:30 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Octavio L a f o u r c a d e , guitar

Bryan T o w n s e n d , guitar

Rolf B e r t s c h , piano

PROGRAMME

LA ROSSIGNOL — Anonymous
DREWERIE'S ACCORDS

SONATA FOR TWO GUITARS — Wolff Jacob Lauffensteiner
Grave - Allegro - Andante

SONATA FOR TWO GUITARS in D — Christian Gottlieb Scheidler
Allegro - Romance - Rondo

SERRANA — Angel Lasala

MICRO PIEZAS — Leo Brouwer

Octavio Lafourcade
Bryan Townsend
duo guitarists

SONATA in C major, op.53 "Waldstein" — Beethoven
Allegro con brio
Introduzione - Adagio molto
Rondo - Allegretto moderato

Rolf Bertsch, pianist

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Coming events in C 310:

Monday, March 8, 8:30 Jazz Improvisation CANCELLED

Thursday, March 11, 1:00 Leslie Samuels, Mimi Waitzman, harpsichords
Linda Pavelka, Elise Bédard, sopranos
Steven Klein, oboe; Jocelyne Fillion, flute;
Debi Yanover, Baroque flute; François Beaulieu, gamba.
works by Buxtehude, Scarlatti, Boismortier

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

A V R I L C I C I

p i a n o

Student of Charles Reiner

-PROGRAMME-

Fantasie and Fugue in G minor — Johann Sebastian Bach
(transcribed for piano) — Franz Liszt

Sonata in A major, opus 2, No.2 — Ludwig van Beethoven

Allegro Vivace
Largo Appassionato
Scherzo - Allegretto
Rondo - Grazioso

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

Andante Cantabile e Presto agitato
in B major (1838) — Felix Mendelssohn

Kreisleriana, opus 16 — Robert Schumann

Eight Fantasies

Friday, March 5, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

QUEEN'S UNIVERSITY

CHORAL ENSEMBLE

Denise Narcisse-Mair, conductor

Christopher Hunt, accompanist

Brass Quintet:

John Palmer, trumpet
Terry Marek, trumpet
Karen Lee, horn
Maria Cooper, trombone
Brad Mills, tuba

Sunday, March 7, 1976
3:00 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I

Remember not, Lord, our offences ..... H. Purcell

organ interlude

Gloria in Excelsis Deo ..... Weelkes

II

The Banks of Lock Erin ..... arr. Derek Healey
Danse Mon Moin, Danse ..... arr. Derek Healey
I'm goin' to Ride de Chariot ..... arr. Max T. Krone

III

Brass Interlude

Psalm 100 ..... Schutz
O Death, Death, He is come ..... Graham George
Make We Joy ..... Derek Holman
Alleluia ..... Randall Thompson

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

Requiem ..... J. Brahms

soprano: Helen McAlear
baritone: Robert Hanks

1. Chorus: Blessed are they that mourn
4. Chorus: How lovely are Thy dwellings
5. Soprano Solo & Chorus: Ye now have sorrow
6. Baritone Solo & Chorus: For we have here no abiding city

DENISE NARCISSE-MAIR was a Royal Scholar at the Royal College of Music, London, England, and at the University of London, where she studied composition, musicology and choral techniques with Racine Fricker, Thurston Dart, and Herbert Howells. She won several prizes, including the prestigious Borwick Prize and the Gordon Bryan Award. She was Director of Music at Grammar School of Rochester Cathedral, England, where she was also Assistant Conductor of the Choral Society. From 1968 to 1972 she was Lecturer at the Institute of Education, London University, before coming to Canada to take up her present post at Queen's University, where she is Assistant Professor in choral techniques, music education and Director of the University Choral Ensemble.

She was appointed Director of Music at St. Mary's Cathedral in Kingston in 1973, and Conductor of the Hart House Chorus at University of Toronto in 1974.

CHRISTOPHER HUNT is a Graduate of the Royal School of Church Music, England. He is organist and choir master of St. Andrew's Presbyterian Church in Kingston. He has participated in numerous recitals and choral concerts as accompanist.

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

IMPROVISATION JAZZ CONCERT CLASS OF ARMAS MAISTE

Strathcona Music Bldg.
Room C310
March 8, 1976, 8:30 pm

Next recital in C310: THURSDAY, MARCH 11, 1 pm
Leslie Samuels, Mimi Waitzman, harpsichord;
Linda Pavelka, Elise Bédard, sopranos;
Stephen Klein, oboe; Jocelyne Fillion, flute

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

M A R G A R E T M O R S E

o b o e

Student of Donald Hyder

assisted by:

Jeff Khaner ..... flute
Anna Hyder ..... cello
Hank Knox ..... harpsichord
Patricia Moyst ..... piano
Benson Benovoy ..... violin
Gail Teixeira ..... violin
Madeleine Mercy ..... viola

Monday, March 8, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Trio Sonata in C major for flute, oboe and basso continuo — Johann Joachim QUANTZ (1697-1773)

Affetuoso
Alla breve
Larghetto
Vivace

Sonata for oboe and piano — Camille SAINT-SAENS (1835-1921)

Andantino
Allegretto
Molto allegro

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

Sonata for oboe and piano — Francis POULENC (1899-1963)

Elégie
Scherzo
Déploration

Concerto for oboe in C minor — Benedetto MARCELLO (1686-1739)

Allegro moderato
Adagio
Allegro

* * *

Strathcona Music Building
room C 310
Thursday, March 11th, 1976
1:00 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

SOLO CANTATA "Herr auf dich traue ich" — Buxtehude

Linda Pavelka, soprano
Jocelyne Fillion, flute
Steven Klein, oboe
Claire Newman, bassoon
Mimi Waitzman, harpsichord

TWO SONATAS IN F MAJOR — D.Scarlatti

K 445 Allegro
K 446 Pastorale

Leslie Samuels, harpsichord

TWO CANTATAS FOR SOLO VOICE, No.VI and VIII — Legrenzi

Elise Bédard, soprano
Leslie Samuels, harpsichord

TRIO SONATA IN F MINOR — Boismortier

Allegro
Adagio
Allegro

Debra Yanover, baroque flute
François Beaulieu, viola da gamba
Leslie Samuels, harpsichord

* * * * *

Next recital in C 310:
Monday, March 15th, 8:00 pm: Sally Richter, flute
Alain Monast, horn
Tom Mirhady, cello
Barbara Gelhar, piano
David Richter, guitar

McGILL UNIVERSITY
FACULTY OF MUSIC

CONTEMPORARY MUSIC ENSEMBLE

directed by Eugene Plawutsky

"BENNY" for solo flute — Raymond Boileau

UNTITLED PIECE for solo flute — David Eagle

Penny Pappas, flute

SOLILOQUY for solo viola — Walter Babiak

Christine Beckett, viola

from "SIX METAMORPHOSES AFTER OVID" — Benjamin Britten

Pan
Niobe
Bacchus

David Wilson, oboe

SONATA FOR VIOLA AND PIANO — Vic Legley

Gail Teixeira, viola
Eugene Plawutsky, piano

INTERFERENCES I — Roger Boutry

Joelle Amar, bassoon
Eugene Plawutsky, piano

Thursday, March 11th, 1976
1:00 p.m.

POLLACK CONCERT HALL

McGILL UNIVERSITY
FACULTY OF MUSIC

CONTEMPORARY MUSIC ENSEMBLE

directed by Eugene Plawutsky

"BENNY" for solo flute — Raymond Boilleau

UNTITLED PIECE for solo flute — David Eagle

Penny Pappas, flute

SOLILOQUY for solo viola — Walter Babiak

Christine Beckett, viola

from "SIX METAMORPHOSES AFTER OVID" — Benjamin Britten

Pan
Niobe
Bacchus

David Wilson, oboe

SONATA FOR VIOLA AND PIANO — Vic Legley

Gail Tetxeira, viola
Eugene Plawutsky, piano

INTERFERENCES I — Roger Boutry

Joelle Amar, bassoon
Eugene Plawutsky, piano

Thursday, March 11th, 1976
8:00 p.m.

POLLACK CONCERT HALL

McGILL UNIVERSITY
FACULTY OF MUSIC

CELLO RECITAL

EDWARD CULBREATH

cellist

-PROGRAMME-

Illusions (1972) — Donald Steven
An Elegy for Violoncello Solo

Suite No.4 for unaccompanied Violoncello — J.S. Bach
in E flat major

- Prelude
- Allemande, Courante
- Sarabande
- Bourrée I & II, Gigue

Three Pieces for Violoncello Solo (1965) — Phillip Rhodes

- Cantabile
- Adagio Semplice
- Presto scorrevole

- INTERMISSION -

Sonata for Violoncello Solo — Donald Wheelock

- Fantasia
- Sotto voce
- Adagio
- Finale

Thursday, March 11, 1976
8:30 pm - free admission

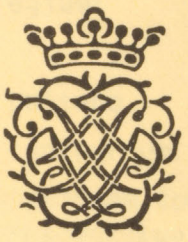
POLLACK CONCERT HALL
555 Sherbrooke West

DONALD STEVEN: Born in Montreal in 1945. Studied composition at McGill University with Bruce Mather and at Princeton University with Milton Babbitt and Peter Westergaard. The recipient of a number of awards and fellowships, including three Canada Council Awards, the B.M.I. Award for student composers, and the Canadian Federation of University Women Creative Arts Award, his compositions have been widely performed by such groups as the Société de Musique Contemporaine du Québec, The New Music Concerts, Toronto, and the Vancouver New Music Society. "Illusions" (1971) was written for Edward Culbreath, and is dedicated to him and to Kelsey Jones.

PHILLIP RHODES: Born in North Carolina in 1940, attended Duke University and studied composition at the Yale University School of Music. He has taught at Amherst College and served as composer-in-residence for the city of Louisville and the Kentucky State Arts Commission. His work has attracted numerous awards, including two Tanglewood Orchestra Prizes, two B.M.I. awards, two Fromm Music Foundation commissions, two Ford Foundation Contemporary Music Project grants and three grants from the National Endowment for the Arts. Most recently he was honored with a citation in composition from the American Academy of Arts & Letters. Mr. Rhodes is currently a member of the faculty of Carleton College.

DONALD WHEELOCK: Teaches composition at Smith College and has taught at Colgate University and Amhers College. He is a graduate of Union College and Yale University, composition studies with Edgar Curtis and Yehudi Wyner, with compositions for orchestra, mixed ensembles, string quartet and voice.

McGILL UNIVERSITY
FACULTY OF MUSIC



JOHANN SEBASTIAN BACH

MUSICAL OFFERING

directed by

Betsy Goldberg

This concert is dedicated to the memory of
Frank Hubbard (1920-1976)

Friday, March 12th, 1976
8:30 pm

POLLACK CONCERT HALL

Claudia Martin, violin
Viviane Roberge, violin
Gail Teixeira, viola
Iona Corber, violoncello
Jeffrey Khaner, flute
Margaret Morse, oboe
Joëlle Amar, bassoon
Betsy Goldberg, harpsichord

This concert has been prepared by Betsy Goldberg
in partial fulfillment of the Concert Diploma requirements

Betsy Goldberg is from the Harpsichord Class of John Grew

Ricercar a 3 voci — harpsichord

Canones diversi super thema regium:

- Canon perpetuus — *viola, oboe, bassoon
- Canon a 2 Violini in unisono — violins, violoncello
- Canon a 2. Per motum contrarium — violin, viola, flute
- Canon a 2. Per augmentationem contrario motu
  "Notulis crescentibus crescat Fortuna Regis..."
  — violin, violoncello, bassoon
- Canon a 2. Per tonos
  "Ascendenteque Modulatione ascendat Gloria Regis." — violin, viola, violoncello

** the underlined instruments play the Royal Theme*

Canon a 2. — violins

Canon a 2. Quaerendo invenietis — harpsichord

Canon a 4. — viola, violoncello, flute, oboe

Ricercar a 6 voci — harpsichord

E n t r ' a c t e

Canon perpetuus — violin, flute, bassoon, harpsichord

Fuga canonica in epidiapente — oboe, bassoon, harpsichord

Sonata a 3 — violin, flute, violoncello, harpsichord

Largo
Allegro
Andante
Allegro

Harpsichord after Hemsch, made by Frank Hubbard, Boston, 1969

J.S.Bach: MUSICAL OFFERING

In 1747 Johann Sebastian Bach visited the court of King Frederick the Great of Prussia. During the course of their tour around the Royal apartments, "he asked the King to give him a subject for a Fugue, in order to execute it immediately without preparation. The King admired the learned manner in which his subject was thus executed extempore". (W.F.Bach)
This improvisation is the three-part Ricercar (an archaic word for Fugue) heard at the beginning of the Programme. However, even Bach had admitted that his Ricercar "did not fare as well as such an excellent theme demanded". He therefore decided to "work out the Royal Theme more fully". This resulted in the composition of the Musical Offering, so named because he presented it to the King. In only the second and last canons and the Sonata did Bach specify instrumentation. Also there is some confusion as to the original order of movements; the work is presented this evening in a format suitable for modern concert programmes.

A canon is a composition in which at least two parts (voices) are identical, subject to a given condition. (Canon is the Greek word for rule, or law.) In Bach's time the parts were identical with respect to both pitch and rhythm. In the first canon, the oboe and bassoon perform exactly the same music, the bassoon being a bar later, and two octaves lower than the oboe. (Please note that in the Programme the underlined instruments perform the Royal theme.) In the second canon the second violin performs precisely the same notes as the first, a bar later. In the third canon the viola performs the violin's part by contrary motion (inversion). In the fourth canon the violin not only inverts the violoncello's part, but also doubles the value of its notes (augmentation). The Latin inscription reads: "As the notes grow, so may the King's fortune." In the fifth canon the viola performs the violoncello's part a fifth higher and a bar later. There are six repetitions of the material, each repetition being a whole tone higher than the previous one. The last one is in the key of B# Minor, enharmonically the tonic key of C Minor. The Latin inscription reads: "As the modulation rises, so may the King's glory". The sixth canon is a rare example of a retrograde (or crab, or cancrizans) canon: there is only one line of music - as violin I plays it forward, violin II plays it backwards, and then vice versa. This and the next four canons treat variations of the Royal theme in canon. The inscription to the seventh canon translates as: "Seek and ye shall find"; i.e. there is more than one place where the second part may enter. In this performance the second part begins two and a half bars after the first, and is in contrary motion. The same canon is then presented in inversion. The eighth canon is the only one which involves more than two canonic voices. Each part enters after seven bars, either zero, one, or two octaves lower than the first. This is also the only movement in a key other than C Minor (i.e. G Minor). In the ninth canon the violin performs the flute part by contrary motion (inversion) two bars later. This is the only canon with continuo accompaniment. In the tenth canon ("canonic fugue") the oboe performs the upper line of the harpsichord part a fifth higher and ten bars later. The bassoon doubles the bass line of the harpsichord.

The third form used in the Musical Offering is the trio sonata. This is one of the finest examples of a sonata da chiesa in Bach's works. The violin and flute imitate each other (not in canon), the violoncello doubles the harpsichord's bass line, and the harpsichord improvises an accompaniment based on the figured bass given by Bach.

This was one of Bach's last compositions. There is evidence of the new "style galant", particularly in the first Ricercar, and the third movement of the trio sonata. However, the harmonic and contrapuntal aspects of the entire work remain unmistakably the cosmopolitan Baroque of J.S.Bach.

(Robert Batt)

J.S.Bach: L'Offrande musicale

En 1747, Jean-Sébastien Bach se rend à la Cour du Roi de Prusse Frédéric le Grand. Visitant les appartements royaux, il demande au Roi de lui fournir un thème de fugue qu'il développera sur le champ sans préparation aucune. Bach improvise magnifiquement et le roi s'ébahit d'admiration". (F.W.Bach)
Cette improvisation est le ricercar (ancien mot signifiant fugue) à trois voix que vous entendrez au début du programme. Toutefois, Bach lui-même avait admis que son ricercar "n'était pas à la hauteur d'un thème aussi vraiment royal" et composa l'Offrande musicale, ainsi appelée car elle était dédiée au roi de Prusse. Ce n'est que dans les deuxième et ultime canons et la sonate en trio que Bach a nommément désigné la formation instrumentale. Il existe également une certaine confusion quant à l'ordre original des morceaux. Cette oeuvre est présentée ce soir dans un ordre qui convient aux programmes de concerts modernes.

Le canon est la reproduction continuelle de la première partie par une autre ou par plusieurs autres voix. (Le mot vient du grec Kanôn qui signifie règle.) Du vivant de Bach, les parties étaient identiques quant à la hauteur des sons et au rythme. Dans le premier canon, le hautbois et le basson jouent exactement la même mélodie, le basson répondant au hautbois à la deuxième mesure et deux octaves plus bas que celui-ci. (Veuillez noter dans le programme que les instruments soulignés d'un trait exécutent le thème royal.) Dans le deuxième canon, le second violon joue exactement les mêmes notes que le premier, sa réponse étant à la deuxième mesure. Dans le troisième canon, l'alto exécute le même thème que le violon en mouvement contraire (Per motum contrarium). Dans le quatrième canon, le violon n'interprète pas seulement la partie du violoncelle en mouvement contraire, mais double également la valeur de ses notes (en augmentation). Le titre latin peut se traduire ainsi "Puisse la Fortune du Roi s'accroître comme grandissent ces notes". Dans le cinquième canon, l'alto exécute le même thème que le violoncelle; la réponse à la deuxième mesure se fait à la quinte supérieure. Le thème est répété six fois, chaque répétition étant un ton plus haut que la précédente. La dernière répétition est en Si dièse mineur, note tonique enharmonique de Ut mineur. Autre inscription: "Puisse la gloire du roi monter comme cette modulation ascendante". Le sixième canon est un exemple rare de canon à l'écrevisse: ici, Bach ne donne qu'une seule ligne mélodique; il suggère qu'un violon doit accompagner ce thème par sa récurrence, c'est-à-dire qu'il s'agit de placer, sous le thème et son corollaire, la même ligne mélodique, mais en commençant par la dernière note, et en remontant ainsi vers sa source. Dans ce canon et les quatre qui suivent, Bach traite en canon des variations du thème royal. L'inscription du septième canon peut se traduire comme suit: "Cherchez et vous trouverez"; ce qui signifie que la seconde partie peut être introduite en plus d'un endroit. Dans cette interprétation, la seconde partie répond à la première en mouvement contraire, à la deuxième mesure et demie. Le même canon est ensuite exécuté "Per motum contrarium". Le huitième canon est le seul morceau qui comprenne plus de deux voix canoniques. Les réponses se font à la tonique toutes les huit mesures, mais on peut les répartir à telles voix que l'on veut. C'est également le seul morceau qui ne soit pas en Ut mineur (mais en Sol mineur). Dans le neuvième canon, le violon répond à la flûte par mouvement contraire à la troisième mesure. C'est le seul canon où flûte et violon se répondent sur continuo au clavecin. Dans le dixième canon ("fugue canonique"), le hautbois joue la ligne supérieure de la partie du clavecin à la quinte supérieure et à la onzième mesure. Le basson double la ligne de basse du clavecin.

La troisième forme utilisée dans l'Offrande musicale est la sonate en trio. Il s'agit là d'un des plus beaux exemples de sonate d'église de tout l'oeuvre de Bach. Le violon et la flûte s'imitent l'un l'autre (non pas en canon), le violoncelle double la ligne de basse du clavecin, et le clavecin improvise un accompagnement basé sur la basse chiffrée donnée par Bach.

Cette oeuvre est l'une des dernières compositions de Bach. Elle témoigne du nouveau "Style galant", notamment dans le premier ricercar et le troisième mouvement de la sonate en trio. Toutefois, les aspects harmoniques et contrapuntiques de l'oeuvre dans son ensemble traduisent sans erreur le style baroque et cosmopolite de J.S.Bach.

QUEEN MARY ROAD CHURCH
13 Finchley, Hampstead

Sunday, March 14, 1976, 8:30pm

McGILL UNIVERSITY
FACULTY OF MUSIC

ORGAN and BRASS CONCERT

PRELUDE AND FUGUE in C major — Georg Böhm

Paul Schieman, organ

CANZONA DUODECIMI TONI (Sacra Symphonia 1597) — Giovanni Gabrieli

Murray Robertson, trumpet
Ian Cochrane, trumpet
Renée Allen, horn
Donald Renshaw, trombone
John DeWolfe, tuba
Paul Schieman, organ

VARIATIONS on "Warum betrübst du dich, mein Herz" — Samuel Scheidt

PRELUDE AND FUGUE in G minor — Dietrich Buxtehude

Keith Sadko, organ

TRIO SONATA in E flat — J.S.Bach

Allegro moderato - Adagio - Allegro

Bradley Moggach, organ

PRELUDE AND FUGUE in G major — J.S.Bach

Deirdre Morrell, organ

Entr'acte

CENTONE NO.IV for Brass Quintet — arr.V.Reynolds

Fantasia	William Simmes
Four-note Pavan	Alfonso Ferrabosco II
Galliard	Anthony Holborne
Fantasia	John Okeover

Brass Quintet

SUITE DU PREMIER TON — Louis-Nicolas Clérambault

Grand plein jeu
Fugue
Duo
Trio
Basse et Desus de Trompette
Récit
Dialogue sur les grands jeux

Anthony King, organ

PASSACAGLIA AND FUGUE in C minor — J.S.Bach

Ruth Lloyd, organ

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

S A L L Y R I C H T E R,	flute
D A V I D R I C H T E R,	guitar
T O M M I R H A D Y,	cello
A L A I N M O N A S T,	horn
B A R B A R A G E L H A R,	piano

Entr'acte	Jacques Ibert
Allemand (My Lady Hunsdon's Puffe) Tarleton's Resurrection (if I can find it)	John Dowland
Prelude, from first cello suite	J.S. Bach
Pavane	Francesco Tarrega
Studies: #12, #16, #20	Stephen Dodgson/Hector Quine
Recuerdos de la Alhambra	Francesco Tarrega
Treizième Grand Solo pour flute et piano	Tulou
Allegro moderato Adagio ma non troppo Allegro 1er tempo	
Romance for horn and piano	Scriabin
Canto serioso for hornand piano	Nielsen
Largo and Allegro	Arthur Frackenpohl (1924)
Trio No.3 for flute, cello, and piano	Haydn
Allegro Andante Finale: Allegro moderato	

Strathcona Music Bldg.
Room C310
March 15, 1976, 8:00 pm

Next recital in C310: Thursday, March 18, 8:00 pm
Piano recital: David Holden, Alan Fraser
Horn Class; Flute Quartet
works by Beethoven, Debussy, Bozza

McGILL UNIVERSITY
FACULTY OF MUSIC

FACULTY PERCUSSION ENSEMBLE

Donna Fried
Paula Rich
Peter Bosani
Luc Boivin
Aldo Mazza
André Laporte
Jaime MacMillan
Allen Cross
François Clément
Danny Boulerice
Gilles St-Amand
Frederick Liessens

directed by

PIERRE BELUSE

also featuring

Robert O'Callaghan - flute
Edgar Valcarcel - piano

Monday, March 15, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

ANAGLYPHOS (1969) *(Belgium)* Willem Kersters
six épisodes pour orchestre de
percussion, opus 51

INTERACTIONS (1963) *(United States)* John Bergamo
for vibraphone and percussion

VARIACIONES (1964) *(Bolivia)* A. Villalpando
pour piano et percussion

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

TUNE (pour un jeu de cinq cymbales suspendues) (1965) *(Italy)* Mario Bertoncini
un ou plusieurs exécutants

SUITE EN CONCERT (1965) *(France)* André Jolivet
pour flûte et percussion

POLLACK CONCERT HALL

Tuesday, March 16th, 1976, 8:30 p.m.

McGILL UNIVERSITY

FACULTY OF MUSIC

R E C I T A L

L I E D E R C L A S S

directed by Jan Simons and Tom Plaunt

VIER ERNSTE GESÄNGE, Op.121 — Johannes Brahms

Denn es gehet dem Menschen
Ich wandte mich
O Tod, wie bitter bist du
Wenn ich mit Menschen und mit Engelszungen redete

Dale Blackmore, alto
Barbara Gelhar, piano

FRAUENLIEBE UND LEBEN, Op.42 — Robert Schumann

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Christine McMahon, soprano
Douglas Hallman, piano

ACHT ZIGEUNERLIEDER, Op.103 — Johannes Brahms

He, Zigeuner
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie
Kommt dir manchmal in den Sinn
Rote Abendwolken zieh'n am Firmament

Jo-Anne Bentley, mezzo-soprano
Judy Hoenich, piano

The next Lieder Class concert will be on Monday, March 22, 1976, 1 pm, Pollack Concert Hall. Songs by Mahler, Fauré, DeFalla, Brahms.

Strathcona Music Bldg., Room C 310
Thursday, March 18th, 1976, 8:00pm

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

"JOUR D'ETE A LA MONTAGNE" — Eugène Bozza
- Pastorale
- Au bord du torrent
- Le chant des forêts
- Ronde

Cindy Shuter
Karen Stone
Jocelyne Fillion
Jeffrey Khaner
flutes

SONATA OP.101 in A major — Beethoven
- Allegretto ma non tronpo
- Vivace alla marcia
- Adagio, ma non troppo, con affeto
- Allegro

David Holden, pianist

SUITE BERGAMASQUE — Debussy
- Prélude
- Menuet
- Claire de Lune
- Passepied

Alan Fraser, pianist

TRIOS — Bach, transc.L.E.Shaw
- Prelude
- Minuet I
- Passepied II

12 TRIOS FOR 3 FRENCH HORNS, OP.10 — Albin Frehse
- No.1 and No.4

FRIPPERIE No.6 — L.E.Shaw

Pat Courtice
Elaine Gaertner
Juliet Huntley
Kathy Munroe
Jane Wright
French horns

McGILL UNIVERSITY
FACULTY OF MUSIC

new music at mcgill

Friday, March 19th, 1976.
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Programme

TANGENTS II (1976) * — Brian Cherney

Lawrence Cherney, oboe

ANAPHORA II (1971) — John Rea

Edgar Valcarcel, piano

RADIO MUSIC (1956) — John Cage

Mario Bertoncini, Brian Cherney,
Bengt Hambraeus, Robert Jones,
John Rea, Eric Regener,
Keith Tedman, Edgar Valcarcel,
r a d i o s

Véronique Robert, conductor

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

ILLUSIONS, an elegy for cello solo (1972) — Donald Steven

Edward Culbreath, cello

TAM O'SHANTER (1974) * * — Robert Jones

Jacques Lareau, baritone

Belinda Code, oboe and english horn
Nicolas Desjardins, clarinet, bass clarinet,
e-flat clarinet
James Code, horn and fluegelhorn
Lorna Wilson, viola
Tom Mirhady, cello
Aldo Mazza, Peter Bosani, Luc Boivin,
percussion
Pamela Jones, piano

Robert Jones, conductor

* First performance
* * First performance in Montreal

POLLACK CONCERT HALL
Monday, March 22nd, 1976, 1:00 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

L I E D E R C L A S S

directed by Jan Simons and Tom Plaunt

Wer hat das Liedlein erdacht? — Gustav Mahler
Urlicht (Alto solo from Symphony No.2)
Das irdische Leben
Rheinlegendchen

Karen Bender, alto
Geoffrey Moull, piano

ROMANCES FROM "DIE SCHÖNE MAGELONE", Op.33 — Johannes Brahms

Keinen hat es noch gereut
Traum! Bogen und Pfeil sind gut für den Feind
Sind es Schmerzen, sind es Freuden
Liebe kam aus fernen Landen
So willst du des Armen
Wie soll ich die Freude, die Wonne denn tragen?

Jerry Glower, tenor
Judith Rubinstein, piano

Notre amour — Gabriel Fauré
Claire de lune
Les roses d'Ispahan
Toujours

SEVEN POPULAR SPANISH SONGS — Manuel de Falla

El pano moruno
Seguidilla murciana
Asturiana
Jota
Nana
Cancion
Polo

Elizabeth Ekholm, soprano
Michael McMahon, piano

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Variations on a Theme of Schumann, opus 9 — BRAHMS

Passacaglia — COPLAND

JILL NORTHEY, piano

Horn Quartet — MUELLER

RENEE ALLEN, horn
EILEEN EBY, horn
NANCY WIGHTMAN, horn
JOHN DEWOLFE, tuba

Ein musikalischer Spass (Musical joke) — MOZART

RENEE ALLEN, horn
EILEEN EBY, horn
JOANNE ST.JACQUES, violin
MARY MCLAUGHLIN, violin
MADELEINE MERCY, viola
JOHN HYDE, bass

Strathcona Music Bldg.
Room C310
March 22, 1976, 8:00 pm

Next recital in C310: Tuesday, March 23, 3 pm
Peter O'Laughlin & Richard O'Laughlin, steel string guitars
works by Scarlatti, Telemann, Fahey and others

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SAXOPHONE WORKSHOP

directed by

PROF. GERALD DANOVITCH

assisted by

ABE KESTENBERG

Wednesday, March 24, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Prelude et Divertissement — Eugene Bozza
(solo for alto saxophone and piano)

ELI HERSCOVITCH, alto saxophone
DAVID SINGMAN, piano

Diversion No.1 — Lloyd Conely
(for saxophone quartet)

JANE LIPPERT, 1st alto saxophone
PAT VETTER, 2nd alto saxophone
ROBERT CAZABON, tenor saxophone
KIM DOOLEY, baritone saxophone

Piece Concertante dans L'esprit "Jazz" — Paul Bonneau
(for alto saxophone and piano)

SANDY GRUMAN, alto saxophone
PENELOPE PETERS, piano

Tango et Tarentelle — Marcel Dautremer
(for alto saxophone and piano)

JANIS STEPRANS, alto saxophone
LORRAINE DESCHAMPS, piano

Andante et Scherzo — Eugene Bozza
(for saxophone quartet)

SANDY GRUMAN, soprano saxophone
STAFFORD HORNE, alto saxophone
JANIS STEPRANS, tenor saxophone
MARK BANKLEY, baritone saxophone

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

Concerto (en mi bémol) — Alexander Glazounov
(for alto saxophone and piano)

STAFFORD HORNE, alto saxophone
LORRAINE DESCHAMPS, piano

Scherzando — Pierre Max Dubois
(duet for two saxophone)

STAFFORD HORNE
SANDY GRUMAN

Siciliano
(for saxophone trio)

J.S. Bach
arr. Stanton

PETER FREEMAN, soprano saxophone
SANDY GRUMAN, alto saxophone
PAMELA HOMZY, tenor saxophone

Quintet for Saxophones - K406

W.A. Mozart
trans. R. Sibbing

Minuetto in canone
Allegro

GERALD DANOVITCH, soprano saxophone
PETER FREEMAN, 1st alto saxophone
SANDY GRUMAN, 2nd alto saxophone
PAMELA HOMZY, tenor saxophone
NANCY NEWMAN, baritone saxophone

Somewhere

Leonard Bernstein
arr. Art Phillips

GERALD DANOVITCH, solo alto saxophone
SANDY GRUMAN, 2nd alto saxophone
PAMELA HOMZY, tenor saxophone
NANCY NEWMAN, baritone saxophone

Modern Art Suite

Rusty Dedrick

Purism
Mysticism
Surrealism
Realism

CANADIAN SAXOPHONE QUARTET

PETER FREEMAN, soprano saxophone
SANDY GRUMAN, alto saxophone
PAMELA HOMZY, tenor saxophone
NANCY NEWMAN, baritone saxophone

Strathcona Music Building
Room C 310

Thursday, March 25, 1976
1:00 p.m.

P I A N O R E C I T A L

Students of Prof. Dorothy Morton

CHACONNE — Bach / Busoni

Michel Kozlovsky

LES COLLINES D'ANNACAPRI — Debussy

HUNGARIAN RHAPSODY NO.13 — Liszt

Carmen Picard

VARIATIONS — Hétu

PAGANINI VARIATIONS OP.35, book II — Brahms

Michel Kozlovsky

* * *

Coming recitals by Prof.Morton's students (room C 310):

Thursday, April 8, 1:00 p.m.: Ensembles
Tuesday, April 13, 8:00 p.m.: Rolf Bertsch, pianist
Beethoven, Brahms, Chopin, Keats

Monday, April 19, 8:00 p.m.: Michel Kozlovsky, pianist
Friday, May 14, 8:00 p.m. : Piano students
Tuesday, May 18, 8:00 p.m.: Piano students

McGILL UNIVERSITY
FACULTY OF MUSIC

Friday, March 26, 1976
7 p.m.

Strathcona Music Building
Room C310

PREPARATORY SCHOOL CONCERT

1. Prelude in C . . . . . J. S. Bach
   Prelude in E . . . . . J. S. Bach

PETER DUSCHENES, piano

2. Variations, Op.40, No.1 . . . . . D. Kabalevsky

ELIZABETH WALL, piano

3. Sonata in D . . . . . L. V. Beethoven
   (1st mouvement)
   Waltz in A♭ . . . . . J. Brahms

PETER DUSCHENES & ROSLYN WEINSTEIN, piano duo

4. Two Part Invention, No.9 in F minor . . . . . J. S. Bach
   Fremder Mann, Op.68, No.39 . . . . . R. Schumann

MING GIANG, piano

5. Capriccio Arabe . . . . . F. Tarrega
   Allemande . . . . . J. S. Bach

FRANCOIS DESTREMPES, guitar

6. Zwölf Variationen über das Französische Volkslied
   "Ah, vous dirais-je Maman" K.V. 300 e (265) . . . W. A. Mozart

MARLENE GATELARO, piano

7. Sonata in C major . . . . . M. Clementi

JOCELYN DEJONG & JENNIFER REISS, piano duo

8. Sonatina in D . . . . . L. V. Beethoven
   (scherzando)
   Soir à la Campagne . . . . . B. Bartok
   Sonatina in C (1959) . . . . . A. Khatchaturian
   (allegro giocoso)

ROSLYN WEINSTEIN, piano

9. Fugue in C major . . . . . J. S. Bach
   Sonata in G major . . . . . J. Haydn
   (prestissimo)
   Impromptu in A♭ major, Op.29 . . . . . F. Chopin
   Prelude in A minor . . . . . C. Debussy

AMIRA ACRE, piano

Peter Duschenes & Roslyn Weinstein are students of Elizabeth Dawson; Amira Acre student of Dorothy Morton; Elizabeth Wall student of Mark Pinzow; Minh Giang & Marlene Gatelaro students of Karl Steiner; François Destrempes student of Edward Rusnac; Jocelyn DeJong & Jennifer Reiss students of Dagmar Rydlo.

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL SYMPHONY ORCHESTRA

directed by

EUGENE PLAWUTSKY

AVRIL CICI
piano

JEFF KHANER
flute

This concert is dedicated to Helmut Blume who will retire as Dean of the Faculty of Music on May 31, 1976 after 12 years in that position.

Friday, March 26, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Ballade for flute, strings and piano — FRANK MARTIN

Piano Concerto No.1 in D flat major, opus 10 — SERGEI PROKOFIEV

Allegro brioso
Andante Assai
Allegro scherzando

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

Symphony No.8 in B minor "Unfinished" — FRANZ SCHUBERT

Allegro moderato
Andante con moto

MEMBERS OF THE ORCHESTRA

VIOLIN I

Claudia Martin,
concertmaster
Viviane Roberge,
assoc. concertmaster
Cordelia Hall
Joanne St.Jacques
Mary-Ruth Allen
Alan Woo
Michael Steinberg
Micheline Lesage
Tom Samek
Guy Traficante

VIOLIN II

Benson Benovoy *
Roelf Bertsch
Chris Cici
Claudio Racignuolo
Mary McLaughlin
Felicity Chan
Edward Brownless
Pierre Joyal
Debbie Hansen
Ellen Bartlett

VIOLA

Lorna Wilson *
Madeleine Mercy
Pierre-Yves Gagnon
Chris Beckett
Kitty Jensen
Judith Grossman
Gail Teixeira

VIOLINCELLO

Tom Mirhady *
Iona Corber
Manon Reddy
Allison Wilder
Mario Giroux
Robert Bardston
Andrew McClure

BASS

Zdzislaw Prochownik *
Alan Yanofsky
Jeff Scheckman
John Hyde

FLUTE

Penny Pappas *
Hugette Collard
Jocelyne Fillion

OBOE

Steven Klein *
Wendy Prezament

CLARINET

Ely Herscovitch *
Stafford Horne

BASSOON

Joelle Amar *
Claire Newman
Reisa Lipzsyc

HORNS

Alain Monast *
Peter Pike
Nancy Wightman
Juliet Huntly
Cindy Weldon

TRUMPET

Murray Robertson *
Jean-Guy Gauthier

TROMBONE

Phillipe Gelinas *
David Block
Pierre Marion

TUBA

John DeWolfe

PIANO

Michael McMahon

TYMPANI

Peter Bosani

PERCUSSION

Frederick Liessens

* Indicates principal

Strathcona Music Building
room C 310

Monday, March 29th, 1976
8:00 pm

McGill UNIVERSITY
FACULTY OF MUSIC

BRASS QUINTET

direction: Thomas Kenny

Murray Robertson, trumpet
Ian Cochrane, trumpet
Don Renshaw, trombone
Renée Allen, horn
John De Wolfe, tuba

Programme to be announced

DAVID KREUTER, clarinet

student of Emilio Iacurto

Barbara Gelhar, piano

FANTASY PIECES, Op.73 — Schumann

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

THREE PIECES FOR CLARINET SOLO — Stravinsky

FIRST CONCERTO FOR CLARINET, in f minor, Op.73 — von Weber

Allegro moderato
Adagio ma non troppo
Rondo allegro

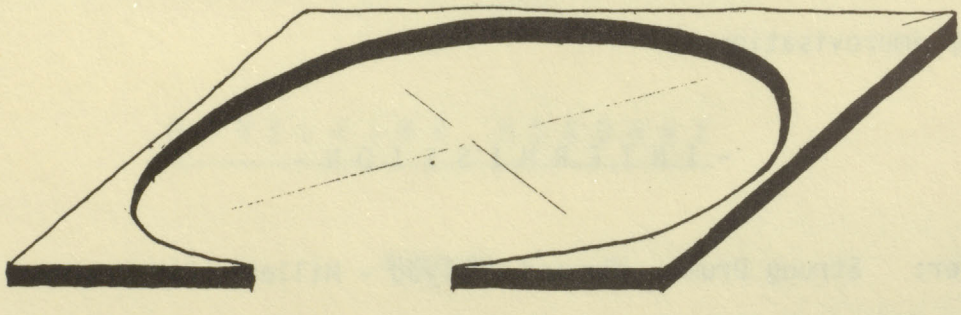
* * * * *

Next recitals in C 310: Thursday, April 1st, 1:00 pm
Baroque Trio - Piano Trio - String Quartet
Telemann - Haydn - Beethoven
Thursday, April 1st, 8:00 pm
Flute recital - Penny Pappas;
assisted by pianist and chamber ensemble
Enesco - Telemann - Riegger - Quantz - Doppler

The McGill MUD Ensemble

Announces a demonstration/concert of

'Projects in Musical Design'



monday, march 29th

20h30

pollack concert hall

FEATURING THE AMAZING THREE-MAN HUMDRUM

h.c.h.

MUD group and Mario Bertoncini dedicate tonight's performance* to Ivan Illich and the Centro Intercultural de Documentacion (CIDOC) in Cuernavaca, Mexico.

MUD 76 - individual projects and collective improvisations by:

ANDREW CULVER
CHARLES DE MESTRAL
NICOLAS DESJARDINS
PIERRE DOSTIE
PIERRE FAULKNER
CHRIS HOWARD
RICHARD LLOYD
WILLIAM MILLER

-PROGRAMME-

1. Culver - Dostie - Faulkner - de Mestral (improvisation on amplified steel plates)

2. Culver - Howard - Dostie - Lloyd (live electronic improvisation)

3. Group improvisation

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

4. Miller: Strung Drum (Howard - Llyod - Miller)

5. de Mestral: L'acier non-tempéré (Culver - Dostie - Faulkner - de Mestral)

6. Group Improvisation

Program realized with the assistance of Mr. Jack Kelly, the Mechanical Laboratory of the Engineering Faculty of McGill University and the electronic technician Eric Johnstone.

*A second performance, involving audio visual projects, will take place at Pollack Concert Hall on May 3rd.

McGILL UNIVERSITY
FACULTY OF MUSIC

GRADUATION RECITAL

MADELEINE OSBORNE

soprano

Tuesday, March 30, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Chamber Ensemble:

Violins:	Benson Benovoy, concert master
	Viviane Roberge
	Eric Madsen
	Allan Woo
	Susan Gal
Violas:	Gail Teixeira
Cello:	Thomas Mirhady
Double Bass:	William Hanigsberg
Oboe:	Steve Klein
Bassoon:	Claire Newman
Harpsichord:	Betsy Goldberg
Conductor:	Wanda Kaluzny

Pianist: Doris Killam

Madeleine Osborne is a student of Carmen Mehta
and a member of the McGill Opera Studio

-PROGRAMME-

CANTATA 202, "Weichet nur betrübte Schatten" — J.S. Bach

Aria: Weichet nur
Recit: Die Welt wird wieder neu
Aria: Phöbus eilt
Recit: Drum sucht auch Amor
Aria: Wenn die Frühlingslüfte
Recit: Und dieses ist das Glücke
Aria: Zu freien im Maien
Recit: So sei das Band
Aria: Sehet in Zufriedenheit

LAMENTS FROM THE GONDAL — Lothar Klein
a monodrama for soprano and viola
after the Gondal poems of Emily Bronte

The Fallen Leaf
The Grave
The Death of A.G.A.
The Visionary
The Farewell

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

DREI LIEDER DER OPHELIA, Opus 67 — Richard Strauss

"UND IST KEIN BETRUG" — Alban Berg

Marie's aria from "Wozzeck"

CINQ MELODIES POPULAIRES GRECQUES — Maurice Ravel

Réveille Toi
A l'Eglise
Quel Gallant
Air des Cueilleuses Lentisques
Tout Gai

McGILL UNIVERSITY
FACULTY OF MUSIC

F A C U L T Y C H O I R C O N C E R T

directed by

B E T T Y D O R O S C H U K

Wednesday, March 31, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

TWO SACRED SETTINGS — Claude LeJeune

Canon
Bon Dieu, Bénis Nous

MAGNIFICAT — C.T. Pachelbel

(Margaret Rimmer, organ continuo)

TROIS CHANSONS — Claudin deSermisy

J'ay fait pour vous cent mille pas
Elle a bien ce ris gracieux
Je suis tant bien

ALLELUIA — Randall Thompson

PARTITA - Christus, der ist mein Leben — J. Pachelbel

(Margaret Rimmer, organ)

THREE BLESSINGS — John Beckwith

Prayer
Round
Hymn

THREE HUNGARIAN FOLK SONGS — Béla Bartók

In the Village
Boatman! Boatman!
See the Roses

(Patricia Moyst, piano)

BLACK IS THE COLOR — arr. by Carrie Doehring (B. Mus. 1975)

FIVE EPIGRAMS — Nicholas Maw

On a Noisy Polemic
On the Death of Robert Ruisseaux
On a Henpecked Country Squire
On a Lady Famed for Her Caprice
Andrew Turner

Strathcona Music Building - Room C 310
Thursday, April 1st, 1976 - 1:00 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER MUSIC RECITAL

Baroque Trio, directed by Betsy Goldberg
Piano Trio, directed by Luba Zuk
String Quartet, directed by Edward Culbreath

TRIO SONATA IN A MINOR — Telemann

Largo
Vivace
Andante
Allegro

Louise Côté, flute
David Wilson, oboe
Susan Milner, harpsichord

PIANO TRIO No.35 — Haydn

Adagio pastorale - Vivace assai
Molto andante
Finale: Presto

Carolyn Wherry, violin
Allison Wilder, cello
Christine Beckett, piano

STRING QUARTET OPUS 18, No.1 in F major — Beethoven

1st movement
Allegro con brio

Mary Ruth Allan, violin
Michael Steinberg, violin
Judith Grossman, viola
Andrew McClure, cello

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Tonight in C 310: 8:00 p.m.

FLUTE RECITAL: PENNY P A P P A S, flute

assisted by: Jackie Nicholls, piano; Paul Schleman, oboe;
Reise Lipszyc, bassoon; J-F Boucher, harpsichord.
Enesco - Telemann - Rieger - Quantz - Doppler

Stratcona Music Building - Room C 310
Tuesday, April 1st, 1975 - 1:00 p.m.

CHAMBER MUSIC RECITAL

Baroque Trio, directed by Betsy Goldberg
Piano Trio, directed by Luba Zuk
String Quartet, directed by Edward Culbreath

TRIO SONATA IN A MINOR — Telemann

Largo
Vivace
Andante
Allegro

Louise Côté, flute
David Wilson, oboe
Susan Milner, harpsichord

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assisted by: Jackie Nicholls, piano; Paul Schleman, oboe;
Reis Lipszyc, bassoon; J-F Boucher, harpsichord
Enesco - Telemann - Rieger - Quantz - Doppler

Strathcona Music Building - Room C 310
Thursday, April 1st, 1976 - 8:00 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Penny PAPPAS, flute

assisted by: Jackie Nicholls, piano
Jehan-Françoys Boucher, harpsichord
Reisa Lipszyc, bassoon
Paul Schieman, oboe

CANTABILE AND PRESTO — G.Enesco
for flute and piano

SONATA IN F MAJOR — G.P.Telemann
for flute, bassoon and harpsichord
Vivace
Andante
Allegro

SUITE FOR UNACCOMPANIED FLUTE — W.Riegger
Moderato
Vivace
Molto con sentimento
Allegro ironico

TRIO SONATA IN C MINOR — J.Quantz
for flute, oboe and harpsichord
Andante moderato
Allegro
Larghetto
Vivace

FANTAISIE PASTORALE HONGROISE — A.Doppler
for flute and piano

R E C I T A L

Penny PAPPAS, flute

assisted by: Jackie Nicholls, piano
Jehan-Francois Boucher, harpsichord
Reiss Lipszyc, bassoon
Paul Schlemm, oboe

CANTABILE AND PRESTO — G.Enesco
For flute and piano

SONATA IN F MAJOR — G.P.Telemann
For flute, bassoon and harpsichord
Vivace
Andante
Allegro

SUITE FOR UNACCOMPANIED FLUTE — W.Riegger
Moderato
Vivace
Molto con sentimento
Allegro Ironico

TRIO SONATA IN C MINOR — J.Quantz
For flute, oboe and harpsichord
Andante moderato
Allegro
Larghetto
Vivace

FANTASIE PASTORALE HONGROISE — A.Doppler
For flute and piano

McGILL UNIVERSITY
FACULTY OF MUSIC

N E W M U S I C C O N C E R T

flute:	Isabel Marks
viola:	Paul Marks
celli:	Andrew McClure, Mario Giroux
trombones:	Pierre Marion, Don Renshaw, Philippe Gelinas, David Block, Chris Romney, Glenn Morrison, Joyce Vanderberg, Michael Consister
voice:	Madeleine Osborne
four:	Andrew Culver, Stephen Klein, Georges Nicholson, Paul Steffler
piano:	Edgar Valcárcel

electronic assistance: Eric Johnstone, Martin Gotfrit .

direction: Alcides Lanza

Thursday, April 1st, 1976 POLLACK CONCERT HALL
8:30 pm

Programme

I

TWO MONKEYS AND A WITCH (1972), # Elizabeth Szeremeta
for solo flute

""JUST LIKE OLD TIMES"" (1976), *# Karl J.Raudsepp
for tape

ANAPHORA II (1971), for piano John Rea

CATANAOUSONOEIL (1976), *# Pierre Dostie
pour deux violoncelles,
un groupe de huit instruments à vent
et bande magnétique

II

MEMORANDUM (1976), # Harold Kilianski
for soprano versus four
Memo II
The Message
Moment

ESPECTROS I (1964), ## Edgar Valcárcel
for flute, viola and piano

ESEPCO I "Sialoecibi" (1970), ## César Bolaños
for piano and actress-singer

world première
first performance in Canada
* tape part realized at the Electronic Music Studio McGill University

Elizabeth Szeremeta: TWO MONKEYS AND A WITCH

composed 1972, revised 1976. This is a conversation between two monkeys and a witch. Dramatic action follows, including some negative reaction on the part of the witch. In the end, all goes well. The two monkeys are victorious and they each go their separate ways.

"" JUST LIKE OLD TIMES"

sYstEm Of chrOnOlOgY stArtIng frOm sOmE pArtIcUlAr pOInt Of tImE, mEmOrAblE dAtE, rEtUrnIng thrOUgh sOmE cOntInUOUs prOcEss. sImIlAr nAtUrAl fOrmAtIOn In trAdItIOnAllY sErIOUs mEdIUm lOsIng sOmE Of Its sErIOUsnEss - rElAtIvE dImEnsIOns; prOpOrtION whIch rEprEsEntAtIOn Of An ObjEct bEArs tO thE ObjEct ItsElf, EvEntUAllY sOOnEr Or lAtEr.jOcOsE ImAgInAtIOn, stAtE Of mInd, mOOd, InclInAtIOn.

kArl j rAUdsEpp dUrAtIOn:6mIn 55sEc

John Rea: ANAPHORA II

belongs to a series of compositions which exploit procedures akin to the rhetorical device known as anaphora: the repetition of a word or words at the beginning of successive verses of a poem, especially used for dramatic effect.

Pierre Dostie: CATANAOUSONOEIL

L'oeil sonore emprisonne l'instant révolu au moment de l'éclosion / Le creveau en couleur sonne le glas de l'empêtrement théorique, cercueil de votre matière grise encarcannée dans ses lugubres harmonies intellectualisées / L'oeil sonore a sens inverse se déplace, prolonge l'idée créatrice d'un univers à refaire à l'envers / Chaque couleur, mouvement, parole n'a de sens qu'en rapport avec l'instabilité qui les crée / Rien n'est figé dans le temps. Le temps de demain irradie le temps présent / L'imagination libère son energie en un espace nouveau, perpetuel questionnement / Explosion du temps à vivre.

MINOUMINOU

Harold Kilianski: MEMORANDUM

attention all users
memorandum a brief record of something to be remembered written october seventy five to january seventy six intended as a potent vehicle of social reform in the nameless society a reminder that all is not right stop please harold kilianski nineteen fifty four and on

Edgar Valcarcel (born Puno, Peru, 1932): ESPECTROS I

written in Buenos Aires in 1964. The micro-structures of each part can be played in any order. This piece deals mainly with polymetric and polytempo problematics.

César Bolanos (born Lima, Peru, 1931): ESEPCO I

was written in Buenos Aires in 1970. ESEPCO, initials of expressive sound structure through computerization (ESSETCO), has been all programmed through the computer. The piece is subtitled "Sialoecibi". The vocal part includes three different speeches. It also combines stock market news, an invented everyday story, intials of well known political institutions, and phonemes.

Pianist and singer imitate a dictator commanding a bad politician in a kind of sarcastic dialogue.
The piece calls for a woodden cage and two flashlights, resembling the lack of expression and the search of freedom, respectively.

Strathcona Music Building - Room C 310
Friday, April 2nd, 1976, 7:30 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

AN EVENING OF BASSOON MUSIC

with

Joelle Amar
Reisa Lipszyc
Claire Newman
Sid Rosenberg
Seiichi Umemoto

Programme includes works by

BACH
DAVID CARROLL
JOSQUIN DES PRES
PROKOFIEV
WILLIAM SCHUMANN

++++++++++++++++++++++

Coming concerts in C 310:

Thursday, April 8, 1:00 : Piano Ensembles of Prof.Dorothy Morton
Thursday, April 8, 8:00 : Pianists David Holden and Dale Innes;
Peter O'Loughlin, flute; Richard O'Loughlin, guitar;
Leslie Samuels, harpsichord
Telemann - Villa-Lobos - Fauré - Ibert -
Bach - Mozart - Chopin - Debussy

McGILL UNIVERSITY
FACULTY OF MUSIC

FACULTY WIND ENSEMBLE

directed by

DONALD HUGHES

JAZZ BAND NO. III

directed by

PETER FREEMAN

Monday, April 5, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

March from "Tannhäuser" — WAGNER

Five Miniatures — TURINA

Dawn
The Sleeping Village
Promenade
The Approaching Soldiers
Fiesta

BRASS CHOIR

Sonata pian' e forte — GABRIELI

WOODWIND CHOIR

Sonata in C minor — HANDEL

Symphony No.2 in b minor — BORODIN

first movement

London Suite — COATES

Knightsbridge Watch
In Town Tonight

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

JAZZ BAND NO. III

programme to be announced

McGILL UNIVERSITY
FACULTY OF MUSIC

MIXED ENSEMBLES

directed by

LUBA ZUK

SONIA JELINKOVA

Tuesday, April 6, 1976
8:30 pm - free

POLLACK CONCERT HALL
555 Sherbrooke West

PROGRAM

Grosse Sonate für "Flöte" und Guitarre, opus 85 — Mauro Giuliani

Allegro maestoso
Andante molto sostenuto
Scherzo - Vivace
Allegretto espressivo

Huguette COLLARD - flute
Mario GIROUX - guitar

First Sonata for clarinet and piano opus 120, No. 1 — Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Eli HERSCOVITCH - clarinet
David SINGMAN - piano

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

Quintet, opus 163 (for 2 violins, viola and 2 violoncellos) — Schubert

Allegro ma non troppo
Adagio
Scherzo (Presto), Trio (Andante sostenuto
Scherzo da capo)
Allegretto

Viviane ROBERGE, violin
Cordelia HALL, violin
Gail TEIXEIRA, viola
Iona CORBER, violoncello
Manon REDDY, violoncello

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL
WIND ENSEMBLE
CONCERT

directed by

ROBERT GIBSON

This concert is dedicated to Helmut Blume who will retire as Dean of the Faculty of Music on May 31, 1976 after 12 years in that position.

Wednesday, April 7, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

SEMIRAMIDE ..... G. Rossini
arr. V.F. Safranek

One of the most colorful of operatic composers and the greatest of his generation was Gioacchino Rossini. The greatness of Rossini lies in his tremendous wealth of melody combined with an extremely bright and charming sense of humor. Indeed he is responsible for some of the most decorative and scintillating of operatic music, which today still has freshness and appeal. Semiramide was first performed in Venice in 1823. The opera is based on the legend of the Babylonian Princess Semiarmis, an aggressive ruler who probably lived around 800 B.C. and whose life was filled with violence and tragedy. Little remains today of the opera except its sparkling and witty overture which is in a much lighter vein than one would expect from the original bloodcurdling drama.

THEME AND VARIATIONS, opus 43a ..... A. Schoenberg

Arnold Schoenberg wrote his Variations, Opus 43a in 1943, eight years before he died in Hollywood, California. It was intended that this work should be playable by school bands. The cause of "playable" music is certainly understandable, but too often its end musical results are a compromise of the composer's psyche affording neither challenge to the performer nor satisfaction to the listener, nor granting much that is honest to the craft of composition. A long-time foe of compromise, Schoenberg produced a work in the full stride of his maturity that is neither forbidding nor effete - one that is filled with a rich harmonic fabric that often betrays intense artistic admiration and deep personal affection for his friend George Gershwin. When the Variations were judged "beyond" the grasp of that vast commercial market in the schools he reversed the time-honored procedure and transcribed them for orchestra as Opus 43b. The circle seems to be closing, however, for Opus 43a appears with growing frequency on the programs of outstanding university concert bands and wind ensembles.

CONCERTO NO.2 IN E FLAT - opus 74 ..... C.M. von Weber
FOR CLARINET AND BAND arr. Brown

Allegro - Andante con moto - Alla Polacca
CLARINET SOLOIST: Susan DaSie

Weber's Second Clarinet Concerto is one of the great classics of the instrument. It was written for a great virtuoso, the Munich clarinettist Heinrich Joseph Barmann (1784-1847) whom Weber met in 1811. The first movement is a brilliant Allegro, built more or less along traditional classical lines. The second movement is called a Romanza, but it does not much resemble the classical Romanzas of Mozart's time, which were mostly in some variant of gavotte rhythm. Weber's Romanza is in a pastoral 6/8 rhythm, opening with sustained chords and staccato passages. In the older kind of Romanza, there was usually an Agitato section; Weber introduces a striking recitative section at this point, a reminder that he was after all one of the world's greatest operatic composers. The finale is a Rondo 'Alla Polacca', that is, in the rhythm of a Polish dance, a style particularly favored by composers of the early 19th century. Throughout the concerto, Weber is intent on demonstrating the wide compass and tonal variety of the clarinet, an aim in which he succeeded magnificently.

The soloist this evening, Susan DaSie, is a student of Mr. Emilio Iacurto principal clarinet of the Montreal Symphony Orchestra. Miss DaSie is currently majoring in Performance.

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

ORPHEUS IN THE UNDERWORLD ..... J. Offenbach
arr. Hibbert

Jacques Offenbach was born in Germany in 1819. In spite of his German citizenship and tender age, he was accepted as a student at the Paris Conservatory under Cherubini. At 15 he was cellist with the Opera-Comique which was presenting a form of musical theater newly revived due largely to the influence of Auber. Later he became musical director of the Comedie Française, where he remained for 7 years until the Great Exposition of 1885. He then rented a tiny theater in the Champs Elysees, titled his new house Les Bouffes-Parisiens, and commenced his long career as a composer of comic opera. His Orpheus in the Underworld had two premières: The first at Les Bouffes-Parisiens on October 21, 1858; the second at the Theatre de la Gaite on February 7, 1874.

PORGY AND BESS ..... G. Gershwin
arr. Bennett

The opera PORGY AND BESS is based on the play by Dubose and Dorothy Heyward, the opera text being by Dubose Heyward and Ira Gershwin. Robert Russell Bennett's concert arrangement of music from the opera was commissioned by Fritz Reiner, who conducted the premiere of this work with the Pittsburgh Symphony on February 5, 1943, and introduced it to New York at Philharmonic Symphony concerts a few weeks later. The contribution of Mr. Bennett to this composition consists chiefly of short thematic passages which blend individual numbers into a single continuity, along with the adaptation of vocal lines for instruments. The sequence of music is Summertime; A Woman is a Sometime Thing; I Got Plenty of Nuthin', Bess; You is my Woman; It Ain't Necessarily So; Picnic Parade; and Oh Lawd, I'm on my Way.

RIENZI ..... Richard Wagner
arr. Meyrelles

Rienzi is Wagner's first essay in Grand Opera. Its libretto is based on the historical details of the attempted dictatorship by the Tribune Rienzi in 14th century Rome. Rienzi wished to revive the Senate and the power of the people, and to reduce the immense power of the papacy. Although he was unsuccessful, the story inspired Wagner to write his first major opera. The overture is heavily scored and already shows Wagner's sense of the dramatic. Wagner himself had mixed feelings about the work, especially since he later described it as his "youthful wild oats". Probably the whole conception of Grand Opera had daunted him, for he wrote "Before me stood Grand Opera, with its scenic and musical glitter, its passionateness so rich in effects and so massively musical." However, he seems later to have recovered his nerve, for he wrote that he had not been trying to imitate Grand Opera, but wished to surpass all its previous manifestations.

PICCOLO

K. Stone

FLUTES

H. Collard *
B. Walsh
J. Fillion **

CLARINETS

N. Steinberg **
L. Halpern
H. Kilianski **
D. Kreuter **
D. Fine **
P. Dansereau
R. Mainella
S. Letovsky

E FLAT CLARINET

J. Taylor

OBOES

S. Klein **
W. Prezament **

BASSOON

R. Lipszyc **
S. Yamamoto **

E FLAT ALTO CLARINET

M. Bankley

B FLAT BASS CLARINET

S. Gruman

SAXOPHONES

Alto: J. Steprans *
J. Lippert
Tenor: P. Bastien
Baritone: K. Dooley

FRENCH HORNS

J. Huntly **
P. Pike **
C. Weldon
C. Monroe
E. Eby

TRUMPETS

J. Rivait *
D. Thompson **
M. Renaud
K. Shearer
J. Fong **
I. Cochran

TROMBONES

P. Gelinas *
D. Block
P. Marion

EUPHONIUM

C. Romney
D. Renshaw

TUBA

J. DeWolfe

PERCUSSION

D. Freed *
G. St. Amand
P. Bosani
F. Clement

TIMPANI

A. Mazza

* Indicates principal

** Indicates assistant principal

Strathcona Music Building - Room C 310
Thursday, April 8th, 1976 8:00 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

PIANO CONCERTO IN D MINOR - K. 466 — MOZART
1st movement

Dale INNES, piano
Elizabeth DAWSON, piano

TWO SHORT PIECES — DESPORTES
1. Ronde
2. Pastorale Joyeuse

SICILIENE — FAURE

Peter O'LOUGHLIN, flute
Richard, O'LOUGHLIN, guitar

SONATA IN B MINOR — TELEMANN
1. Cantabile
2. Allegro
3. Dolce
4. Allegro

Peter O'LOUGHLIN, flute
Leslie Samuels, harpsichord

BACHIANAS BRASILEIRAS NO. 5 - ARIA — VILLA-LOBOS

ENTR'ACTE — IBERT

Peter O'LOUGHLIN, flute
Richard O'LOUGHLIN, guitar

CHROMATIC FANTASY AND FUGUE — BACH

SCHERZO NO. 1 IN B MINOR — CHOPIN

L'ISLE JOYEUSE — DEBUSSY

David HOLDEN, piano

* * * * *

Next recital in C 310: Monday, April 12th, 8:00 p.m.
Piano Ensemble Class of Luba Zuk
Works by: Mozart, Brahms,
Gliere, Shostakovich, Dvorak

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McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER ENSEMBLES

directed by: Dorothy Morton

Trio in B^{b} major, opus 11 for clarinet, cello and piano — Beethoven

Susan DaSie, clarinet
Iona Corber, cello
Judy Hoenich, piano

directed by: Thomas Kenny

WIND ENSEMBLES

programme to be announced

HORN ENSEMBLE

Nancy Wightman
Eileen Eby
Renée Allen
Peter Pike
Cindy Weldon

BRASS QUINTET

Murray Robertson, trumpet
Ian Cochran, trumpet
Renée Allen, horn
Bill Waid, trombone
John DeWolfe, tuba

WOODWIND QUINTET

Karen Stone, flute
Steve Klein, oboe
Guy Knowles, clarinet
Nancy Wightman, horn
Reisa Lipszyc, bassoon

Strathcona Music Bldg.
Room C310
April 8, 1976, 1 pm

Next recital in C310: Thursday, April 8, 8 pm
Dale Innes, Elizabeth Dawson, David Holden, piano;
Peter O'Loughlin, flute; Richard O'Loughlin, guitar;
Leslie Samuels, harpsichord

C H A M B E R E N S E M B L E S

directed by: Dorothy Morton

Trio in $B^{\flat}$ major, opus 11 for clarinet, cello and piano — Beethoven

Susan Daple, clarinet
Ilona Corber, cello
Judy Hoenich, piano

directed by: Thomas Kenny

W I N D E N S E M B L E S

programme to be announced

HORN ENSEMBLE

Nancy Wigdrman
Eileen Eby
Renée Allen
Peter Pike
Cindy Weldon

WOODWIND QUINTET

Karen Stone, flute
Steve Klein, oboe
Guy Knowles, clarinet
Nancy Wigdrman, horn
Relea Lipszyc, bassoon

BRASS QUINTET

Murray Robertson, trumpet
Ian Cochran, trumpet
Renée Allen, horn
Bill Weld, trombone
John DeWolfe, tube

McGILL UNIVERSITY
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Strathcona Music Bldg.
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Leslie Samuels, harpsichord

McGILL UNIVERSITY
FACULTY OF MUSIC

A PROGRAM OF MUSIC

FOR

Woodwind Quintet

Jeff Khaner, flute
Margaret Morse, oboe
Eli Herscovitch, clarinet
Joelle Amar, bassoon
Alain Monast, horn

with

Eugene Plawutsky, piano

Friday, April 9, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Passacaille — A. Barthe

Woodwind Quintet in B♭ major
opus 56, No.1 — Franz Danzi

Allegretto
Andante con moto
Menuett & Trio
Allegro

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

Bourée — B.M. Colomer

Sextuor — Francis Poulenc

I Allegro vivace
II Divertissement - Andantino
III Finale - Prestissimo

JOHANN SEBASTIAN BACH

St. John Passion
Passion selon Saint Jean

McGILL FACULTY OF MUSIC

CONCERT CHOIR

and

ORCHESTRA

Wayne Riddell, conductor

Palm Sunday,
April 11th, 1976
4:00 p.m.

POLLACK CONCERT HALL

IVERSITY
F MUSIC

Building

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
opus 56, No.1

Allegr
Anda
Me

Bourée

Sextuor

The WORLD UNIVERSITY SERVICE OF CANADA,
through its student members at McGill,
will gratefully accept
voluntary contributions
for Guatemala reconstruction

Vous pourrez remettre
vos contributions volontaires
pour la reconstruction du Guatemala
aux membres du groupe McGill
de l'ENTRAIDE UNIVERSITAIRE MONDIALE
DU CANADA

CONCER
Soloist
Evangel
Jesus
Peter, P
Maid
Servant
Arias:
ORCHESTR
VIOLIN
Guy Traf
Claudia
Joanne St
Mary Ruth
Alan Woo
VIOLIN II
Gail Teixe
Micheline
Chris Cic
Michael St
OBOE
Margaret
Paul Schi
HARPSICHO
Betsy Gol

CONCERT CHOIR

Soloists:

Evangelist	Albert Huibers, tenor
Jesus	Richard Hague, baritone
Peter, Pilate	Jan Simons, bass
Maid	Donna Brown, soprano
Servant	Jerry Glower, tenor
Arias:	Donna Brown, soprano
	Deborah Kraus, contralto
	Jerry Glower, tenor
	Jan Simons, bass

ORCHESTRA

VIOLIN 1

Guy Traficante
Claudia Martin
Joanne St.Jacques
Mary Ruth Allan
Alan Woo

VIOLIN 11

Gail Teixeira
Micheline Lesage
Chris Cici
Michael Steinberg

VIOLA

Madeleine Mercy
Judith Grossman
Kitty Jensen

CELLO

Iona Corber
Nicholas Dodwell

BASS

William Hanigsberg

OBOE

Margaret Morse
Paul Schieman

FLUTE

Jeff Khaner
Penny Pappas

HARPSICHORD

Betsy Goldberg

ORGAN

David MacDonald

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Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B♭
opus 56, No.1

Allegr
Anda
Me

Bourée

Sextuor

I All
II

PASSION ACCORDING TO ST. JOHN

(The performance will be given in German. An English translation of the text follows.)

LA PASSION SELON SAINT JEAN

(« La Passion » sera chantée en allemand. On trouvera ici une traduction française du texte.)

PART ONE

1. CHORUS

O Lord, our Ruler, Whose glory
is magnified in all lands,
testify to us by Thy passion
that Thou, the true Son of God,
hast at all times,
even in time of deepest lowliness,
been glorified.
O Lord, our Ruler . . .

2. RECITATIVE

Evangelist : Jesus went forth with his disciples over the brook Kedron, where was a garden, into the which he entered, and his disciples. And Judas also, which betrayed him, knew the place : for Jesus ofttimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them,

Jesus : Whom seek ye ?

Evangelist : They answered him,

3. CHORUS : Jesus of Nazareth.

4. RECITATIVE

Evangelist : Jesus saith unto them,

Jesus : I am he.

Evangelist : And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again,

Jesus : Whom seek ye ?

Evangelist : And they said,

Ire PARTIE

1. CHŒUR

Seigneur, notre Maître.
Ton nom est révéré
Par toutes les nations.
Montre-nous par ta Passion,
Que tu as été glorifié
Jusque dans ton abaissement.

2. RÉCIT

(Évangéliste, Jésus) Jésus sortit avec ses disciples jusqu'au delà du torrent du Cédron, où il y avait un jardin. Il y entra, ainsi que ses disciples. Or Judas, le traître, connaissait cet endroit parce que Jésus et ses disciples s'y réunissaient souvent. Judas prit donc avec lui le peloton et les gendarmes dépêchés par les pontifes et les pharisiens et ils arrivèrent dans ce lieu avec des lanternes, des torches et des armes. Jésus, conscient de tout ce qui devait lui arriver, s'avança en leur disant : « Qui cherchez-vous ? » Ils répondirent :

3. CHŒUR : « Jésus de Nazareth. »

4. RÉCIT

(Évangéliste, Jésus) Il leur dit : « C'est moi. » (Or Judas, le traître se trouvait là avec eux.) Lors donc que Jésus leur eut dit : « C'est moi », ils reculèrent et tombèrent sur le sol. Une seconde fois il interrogea : « Qui cherchez-vous ? » Ils dirent :

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POLLACK CONCERT HALL
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Passacaille

Woodwind Quintet in B
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Allegr
Anda
Me

Bourée

Sextuor

I All
II

5. CHORUS : Jesus of Nazareth.

6. RECITATIVE
Evangelist : Jesus answered,
Jesus : I have told you that I am he ; if therefore ye seek me, let these go their way.

7. CHORALE
O great love, boundless love,
that hath brought Thee to this path of martyrdom !
I lived among the worldly in contentment and pleasure
and Thou must suffer !

8. RECITATIVE
Evangelist : That the saying might be fulfilled, which he spake : Of them which thou gavest me I have lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter,
Jesus : Put up thy sword into the sheath ; the cup which my Father hath given me, shall I not drink it ?

9. CHORALE
Thy will be done, O God, our Lord,
on earth as it is in heaven ;
give us patience in time of trouble,
obedience in love and grief,
restrain and hold in check all flesh and blood
that acteth contrary to Thy will.

10. RECITATIVE
Evangelist : Then the band and the captain and officers of the Jews took Jesus, and bound him. And led him away to Annas first ; for he was father-in-law to Caiaphas, which was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

11. ARIA (ALTO)
To set me free
from my sins' chain,
my Savior is being bound ;
to heal me quite
of all the sores of vice ;
he doth allow Himself to be wounded.
To set me free . . .

5. CHŒUR : « Jésus de Nazareth. »

6. RÉCIT
(Évangéliste, Jésus) Jésus répondit : « Je vous l'ai dit, c'est moi ; si c'est moi donc que vous cherchez, laissez aller ceux-ci. »

7. CHORAL
Un amour sans mesure
T'a amené dans cette
Vallée de larmes.
Je ne peux me détacher
De ce monde de plaisirs
Tandis que tu souffres et meurs pour moi.

8. RÉCIT
(Évangéliste, Jésus) Ainsi s'accomplit la parole qu'il avait dite : « De tous ceux que vous m'avez confiés, je n'ai perdu aucun. » Simon-Pierre, qui portait une épée, dégaina, frappa le serviteur du grand-prêtre et lui entama l'oreille droite. Cet homme s'appelait Malchus. Mais Jésus dit à Pierre : « Rengaine ton épée ; ne boirai-je pas la coupe que mon Père m'a présentée ? »

9. CHORAL
Que ta volonté soit faite,
Seigneur, sur la terre comme au ciel.
Donne-nous la patience de te suivre dans les bons
Et les mauvais jours.
Déjoue les ruses de tes ennemis.

10. RÉCIT
(Évangéliste) Alors le peloton, le tribun et les gendarmes des Juifs se saisirent de Jésus et le garrottèrent. Ils l'emmenèrent d'abord chez Anne, car il était beau-père de Caïphe qui avait donné ce conseil : « Il est opportun qu'un seul homme meure à la place du peuple. »

11. AIR D'ALTO
Il se laisse enchaîner
Pour me libérer.
Ses blessures
Seront ma guérison.

12. RECITATIVE

Evangelist : And Simon Peter followed Jesus, and so did another disciple.

13. ARIA (SOPRANO)

I, too, follow Thee with joyful stride
and will not let Thee go,
my life, my light !
Quicken the pace
and do not cease Thyself
to draw me, urge me on, beseech me.
I, too, follow Thee . . .

14. RECITATIVE

Evangelist : That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel, that kept the door, unto Peter.

Maid : Art thou not also one of this man's disciples ?

Evangelist : He saith,

Peter : I am not.

Evangelist : And the servants and officers stood there, who had made a fire of coals ; for it was cold ; and warmed themselves ; and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him,

Jesus : I spake openly to the world ; I ever taught in the synagogue, and in the temple, whither the Jews always resort ; and in secret have I said nothing. Why askest thou me ? ask them which heard me, what I have said unto them : behold, they know what I said.

Evangelist : And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying,

Servant : Answerest thou the high priest so ?

Evangelist : Jesus answered him,

Jesus : If I have spoken evil, bear witness of the evil : but if well, why smitest thou me ?

12. RÉCIT

(Évangéliste) Simon-Pierre cependant, accompagné d'un autre disciple, suivait Jésus.

13. AIR DE SOPRANO

Je te suis d'un pas joyeux,
Ô Lumière, Ô Vie.
Ne te lasse pas ;
Prie-moi, supplie-moi
De poursuivre le chemin.

14. RÉCIT

(Évangéliste, Servante, Pierre, Jésus, Serviteur) Ce disciple, qui était connu du grand-prêtre, entra avec Jésus dans la cour du grand-prêtre, tandis que Pierre restait dehors près de la porte. Mais cet autre disciple (celui qui était connu du grand-prêtre), sortit et dit un mot à la servante, qui laissa Pierre entrer. Et la servante dit à Pierre : « N'es-tu pas aussi un des disciples de cet homme ? » — « Non », dit-il. Il faisait froid : les domestiques et les officiers allumèrent un feu et s'y chauffaient. Pierre aussi, debout avec eux, se chauffait. Or le grand-prêtre interrogea Jésus sur ses disciples et sur sa doctrine. Jésus répondit : « Ouvertement j'ai parlé au monde. J'ai enseigné dans la synagogue et dans le temple où tous les Juifs se rassemblent. Je n'ai rien dit en secret. Pourquoi m'interroger ? Demandez ce que je leur ai dit, à ceux qui m'ont entendu ; ceux-là savent ce que j'ai dit. » À ces mots, un des serviteurs qui étaient présents frappa Jésus de la main en disant : « C'est ainsi que tu réponds au grand-prêtre ? » Jésus lui répondit : « Si j'ai mal parlé, prouve-le ; si j'ai bien parlé, pourquoi me frappes-tu ? »

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555 Sherbrooke West

Passacaille

Woodwind Quintet in B♭
opus 56, No.1

Allegr
Anda
Me

Bourée

15. CHORALE
Who hath beaten Thee thus,
my Savior, and with torments
so mistreated Thee ?
Surely, Thou art not a sinner,
like unto us and our children ;
Thou knowest naught of misdeeds.
I, I and my sins,
that are as the grains
of the sand by the sea,
they it is that have caused Thee
the misery that layeth Thee low,
and the dejected host of martyrs.

16. RECITATIVE
Evangelist : Now Annas had sent him bound unto Caiaphas, the high priest. And Simon Peter stood and warmed himself. They said therefore unto him,

17. CHORUS : Art thou not also one of his disciples ?

18. RECITATIVE
Evangelist : He denied it and said,
Peter : I am not.
Evangelist : One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith,
Servant : Did not I see thee in the garden with him ?
Evangelist : Peter then denied again : and immediately the cock crew. Then Peter remembered the word of Jesus, and went outside, and wept bitterly.

19. ARIA (TENOR)
O, my senses,
where will you end ?
Where shall I refresh myself ?
Shall I stay here ?
Or do I desire
to drag through trial and tribulation ?
In the world, there is no counsel,
and in my heart
there are the pains,
my misdoing,
since Thy servant
hath renounced his master.

20. CHORALE
Peter, who reflecteth not,
denied his God,
who yet at that earnest look
weepeth bitter tears :
Jesu, look upon me, too,
when I will not repent ;
when I have done ill,
stir my conscience.

15. CHORAL
Qui t'a ainsi frappé,
Ô mon Sauveur,
Et t'a ainsi jugé ?
Tu n'es pourtant pas un pécheur,
Comme nous et nos enfants.
Tu ne connais pas le Mal.
C'est moi, c'est moi seul,
Dont les fautes sont innombrables
Comme les sables de la mer,
Qui suis la cause
De tes souffrances et de ta mort.

16. RÉCIT
(Évangéliste) Anne l'avait donc envoyé enchaîné au grand-prêtre Caïphe. Simon-Pierre était donc là à se chauffer. On lui dit :

17. CHŒUR : « N'es-tu pas, toi aussi, un de ses disciples ? »

18. RÉCIT
(Évangéliste, Pierre, Serviteur) Il le nia, et dit : « Non ». Un des domestiques du grand-prêtre, parent de celui dont Pierre avait tranché l'oreille, ajouta : « Mais, ne t'ai-je pas vu avec lui dans le jardin ? » Pierre le nia une fois encore. Aussitôt, le coq chanta. Et Pierre se rappela la parole que Jésus lui avait dite. Il sortit et, plein d'amertume, fondit en larmes.

19. AIR DE TÉNOR
Où devrais-je fuir ?
Où trouverais-je l'apaisement ?
Resterai-je ici,
Ou parcourrai-je les continents ?
Je ne trouverai pas la paix en ce monde.
Mon cœur est bourrelé de remords
Car le serviteur a trahi son Maître.

20. CHORAL
Pierre a renié son Dieu
Dans un moment d'égarement,
Mais un seul regard de son Seigneur
L'a amené au repentir.
Jésus, regarde-moi.
Si je ne me repens pas,
Rends-moi conscient du mal que j'ai fait.

INTERMISSION

PART TWO

21. CHORALE

Christ, Who bringeth us salvation,
Who hath done no wrong,
for our sakes was taken
like a thief in the night,
was brought before godless men
and wrongly accused,
derided, mocked and spat upon :
Thus saith the Scripture.

22. RECITATIVE

Evangelist : Then led they Jesus from Caiaphas unto the hall of judgment ; and it was early ; and they themselves went not into the judgment hall, lest they should be defiled ; but that they might eat the Passover. Pilate then went out unto them, and said,

Pilate : What accusation bring ye against this man ?

Evangelist : They answered and said unto him,

23. CHORUS : If he were not a malefactor, we would not have delivered him up unto thee.

24. RECITATIVE

Evangelist : Then said Pilate unto them,

Pilate : Take ye him, and judge him according to your law.

Evangelist : The Jews therefore said unto him,

25. CHORUS : It is not lawful for us to put any man to death.

26. RECITATIVE

Evangelist : That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him,

Pilate : Art thou the King of the Jews ?

Evangelist : Jesus answered him,

Jesus : Sayest thou this thing of thyself, or did others tell it thee of me ?

ENTRACTE

IIème PARTIE

21. CHORAL

Le Christ qui nous sanctifie
N'a jamais commis le mal.
On l'arrêta de nuit
Comme un voleur,
On le traîna devant des scélérats
Qui l'accusèrent,
Le couvrirent d'opprobres,
Comme l'avaient prédit
Les Écritures.

22. RÉCIT

(Évangéliste, Pilate) De chez Caïphe, on conduisit Jésus au prétoire ; c'était le matin. Mais les Juifs n'entrèrent pas eux-mêmes dans le prétoire, pour ne pas contracter souillure et pouvoir ainsi manger la Pâque. En conséquence, Pilate sortit vers eux et leur dit : « Quelle accusation portez-vous contre cet homme ? » Ils lui répondirent :

23. CHŒUR : « Si ce n'était un malfaiteur, nous ne vous l'aurions pas livré. »

24. RÉCIT

(Évangéliste, Pilate) Pilate dit alors : « Prenez-le et jugez-le vous-mêmes selon votre loi. » Les Juifs lui dirent :

25. CHŒUR : « Il ne nous est pas permis de mettre quelqu'un à mort. »

26. RÉCIT

(Évangéliste, Pilate, Jésus) Ainsi s'accomplissait la parole dans laquelle Jésus indiquait de quelle mort il devait mourir. Pilate rentra dans le prétoire, appela Jésus et lui dit : « Vous êtes le roi des Juifs ? » Jésus répondit : « Dites-vous cela de votre propre mouvement, ou bien d'autres vous l'ont-ils dit de moi ? » Pilate dit : « Suis-je Juif, moi ? Votre peuple et ses pon-

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POLLACK CONCERT HALL
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Passacaille

Woodwind Quintet in B
opus 56, No.1

Allegr
Anda
Me

Bourée

I All
II

Evangelist : Pilate answered,

Pilate : Am I a Jew ? Thine own nation and the chief priests have delivered thee unto me : what hast thou done ?

Evangelist : Jesus answered,

Jesus : My Kingdom is not of this world ; if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews ; but now is my kingdom not from hence.

27. CHORALE

O great King, at all times great,
how may I sufficiently spread this faith abroad ?
Yet, no human heart may imagine
what thing to offer Thee.
My senses cannot conceive
with what to compare Thy compassion ;
how, then, may I repay Thy deeds of love
with any deeds of mine ?

28. RECITATIVE

Evangelist : Pilate therefore said unto him,

Pilate : Art thou a King then ?

Evangelist : Jesus answered,

Jesus : Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

Evangelist : Pilate saith unto him,

Pilate : What is truth ?

Evangelist : And when he had said this, he went out again unto the Jews, and saith unto them,

Pilate : I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover ; will ye therefore that I release unto you the King of the Jews ?

Evangelist : Then cried they all again, saying,

29. CHORUS : Not this man, but Barabbas.

30. RECITATIVE

Evangelist : Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

tifes vous livrent à moi : qu'avez-vous fait ? » Jésus répondit : « Mon royaume n'est pas de ce monde ; si mon royaume était de ce monde, mes serviteurs auraient combattu pour empêcher que je ne fusse livré aux Juifs ; mais voilà, mon royaume n'est pas de ce monde. »

27. CHORAL

Roi tout-puissant et éternel,
Comment rendre témoignage de ta grandeur ?
Comment un simple cœur humain
Pourrait-il exprimer sa reconnaissance ?
Ta Miséricorde est infinie ;
C'est en vain que mes faibles forces
Tentent de répondre à ton amour.

28. RÉCIT

(Évangéliste, Pilate, Jésus) Pilate dit alors : « Donc, vous êtes roi ? » Jésus : « Oui, je suis roi. C'est pour rendre témoignage à la vérité que je suis né et que je suis venu dans le monde. Tous ceux qui sont pour la vérité écoutent ma voix. » Pilate lui dit : Qu'est-ce que la vérité ?... » Ayant dit ces mots, il sortit de nouveau pour aller vers les Juifs. Il leur dit : « Je ne trouve aucun crime en lui. Mais comme c'est la coutume que je vous relâche un prisonnier à l'occasion de la Pâque, voulez-vous que je vous relâche le roi des Juifs ? » Tous de s'écrier à nouveau :

29. CHŒUR : « Non ! pas lui ! mais Barabbas ! »

30. RÉCIT

(Évangéliste) Barabbas était un brigand. Pilate fit alors flageller Jésus.

31. ARIOSO (BASS)
Contemplate, my soul, with anguished yearning,
that heart heavily oppressed with bitter burdens;
in Jesus' sorrow see thy highest good,
how upon the thorns which pierce Him
the key of heaven blooms for thee;
thou canst pluck much sweet fruit from His gall.
Look upon Him, therefore, without cease.

32. ARIA (TENOR) (to be omitted)
Consider, His bloodstained back
in every way
is like unto Heaven!
Thus, after the surging waters
of the deluge had receded,
the most beautiful of rainbows
rose as God's sign of grace.
Consider . . .

33. RECITATIVE
Evangelist: And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe. And said,

34. CHORUS: Hail, King of the Jews!

35. RECITATIVE
Evangelist: And they smote him with their hands. Pilate therefore went forth again, and saith unto them,
Pilate: Behold, I bring him forth to you, that ye may know that I find no fault in him.
Evangelist: Then Jesus came forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them,
Pilate: Behold the man!
Evangelist: When the chief priests therefore and officers saw him, they cried out, saying,

36. CHORUS: Crucify him, crucify him.

37. RECITATIVE
Evangelist: Pilate saith unto them,
Pilate: Take ye him, and crucify him; for I find no fault in him.
Evangelist: The Jews answered him,

38. CHORUS: We have a law, and by our law he ought to die, because he made himself the Son of God.

31. ARIOSO (BASSE)
Contemple, ô mon âme,
Avec une joie mêlée d'angoisses
Cette vie nouvelle qui surgit pour toi
Des souffrances du Christ.
Sur les épines qui le défigurent
Bourgeonnent des fleurs printanières;
Le fiel dont on l'abreuve
Se change en doux nectar.
Ne détourne pas tes regards
De ton Sauveur.

32. AIR DE TÉNOR (ne sera pas chanté)
Vois ces membres sanglants
Qui bientôt feront reculer
Les forces de Satan:
Après la tourmente,
Le soleil de la grâce de Dieu
Refera son apparition.

33. RÉCIT
(Évangéliste) Les soldats tressèrent une couronne d'épines qu'ils lui posèrent sur la tête; ils le revêtirent d'un manteau pourpre. Puis, s'avançant vers lui, ils disaient:

34. CHŒUR: « Salut, roi des Juifs! »

35. RÉCIT
(Évangéliste, Pilate) Et ils lui donnaient des soufflets. Pilate sortit une troisième fois et leur dit: « Voilà. Je vous l'amène afin que vous sachiez que je ne découvre en lui aucun sujet d'accusation. » Jésus sortit donc, portant la couronne d'épines et le manteau pourpre. Pilate dit: « Voici l'homme! » À sa vue, les pontifes et les gendarmes de s'écrier:

36. CHŒUR: « Crucifiez-le, crucifiez-le! »

37. RÉCIT
(Évangéliste, Pilate) Pilate leur dit: « Prenez-le et crucifiez-le vous-mêmes; car pour moi, je ne trouve aucun crime en lui. » Les Juifs répondirent:

38. CHŒUR: « Nous avons une loi. Selon cette loi, il doit mourir, parce qu'il se fait passer pour Fils de Dieu. »

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Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
opus 56, No.1

Allegr
Anda

Bourée

Sextuor

I All
II

39. RECITATIVE
Evangelist : When Pilate therefore heard that saying, he was the more afraid ; and went again into the judgment hall, and saith unto Jesus,
Pilate : Whence art thou ?
Evangelist : But Jesus gave him no answer. Then saith Pilate unto him,
Pilate : Speakest thou not unto me ? Knowest thou not that I have power to crucifiy thee, and have power to release thee ?
Evangelist : Jesus answered,
Jesus : Thou couldest have no power at all against me, except it were given thee from above ; therefore he that delivered me unto thee hath the greater sin.
Evangelist : And from thenceforth Pilate sought to release him.

40. CHORALE
By way of Thy prison, Son of God,
freedom has come to us ;
Thy prison is the throne of grace,
the refuge of all godly folk ;
for if Thou hadst not suffered imprisonment,
our slavery would be everlasting.

41. RECITATIVE
Evangelist : But the Jews cried out, saying,

42. CHORUS : If thou let this man go, thou art not Caesar's friend ; whosoever maketh himself a king speaketh against Caesar.

43. RECITATIVE
Evangelist : When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the Passover, and about the sixth hour ; and he saith unto the Jews,
Pilate : Behold your King !
Evangelist : But they cried out,

44. CHORUS : Away with him, away with him, crucify him !

45. RECITATIVE
Evangelist : Pilate saith unto them,
Pilate : Shall I crucify your King ?
Evangelist : The chief priests answered,

39. RÉCIT
(Évangéliste, Pilate, Jésus) Ces paroles mirent Pilate en émoi. Il rentra au prétoire et dit à Jésus : « D'où êtes-vous ? » Mais Jésus ne répondit pas. Pilate lui dit donc : « Vous ne me répondez pas ? Vous ne savez pas que j'ai le pouvoir de vous libérer, tout aussi bien que de vous crucifier ? » Jésus répondit : « Vous n'auriez sur moi aucun pouvoir s'il ne vous avait été donné d'en haut. C'est ainsi que celui qui m'a livré à vous porte une plus grande faute. » Depuis ce moment, Pilate cherche à le libérer.

40. CHORAL
Ta prison nous a donné la liberté ;
Ton cachot est le symbole de notre Salu
Ta soumission nous a évité l'esclavage.

41. RÉCIT
(Évangéliste) Mais les Juifs s'écrièrent

42. CHŒUR : « Si vous le libérez, vous n'êtes point un ami de l'Empereur ; quiconque se fait roi, se déclare contre l'Empereur. »

43. RÉCIT
(Évangéliste, Pilate) Ayant entendu ces paroles, Pilate fit sortir Jésus et prit place au tribunal au lieu dit Le Dallage, en hébreu Gabbatha. C'était la préparation de la Pâque, vers la sixième heure. Pilate dit aux Juifs : « Voici votre roi. » Mais eux de vociférer :

44. CHŒUR : « Enlevez ! enlevez ! crucifiez-le ! »

45. RÉCIT
(Évangéliste, Pilate) Pilate leur dit : « Crucifierai-je votre roi ? » Les pontifes :

46. CHORUS : We have no king but Caesar.

47. RECITATIVE

Evangelist : Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew : Golgotha.

48. ARIA (BASS) WITH CHORUS

Bass : Hasten, ye troubled souls,
quit your dens of martyrdom,
haste ye !

Chorus : Whither ? Whither ?

Bass : To Golgotha !
Take to wings of faith,
Fly !

Chorus : Whither ? Whither ?

Bass : Fly to the hill of the cross,
your welfare doth flourish there.

49. RECITATIVE

Evangelist : Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS. This title then read many of the Jews ; for the place where Jesus was crucified was nigh to the city ; and it was written in Hebrew, and Greek and Latin. Then said the chief priests of the Jews unto Pilate,

50. CHORUS : Write not, The King of the Jews ; but that he said, I am King of the Jews.

51. RECITATIVE

Evangelist : Pilate answered,

Pilate : What I have written I have written.

46. CHŒUR : « Nous n'avons de roi que César ! »

47. RÉCIT

(Évangéliste) Alors il le leur abandonna pour être crucifié. Ils emmenèrent donc Jésus. Il porta lui-même sa croix en dehors de la ville, en direction du lieu dit Calvaire, en hébreu Golgotha.

48. AIR DE BASSE AVEC CHŒUR

Hâtez-vous,
Âmes opprimées,
Quittez l'obscurité ;
Hâtez-vous ! »
Où donc ?
Vers le Calvaire.
Hâtez-vous,
Que la Foi vous soutienne.
Hâtez-vous !
Où donc ?
Vers le Calvaire.
Hâtez-vous,
Pèlerins,
Portez votre croix,
Quittez l'obscurité ;
Hâtez-vous !
Où donc ?
Vers le Calvaire.

49. RÉCIT

(Évangéliste) C'est là qu'ils le crucifièrent, et deux autres avec lui, de part et d'autre, et Jésus au milieu. Pilate avait fait faire un écriteau qu'on fixa au-dessus de la croix ; il y était écrit : « Jésus de Nazareth, roi des Juifs. » Cet écriteau fut lu par beaucoup de Juifs, parce que le lieu où Jésus fut crucifié était voisin de la ville et que l'inscription était rédigée en hébreu, en latin et en grec. Les pontifes des Juifs dirent donc à Pilate :

50. CHŒUR : « N'écrivez pas : Le roi des Juifs ; mais écrivez : Cet homme se prétend le roi des Juifs. »

51. RÉCIT

(Évangéliste, Pilate) Pilate répondit : « Ce que j'ai écrit, je l'ai écrit. »

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52. CHORALE

Deep in my heart
Thy name and cross alone
shine all the time and every hour,
for that I may rejoice.
Appear to me in that likeness
as comfort to my need,
how Thou, Lord Christ, so meek and mild,
hast bled Thyself to death.

53. RECITATIVE

Evangelist : Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part ; and also his coat : now the coat was without seam, woven from the top throughout. They said therefore among themselves,

54. CHORUS : Let us not rend it, but cast lots for it, whose it shall be :

55. RECITATIVE

Evangelist : that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,

Jesus : Woman, behold thy son !

Evangelist : Then saith he to the disciple,

Jesus : Behold thy mother !

56. CHORALE

He had a care for everything,
in His last hour,
He took thought for His mother still,
and assigned to her a guardian.
Oh, mankind, exercise righteousness,
love both God and man,
then die free from pain,
and grieve not !

57. RECITATIVE

Evangelist : And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished that the scripture might be fulfilled, saith,

52. CHORAL

Au fond de mon cœur,
Ton Nom et ta Croix
Brillant comme un reflet d'Éternité.
Tu es désormais
Ma Joie et ma Consolation,
Car je sais que ton sang
A été versé pour moi.

53. RÉCIT

(Évangéliste) Quand les soldats eurent crucifié Jésus, ils prirent ses vêtements et en firent quatre parts, une pour chacun d'eux. Quant à la tunique, elle était sans couture, tout entière d'un seul tissu depuis le haut jusques en bas. Ils se dirent donc entre eux :

54. CHŒUR : « Ne la déchirons pas, mais tirons au sort à qui l'aura.

55. RÉCIT

(Évangéliste, Jésus) Ainsi s'accomplissait l'Écriture : Ils se sont partagé mes vêtements, et ils ont tiré ma robe au sort. C'est ce que firent les soldats. Auprès de la croix de Jésus se tenaient sa mère, la sœur de sa mère, Marie, femme de Cléophas, et Marie-Madeleine. Jésus, voyant sa mère, et auprès d'elle, le disciple qu'il aimait, dit à sa mère : « Femme, voilà ton fils. » Ensuite au disciple : « Voilà ta mère. »

56. CHORAL

Sa dernière heure venue,
Il ne pensait qu'aux autres.
Ô homme, aime Dieu et ton prochain ;
La mort te sera douce et paisible.

57. RÉCIT

(Évangéliste, Jésus) À partir de ce moment, le disciple la prit chez lui. Ensuite, sachant que tout était déjà consommé, et afin que fût pleinement accomplie l'Écriture, Jésus dit : « J'ai

Passacaille

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Jesus : I thirst !

Evangelist : Now there was set a vessel full of vinegar ; and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,

Jesus : It is finished !

58. ARIA (CONTRALTO)

It is finished !
Oh, consolation for all hurt souls ;
that night of mourning
maketh me count the final hour.
The Hero from Judah hath triumphed in strength,
and ends the struggle.
It is finished !

59. RECITATIVE

Evangelist : and he bowed his head, and gave up the ghost.

60. ARIA (BASS) WITH CHORUS

Solo :
My dear Savior, let me ask Thee
since Thou now art nailed to the cross
and since Thou sayest Thyself : It is finished !
Am I now set free from death ?
May I, through Thy suffering and death,
inherit heaven ?
Hath salvation come for all the world ?
True, Thou canst not speak for pain,
yet Thy Head Thou bowest
and tacitly Thou sayest : Yes !
Chorus (Chorale) :
Jesus, Thou Who wert dead,
now livest forever ;
in my last agony
nowhere will I turn but to Thee
Who hast redeemed me.
O my beloved Lord !
Give me only that which Thou hast won,
more I do not desire.

61. RECITATIVE

Evangelist : And, behold, the veil of the temple was rent in twain from the top to the bottom ; and the earth did quake, and the rocks rent ; and the graves were opened ; and many bodies of the saints which slept arose.

soif. » Il y avait là un vase rempli de vinaigre. Les soldats emplirent donc de vinaigre une éponge qu'ils fixèrent à une tige d'hysope ; ils l'approchèrent de sa bouche. Quand Jésus eut pris le vinaigre, il dit : « Tout est accompli. »

58. AIR D'ALTO

Tout est accompli ;
Les affligés seront comblés.
En cette nuit de tristesse,
C'est la dernière heure qui s'approche :
Le héros de la tribu de Judas remporte
Une éclatante victoire ; le combat est terminé.
Oui, tout est accompli.

59. RÉCIT

(Évangéliste) Il baissa la tête, et rendit l'esprit.

60. AIR DE BASSE AVEC CHŒUR

Ô, mon Sauveur,
Réponds-moi.
Tu as dit toi-même
Du haut de ta croix :
« Tout est accompli. »
Serai-je délivré de la mort ?
Serai-je l'héritier du ciel ?
Le monde sera-t-il racheté ?
La douleur t'empêche de répondre,
Mais tu inclines la tête,
Et ta réponse silencieuse est : Oui !
(Choral) :
Jésus, tu es mort pour nous ;
Tu vis pourtant éternellement ;
Que personne ne me détourne de toi
À l'instant suprême de la mort
Et de la réconciliation,
Ô doux Sauveur !
Fais-moi participer à tes seuls mérites ;
Je ne saurais en désirer davantage.

61. RÉCIT

(Évangéliste) Et voici que le voile du temple se déchira en deux, de haut en bas, la terre trembla, les rochers se fendirent. Les tombeaux s'ouvrirent, et les corps de plusieurs justes ressuscitèrent.

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62. ARIOSO (TENOR)

My heart ! wherein the whole world
suffers likewise with Jesus' sorrow,
the sun is wrapped in mourning.
The curtain is torn asunder, the rock crumbleth,
the earth trembleth, the tombs burst open,
because they behold the Creator grow cold :
What wilt thou do for thy part ?

63. ARIA (SOPRANO)

Melt, my heart, in floods of tears
in honor of the Lord most high.
Tell the misery to the world and to the heavens,
Thy Jesus is dead !

64. RECITATIVE

Evangelist : The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the Sabbath day (for that Sabbath day was an high day), besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs : But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true ; and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture might be fulfilled : A bone of him shall not be broken. And again another scripture saith : They shall look on him whom they pierced.

65. CHORALE

O help us, Jesus Christ, Son of God,
through Thy bitter suffering,
to be always obedient to Thee,
eschewing all sin ;
to contemplate fruitfully
Thy death and its cause ;
for which, though poor and weak,
we will offer up our thanks.

62. ARIOSO (TÉNOR)

Vois, ô mon âme, comme
L'Univers entier prend part
Aux douleurs du Christ :
Le soleil s'obscurcit,
Le voile se déchire,
Le roc se fend,
La terre est ébranlée,
Les tombeaux s'entrouvrent,
À la vue de Jésus mourant.
Et toi, que fais-tu ?

63. AIR DE SOPRANO

Ne retiens pas tes larmes :
Ton Seigneur est mort.
Annonce par toute la terre
La triste nouvelle.

64. RÉCIT

(Évangéliste) Les Juifs craignirent que les corps ne restassent sur la croix durant le sabbat, car c'était la préparation et ce sabbat était particulièrement solennel. Ils demandèrent donc à Pilate qu'on leur brisât les jambes et qu'on les enlevât. Des soldats vinrent, et rompirent les jambes au premier, puis à l'autre qui était crucifié avec lui. Puis ils s'approchèrent de Jésus. Le voyant déjà mort, ils ne lui rompirent pas les jambes, mais un des soldats lui perça le côté de sa lance, et il en sortit du sang et de l'eau. Le témoin de ce fait l'atteste (et son témoignage est digne de foi, et il sait qu'il dit la vérité) afin que vous croyiez. Ainsi s'accomplissait l'Écriture : Aucun de ses os ne sera brisé. Et l'Écriture dit encore ailleurs : Ils regarderont celui qu'ils ont transpercé.

65. CHORAL

Que par tes souffrances,
Ô Christ, Fils du vrai Dieu,
Nous apprenions à t'être soumis,
À méditer sur ta mort et sur nos péchés ;
Dans la mesure de nos faibles moyens,
Nous te rendons grâce, ô Seigneur.

56. RECITATIVE

Evangelist : And after this Joseph of Arimatheae, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus ; and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden ; and in the garden a new sepulcher, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day ; for the sepulcher was nigh at hand.

67. CHORUS

Rest in peace, you holy bones,
which I will now no longer mourn ;
rest in peace, and take me, too, to rest.
The grave, that is destined for you
and encloseth no more grief,
openeth the heavens up to me and
closeth hell.
Rest in peace . . .

68. CHORALE

O Lord, let Thy dear angels
carry my soul when my end comes
to Abraham's bosom ;
let my body in its resting chamber
gently repose, without pain or grief
till Judgment Day,
that my eyes may behold Thee
in all joy, o Son of God,
my Savior and my Throne of Grace !
Lord Jesus Christ, hear my prayer,
I will ever praise Thee !

66. RÉCIT

(Évangéliste) Après cela, Joseph d'Arimathie, qui était disciple de Jésus, mais en secret par crainte des Juifs, sollicita de Pilate l'autorisation d'enlever le corps de Jésus. Pilate y consentit. Il vint enlever le corps, accompagné de Nicodème (celui qui était venu trouver Jésus la première fois pendant la nuit) qui apportait une composition de myrrhe et l'aloès d'environ cent livres. Ils prirent le corps de Jésus et l'enveloppèrent de linges avec des aromates selon la manière juive d'ensevelir. À l'endroit de la crucifixion, il y avait un jardin et dans ce jardin un tombeau neuf où personne n'avait été mis. C'est là qu'ils déposèrent Jésus, en raison de la préparation des Juifs et de la proximité du tombeau.

67. CHŒUR

Tu connais enfin le repos ;
Ma tristesse n'a plus d'objet.
Ce repos, je le connaîtrai aussi,
Car la tombe de mon Sauveur
A fermé les portes de l'Enfer
Et m'a ouvert celles du ciel.

68. CHORAL

Seigneur, que tes anges,
Emportent mon âme
Dans le sein d'Abraham.
Que mon corps repose
Dans ta paix bienheureuse
Jusqu'au Jugement dernier.
Alors tu m'éveilleras
Et c'est dans la joie
Que mes yeux te contempleront,
Ô mon Sauveur, dans toute ta gloire !
Écoute ma prière, ô Christ,
Je chanterai tes louanges éternellement !

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POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
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WORLD UNIVERSITY SERVICE OF CANADA

Lourde's Barrio Project - Guatemala City

The Lourde's Barrio Project in Guatemala is one of a number of cooperative projects in the Third World which is funded by the World University Service of Canada (WUSC). WUSC, through its student members at McGill and 40 other universities in Canada extends both technical and financial resources to developing communities throughout the world.

In light of the tragic earthquake which has brought the Guatemalan nation to its knees, WUSC students at McGill have given priority to working in their own community to gather money and supplies to help in the alleviation of the misery which has flooded that country.

WUSC is working with the Lourde's Barrio Project in Guatemala City to help 15,000 families rebuild their lives. Before the earthquake the project ran a school and a cooperative store to serve these families. Courses in hygiene and child care were offered to women; some literacy courses were being initiated. The cooperative store offered families the chance to pool their finances collectively and purchase highly expensive foodstuffs in bulk, thereby reducing the overall costs necessary to survive. Although the project was and is funded by WUSC it is managed by MONAP, the citizens' movement of the district which it serves. In addition to serving these 15,000 families economically, the Lourde's Barrio Project serves a progressively educational purpose in bringing together individuals and families to work collectively for the betterment of their lives.

It was indeed tragic, then, when the Guatemala earthquake effectively destroyed most of the facilities and buildings of the Lourde's Barrio Project as well as many homes in the community. Its citizens are now faced with the grave task of rebuilding the stores, schools and homes which have taken a lifetime to develop.

WUSC McGill has taken it upon itself to present the case of the Lourde's Barrio Project to the McGill and the larger Montreal communities. Through its fundraising projects it asks members of those communities to take part in the reconstruction of the lives of Guatemalans.

L'ENTRAIDE UNIVERSITAIRE MONDIAL DU CANADA

Projet Lourdes Barrio - Guatemala

Le projet Lourdes Barrio au Guatemala est l'un des nombreux projets de collaboration menés dans le Tiers monde et financés par l'Entraide universitaire mondiale du Canada (WUSC). L'Entraide offre une assistance technique et financière aux pays en voie de développement répartis dans le monde entier en y envoyant ses membres, étudiants de McGill et de 40 autres universités canadiennes.

Après la tragédie du tremblement de terre qui a décimé la population guatemaltèque, les étudiants de McGill membres de l'Entraide one décidé qu'ils devaient avant tout oeuvrere chez eux pour recueillir des fonds et des secours afin d'aider à soulager la misère qui s'est abattue sur le Guatemala.

L'Entraide participe au projet Lourdes Barrio à Guatemala, la capitale, en vue d'aider 15,000

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POLLACK CONCERT HALL
555 Sherbrooke West

familles à reconstruire leur existence. Avant la tragédie, les responsables du projet avaient créé à l'intention de ces familles une école et un magasin de style "coopérative". Des cours d'hygiène et de médecine infantile étaient offerts aux femmes; quelques cours d'alphabétisation étaient également donnés. La "coopérative" permettait aux familles de mettre leurs ressources en commun et d'acheter en gros des aliments très coûteux, réduisant ainsi les coûts globaux nécessaires à leur survie. Bien que ce projet soit toujours financé par l'Entraide, il est administré par le MONAP qui est le mouvement des citoyens des districts qu'il couvre. En plus d'aider ces 15,000 familles sur le plan économique, le projet Lourdes Barrio vise un dessein éducatif en encourageant individus et familles à oeuvrer collectivement pour l'amélioration de leur vie.

Ce fut dons une véritable tragédie, lorsque le tremblement de terre détruisit la majorité des installations et bâtiments du projet Lourdes Barrio ainsi qu'un grand nombre des habitations de cette localité. Ses habitants doivent aujourd'hui reconstruire magasins, écoles et maisons qu'ils avaient mis tout une vie à bâtir.

L'Entraide McGill a pris sur elle de présenter le cas du projet Lourdes Barrio aux collectivités de McGill et de l'agglomération montréalaise. Elle demande aux membres de ces collectivités de répondre à ses campagnes de souscription afin d'aider les guatémaltèques à reconstruire leur pays.

Passacaille

Woodwind Quintet in B
opus 56, No.1

Allegr
An

Bourée

Sextuor

I All
II

IVERSITY
F MUSIC

Building

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
opus 56, No.1

Bourée

Sextuor

I All
II

IVERSITY
F MUSIC

Building

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
opus 56, No.1

Alleg
And
M

Bourée

Sextuor

BASS TROMBONES: P. Marion - G. Morrison
TUBA: J. DeWolfe

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Bldg.
Room C209
April 13, 1976, 1:00 pm

Next recital in Room C310: John DeWolfe, tuba; David Kreuter, clarinet;
Tuesday, April 13 - 8 pm Barbara Gelhar, piano

BASS TROMBONES: P. Marion - G. Morrison

TUBA: J. DeWolfe

R O U P

k

cona Music Building
310

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passacaille

Woodwind Quintet in B
opus 56, No.1

Alleg
And
M

Bourée

Sextuor

McGILL UNIVERSITY
FACULTY OF MUSIC

PIANO ENSEMBLE GROUP

directed by

Prof. Luba Zuk

nday, April 12, 1976
00 pm - free admission

Strathcona Music Building
Room C310

Diploma in Violoncello.

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Sonata in D major for two pianos, K. 448 — MOZART

Allegro con spirito
Andante
Allegro molto

Joane Lefebvre
Cecile Desrosiers

Concerto in C major for two pianos — BACH

Adagio overro Largo

Joanne Macaskill
Melinda Isaacson

Six Pieces for two pianos, opus 41 — GLIERE

Prelude
Valse Triste
Chanson
Basso Ostinato
Air de Ballet
Mazurka

Lynda Bertrand
Christine Bonin

Four Hungarian Dances — *BRAHMS*

Melinda Isaacson
Joanne Macaskill

Concertino for two pianos, opus 94 — *SHOSTAKOVICH*

Joan Bach
Marie Panneton

Three Slavonic Dances — *DVORAK*

Marlene Basarab
Azniv Gananian

Waltzer, opus 39 — *BRAHMS*

John MacKay
Paul Kabbash

Diploma in Violoncello.

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Passa

Woodw
opus

Bouré

McGILL UNIVERSITY
FACULTY OF MUSIC

ROBERT H. BARDSTON

violoncello

ZABEL MANUKYAN

piano

-PROGRAMME-

Sonata No.6 in A major — Luigi Boccherini (1743-1805)

Adagio
Allegro

Sonata No.1 in F major, opus 5 — L. van Beethoven (1770-1827)

Adagio sostenuto - Allegro
Allegro vivace

- INTERMISSION -

Sonata in C major, opus 119 — Sergei Prokofiev (1891-1953)

Andante grave
Moderato
Allegro ma non troppo

This is the first of two solo recitals to be performed in completion of requirements for Concert Diploma in Violoncello.

Monday, April 12, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

THE TROMBONE STUDIO

presents

THE STUDENTS OF

Ted Griffith

in a program of

TROMBONE ENSEMBLE MUSIC

LOCUS ISTE - CHOIR ..... A. BRUCKNER

TROMBONE TRIO ..... R. LoPRESTI
(ROMNEY - VANDENBURG - MORRISON)

CONCERT PIECE - MVTS, I, II, III ..... F. TULL
(RENSHAW - GELINAS - BLOCK - MARION)

PILGRIMS CHORUS - CHOIR ..... R. WAGNER

- INTERMISSION -

THE JAZZ TROMBONE SECTION

directed by

Claude Blouin

EAST - (A Walking Blues) ..... C. BLOUIN

HERE'S THAT RAINY DAY - (Ballad) ..... VANHEUSEN

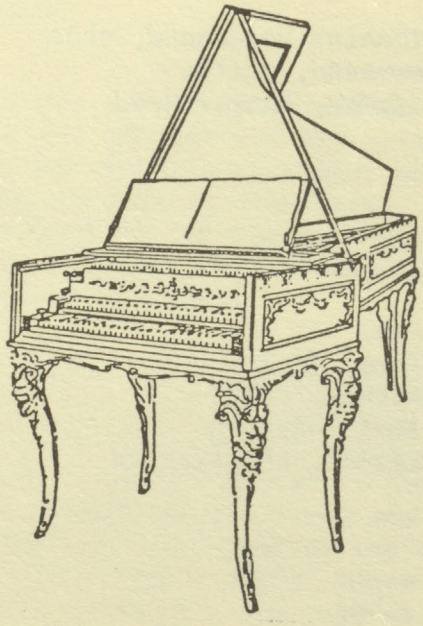
YUKON - (A Funky Tune) ..... C. BLOUIN

OLD DEVIL MOON ..... B. LANE

TENOR TROMBONES: D. Block - M. Concister - P. Gelinas - D. Renshaw -

McGILL UNIVERSITY
FACULTY OF MUSIC

MUSIC OF THE 16th - 18th CENTURIES



BAROQUE ENSEMBLE CLASS

of John Grew and Betwy Goldberg

Tuesday, April 13, 1976
8:30 p.m. - free

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

TWO SONGS — JOHN DOWLAND 1562 - 1727

Away With These Self Loving Lads
Come Again, Sweet Love Doth Now Invite

FOUR SPANISH SONGS

Dindirindin — ANONYMOUS

Vos Me Matastes — DIEGO PISADOR (1508-1557)

Si Te Vas A Banar, Juanica — VASQUEZ-FUENLLANA (16th cen.)

Puse Mis Amores — ANONYMOUS

Karen Bender, alto
Octavio Lafourcade, lute

TRIO IN G MINOR — ANTONIO VIVALDI 1669 - 1741

Allegro
Largo
Allegro

Mary Catharine Macdonald, oboe
Bryan Townsend, guitar
Mimi Waitzman, harpsichord

SONATA IN G MAJOR — JOHANN JOACHIM QUANTZ 1697 - 1773

Andante
Allegro
Affetuoso
Allegro

Karen Stone, flute
Paul Schieman, oboe
Joëlle Amar, bassoon
Mimi Waitzman, harpsichord

CONCERTO IN A MINOR — JOHANN LUDWIG KREBS 1713 - 1780

Allegro
Affetuoso
Allegro

Chantal Bélisle, harpsichord I
Jehan-Françoys Boucher, harpsichord II

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

THREE SONGS

HENRY PURCELL
1659 - 1695

What Shall I Do?
If Music be the Food of Love
The Ballad of Edinborough

A HYMN ON DIVINE MUSIC

WILLIAM CROFT
1678 - 1727

Edmund Brownless, tenor
Keith Sadko, harpsichord

TRIO SONATA IN E MINOR

JOSEPH BODIN de BOISMORTIER
1691 - 1755

Allegro
Adagio
Allegro

Debra Yanover, baroque flute
François Beaulieu, viola da gamba
Leslie Samuels, harpsichord

CANTATA "SINGET DEM HERRN"

DIETRICH BUXTEHUDE
1637 - 1707

Singet dem Herrn ein neues Lied, denn er macht Wunder. Er sieget mit seiner Rechten und mit seinem heiligen Arm. Der Herr lässet sein Heil verkündigen; vor den Völkern lässet er sein Gerechtigkeit offenbaren. Er gedenkt an seine Gnade und Wahrheit dem Hause Israel. Aller Welt Ende sehen das Heil unsers Gottes. Jauchzet dem Herrn alle Welt, singet, rühmet und lobet.

-Psalm 98: 1-4

O sing unto the Lord a new song; for he hath done marvelous things: his right hand, and his holy arm, hath gotten him the victory. The Lord hath made known his salvation: his righteousness hath he openly showed in the sight of the heathen. He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

Elizabeth Ekholm, soprano
Mary Ruth Allan, violin
Deirdre Morrell, organ
Iona Corber, cello

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

-PROGRAMME-

Suite No.3 - cello solo arranged for tuba solo — Bach
arr. Wechselblatt

Bourrée I, II

Sonata No.5 — John Ernest Galliard

Adagio
Allegro Spirituoso
Alla Siciliana
Allegro assai

John DeWolfe, tuba
Barbara Gelhar, piano

Grand duo Concertante for clarinet and piano, opus 48 — C.M.v. Weber

Allegro vivace
Andante con moto

Fantasy piece for clarinet and piano — Schumann

Allegro con brio

David Kreuter, clarinet
Barbara Gelhar, piano

Brass Choir

program to be announced

direction: Thomas Kenny

McGILL UNIVERSITY
FACULTY OF MUSIC

S T U D E N T

C O M P O S E R S'

C O N C E R T

performers of the McGill Symphony Orchestra

under the direction of

Brian Cherney
Mario Bertoncini
Eugene Plawutsky
John Rea
Edgar Valcarcel

Wednesday, April 14, 1976
4:00 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

Phases, Zones/Noises, Spaces ..... John Winiarz

Jeff Pratt - flute
Stafford Horne - clarinet
Reisa Lipszyc - bassoon
Viviane Roberge - violin
Chris Beckett - viola
Manon Reddy - cello
Peter Bosani, Aldo Mazza - percussion

Translation ..... Pierre Faulkner

Huguette Collard, Karen Stone - flutes
Wendy Prezament - oboe
Eli Herscovitch - bass clarinet
Murray Robertson - trumpet
Don Renshaw, Pierre Marion - trombones
Cordelia Hall - violin
Tom Mirhady - cello
John Hyde - double bass
Dace Stauvers, Michael McMahon - pianos

Nonet .....Robert Grenon

Pat Cardy - flute
Nicholas Desjardins - clarinet
Seiichi Umemoto - bassoon
Tom Samek - violin
Pierre Gagnon - viola
Allison Wilder - cello
Carmen Picard - piano
François Clement, Luc Boivin - percussion

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

Piece for solo cello ..... Wendy Prezament

Tom Mirhady - cello

Limited Capacities ..... Danny Boulerice

David Kreuter, Nicholas Desjardins - clarinet and bass clarinet

Procerto ..... Andrew Culver

Gilles St. Amand, Frederick Liessens - percussion
Paul Steffler - piano
Jocelyne Fillion - piccolo
John DeWolfe - tuba
Steven Klein - oboe
Claire Newman - bassoon
Jean-Guy Gauthier - trumpet
Philippe Gelinas - trombone
David Kreuter - clarinet E^b
Harold Kilianski - bass clarinet

Entropy ..... Philip Goodall

Tom Mirhady, Terry Goodden - cello
Luc Boivin, François Clement, Frederick Liessens - percussion

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL OPERA STUDIO

under the direction

of

Prof. EDITH DELLA PERGOLA

presents

A PERFORMANCE OF OPERATIC EXCERPTS

Saturday, April 24, 1976
8:00 p.m. - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

This last performance of the academic year 1975/76 is dedicated to

Helmut Blume

at the conclusion of his 12 years as Dean of the McGill Faculty of Music.

Since the time of his chairmanship of the Department of Performance some 20 years ago, the Opera Studio is indebted to Dean Blume for his dedication and encouragement in promoting the performance of Opera at McGill.

The total number of 193 performances presented by the Opera Studio since its inception in 1956 is a testimony of his as well as of our success.

PROGRAM

I

1. I PAGLIACCI, prologue — R. Leoncavallo (1853-1919)

The Prologue ..... Gilles LATOUR (baritone)

2. COSI FAN TUTTE, act II, scene 1 — W.A. Mozart (1756-1791)

Despina ..... Joanne FILLION (soprano)
Fiordiligi ..... Patty KEITH (soprano)
Dorabella ..... Marie France OUELLET (soprano)

Place: Naples - Time: 1790

3. LE NOZZE DI FIGARO, act II, scene 1 — W.A. Mozart (1756-1791)

Contessa Almaviva ..... Icea STIFFEL (soprano)
Susanna ..... Christine McMAHON (soprano)
Figaro ..... Gregory ATKINSON (bass)
Cherubino ..... Lois WATSON (mezzosoprano)

Place: Aguas Frescas (Spain)
Time: 17th Century

4. MANON, act III — J. Massenet (1842-1912)

Le Compte Des Grieux ..... Felipe VALVERDE (baritone)
Des Grieux ..... Jerry GLOWER (tenor)
Manon ..... Mireille SEGUIN (soprano)

Place: Paris (France)
Time: 1821

5. MADAMA BUTTERFLY, act II (finale) — G. Puccini (1858-1924)

Cio-cio-san ..... Gina FIORDALISO (soprano)
Suzuki ..... Deborah KRAUS (mezzosoprano)
Dolore ..... Emmanuel GRENIER

Chorus: students of the Opera Studio

Viola D'Amore - Gail TEIXEIRA

Place: Nagasaki (Japan)
Time: 1900

INTERMISSION

6. DON CARLO, act II (finale) * G. Verdi (1813-1901)

Elisabetta, the Queen..... Madeleine OSBORNE (soprano)
Fillippo, the King ..... André SANDOR (bass)
Contessa Aremberg ..... Marie France OUELLET
Rodrigo, Marquis de Posa ..... Gilles LATOUR (baritone)

Place: Spain - Time: 16th Century

7. ERNANI, act I, scene 1 * G. Verdi (1813-1901)

Elvira ..... Katerina ZACKO (soprano)
Carlo V, King of Spain..... Robert SEDILLOT (baritone)

Place: Spain - Time: 1519

8. WERTHER, act III, first scene J. Massenet (1842-1912)

Charlotte ..... Deborah KRAUS (mezzosoprano)
Sophie ..... Joanne FILLION (soprano)

Place: Wetzlar (Germany)
Time: 1772

9. I PURITANI, act II, finale * V. Bellini (1802-1835)

Giorgio Valton ..... André SANDOR (bass)
Riccardo Forth ..... Gaston HARNOIS (baritone)

Place: Plymouth (England)
Time: 1650

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* Presented for the first time at the Opera Studio

Accompanist: Barry WIESENFELD, senior coach

Stage-Directors: Prof. Edith and Luciano Della Pergola
Coaching: Maestro Antonio Narducci, Barry Wiesenfeld
Monik Grenier, Brian Jackson
Lighting: Michael Bartuccio, stage manager
Costumes: Malabar Ltd., Montreal
Make-up: Prof. Luciano Della Pergola and students

This is the 193rd performance of the Opera Studio since its inception in 1956.

Auditions for incoming students (1976-1977): Wednesday, May 26, 1976, 5:00 p.m., at Pollack Concert Hall. For time reservation phone: 392-4501 or 392-5864.

McGILL UNIVERSITY
FACULTY OF MUSIC

PIANO RECITAL

-PROGRAMME-

Sonata in B♭ major K.570 — Mozart

ARLENE CARSON

Prelude and Fugue in F major
No.11 from Book 2 of WTC — Bach

Sonata in E♭ major, opus 27, No.1 — Beethoven

Andante - Allegro
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Ondine, from 2nd Book of Préludes — Debussy

JILL NORTHEY

French Suite No.4 in E♭ major — Bach

Allemande
Courante
Sarabande
Gavotte
Menuet
Air
Gigue

Nocturne in C minor, opus 48, No.1 — Chopin

Ballade in F major, opus 38 — Chopin

ALAN FRASER

Strathcona Music Bldg.
Room C310
April 20, 1976, 8:00 pm

Next recital in C310: Wednesday, April 21, 8:00pm
Guitar Recital:
Octavio Lafourcade and Bryan Townsend

McGILL UNIVERSITY
FACULTY OF MUSIC

GUITAR RECITAL

-PROGRAMME-

Allegro	S.L. Weiss
Fugue BWM 1000	J.S. Bach
Sonatina (1957)	Lennox Berkeley
Allegro Lento Rondo	
Allegro from the Sonatina in A major	F.M. Torroba

OCTAVIO LAFOURCADE

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

A Fancy	John Dowland
El Polifemo de Oro (four fragments)	Reginald Smith-Brindle
Sonata romántica	Manuel M. Ponce
Allegro moderato Andante espressivo Allegretto Allegro non troppo e serioso	

BRYAN TOWNSEND

Strathcona Music Bldg.
Room C310
April 21, 1976, 8:30 pm

Next recital in C310: Thursday, April 22, 1:00 pm
Chantal Bélisle, harpsichord
works by Byrd, d'Anglebert, Bach, Scarlatti

GUITAR RECITAL

-PROGRAMME-

Allegro	S.L. Weiss
Fugue BWV 1000	J.S. Bach
Sonatina (1957)	Lennox Berkeley
Allegro Lento Rondo	
Allegro from the Sonatina in A major	F.M. Torroba

OCTAVIO LAFOURCADE

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

A Fancy	John Dowland
El Polifemo de Oro (four fragments)	Reginald Smith-Brindle
Sonata romántica	Manuel M. Ponce
Allegro moderato Andante espressivo Allegretto Allegro non troppo e serioso	

BRYAN TOWNSEND

Stratchona Music Bldg.
Room C310
April 21, 1976, 8:30 pm

Next recital in C310: Thursday, April 22, 1:00 pm
Chantal Bellisle, harpsichord
works by Byrd, d'Anglebert, Bach, Scarlatti

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

CHANTAL BELISLE
harpsichord

-PROGRAMME-

The Bells — William Byrd

Suite en sol mineur — Jean-Henry d'Anglebert

Prélude
Allemande
Courante
Sarabande
Gigue

Prélude et fugue en la majeur (1er livre) — J.S. Bach

Sonate en si bémol majeur K.551 — A. Scarlatti

Sonate en la majeur K. 113 — A. Scarlatti

Strathcona Music Bldg.
Room C310
April 22, 1976, 1:00 pm

Next recital in C310: Thursday, April 22, 7:00 pm
Concert of Dagmar Rydlo's Piano Students

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

CHANTAL BELISLE
harpsichord

-PROGRAMME-

The Bells — William Byrd

Suite en sol mineur — Jean-Henry d'Anglebert

Prélude
Allemande
Courante
Sarabande
Gigue

Prélude et fugue en la majeur (1er livre) — J.S. Bach

Sonate en si bémol majeur K.551 — A. Scarlatti

Sonate en la majeur K. 113 — A. Scarlatti

Strathcona Music Bldg.
Room C310
April 22, 1976, 1:00 pm

Next recital in C310: Thursday, April 22, 7:00 pm
Concert of Wagner Rydio's Piano Students

Thursday, April 22, 1976
7:00 pm - Room C310

McGILL UNIVERSITY
FACULTY OF MUSIC

CONCERT OF DAGMAR RYDLO'S PIANO STUDENTS

1. Allegro ..... B.Bartok
   Allegro scherzando - Pentatonic Tune
   Parlando
   Vivace - "Jest
   --TINA KALOGRIAS - sec. III

2. Sonatina, opus 20, No.1 - Rondo ..... J.L. Dussek
   Festival - Etude ..... Y.Nakada
   --NAOKO TAJIRI - sec. III

3. Sonatina, opus 55, No.2 ..... F. Kuhlau
   Mazurka ..... M.K. Ciurlionis
   Colombine Dances (puppets) ..... B. Martinu
   --MONICA RUFFO - sec. IV

4. Scherzo, opus Posthum. in B♭ major ..... F. Schubert
   Le cirque (-Jongleurs-) ..... J. Turina
   --JULIE KIM - sec. V

5. Rondo ..... Fernando Sor
   Grande Ouverture, opus 61 ..... M. Giuliani
   --SIDNEY VRANA - guitar

6. Sonatina, opus 36, No.6 - first movement ..... M. Clementi
   The New Puppet ..... B. Martinu
   --JENNIFER REISS - sec. V

7. Well Tempered Clavier - Book I ..... J.S. Bach
   prelude No.14 in fF♯ minor
   24 Preludes - No.9 (Andante) ..... A. Skrjabin
   Studies No.7, 2 ..... K. Slavicky
   --FRICA ZAPFEL - col. I

8. Fantasia in D minor ..... W.A. Mozart
   Polka E♭ major ..... B. Smetana
   Esquise, No.3 ..... B. Martinu
   --NADYA RAMBALLY - col. I

9. Sonatina in C major ..... M. Clementi
   --JOCELYN DEJONG - sec. V
   --JENNIFER REISS - sec. V piano duo

10. Well Tempered Clavier - Book II ..... J.S. Bach
    Prelude & Fugue, No.6, 1
    Intermezzo, opus 119No.7
    --SUZAN SMITH - col. II

* * *

McGILL UNIVERSITY
FACULTY OF MUSIC

F L U T E R E C I T A L - Students of Cindy Shuter

I

Trio Sonata in G minor — Antonio Vivaldi

Allegro ma cantabile
Largo
Allegro molto

Andante et Scherzo — Louis Ganne

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

Drei Romanzen, opus 94 — Robert Schumann

Nicht schnell
Einfach, innig
Nicht schnell

First sonata for flute and piano — Bohuslav Martinu

Allegro moderato
Adagio
Allegro poco moderato

Claudette White - flute
Jackie Nicholls - piano
Paul Schiemann - oboe
Claire Newman - bassoon

II

Andante in C major — Mozart

Serenade, opus 25 in D major — Beethoven

Entr'acte
Minuet
Allegro molto
Andante con variazioni
Adagio
Allegro vivace

Poem — Griffith

Sonata for flute and piano — Hindemith

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

Debi Brown - flute
Barbara Gelhar - piano

April 23, 1976, 8:00 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

by

THE JAZZ IMPROVISATION CLASSES

of

Armas Maiste

Monday, April 26, 1976
8:00 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

PART I

1st year:

I.	1) "Walkin" by Miles Davis	R. Titka	trumpet
	2) "Night in Tunisia" by Dizzy Gillespie, Frank Paparelli	G. Steinmen	alto saxophone
		R. Cazabon	tenor saxophone
		R. Pratt	piano
		F. Diessens	vibes
		M. Hansell	bass (electric)
		S. Mitchell	drums
II.	1) "Time's a-wastin'" by Duke Ellington, Mercer Ellington Don George	H. Collard	flute
		M. MacDonald	flute
		A. Feider	clarinet
	2) "On the trail" by Ferde Grofe	M. Fineman	piano
		J. Hyde	bass
		S. Mitchell	drums
III.	1) "Straight no chaser" by Thelonius Monk	D. Eagle	flute
		D. Thompson	trumpet
	2) "Green dolphin by Bionislau Kaper	M. Hitano	tenor saxophone
		M. Robert	piano
		M. Hansell	bass
		P. Rich	drums

2nd year:

1) "Suspended Sentence" by Wayne Shorter	S. Cascioli	trumpet
	D. Kreuter	clarinet
2) "Blues"	P. Shapiro	tenor saxophone
		soprano saxophone
3) "A Little Taste" by Julian Adderly	* A. Maiste	piano
	J. DeWolfe	bass
	F. Clement	drums
	N. Compridis	drums
	P. Bosani	drums

* substituting for Vern Bergstrom

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

PART II

1st year:

I. 1) "Tune up" by Miles Davis
2) "Song for my father" by Horace Silver
3) "It's a raggy waltz" by Dave Bruback

	C. Armstrong	trumpet
	S. Horne	tenor saxophone
	D. Renshaw	trombone
*	A. Maiste	piano
	E. O'Connell	bass (electric)
	S. Mitchell	drums

* substituting for Rolf Bertsch - studying in Europe

3rd year:

II. 1) "Red clay" by Freddie Hubbard
2) "Footprints" by Wayne Shorter
3) "Giant steps" by John Coltrane

	M. Gelinas	tenor saxophone
	K. Timber	guitar (electric)
	A. Maiste	piano (also electric)
	E. O'Connell	bass (electric)
	A. Laporte	drums

Strathcona Music Building, Room C 310
Tuesday, April 27th, 1976, 8 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER MUSIC RECITAL

Nicholas Dodwell, cello
Paul Steffler, piano
Mary Catharine Macdonald, oboe
Barbara Gelhar, piano
Gail Teixeira, viola
Richard Lloyd, piano

Programme:

VARIATIONS IN F MAJOR, OP.66, for cello and piano — Beethoven

FIRST GAMBA SONATA IN G MAJOR — Bach

Adagio
Allegro ma non tanto
Andante
Allegro moderato

SONATA IN A MINOR, for oboe and piano — Telemann

Siciliana
Spiritoso
Andante
Vivace

SONATE POUR HAUTBOIS ET PIANO OP.166 — Saint-Saens

Andantino
Allegretto
Molto allegro

SONATA FOR VIOLA SOLO — Reger

TOCCATA AND CHORALE, for two pianos — Richard Lloyd

Next concert in C 310:
Wednesday, April 28th, 8 p.m. - Piano recital by students of Luba Zuk

Strathcona Music Building, Room C 310
Tuesday, April 27th, 1976. 8 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

CHAMBER MUSIC RECITAL

Nicholas Dodwell, cello
Paul Steffler, piano
Mary Catharine Macdonald, oboe
Barbara Belhar, piano
Gail Tetxeira, viola
Richard Lloyd, piano

Programme:

VARIATIONS IN F MAJOR, OP.66, for cello and piano — Beethoven

FIRST GAMBA SONATA IN G MAJOR — Bach

Adagio
Allegro ma non tanto
Andante
Allegro moderato

SONATA IN A MINOR, for oboe and piano — Telemann

Siciliana
Spirituoso
Andante
Vivace

SONATE POUR HAUTBOIS ET PIANO OP.166 — Saint-Saens

Andantino
Allegretto
Molto allegro

SONATA FOR VIOLA SOLO — Reger

TOCCATA AND CHORALE, for two pianos — Richard Lloyd

Next concert in C 310:
Wednesday, April 28th, 8 p.m. - Piano recital by students of Luba Zuk

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

McGILL UNIVERSITY
FACULTY OF MUSIC

PIANO RECITAL

by

STUDENTS OF LUBA ZUK

Wednesday, April 28, 1976
8:00 pm - free admission

Strathcona Music Bldg.
Room C310

-PROGRAMME-

Toccata	*Khachaturian*
Valse in E minor (opus posthum.)	*Chopin*

ANAT BENOR

Nocturne in E minor	*Chopin*
Rhapsody in G minor	*Brahms*

CHRISTINE BONIN

Rhapsody in B minor	*Brahms*
Etude in F minor, opus 10, No.9	*Chopin*

CECILE DESROSIERS

Prelude and Fugue in G minor (Vol.I)	*Bach*
Preludes, Nos. 6, 7, 10, 11, 22	*Chopin*

PAUL KABBASH

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

Reflets dans l'eau — Debussy

Ballade in A flat major — Chopin

JOANE LEFEBVRE

Scherzo in B flat minor — Chopin

AZNIV GANANIAN

Sonatina — Ravel

Modéré
Mouvement de Menuet
Animé

STEVEN HUEBNER

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

MICHEL KOZLOVSKY

piano

-PROGRAMME-

Variations "La Ricordanza"	Carl Czerny
Variations, opus 8	Jacques Hétu
Phases et Reseaux	Gilles Tremblay
Passacaglia	Kelsey Jones
Deux études de sonorité	François Morel

Strathcona Music Bldg.
Room C310
April 29, 1976, 1:00 pm

Next recital in C310: Thursday, April 29, 8:00
Pierre Marion, bass trombone
assisted by instrumental ensemble
works by Frescobaldi, Clerisse, Spillman,
McCarty, Blank, Spiegler

MICHAEL KOZLOVSKY

piano

-PROGRAMME-

Variations "La Ricordanza" — Carl Czerny

Variations, opus 8 — Jacques Ibert

Phases et Reseaux — Gilles Tremblay

Passacaglia — Kelsey Jones

Deux études de sonorité — François Morel

Stratchona Music Bldg.
Room C310
April 29, 1976, 1:00 pm

Next recital in C310: Thursday, April 29, 8:00
Pierre Marion, bass trombone
assisted by instrumental ensemble
works by Pracobaldi, Cierissa, Spillman,
McCarty, Blank, Spiegler

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

PIERRE MARION

bass trombone

Student of Ted Griffith

assisted by:

piano:	Judith Rubinstein
cello:	Manon Reddy
harpsichord:	Hank Knox
piccolo trumpet:	Jean-Guy Gauthier
trombone:	Bill Wald

-PROGRAMME-

Voce Nobile ..... Robert Clérisse

Concerto for bass trombone and piano ..... Robert A. Spillman

Canzona a due bassi ..... Girolamo Frescobaldi

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

Sonata for bass trombone and piano ..... Patrick McCarty

A Short Suite for solo bass trombone ..... Allan Blank

Canzone ..... Matthias Spiegler

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music

Strathcona Music Bldg.
Room C310
April 29, 1976, 8:00 pm

Next recital in C310: Friday, April 30, 7:00
Preparatory School Concert

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

P I E R R E M A R I O N

bass trombone

Student of Ted Griffith

assisted by:

piano: Judith Rubinstein
cello: Manon Reddy
harpsichord: Hank Knox
piccolo trumpet: Jean-Guy Gauthier
trombone: Bill Weid

-PROGRAMME-

Voce Nobile ..... Robert Clérisse

Concerto for bass trombone and piano ..... Robert A. Spillman

Canzona a due bassi ..... Girolamo Frescobaldi

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

Sonata for bass trombone and piano ..... Patrick McCarty

A Short Suite for solo bass trombone ..... Allan Blank

Canzone ..... Matthias Spiegler

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music

Strathcona Music Bldg.
Room C310
April 29, 1976, 8:00 pm

Next recital in C310: Friday, April 30, 7:00
Preparatory School Concert

McGILL UNIVERSITY
FACULTY OF MUSIC

new music at mcgill

guitar:	jacques roussel
voices:	madeleine osborne, terry zogby
whisperers:	raymond boileau, danny boulerice, debbie purchase
violin:	michael steinberg
viola:	chris beckett
cello:	andrew mc clure
bass clarinet:	stephen mc adams
harp:	linda pavelka
percussion:	peter bosani, cathy nolan
pianists:	lilian safdie, brian black, krystina topaczewska, edgar valcarcel, john mckay
harpsichord:	leslie samuels
flute:	karen stone
clarinet:	david kreuter
oboe:	david wilson
english horn:	paul schieman
french horn:	nancy whiteman
bassoon:	seiichi umemoto
electronics:	eric johnstone, martin gotfrit

general direction: edgar valcarcel and alcides lanza

Thursday, April 29, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I

john winiarz	action music for a guitarist (1976), for acoustic guitar and magnetic tape
andrew mc clure	concertare (1976), for amplified cello and tape
harold kilianski	crab-seal-tins (1976), for bass clarinet and tape
marvin galatz	chaconne (1976), for voice and chamber ensemble

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

II

andrew mc clure	masque (1976), for piano, violin, viola and cello
elizabeth szeremeta	the enchanted star (1976), for sine tone generator, 3 whisperers, singer, 2 pianos, harp and percussion
cathy nolan	caricature (1976), for cello and tape
john mckay	fantasy (1976), for 2 pianos, amplified harpsichord and percussion

all compostions are premièred tonight

electronic tapes were realized at McGill University electronic music studio

The next "New Music" concert will take place on Thursday, May 13, 8:30 pm, at Pollack Concert Hall. (EMS - instruments and tape pieces)

john winiarz: "action music for a guitarist" - scored for acoustic guitar and magnetic tape, the composer provides the following description: 'the tactile: physical beneath the aural; the most elemental substructure. time transformed: the live performance in canon with itself (real time), the 'dead' prepared tape sounding fragments from the centuries of guitar repertoire (historical time).
a tribute to guitar music, magic and mythology. Vive la guitare!

Andrew McClure: "Concertare" - Concerto (F. concert; G. Konzert; It. concerto). 1 General. A composition for a solo player and an orchestra teamed, not in a master-servant relationship (as in the case of accompaniment), i.e., "to fight side by side", "to compete as brothers-in-arms"). *Harvard Dictionary of Music 1967*

harold kilianski: "crab-seal-tins" - further explorations in the seafood canning industry presenting the serious bass clarinetist with a golden opportunity to be silly concrete tape poured february to april seventy six wind chimes by japan

Marvin Gotfrit: "Chaconne" - The Hebrew text for Chaconne is the first sentence from the Song of Songs, "Let him kiss me with the kisses of his mouth/For thy love is better than wine."

Elizabeth Szeremeta: "The Enchanted Star" - based on the poem "Star and Dead Leaves" by Tsuboi Shigeji, (1899-), and dedicated to Catherine Nolan. This work is an experiment in cross-parallel symbolism. It is written for interpretative artists who need not have the technical knowledge, otherwise necessary, to play an instrument. This is the composer's first attempt at this type of "non-music—non-drama".

Andrew McClure: "Masque" - "I don't care what your late calculations show,
I like to be as you first figured.

"But be a little more attentive, for pity's sake,
Otherwise we'll never get anywhere. Look!
George Bowering & Samuel Beckett

Cathy Nolan: "Caricature" - is based on no poem by W.B. Yeats and exhibits no seven part form. It was not realized at the electronic music studio of Columbia University. Dedicated to Andrew McClure with much appreciation.

John McKay: "Fantasy" - comprises a gradual arc, extended between two points of repose. The central section which traces the imagined flight of an object projected into the atmosphere; expands and organizes the diverse timbral material of the initial and final sections. This piece is dedicated to my dog.

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Bldg.
Room C310 - 7:00 pm

PREPARATORY SCHOOL CONCERT

1. Allegro ..... B. Bartok
   Allegro Scherzando - Pentatonic Tone
   Parlando
   Vivace - Jest

   TINA KALOGRIAS - sec.III

2. Sonatina, opus 20, No.1 - Rondo ..... J.L. Dussek
   Festival ..... Y. Nakada
   Etude ..... Y. Nakada

   NAOKO TAJIRI - sec.III

3. Sonatina, opus 55, No.2 - first movement ..... F. Kuhlau
   Mazurka ..... M.K. Ciurlionis
   Colombine Dances (puppets) ..... B. Martinu

   MONICA RUFFO - sec.IV

4. Scherzo in B♭ major ..... F. Schubert
   Le Cirque (-Jongleurs) ..... J. Turina

   JULIE KIM - sec.V

5. Sonata, No.3 in G major - first & second movement ..... G.F. Handel

   CHRIS TANSEY, flute - JoAnn Strathdee - piano accompaniment

6. Fantasie, No.III of "Vier Kleine Klavierstücke, ... Hans Erich Apostel
   opus 31a
   "iennese Sonatina, No.VI first & second movement ..... W.A. Mozart
   Allegro - Menuetto

   MINH GIANG - sec.V

7. Two part invention, No.13 in A minor ..... J.S. Bach
   Sechs Stimmungen, (six moods), opus 21/V/D
   Schwebend (Floating)
   Heiter (Merry)
   Schwermütig (Melancholy)
   Verärgert (Angry)
   Nachdenklich (Pensive)
   Übermütig (Exuberant)

   MARLENE GATELARO - col. 1

TEACHERS:

P. Freeman - No.5
K. Steiner - No. 6,7
D. Rydlo - No. 1,2,3,4

JoAnn Strathdee - student of E. Dawson

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

A L A I N M O N A S T

h o r n

Student of William Karstens

assisted by:

piano: Barbara Gelhar

horn quartet: Pat Courtice
Elaine Gaertner
Denise Monast
Nancy Whiteman

-PROGRAMME-

Reverie	Glazounov
Villanelle	Dukas
The Last Spring (horn quintet)	Grieg
Sonata in F major, opus 11	Beethoven
Allegro Poco Adagio - Quasi Andante Rondo - Allegro Moderato	
Elegie	Poulenc

Friday, April 30, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

Preparatory School

SUZUKI DEMONSTRATION

directed by

Dr. Alfred Garson

Sunday, May 2, 1976
2:30 p.m.

POLLACK Concert Hall
555 Sherbrooke St. W.

FREE ADMISSION

-PROGRAMME-

1.	BACH	Concerto in D Minor for Two Violins allegro
2.	BACH	Bourrée
3.	BACH	Gavotte in G Minor
4.	BACH	Minuet
5.	LULLY	Gavotte
6.	HANDEL	Bourrée
7.	BAYLY	Long Long Ago
8.	HANDEL	Chorus from "Judas Maccabeus"
9.	BACH	Minuet no. 2

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

10.	VARIOUS	Original compositions by the pupils
11.	SUZUKI	Perpetual motion
12.	SUZUKI	Allegro
13.	FOLKSONG	May Song
14.	FOLKSONG	O Come Little Children
15.	FOLKSONG	Go Tell Aunt Rhody
16.	FOLKSONG	Song of the Wind
17.	FOLKSONG	Lightly Row
18.	SUZUKI	TW Variations

* * *

ACCOMPANIST: Chrystelle Garson

ORCHESTRA: Suzuki Parents, Student Suzuki Teachers and Senior Suzuki Pupils

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L - student of Ted Griffith

D A V I D B L O C K

trombone & euphonium

assisted by: Philippe Gelinas, trombone
Don Renshaw, trombone
Pierre Marion, trombone
Geoffrey Houll, piano

-PROGRAMME-

Adoramus Te, Christe	W.A. Mozart
Vocalise	S. Rachmaninov
"Tis of Thee I would be Praising" Air from Christman Oratorio	J.S. Bach arr. by Beversdorff

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

Sonata Concertante for trombone and piano	Walter S. Hartley
Three Pieces for trombone with F Attatchment	David Cope
Three Trios for trombones	Allen Chase

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music.

Strathcona Music Bldg.
Room C310
May 3, 1976, 7:30 pm

Next recital in C310: Tuesday, May 4, 8:00 pm
Yvan Leduc and Patricia Moyse, pianists
works by Bach, Brahms, Chopin, Shostakovich

McGILL UNIVERSITY
FACULTY OF MUSIC

MUD Group dedicates tonight's performance to the *Ancient Roman* himself.

MUD 76 - 6:30 Exhibition and discussion of works in progress
(East Foyer of Pollack Hall)

8:30 Group Improvisation: 2 sessions

ANDREW CULVER
CHARLES DE MESTRAL
NICOLAS DESJARDINS
PIERRE FAULKNER
CHRIS HOWARD
RICHARD LLOYD
WILLIAM MILLER
ROBERT WILKIE

The MUD Group and Mario Bertoncini wish to thank Mr. Jack Kelly, the Mechanical Laboratory of the Engineering Faculty of McGill University and the electronic technician Eric Johnstone.

The Founding Members of the MUD Ensemble plan to continue their work in design and performance as an independent group, while establishing contact with other groups, individuals and institutions in the aim of future collaborations.

Monday, May 3, 1976
6:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Strathcona Music Building - Room C 310
Tuesday, May 4th, 1976 8:00 p.m.

McGILL UNIVERSITY
FACULTY OF MUSIC

D U O P I A N O R E C I T A L

Yvan Leduc Patricia Moyat

(students of Esther Master)

Programme:

SONATA No.1 in E flat major (arr.Babin) — J.S.Bach (1685-1750)

Con spirito
Adagio
Allegro giocoso

VARIATIONS ON A THEME BY HAYDN, Op.56b — J.Brahms (1833-1897)

Chorale St.Antoni - Andante
Andante con moto
Vivace
Con moto
Andante
Poco presto
Vivace
Grazioso
Poco presto
Andante

RONDO, Op.73 (Posthumous) — F.Chopin (1810-1849)

CONCERTINO, Op.94 — D.Shostakovich (1906-1975)

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

R O B E R T O ' C A L L A G H A N

f l u t e

assisted by: Mario Giroux, guitar
Leslie Samuels, harpsichord
Madeleine Osborne, soprano
Fredericks Liessens, percussion

Sonata in G minor for flute and harpsichord — J.S. Bach

I. Allegro
II. Adagio
III. Allegro

Deux Poémes de Ronsard for flute and soprano — Roussel

I. Rossignol, Mon Mignon
II. Ciel, Aer, et Vens

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

Madrigals Book II for flute (alto flute and piccolo), soprano and percussion - Text based on fragments from Frederico Garcia Lorca — George Crumb

I. Bebe el aqua tranquila de la canción añeja
(Drink the tranquil water of the antique song)
II. La Muerte entra y sale de La Taberna
(Death goes in and out of the tavern)
III. Caballito Negro ¿donde llevas tu jinete muerto?
(Little Black Horse, where are you taking your dead rider?)

Sonatina, opus 205 for flute and guitar — Castelnuovo-Tedesco

I. Allegretto Grazioso
II. Tempo di Siciliana
III. Scherzo-Rondo

Wednesday, May 5, 1976
8:30 pm - free admission

STRATHCONA MUSIC BLDG.
Room C310

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

R O B E R T O ' C A L L A G H A N

F l u t e

assisted by: Mario Giroux, guitar
Leslie Samuels, harpsichord
Madeleine Osborne, soprano
Fredericks Liessens, percussion

Sonata in G minor for flute and harpsichord — J.S. Bach

I. Allegro
II. Adagio
III. Allegro

Deux Poèmes de Ronsard for flute and soprano — Roussel

I. Rossignol, Mon Mignon
II. Ciel, Aer, et Vens

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

Madrigals Book II for flute (alto flute and piccolo), soprano and percussion - Text based on fragments from Frederico Garcia Lorca — George Crumb

I. Bebe el agua tranquila de la canción angla
(Drink the tranquil water of the antique song)
II. La Muerte entra y sale de la Taberna
(Death goes in and out of the tavern)
III. Cabalito Negro ¿donde lievas tu jinete muerto?
(Little Black Horse, where are you taking your dead rider?)

Sonatina, opus 205 for flute and guitar — Castelnuovo-Tedesco

I. Allegretto Grazioso
II. Tempo di Siciliana
III. Scherzo-Rondo

Wednesday, May 5, 1976
8:30 pm - free admission

STRATHCONA MUSIC BLDG.
Room C310

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

CHANTAL BELISLE

harpsichord

Student of John Grew

-PROGRAMME-

The Bells — William BYRD

Pièces tirées du Troisième Ordre — François COUPERIN

- La Ténébreuse - Allemande
- Deuxième Courante
- La Lugubre - Sarabande
- Gavotte
- Menuet
- La Favorite - Chaconne à deux temps

Toccate en ré mineur BWV 913 — Jean-Sébastien BACH

INTERMISSION

Toccata Nona dal Primo Libro — Gerolamo FRESCOBALDI

Suite en sol mineur — Jean-Henry d'Anglebert

- Prélude
- Allemande
- Courante
- Sarabande
- Gigue

Sonate en si bémol majeur K 551 — Alessandro SCARLATTI

Sonate en la majeur K 113

Thursday, May 6, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Bldg.
Room C310
May 6, 1976, 7:30 pm

RECITAL

DONALD RENSHAW

trombone

Student of Ted Griffith

assisted by: Doris Killam, piano
Philippe Gelinas, trombone
David Bloch, trombone
Pierre Marion, trombone

Concerto in F Minor ..... G.F. Handel

Grave
Allegro

Sonata for Trombone and Piano ..... Paul Hindemith

Allegro moderato maestoso
Allegretto grazioso
Allegro Pesante (Swashbucklers' Song)
Allegro moderato maestoso

- INTERMISSION -

"La Femme à Barbe" for Trombone and Piano ..... José Berghmans

Lent
Allegretto
Tempo I

Sonata for Solo Trombone ..... Barney Childs

Recitative
Double

Concert Piece for Trombone Quartet ..... Fisher Tull

Allegro
Molto Lento
Allegro molto

This recital is offered in partial fulfillment of the requirements for the degree of Bachelor of Music in Performance.

Next recital in C310:
Friday, May 7, 7:30

Philippe Gelinas, trombone
works by Frescobaldi, Purcell, Bach, Bruckner, Pederson, Shaw, Brown, Baudo

McGILL UNIVERSITY
FACULTY OF MUSIC

Strathcona Music Bldg.
Room C310
May 6, 1976, 7:30 pm

R E C I T A L

D O N A L D R E N S H A W

trombone

Student of Ted Griffith

assisted by: Doris Killam, piano
Philippe Gelinas, trombone
David Block, trombone
Pierre Marion, trombone

Concerto in F Minor ..... G.F. Handel

Grave
Allegro

Sonata for Trombone and Piano ..... Paul Hindemith

Allegro moderato maestoso
Allegretto grazioso
Allegro Peasante (Swashbucklers' Song)
Allegro moderato maestoso

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

"La Femme à Barbe" for Trombone and Piano ..... José Bergmans

Lent
Allegretto
Tempo I

Sonata for Solo Trombone ..... Barney Childs

Recitative
Double

Concert Piece for Trombone Quartet ..... Fisher Tull

Allegro
Molto Lento
Allegro molto

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Philippe Gelinas, trombone
works by Frescobaldi, Purcell, Bach,
Bruckner, Pederson, Shaw, Brown, Naudo

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

P H I L I P P E G E L I N A S

trombone

Student of Ted Griffith

assisted by: Louise Valois, piano
Murray Robertson, trumpet
Alain Monast, horn
Don Renshaw, trombone
David Block, trombone
Pierre Marion, bass trombone
Pierre Dostie, tape

Canzoni per basso solo ..... Girolamo Frescobaldi (1583-1643)

Trio pour cuivres ..... Henry Purcell (1659-1695)
- Prelude
- Menuet
- Intrada
- Gavotte

Haste Ye Shepherds ..... J.S. Bach (1685-1750)

Graduel: Locus iste ..... Anton Bruckner (1824-1896)

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

Petite Suite ..... Serge Baudo

Spanish Water Wheel ..... Tommy Pederson

A Pocket Full of Wry ..... Lowell Shaw

Impromptu (for trombone and tape) J.E. Brown

This recital is offered in partial fulfillment of the requirements for the degree of Bachelor of Music in Performance.

Strathcona Music Bldg.
Room C310
May 7, 1976, 7:30 pm

Next recital in C310: Monday, May 10, 7:30
JOELLE AMAR, bassoon
Robert Jones, piano
Vivaldi, Graun, Phillips, Weber

PHILIPPE GELINAS

trombone

Student of Ted Griffith

assisted by: Louise Valois, piano
Murray Robertson, trumpet
Alain Monast, horn
Don Renshaw, trombone
David Block, trombone
Pierre Marion, bass trombone
Pierre Dostie, tape

Canzoni per basso solo ..... Girolamo Frescobaldi
(1583-1643)

Trio pour cuivres ..... Henry Purcell
(1659-1695)

Prelude
Menuet
Intrada
Gavotte

Music Ye Shepherds ..... J.S. Bach
(1685-1750)

Gradual: Locus iste ..... Anton Bruckner
(1824-1896)

- INTERMISSION -

Petite Suite ..... Serge Baudo

Spanish Water Wheel ..... Tommy Pederson

A Pocket Full of Wry ..... Lowell Shaw

Impromptu (for trombone and tape) J.E. Brown

This recital is **offered** in partial fulfillment of the requirements for **the degree** of Bachelor of Music in Performance.

Stratchcona Music Bldg.
Room C310
May 7, 1976, 7:30 pm

Next recital in C310: Monday, May 10, 7:30
JOELLE AMAR, bassoon
Robert Jones, piano
Vivaldi, Braun, Phillips, Weber

Orgel-Büchlein

Worinnen einem anfahenden Organisten Anleitung gegeben wird, auf allerhand Art einen Choral durchzuführen, anbei auch sich im Pedal studio zu habilitiren, indem in solchen darinnen befindlichen Chorälen das Pedal ganz obligat tractiret wird.

Dem höchsten Gott allein zu Ehren,
Dem Nächsten, draus sich zu belehren

Autorr

Joanne Sebast. Bach

p. t. Capellar Magistro S. P. R. Anhaltini

Eutheniensis

McGILL ORGAN RECITAL

Queen Mary Road Church
13 Finchley Road, Hampstead
Friday, May 7, 1976, 8:30 pm

Works of Johann Sebastian Bach

performed by Robert Batt

PRELUDE IN E FLAT MAJOR (BWV 552)

ORGELBÜCHLEIN (BWV 599-644) LITTLE ORGAN BOOK (chorale treatment)

Advent

1.	Nun komm' der Heiden Heiland	Come, Saviour of the Heathen	soprano
2.	Gott durch deine Güte	The Son of God has come	canon at the Octave, soprano to tenor
3.	Herr Christ, der ein'ge Gottes-Sohn	Lord Jesus, the only Son	
4.	Lob sei dem allmächtigen Gott	Praise be to almighty God	soprano

Christmas

5.	Puer natus in Bethlehem	A child is born in Bethlehem	soprano
6.	Gelobet sei'st du, Jesu Christ	Praise be to thee, Jesus Christ	soprano
7.	Der Tag, der ist so freudenreich	The day, which is so joyful	soprano
8.	Vom Himmel hoch, da komm ich her	From Heaven on high I come to you	soprano
9.	Vom Himmel kam der Engel Schar	From Heaven came the angel host	soprano
10.	In dulci jubilo	Good Christian men, rejoice	canon at the Octave, soprano to tenor
11.	Lobt Gott, ihr Christen, allzugleich	Praise God, you Christians, all together	soprano
12.	Jesu, meine Freude	Jesus, my joy	soprano
13.	Christum wir sollen loben schon	Now shall we all praise Christ	alto
14.	Wir Christenleut'	We Christian people	soprano

PAUSE (7 minutes)

New Year		
15. Helft mir, Gottes Güte preisen	Help me to glorify God's goodness	soprano
16. Das alte Jahr vergangen ist	The old year is past	ornamented, soprano
17. In dir ist Freude	In thee is joy	fragmented, SATB
Epiphany		
18. Mit Fried' und Freud' ich fahr dahin	With peace and joy I depart	soprano
Purification		
19. Herr Gott, nun schliess den Himmel auf	Lord God, now open Heaven wide	soprano
Lent		
20. O Lamm Gottes, unschuldig	O guiltless Lamb of God	canon at the Fifth, tenor to alto
21. Christe, du Lamm Gottes	Christ, Lamb of God	canon at the Twelfth, tenor to sopr
22. Christus, der uns selig macht	Christ, who makes us blest	canon at the Octave, soprano to bas
23. Da Jesus an dem Kreuze stund	Jesus hung there on the cross	soprano
24. O Mensch, bewein' dein' Sünde gross	O man, bemoan your great sin	ornamented, soprano
25. Wir danken dir, Herr Jesu Christ	We thank you, Lord Jesus Christ	soprano
26. Hilf Gott, dass mir's gelinge	Help me, God, that I may succeed	canon at the Fifth, soprano to alto
Easter		
27. Christ lag in Todesbanden	Christ lay in the londs of death	soprano
28. Jesus Christus unser Heiland	Jesus Christ our Saviour	soprano
29. Christ ist erstanden (3 verses)	Christ is risen	soprano
30. Erstanden ist der Heil'ge Christ	Risen is the Holy Christ	soprano
31. Erschienen ist der herrliche Tag	The splendid day is dawning	canon at the Fifteenth, soprano to
32. Heut triumphieret Gottes Sohn	Today triumphs the Son of God	soprano bas

P A U S E (7 minutes)

Pentecost

33. Komm, Gott Schöpfer, heiliger Geist	Come, almighty God, Holly Ghost	soprano

Trinity

34. Herr Jesu Christ, dich zu uns wend'!	Lord Jesus Christ, appear to us	soprano
35. Liebster Jesu, wir sind hier (distinctius)	Dearest Jesus, we are here	canon at the Fifth, soprano to alto
36. Liebster Jesu, wir sind hier	Dearest Jesus, we are here	canon at the Fifth, soprano to alto

The Christian Faith

37. Dies sind die heil'gen zehn Gebote	These are the holy ten commandments	soprano
38. Vater unser im Himmelreich	Our father in heaven	soprano
39. Durch Adams Fall ist ganz verderbt	By Adam's fall is all corrupted	soprano
40. Es ist das Heil uns kommen her	Salvation is now come to us	soprano
41. Ich ruf' zu dir, Herr Jesu Christ	I call to you, Lord Jesus Christ	soprano
42. In dich hab' ich gehoffet, Herr	In thee, O Lord, I put my trust	soprano
43. Wenn wir in höchsten Nöten sein	When we are in utmost need	ornamented, soprano
44. Wer nur den lieben Gott lässt walten	If thou but suffer God to guide thee	soprano
45. Alle Menschen müssen sterben	All men must die	soprano
46. Ach, wie flüchtig, ach, wie nichtig	Ah, how fleeting, ah, how futile is the life of man	soprano

FUGUE IN E FLAT MAJOR (BWV 552) "St.Anne" — triple fugue, SATTB

Title page: Original edition

"A little organ book, wherein the beginner may learn to perform Chorales of every kind and also acquire skill in the use of the Pedal, which is treated uniformly obbligato throughout.

To God alone the praise be given
For what herein to man's use written.

Composed by Johann Sebastian Bach,
pro tempore Capellmeister to His
Serene Highness the Prince of
Anhalt-Cöthen"

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

JOELLE AMAR

bassoon

ROBERT JONES
piano

-PROGRAMME-

Concerto in E Minor - F VIII - No.6 — A. Vivaldi

Allegro poco
Andante
Allegro

Concerto in B♭ Major — J.G. Graun

Allegro Moderato
Grazioso
Allegro

Concert Piece — B. Phillips

Concerto in F Major, opus 75 — C.M. v. Weber

Allegro ma non troppo
Adagio
Allegro

Strathcona Music Bldg.
Room C310
May 10, 1976, 7:30 pm

Next recital in C310: Tuesday, May 11, 1976
Leslie Samuels, harpsichord
works by Scarlatti, Bach

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

L E S L I E S A M U E L S

harpsichord

Student of John Grew

-PROGRAMME-

Two sonatas in F major — Domenico Scarlatti

Allegro, K 445
Pastorale, K 446

Sonata in G major

Presto, K 427

Two sonatas in D major

Cantabile, K 534
Allegro, K 535

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

First Partita in B♭ major — J.S. Bach

Praeludium
Allemande
Corrente
Sarabande
Minuet I & II
Gigue

Strathcona Music Bldg.
Room C310
May 11, 1976, 7:30 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

L E S L I E S A M U E L S

harpsichord

Student of John Grew

-PROGRAMME-

Two sonatas in F major

Domenico Scarlatti

Allegro, K 445
Pastorale, K 446

Sonata in G major

Presto, K 427

Two sonatas in D major

Cantabile, K 534
Allegro, K 535

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

First Partita in Bb major

J.S. Bach

Praeludium
Allemande
Corrente
Sarabande
Minuet I & II
Gigue

Strathcona Music Bldg.
Room C310
May 11, 1976, 7:30 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

McGILL UNIVERSITY
FACULTY OF MUSIC

mcgill

TREVOR PAYNE

conducting

CHAMBER ENSEMBLE

flutes and mixing)

and

MONTREAL BLACK COMMUNITY
YOUTH CHOIR

Martin Gotfrit
ion of
Georges Nicholson

dgar Valcárcel

Tuesday, May 11, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I

L'Histoire Du Soldat - Suite (1918)
(The Soldier's Tale)

Igor Stravinsky
(1882-1971)

1. The Soldier's March
2. Airs by a Stream
3. Pastorale
4. Royal March
5. The Little Concert
6. The Three Dances
   a) Tango
   b) Waltz
   c) Ragtime
7. The Devil's Dance
8. The Great Chorale
9. Triumphal March of the Devil

musicians: *Pierre Bournaki, violin*
Rick Chodolak, clarinet
Jean-Guy Gauthier, trumpet
Zdzislaw Prochownik, double bass
Claire Newman, bassoon
Donald Renshaw, trombone
François Clément, percussion

conducted by: TREVOR PAYNE

INTERMISSION

McGILL UNIVERSITY
FACULTY OF MUSIC

mcgill

THE MONTREAL BLACK COMMUNITY YOUTH CHOIR

founded & directed by

TREVOR PAYNE

II

Lift Every Voice (Black National Anthem) *soloist: Kim Sherwood* *accompanist: Warren Leacock*	
Lord Do It *soloist: Linda Niles*	James Cleveland
In That Morning	Traditional
O Mary Don't You Weep *soloist: Beatrice Langford*	Traditional
Ave Verum Corpus	W.A. Mozart
Precious Memories *soloists: Linda Niles* *Kim Sherwood*	Traditional
I've Decided *soloist: Kim Sherwood*	Traditional
Young, Gifted & Black *soloist: Linda Niles*	Nina Simone

* * *

flutes and mixing)

Martin Gotfrit
tion of
Georges Nicholson

Edgar Valcárcel

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

Domenico Scarlatti

J.S. Bach

athcona Music Bldg.
Room C310
y 11, 1976, 7:30 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

new music at mcgill

Percussion:	James McMillan Stephen McAdams Danny Boulerice Mark Knighton André Laporte METAMUSIC - (also flutes and mixing)
Piano:	Raymond Boileau Robert Jones Paul Steffler
Shakuhachi:	Stephen McAdams
Erh-hu:	Andrew McClure
Electronic Assistance:	Eric Johnstone and Martin Gotfrit with the collaboration of Robert Sèvigny and Georges Nicholson
General Direction:	Alcides Lanza and Edgar Valcárcel

Thursday, May 13, 1976
8:00 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

-PROGRAMME-

I

William Miller	* Starry Night for tape	12'
Eric Brown	* Obringmusic for 4 pitched percussion, 2 flutes and tape	5'30
James McMillan	* Beta-5 for a solo percussionist and tape	6'15
Stephen McAdams	* Whispers of Sunflower Splendor (Earth, Fire, Water, Air) for African xylophone, conga drums, erh-hu water tam tam, Aquamarimba, Paper Wind, Shakuhachi and tape	15'

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

II

Anne Moschanski	* Leika Saloon for tape	6'
Danny Boulerice	* Village of the Moon for percussion and tape	5'
Raymond Boileau	* "want we Chopin??" (prelude to time) for 2 pianos and tape	20'
Pozzi Escot	** Interra (1969) for piano and tape	12'

* World Premiere

** First performance in Canada

Electronic tapes were realized at McGill University electronic music studio, except Pozzi Escot's Interra which was produced by the composer.

William Miller: Starry Night is named after the Van Gogh painting. All sounds are concrete, and mainly collected from my kitchen.

Eric Brown: OBRINGMUSIC is constructed of several simple sequences, each being gradually transformed to acheive a changing texture within a basically consistent sound field. The instruments and style are non-complex, with the emphasis on subtleties of inflection.

James McMillan: Beta-5 was written with the idea that the percussionist should have a chance to improvise against electronic tape. However, the trick to the piece is that the percussionist must improvise with a spontaneity opposite to the sounds on the tape.

Stephen McAdams: "Exiled are we. We're exiles born. The 'far away' language of desert, language of ocean, language of sky, as of the unfathomable worlds that lie between the apple and the eye, these are the only words we learn to say. Each morning we devour the unknown. Each day we find, and take, and spill, or lose, a sunflower splendor of which none knows the source"

"A letter from Li Po" - Conrad Aiken

(Aquamarimaba designed and built by Mark Knighton and Stephen McAdams. Masks designed and constructed by Tristan Wolski)

Anne Moschanski: Leikasaloon: L EIKASALOONLE IKASALOONLEI KASALOONLEIK ASALOONLEIKA SALOONLEIKAS ALOONEIKASA LOONLEIKASAL OONLEIKASALO ONLEIKASALOO NLEIKASALOON LEIKASALOON

Danny Boulerice: Village of the Moon. "A recent NASA report indicates that moon-men do not smile when their eyes are gouged out, and that the return of their extracted eyeballs does not restored their faith in the benevolence of other species"

Raymond Boileau: (tic) Professor Valcárcel woke me up this morning in order to ask me to write something (tock) concerning my piece (tic). I would like to begin my saying tock.

Pozzi Escot: Interra, composed in 1968-69 by the peruvian-born composer Pozzi Escot, is a piano recital of 13 Preludes synchronized with 7 minutes of tape music (collage of the announcer from Dallas radio Nov. 23, 1963, Magnificat of Bach, Survivor from Warsaw of Schoenberg, electronic music, the Swingle Singers in Bach's Art of the Fugue.) The work is the prologue to "Brave New World", an opera in progress. In a staged performance, in addition to the piano and tape music, there is a simultaneous visual performance (with coloured slides and slowly-moving spotlights projected over the stage) of Schoenberg's Opus 19 No. 6. The slides were unfortunately not available for tonight's performance. The first performance of the work was given by Robert Jones (Boston, 1970).

NOTE: Andre Cusson's mixed media show "The Telepath" of which the electronic part was done at the McGill University EMS in the year 1975-75 will be presented tomorrow night, May 14 at the "D.B. Clarke" Theatre of Concordia University (Sir George Williams Campus) 1455 deMaisonneuve at 8:30 pm. The show also includes slides, projections, dance, live music of different cultures, 40 performers. Admission is free.

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

R O B E R T B A R D S T O N

c e l l o

Yuri Meyrovitch

piano

-PROGRAMME-

Suite No. 3 in C major for Violoncello Solo — J.S. Bach
BWV 1009

- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée I & II
- Gigue

Sonata in A major, opus 69 — L. van Beethoven

- Allegro, ma non tanto
- Scherzo
- Adagio cantabile - Allegro Vivace

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

Sonata in F major, opus 99 — Johannes Brahms

- Allegro Vivace
- Adagio Affetuoso
- Allegro Passionato
- Allegro Molto

Friday, May 14, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

Strathcona Music Building

Room 310

McGill University

Faculty of Music

McGILL UNIVERSITY
FACULTY OF MUSIC

Graduation recital

DAVID HOLDEN, pianist

Bach

Chopin

Debussy

Brahms

Liszt

Brahms

Bartok

Saturday, May 15, 1976
8:30 pm

POLLACK CONCERT HALL

David Holden has been studying piano with Elizabeth Dawson at McGill University since 1972. Combining the Licentiate of Music course in piano performance with that of Honours Chemistry in the Science Faculty, he will graduate in both areas this Spring.

He is organist at the Union Church of Otterburn Park, Quebec, and is active as an accompanist in student and community ensembles.

Strathcona Music Building

Room 310

McGill University

Faculty of Music

Programme

SONATA Op.101 in A major — Beethoven

Allegretto, ma non troppo
Vivace alla Marcia
Adagio, ma non troppo, con affetto
Allegro

SCHERZO No.1 in B minor, Op.20 — Chopin

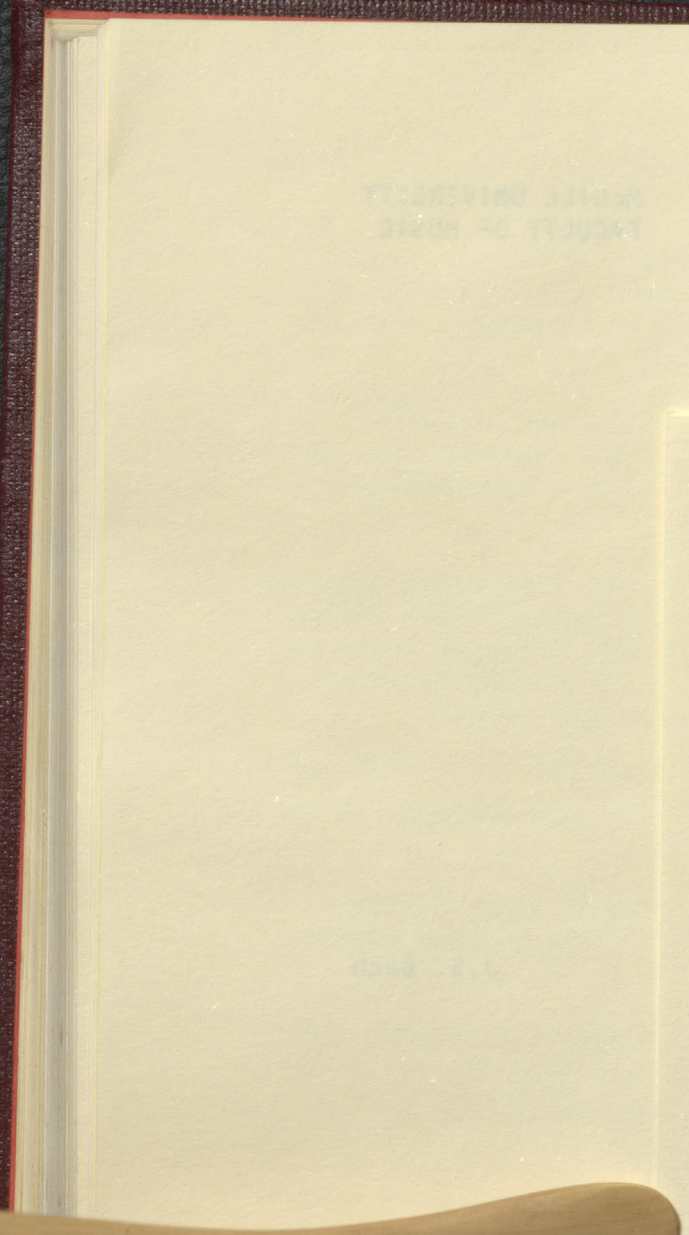
L'ISLE JOYEUSE — Debussy

Intermission

CHROMATIC FANTASY AND FUGUE, BWV 903 — Bach

SONATA PARA PIANO (1952) — Ginastera

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato



Strathcona Music Building

Room 310

Saturday, May 15, 1976

8:30 pm

McGill University

Faculty of Music

Piano Récital

Carmen Picard

Prélude et Fugue, F sharp minor	Bach
Etude, op. 10, no. 3	Chopin
Les Collines d'Anacapri	Debussy
Intermezzo, op. 118, no. 6	Brahms
Rhapsodie Hongroise, no.13	Liszt

Intermission

Valses, op. 39 (1 piano,4 mains) Carmen Picard, Andrea Friedman	Brahms
Suite, op. 14	Bartok

McGill University

Faculty of Music

Stratheona Music Building

Room 310

Saturday, May 15, 1976

8:30 pm

Piano Recital

Carmen Picard

Prelude et Fugue, F sharp minor	Bach
Etude, op. 10, no. 3	Chopin
Les Collines d'Anacapri	Debussy
Intermezzo, op. 118, no. 6	Brahms
Rhapsodie Hongroise, no.15	Liszt

Intermission

Valses, op. 39 (1 piano,4 mains) Brahms
Carmen Picard, Andrea Friedman

Suite, op. 14 Bartok

Strathcona Music Bldg., Room C310
Tuesday, May 18, 1976, 8:30 pm

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Lilian S A F D I E, pianist

assisted by: Helena Kohn, pianist

Students of Dorothy Morton

CAPPRICCIO in B flat major — J.S. Bach

- Arioso
- Andante
- Adagiosissimo
- Un poco largo
- Adagio poco
- Allegro

SONATA in C major — Haydn

- Allegro
- Adagio
- Allegro molto

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

SONATA in C major for 4 hands — Mozart

- Allegro
- Andante
- Allegretto

ETUDE - Pour les degrés chromatiques — Debussy

FANTAISIE in F minor, opus 49 — Chopin

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RECITAL

Lillian SAFDIE, pianist

assisted by: Helena Kohn, pianist

Students of Dorothy Morton

CAPPRICCIO in B flat major J.S. Bach

Arioso
Andante
Adagiosissimo
Un poco largo
Adagio poco
Allegro

SONATA in C major Haydn

Allegro
Adagio
Allegro molto

INTERMISSION

SONATA in C major for 4 hands Mozart

Allegro
Andante
Allegretto

ETUDE - Pour les degrés chromatiques Debussy

FANTAISIE in F minor, opus 49 Chopin

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McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

G E O F F R E Y M O U L L

piano

-PROGRAMME-

"Aria Variata alla Maniera Italiana" — J.S. Bach
BWV 989

"Estampes" — C. Debussy

Pagodes

La Soiréé dans Grenade

Jardins sous la Pluie

Sonata in A major, Op. Posth.
D. 959

Allegro
Andantino
SCHERZO - Allegro Vivace - TRIO Un poco piu lento
RONDO - Allegretto

Wednesday, May 19, 1976
8:30 pm - free admission

Strathcona Music Bldg.
C 310

Fridá
8:30

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

McGILL UNIVERSITY
FACULTY OF MUSIC

P I A N O C L A S S

O F

L I L L I A N W O L L M A R K E R

Friday, May 21, 1976
8:30 pm - free admission

STRATHCONA MUSIC BLDG.
Room C310

-PROGRAMME-

Passaquaille ..... G.F. Handel

MARINA GOTTHEIL

Fantaisie in C Minor ..... J.S. Bach

GUY BEDARD

Sonata in C Major - K.330 ..... W.A. Mozart

MARINA GOTTHEIL

Thirty-two Variations in C Minor ..... L. van Beethoven

MERCEDES ROY

Nocturne in E Minor, opus 72, No.1 ..... F. Chopin

MARINA GOTTHEIL

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

Nocturne in C# Minor, opus posthume ..... F. Chopin

GUY BEDARD

Rhapsodie in G Minor, opus 79, No.2 ..... J. Brahms

GUY BEDARD

Fantaisie, opus 49 ..... F. Chopin

MERCEDES ROY

Bagatelles, opus 5 ..... Tscherepnin

MARINA GOTTHEIL

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

M I C H E L K O Z L O V S K Y

piano

Student of Dorothy Morton

-PROGRAMME-

Chaconne	Bach-Busoni
Variations "La Ricordanza"	Carl Czerny
Sonata in C minor, opus 111	Beethoven
Maestoso. Allegro con brio ed appassionato Arietta. Adagio molto semplice e cantabile	

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

Variations, opus 8	Jacques Hétu
Paganini variations, opus 35 (Books no. I & II)	Brahms
movements I & II	

Thursday, May 27, 1976
8:30 pm - free admission

POLLACK CONCERT HALL
555 Sherbrooke West

McGILL UNIVERSITY
FACULTY OF MUSIC

R E C I T A L

M I C H E L K O Z L O V S K Y

piano

Student of Dorothy Morton

-PROGRAMME-

Chaconne	Bach-Busoni
Sonata - L 465 D L 41 A	Scarlatti
Etude, opus 42, No.5 in C# m	Scriabin
Feux Follets	Liszt
Sonata, opus 111	Beethoven
Maestoso. Allegro con brio ed appassionato Arietta. Adagio molto semplice e cantabile	
Variations, opus 8	Hétu

Strathcona Music Bldg.
Room C310
May 31, 1976, 8:00 pm

Next recital: June 2, 8:30 pm - POLLACK CONCERT HALL
Betsy Goldberg, harpsichord
works by Valente, Frescobaldi, Scarlatti, Bach

McGILL UNIVERSITY
FACULTY OF MUSIC

RECITAL

MICHEL KOZLOVSKY

piano

Student of Dorothy Morton

-PROGRAMME-

Bach-Busoni

Scarlatti

Sonata - L 465 D
L 41 A

Scriabin

Etude, opus 42, No.5 in C# m

Liszt

Feux Follets

Beethoven

Sonata, opus 111

Maestoso. Allegro con brio ed appassionato
Arietta. Adagio molto semplice e cantabile

Variations, opus 8

Hétu

Stratchcona Music Bldg.
Room C310
May 31, 1976, 8:00 pm

Next recital: June 2, 8:30 pm - POLLACK CONCERT HALL
Betsy Goldberg, harpsichord
works by Valente, Frescobaldi, Scarlatti, Bach

Monday, June 21, 1976
8:30 pm

Strathcona Music Bldg.
Room C310

The 2nd Recital of the piano pupils of Karl Steiner

1. RENATA WIELGOSZ:

a)	Suite in E, op. 15/V, I Praeludium, III Lied (Andante)	Hanns Jelinek - 1)
b)	French Suite No.5 in G major, Allemande	J.S. Bach

2. WAYNE SMITH:

a)	Partita piccola, op. 21/VII/B, I Rezitativ, II Scherzando (Allegretto), III Cantabile (Andantino), IV a la marcia (Allegro), V Ostinato (Presto), VI Musette (Allegro comodo). VII Orgelpunkt (Lento)	Hanns Jelinek - 2)
b)	Sonata in G major, Hob. XVI/39, 1st movement (Allegro con brio)	J. Haydn

3. BRUNO STEINER:

a)	Zwölf Variationen über "Ah, vous dirais-je, Maman" K.V.265	W.A. Mozart
b)	11 Bagatellen für Klavier	Erich Urbanner - 3)

4. BRACHA SHLIEN:

a)	Sonata in C major, K.330, 1st movement (Allegro) 2nd movement (Andante cantabile)	W.A. Mozart
b)	Suite op.14, 1.Allegretto	Béla Bartók

5. DAVID BOTWINIK:

a)	Fantasie op.31B	H.E. Apostel - 4)
b)	Sonata op.2, No.1 in F minor, 3rd mov.(Prestissimo)	L. van Beethoven

6. FIONA NAZARETH:

a)	La sérénade interrompue, No.IX of "Preludes", Vol. I	Cl. Debussy
b)	Sonata in F major, K.332, 2nd movement (Adagio), 3rd movement (Allegro assai)	W.A. Mozart

7. ANDRÉS HAUSMANN:

a)	Prelude and Fugue in B minor No.XXIV, vol.2 "Das Wohltemperierte Klavier"	J.S. Bach
b)	Etude op. posth. in F minor	Fr. Chopin
c)	Sonata in B♭ major, Longo 396	Domenico Scarlatti

8. ROBERT KING:

	Sonata in E major, op. 14, No.1 Allegro - Allegretto - Rondo (Allegro comodo)	L. van Beethoven

Information regarding the twelve-tone music on this programme:

From:

1. Zwölftonwerk (Twelve-Tone Music) Suite in E op. 15/V, by Hanns Jelinek, published by Universal Edition, Wien, No.12024

2. Zwölftonfibel für Klavier (Twelve-tone Reader for the piano) by Hanns Jelinek, published by Möseler Verlag, Wolfenbüttel, Germany

3. Libelli Dodecaphonici, Herausgegeben by Hanns Jelinek, published by Musik Verlag Doblinger, Wien, München

4. Vier Kleine Klavierstücke, op. 31A, Fantasie, op.31B by Hans Erich Apostel published by Verlag Doblinger, Wien, München

Monday, June 21, 1976
7:00 pm

Strathcona Music Bldg.
Room C310

The 1st Recital of the piano pupils of Karl Steiner

1. SYLVIA MARGARITIS:

   a) Chimes, No.11, Study in Fourths, No.15 of "Twenty-three Pieces for Children in Twelve-Tone Style" — Julius Schloss - 1)
   b) Musette in D major — J.S. Bach

2. CATHERINE SALISBURY:

   a) Sonatina in C major, Andante - Rondo (Allegro) — W.A. Mozart
   b) Mirror Canon, No.12, King Neptune, No.8 of "12 Twelve-Tone Pieces for Children" — Otto Joachim - 2)

3. SARAH MARSHALL:

   a) Sonatina in A major, op. 207, No.2 Allegretto - Andante - Allegretto — Jakob Schmitt (1803-1853)
   b) Follow the leader, No.1 Scherzo, No.2 of "Twenty-three Pieces for Children in Twelve-Tone Style" — Julius Schloss - 1)

4. GILLIAN MARSHALL:

   a) Twelve little preludes, No.1 in C major — J.S. Bach
   b) Full Moon, No.3, Snowy Morning, No.4 of "12 Twelve Tone pieces for Children" — Otto Joachim - 2)

5. KATIE McGILLY:

   a) Courante from Suite in G major — G.F. Handel
   b) The Swallow, op. 100, No.24 — Fr. Burgmüller

6. BELINDA HUMMEL:

   a) Twelve little preludes, No.7 in E minor — J.S. Bach
   b) Lied from op. 33 — Adolf Jensen

7. LORI KITEALA:

   a) Chaconne — Durand
   b) Ivan sings, No.1 of "Adventures of Ivan" — Aram Khatchaturian
   c) Rush Hour, No.9, A lovely evening, No.10, Bad Dream, No.11 of "Twenty-three Studies for Children in Twelve-Tone Style" — Julius Schloss - 3)

8. SUZANNE KORF:

   a) Andante in B^b with Variations — J. Haydn
   b) Ronde enfantine — François Morel

9. ROBERT WASCHIK:

a) Six Sonatinas, No.3 in D major, 3rd movement (Scherzando) — L. van Beethoven
b) "Ten easy Piano Pieces", No.5, An Evening in the Country — Béla Bartók
c) "Album pour mon chien", I. Jeux, op. 19, No.1 — Julien François Zbinden

10. STAN PAVLIK:

a) Three part invention, No.11 in G minor — J.S. Bach
b) Etude op. 2, No.1 — A. Scriabine

11. MARLENE GATELARO:

a) Rondo in D major — Christian Friedrich Rupp (1752,1753 ca. - ?)

b) Sechs Stimmungen (Six Moods), op. 21/V/D — Hanns Jelinek - 4)
I Schwebend (Floating) - II Heiter (Merry) - III Schwermütig (Melancholy) - IV Verärgert (Angry) - V Nachdenklich (Pensive) - VI Übermütig (Exuberant)

12 MINH GIANG:

a) Viennese Sonatina No.6 in C major — W.A. Mozart
1st movement (Allegro), 2nd movement (Minuetto)
b) Fantasie, op. 31a, No.3 — H.E. Apostel - 5)

13 JULIETTE SKEETE:

a) Twelve little preludes, No.4 in D major — J.S. Bach
b) Vier zweistimmige Inventionen, op. 15/I, Nos.III, (Andante), IV (Allegretto) — Hanns Jelinek - 6)
c) Sonata in G major Hob XVI/39, 3rd movement (Prestissimo) — J. Haydn

Information regarding the twelve-tone music on this programme:

From:

1. Twenty-three Pieces for Children in Twelve-tone style by Julius Schloss, published by: Southern Music Publishing Co.
2. 12 Twelve-tone Pieces for Children by Otto Joachim, published by: Berandol Music Limited
3. Twenty-three Studies for Children in Twelve-tone style by Julius Schloss, published by: Southern Music Publishing Co.
4. Zwölftonfibel für Klavier (Twelve-tone Reader for the piano) op. 21 by Hanns Jelinek, published by: Moseler Verlag, Wolfenbüttel, Germany.
5. Vier Kleine Klavierstücke, op. 31a, Fantasie, op. 31b by Hans Eric Apostel, published by: Verlag Doblinger, Wien, Munchen.
6. Zwölftonwerk, Vier zweistimmige Inventionen (Twelve-Tone Music, Four Two-Part Inventions) op. 15/I by Hanns Jelinek, published by: Universal Edition Wien, No.11898