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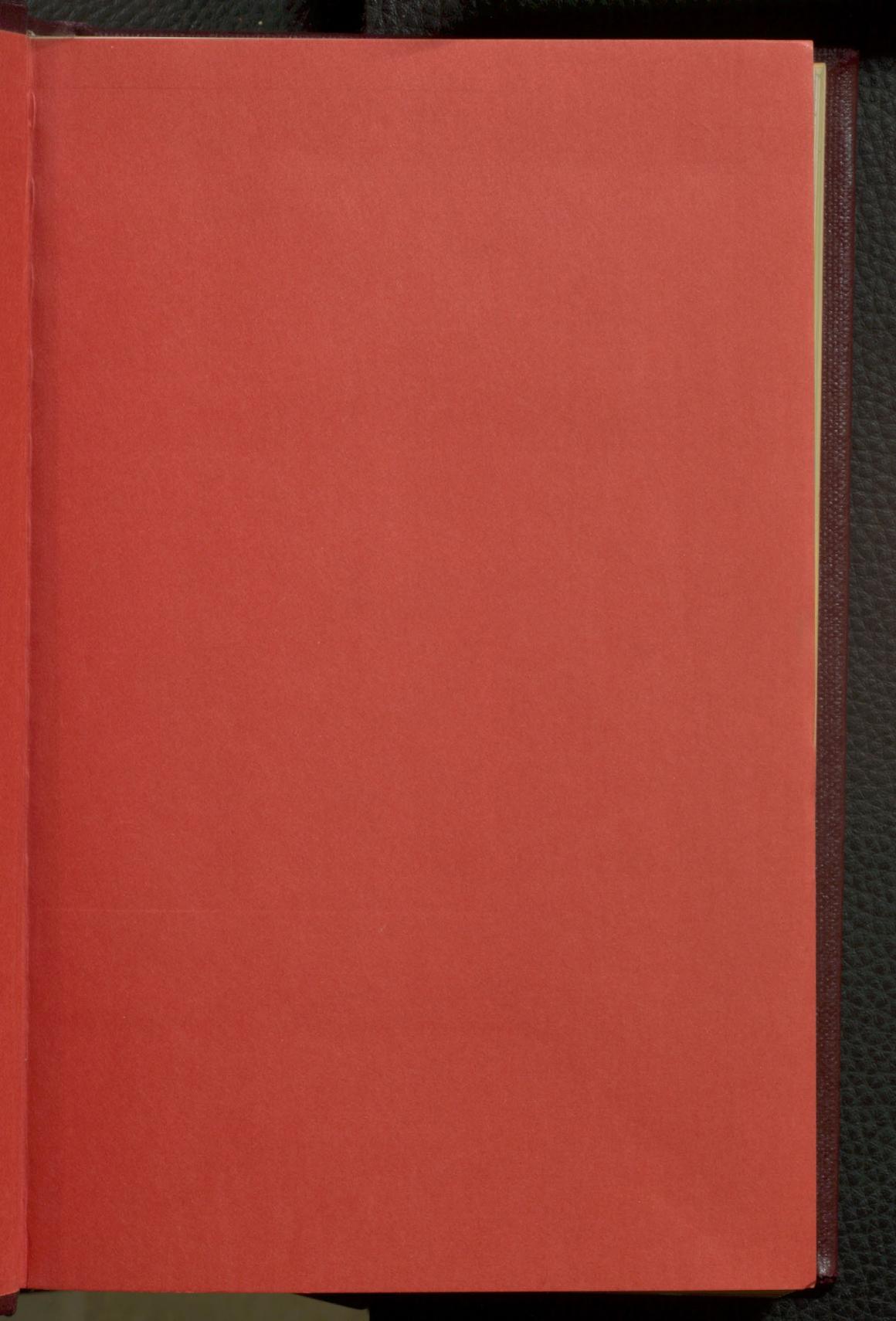


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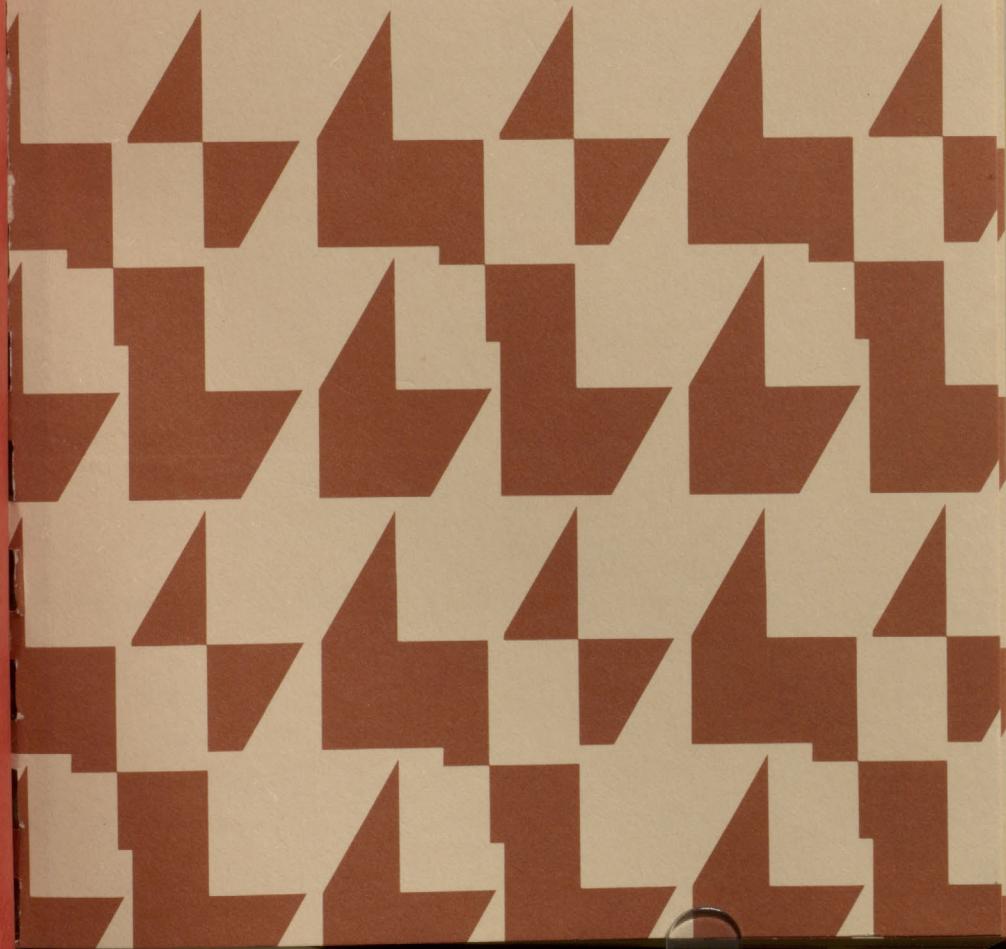
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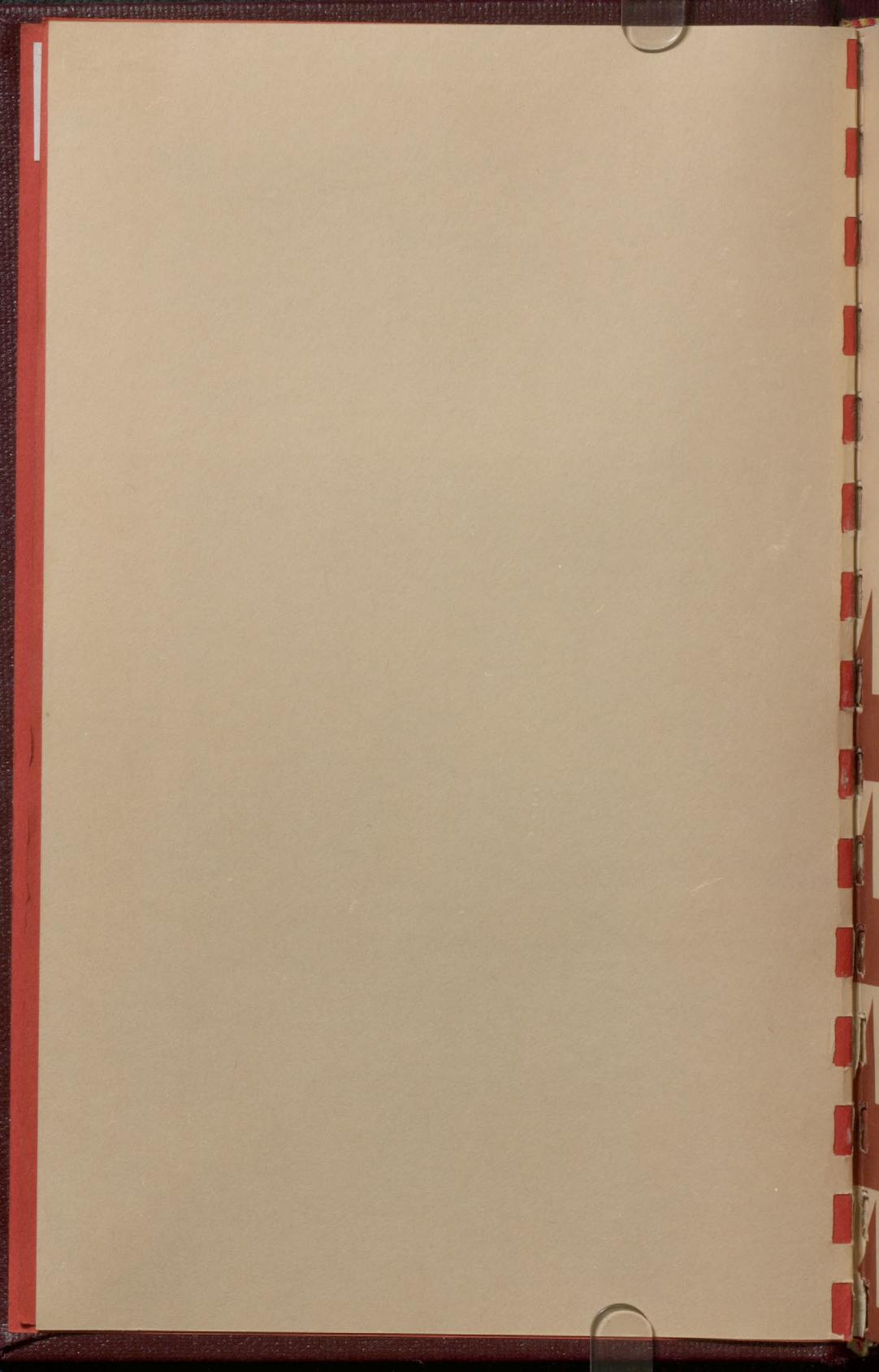
# McGill University Faculty of Music

Concerts 76-77  
January-May



Pollack concert hall  
Salle de concert Pollack





# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, January 14, 1977  
8:30 pm

T O M   P L A U N T , pianist

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Tom Plaunt is a graduate of the Royal Conservatory of Toronto and Victoria College, University of Toronto. In Germany, he worked under Wilhelm Ehmann at the Westphalian Church Music School and for four years studied piano and conducting under Hanns-Ulrich Dunze and Martin Stephani at the Nordwestdeutsche Musikakademie Detmold. From 1971 to 1974 he held a German government scholarship, the DAAD.

Mr. Plaunt has given a number of recitals in Ontario and Quebec and has recorded for German radio and Radio-Canada. He is a lecturer in the Faculty of Music, McGill University.

Tom Plaunt est diplômé du Royal Conservatory de Toronto et du Victoria College de l'université de Toronto. En Allemagne, il a travaillé sous la direction de Wilhelm Ehmann à l'Ecole de musique de l'église de Westphalie et pendant quatre ans, il a étudié le piano et la direction d'orchestre sous la direction de Hanns-Ulrich Kunze et de Martin Stephani au Nordwestdeutsche Muskakademie Detmold. De 1971 à 1974, il a bénéficié de la bourse DAAD accordée par le gouvernement allemand.

M. Plaunt a donné plusieurs récitals en Ontario et au Québec et fait des enregistrements pour la radio allemande ainsi que pour Radio-Canada. Il est chargé de cours à la faculté de musique de l'université McGill.

## PROGRAMME

ANAPHORA II

John Rea

MIROIRS (1905)

Maurice Ravel  
(1875-1937)

Noctuelles

Oiseaux tristes

Une barque sur l'Océan

Alborado del gracioso

La Vallée des Cloches

## INTERMISSION

SONATA OP. 5 IN F MINOR (1853)

Johannes Brahms  
(1833-1897)

Allegro maestoso

Andante

"Der Abend dämmert, das Mondlicht scheint,  
Da sind zwei Herzen in Liebe vereint  
Und halten sich selig umfangen." (Stermau)

Scherzo

Intermezzo (Rückblick)

Finale (Allegro moderato ma rubato)



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, January 17, 1977  
8:30 pm

J A N E T      S C H M A L F E L D T ,    pianist

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P R O G R A M M E

VARIATIONS in F minor  
(Hob. XVII:6; 1793)

Haydn

\* DAVIDSBÜNDLERTÄNZE, op. 6 (1837) Schumann

1. Lebhaft (lively; vivant) (F and E)
2. Innig (intimate, ardent; intime, ardent) (E)
3. Mit Humor: etwas hahneblüchen  
(with humor: somewhat nonsensically;  
avec humeur: avec maladresse) (F)
4. Ungeduldig (impatiently; impatientement) (F)
5. Einfach (simply; simple) (E)
6. Sehr rasch und in sich hinein  
(very fast and held within itself;  
très vite et gardé intérieurement) (F)
7. Nicht schnell: mit äusserst starker Empfindung  
(not fast: with great feeling; pas vite:  
avec beaucoup d'émotion) (E)
8. Frisch (brisk; vif) (F)
9. Lebhaft: hierauf schloss Florestan und  
es zuckte ihm schmerzlich um die Lippen  
(lively: Hereupon Florestan broke off, and  
his lips twitched with pain; vivant: Sur ce  
point Florestan cessa et ses lèvres  
tremblaient péniblement)

Les articles des *Davidsbündler* de Schumann, dont les premiers furent publiés dans *Der Komet* en 1833, sont présentés sous forme de récits avec une description des personnages, des dialogues et de l'action, à la manière des nouvelles du début du dix-neuvième siècle de Jean Paul, E.T.A. Hoffmann, et W.H. Wackenroder. A l'instar de ces essais, les danses des *Davidsbündler* s'opposent aux procédés formels et structuraux conventionnels et prennent la forme d'un dialogue intime entre Florestan et Eusebius dont les signatures, que l'on trouve sur la partition à la fin de chaque mouvement sont indiqués sur le programme pour le concert de ce soir. L'auditoire doit faire preuve d'imagination pour découvrir de quoi au juste s'entretiennent F et E; on peut toutefois en trouver certains indices dans la correspondance de Schumann, où ce dernier laisse entendre que les danses des *Davidsbündler* ne sont pas des concours de *Bündler*, mais plutôt des réflexions sur les noces et les épousailles, mises en musique. Cette indication revêt d'autant plus d'importance que le thème d'ouverture de la première danse, qui se répète en diverses variations par la suite, est dû à Clara Wieck qui devait épouser le compositeur en 1840. Enfin, l'oeuvre, avec cette juxtaposition d'états d'âme fort opposés de "F" et "E" est annoncée par le vieux proverbe allemand que Schumann a mis sous le titre de son oeuvre:

In all' und jeder Zeit  
Verknüpft sich Lust und Leid:  
Bleibt Fromm in Lust und seyd  
Dem Leid mit muth bereit.

Dans toutes et chacune des époques  
de la vie  
Le bonheur se mêle à l'infortune:  
Dans le bonheur, rester vertueux,  
et dans  
l'infortune, se montrer courageux.



Biographical Note

Note biographique

Janet Schmalfeldt was graduated with the B.A. and B.Music degrees from Lawrence University in Appleton, Wisconsin. Recipient of a Woodrow Wilson Fellowship and a Danforth Scholarship for graduate studies, she completed the M.M.A. in Piano Performance at the Yale School of Music and the M.Phil. degree at Yale University. As Ph.D. candidate in Music Theory at Yale, she is currently completing a dissertation on the subject of Alban Berg's Wozzeck.

While at Yale, Ms. Schmalfeldt was a student of Ward Davenny. In 1974 she was chosen to participate in a series of master classes for the performance of chamber music under the direction of pianist Claude Franck and the Guarneri String Quartet, held at the Yale Summer School of Music and Art at Norfolk, Connecticut.

Winner of solo and concerto competitions in Stamford and New Haven, Connecticut and in Madison, Wisconsin. Ms. Schmalfeldt's dual academic and performance activities have included many concerts in Connecticut, New Jersey, and the Midwest. She joined the Faculty of Music at McGill University in the fall of 1975 and offers this program as her first solo recital in Montreal.

\* \* \* \* \*

Janet Schmalfeldt est diplômée avec un B.A. et un B. Musique à l'Université de Lawrence en Appleton, Wisconsin. Une bourse de recherches Woodrow Wilson et pour ses études supérieures une bourse d'études Danfort, lui a permis de compléter son M.M.A. en interprétation de piano à Yale School of Music et son M.Phil. à l'Université de Yale. Une candidate pour son Ph.D. en théorie de musique à l'Université de Yale, elle complète en ce moment sa dissertation ayant comme sujet Wozzeck d'Alban Berg.

Mlle Schmalfeldt était étudiante de Ward Davenny à l'Université Yale. En 1974, elle fut par la suite choisie à participer dans une série d'ateliers d'interprétation de musique de chambre sous la direction du pianiste Claude Franck et du Guarneri String Quartet; ceci a eu lieu à Yale Summer School of Music and Art à Norfolk au Connecticut.

Mlle Janet Schmalfeldt a gagné des compétitions solo et concerto à Stamford et New Haven au Connecticut et à Madison au Wisconsin. Les activités académiques, les récitals, et les concerts de Mlle Schmalfeldt ont eu lieu au Connecticut, au New Jersey, et dans la région ouest-central des Etats-Unis. Pendant l'automne 1975, elle est devenue membre de la Faculté de Musique à l'Université McGill. Ce programme-ci est son premier récital solo à Montréal.

\* NOTES ON SCHUMANN'S DAVIDSBÜNDLERTÄNZE, op. 6

When Schumann launched his career as editor of a new music journal in Leipzig, 1834, he gathered around him a group of collaborators whom he called the *Davidsbündler* (Confederates of David), in recognition of their willingness to fight against contemporary musical ignorance and arrogance with the tenacity of David against the Philistines. Until around 1836, each *Bündler* (Confederate) concealed his identity by signing articles submitted to the journal with a cipher. Schumann's own ciphers, F and E, stood for two imaginary characters - the fiery, impetuous Florestan and the gentle, poetic Eusebius - who together exemplified Schumann's conception of his own dual musical personality ("Florestan and Euseb" represent my double nature which, like *Raro*, I should like to blend into one man.)

Schumann's *Davidsbündler* articles, the first of which appeared in *Der Komet* in 1833, are cast as narratives, complete with description of characters, dialogue, and action, much in the early nineteenth-century novella tradition of Jean Paul, E.T.A. Hoffmann, and W.H. Wackenroder. Like these essays, the *Davidsbündler* Dances strike out against conventional formal and textural procedures and take the shape of an intimate dialogue between Florestan and Eusebius, whose signatures, found in the score at the end of each movement, have been indicated in the program for tonight's performance. The listener must use his own imagination if he wishes to guess just what F and E are discussing; clues, however, may be taken from Letters of correspondence in which Schumann implies that the *Davidsbündler* Dances are not *Bündler* contests but rather nuptial and wedding-day thoughts set to music. This clue is enhanced by the fact that the opening motive of the first dance, which returns in various guises elsewhere, is a motto by Clara Wieck, the woman whom Schumann was to marry in 1840. Finally, the violent juxtaposition of contrasting "F" and "E" moods which the listener will hear are promised by the old German proverb which Schumann places beneath the title of his work:

In all' und jeder Zeit  
Verknüpft sich Lust und Leid:  
Bleibt fromm in Lust und seyd  
Dem Leid mit Muth bereit.

In each and every age  
Joy is mixed with sorrow:  
In joy remain virtuous, and in  
Sorrow be ready with courage.

\* NOTES SUR LES DANSES DES DAVIDSBÜNDLER DE SCHUMANN, op. 6

Lorsque Schumann se lança dans la publication d'une nouvelle revue musicale à Leipzig, en 1834, il s'entoura d'un groupe de collaborateurs auquel il donna le nom de *Davidsbündler* (les compagnons de David), pour souligner leur volonté de lutter contre l'ignorance et l'arrogance du public de l'époque à l'égard de la musique avec l'ardeur de David contre les Philistins. Jusque vers 1836, chacun des *Bündler* (compagnons) dissimula son identité en signant d'un symbole les articles publiés dans la revue. Les symboles utilisés par Schumann, les lettres F et E, représentaient deux personnages imaginaires, le fougueux et l'impétueux Florestan et Eusebius, le doux, le poète qui, à eux deux, traduisaient l'idée que Schumann se faisait de sa double personnalité musicale ("Florestan et Euseb" sont une représentation de ma double nature que j'aimerais, à l'instar de *Raro*, pouvoir concilier en moi").

10. Balladenmässig: sehr rasch  
(like a ballad: very fast; comme une ballade: très vite) (F)
11. Einfach (simply; simple) (E)
12. Mit Humor (with humor; avec humeur) (F)
13. Wild und lustig (savage and joyful;  
sauvage et joyeux) (F and E)
14. Zart und singend (tender and singing;  
tendre et chantant) (E)
15. Frisch (brisk; vif) (F and E)
16. Mit gutem Humor (with good humor; de bonne humeur)
17. Wie aus der Ferne (as if from afar; comme de très loin) (F and E)
18. Nicht schnell: ganz zum Überfluss meinte Eusebius  
noch Folgendes: dabei sprach aber viel Seligkeit  
aus seine Augen (Quite superfluously, Eusebius  
added the following: at the same time, great bliss  
spoke from his eyes; De façon superflue, Eusebius  
ajouta le suivant: au même instant, ses yeux  
exprimaient une joie intense)

## TERMISSION

WTA No. 31 in A<sup>b</sup> major,  
110 (1821)

Beethoven

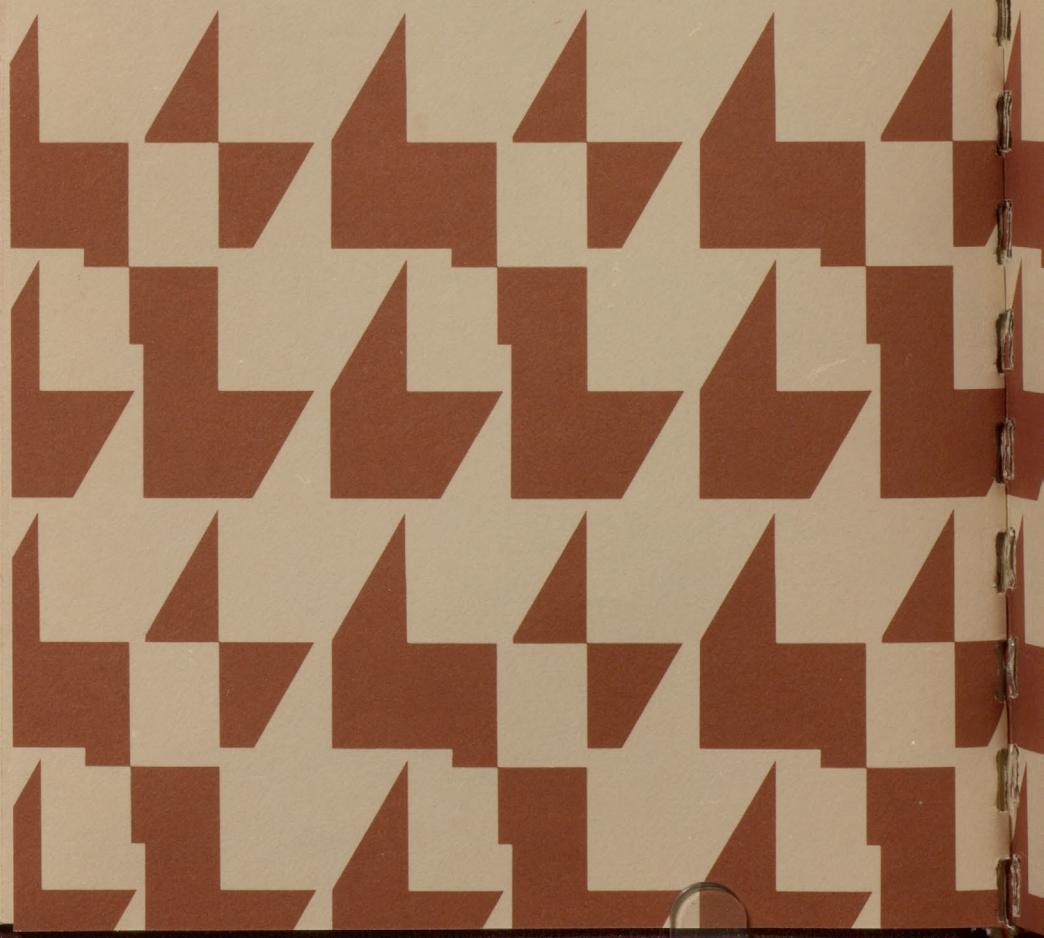
lerato cantabile molto espressivo  
legro molto  
gio, ma non troppo (recitativo); Arioso dolente;  
Fuga (Allegro, ma non troppo); L'istesso  
tempo di Arioso (perdendo le forze, dolente);  
L'Istesso tempo della Fuga (poi a poi di nuovo vivente)

LITTLE PIECES FOR PIANO,  
19, (1911)

Schoenberg

LE JOYEUSE (1904)

Debussy



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, January 18, 1977  
1:00 pm

STUDENT WOODWIND QUINTETS RECITAL

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coached by Laura Jaeger

PROGRAMME

BLÄSERQUINTET ES-DUR, OP.88, NO.12

Lento, allegro moderato  
Scherzo, allegro  
Andante grazioso  
Finale, allegro moderato

Anton Reicha  
(1770-1836)

TROIS PIECES BREVES (1930)

Allegro  
Andante  
Assez lent - Allegro scherzando

Jacques Ibert  
(1890-1962)

Huguette Collard, flute      Stafford Horne, clarinet  
Wendy Prezament, oboe      Claire Newman, bassoon  
Cathy Borden, horn

cha  
39 LA CHEMINEE DU ROI RENE (1939)

Darius Milhaud  
(1892-1974)

Cortège  
Aubade  
Jongleurs  
La Maousinglade  
Joutes sur L'Arc  
Chasse à Valabre  
Madrigal - Nocturne

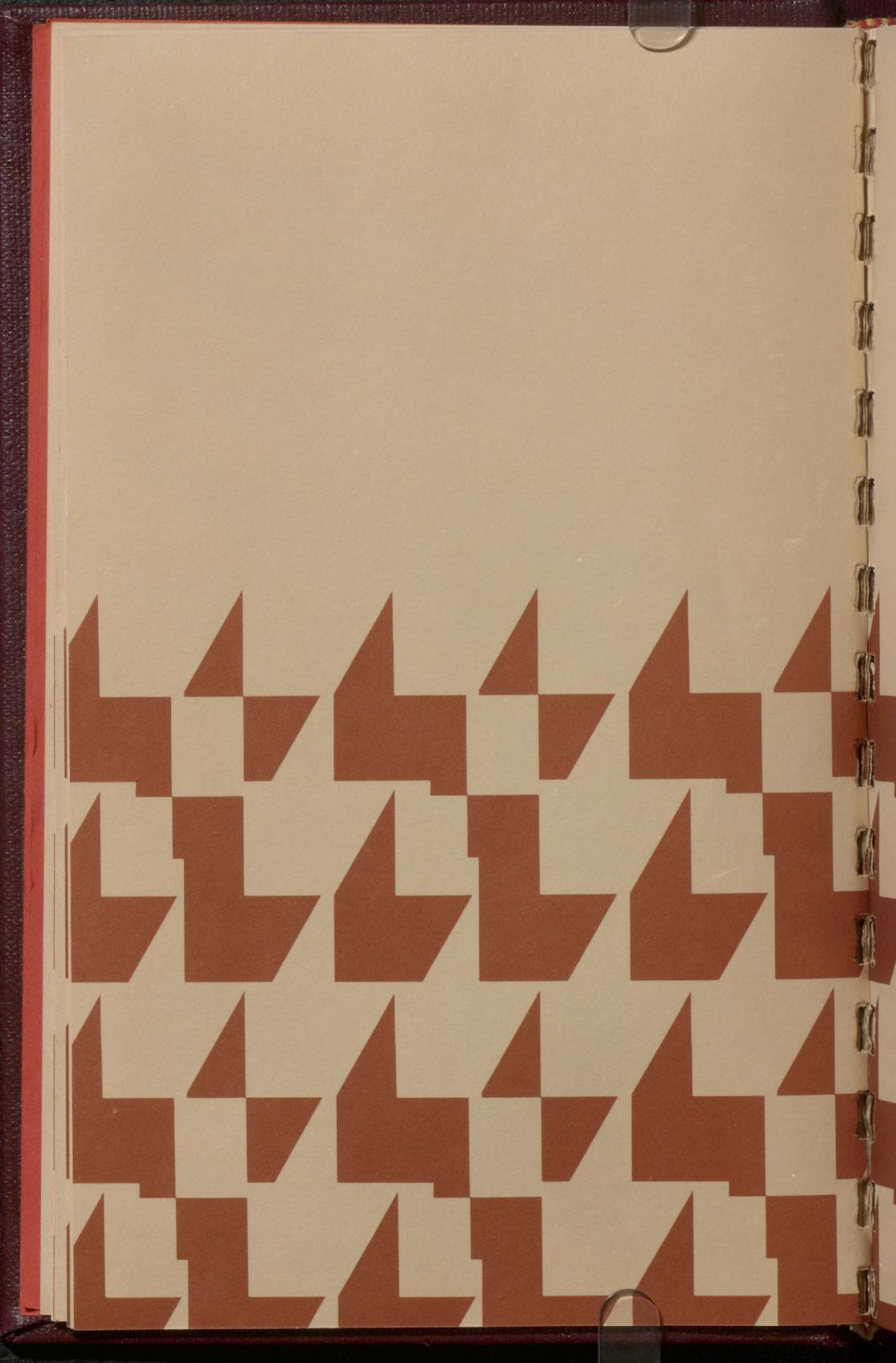
AM  
62 THREE SHANTIES FOR WIND QUINTET (1952)

Malcolm Arnold  
(1921- )

Allegro con brio  
Allegretto semplice  
Allegro vivace

Penny Pappas, flute  
Diana Gibbs, oboe

Susan DaSie, clarinet  
Stephanie Przybylska, bassoon  
Corinne Hart, horn



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, January 24, 1977  
8:30 pm

Mc G I L L      T R O M B O N E      S T U D I O

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*presents*

students of Ted Griffith

*in*

AN EVENING OF TROMBONE MUSIC

---

TENOR TROMBONES

Angus Armstrong  
Michael Consister  
Philippe Gélinas  
Peter McIntosh  
Don Renshaw  
Chris Romney  
Gordon Simms  
Robert Thériault  
Joyce Vandenburg  
Bill Waid

BASS TROMBONES

Pat Downs  
Pierre Marion  
Glenn Morrison

*Conductor: Stephen Nichols*

PART I

CANZONA William Hartley  
*choir*

MOTET "VIRGA JESSE" Anton Bruckner  
*choir*

ARIA AND DANCE Thom Ritter George  
*Chris Romney - soloist*

ECHO SONG Orlandus Di Lassus  
*choir*

DE PROFUNDIS CLAMAVI Giovanni Gabrieli  
*Bill Waid - soloist*

TROIS PIECES Eugène Bozza  
*Don Renshaw*      *Peter McIntosh*  
*Angus Armstrong*      *Pierre Marion*

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

PART II

MY KIND OF GIRL SIDEWINDER

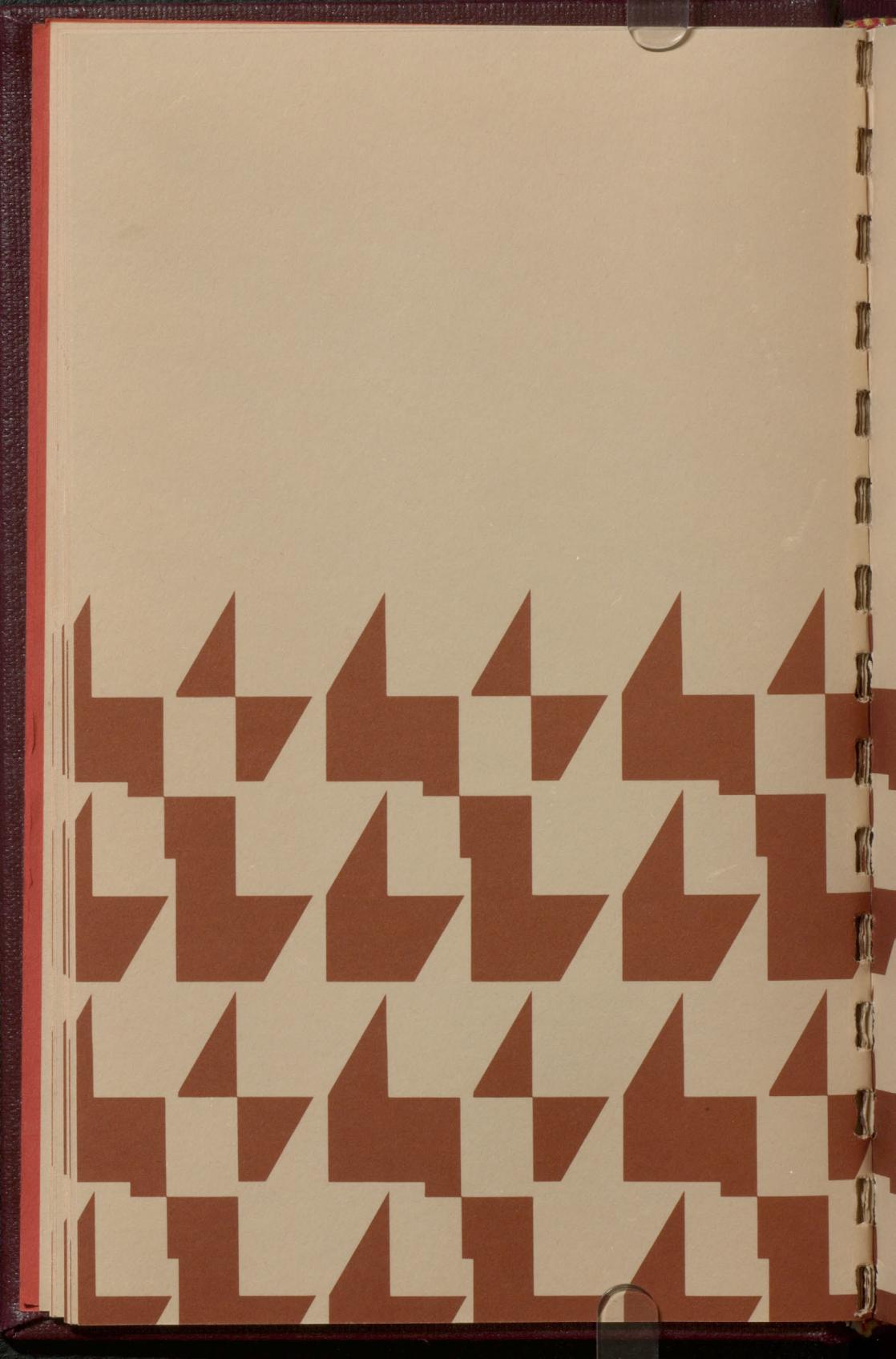
JERSEY BOUNCE YELLOW DAYS

PEOPLE ATTENDRE  
arr. Claude Blouin

*Quartet -*  
*Chris Romney*      *Peter McIntosh*  
*Angus Armstrong*      *Pierre Marion*

*Guest soloist and conductor: Claude Blouin*

VELVET LASER Tommy Pederson  
*choir*



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, January 28, 1977  
8:30 pm

GISELA DEPKAT cellist

CHARLES REINER pianist

## Biographical Notes

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### Gisela Depkat

A framed letter hangs on Gisela Depkat's living room wall. The immortal Spanish cellist and humanist, Pablo Casals, writes after hearing her as a child, "Work lovingly, without exhausting yourself."

Gisela Depkat studied with George Neikrug at the Musik Akademie at Detmold, Germany, and at the Oberlin (Ohio) Conservatory of music. Top prize winner in the Geneva International Competition of 1964, she appeared with L'Orchestre de la Suisse Romande. Winning first prize in the 1967 National Instrumentalist Competition in Boston, Miss Depkat toured as a recitalist for Jeunesse Musicales in Europe and North America. She appeared with the Atlanta and Detroit orchestras, and was Diploma Winner at the International Tchaikovsky Competition in Moscow and the International Casals competition in Budapest. She won first prize in the Tenth Canadian Broadcasting Corporation Talent Festival, and appeared with several Canadian orchestras as well as making her first recording.

Of her Town Hall debut recital in New York, the New York Times said, "an encompassing technical mastery ... brilliant abandon."

During the 1973-74 season she was first cellist of the Iceland Radio Orchestra. Returning to Canada as a member of the Stratford Festival Ensemble, Gisela Depkat became as well principal cellist of the Kitchener-Waterloo Symphony. She has been acclaimed as a soloist and recitalist from coast to coast in Canada and has been featured nationally on the television program "Music to See".

At present, Gisela Depkat is assistant professor in the Faculty of Music, McGill University.

### Charles Reiner

Charles Reiner is a graduate of the Conservatoire de Genève, Switzerland. He is one of Canada's best known chamber musicians. He visited four continents giving more than five hundred concerts with such well-known artists as Henryk Szeryng, Igor Oistrach, Antonio Janigro, and others. He has frequently been heard on Radio-Canada, and has 15 long playing records to his credit. Prof. Reiner has been on the teaching staff of the Faculty of Music, McGill University, for the last twenty years. He is now preparing for a Brazilian tour.

## Notes biographiques

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### Gisela Depkat

"Travaillez avec amour, chère petite, mais sans vous fatiguer." Ces lignes ont été écrites par l'immortel violoncelliste et humaniste espagnol, Pablo Casals, après une audition que le Maître avait fait passer à Gisela Depkat alors qu'elle était encore une enfant.

Gisela Depkat a étudié violoncelle avec George Neikrug à la Musik Akademie de Detmold, en Allemagne, et au Conservatoire Oberlin d'Ohio. A titre de lauréate du Concours international de Genève en 1964, elle a joué avec l'Orchestre de la Suisse romande. Mlle Depkat a mérité le premier prix du National Instrumentalist Competition, à Boston en 1967, et s'est produite en tournée sous les auspices des Jeunesse Musicales en Europe et en Amérique du nord. Elle a joué avec les orchestres d'Atlanta et de Détroit et elle s'est aussi distinguée au Concours international Tchaikowsky à Moscou et au Concours international Casals à Budapest. Elle a remporté le premier prix du 10ème concours de Radio-Canada et a joué en compagnie de plusieurs orchestres canadiens; elle vient d'enregistrer son premier disque.

Commentant le récital de Town Hall qui consacrait ses débuts à New York, le New York Times a pu dire "Une maîtrise consommée de la technique ... Un brillant abandon."

Durant l'hiver 1973-74, elle a occupé le poste de premier violoncelle de l'Orchestre radiophonique d'Islande. A son retour au Canada, elle a été engagée par l'Ensemble du Festival de Stratford et elle a également joué avec l'Orchestre symphonique de Kitchener-Waterloo à titre de premier violoncelle. Gisela Depkat a été applaudie, en solo et en récital, d'un océan à l'autre du Canada et a joué en vedette au cours d'une émission, télévisée à l'échelle nationale, intitulée "Music to See".

En ce moment, Gisela Depkat est professeur adjoint à la faculté de musique de l'université McGill.

### Charles Reiner

Charles Reiner est diplômé du conservatoire de Genève, en Suisse. Il est l'un des plus réputés interprètes de musique de chambre au Canada. Il a fait des tournées à travers quatre continents et donné plus de cinq cents concerts en compagnie d'artistes aussi renommés que Henryk Szeryng, Igor Oistrach, Antonio Janigro, entre autres. On l'a entendu plusieurs fois à Radio-Canada et il a enregistré quinze microsillons. Monsieur Reiner est professeur à la faculté de musique de l'université McGill depuis vingt ans. En ce moment, Charles Reiner prépare à faire une tournée brésilienne.

## PROGRAMME

SONATA in A major  
for cello and piano

Boccherini  
(1743-1805)

*Adagio*

*Allegro*

SONATA for cello solo

Kodaly  
(b. 1882)

*Allegro maestoso ma appassionato*

*Adagio*

*Allegro molto vivace*

## INTERMISSION

SONATA in E minor, op.38  
for cello and piano

Brahms  
(1833-1897)

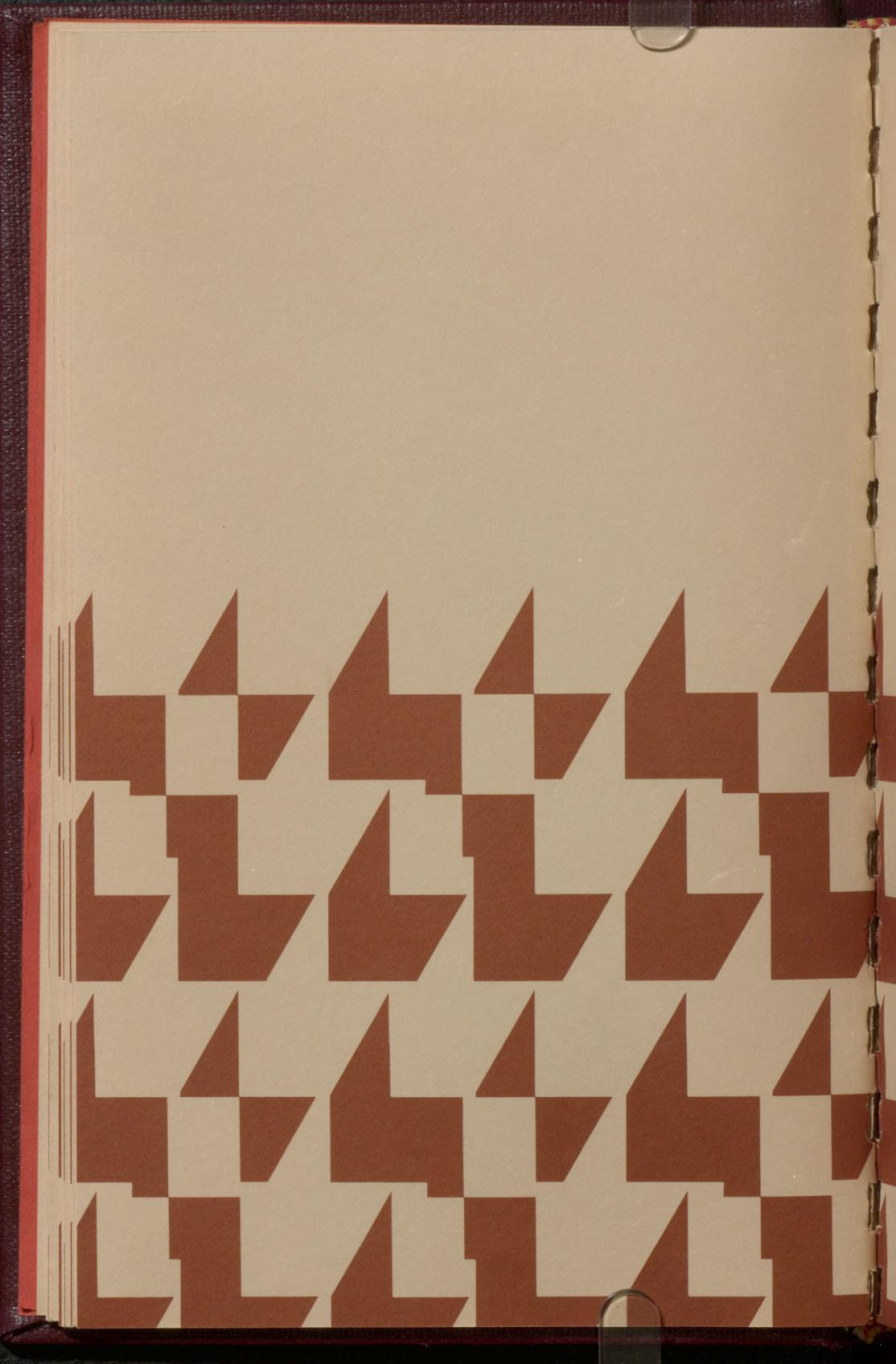
*Allegro non troppo*

*Allegro quasi menuetto - trio*

*Allegro*

ROCOCO VARIATIONS

Tchaikovsky  
(1840-1893)



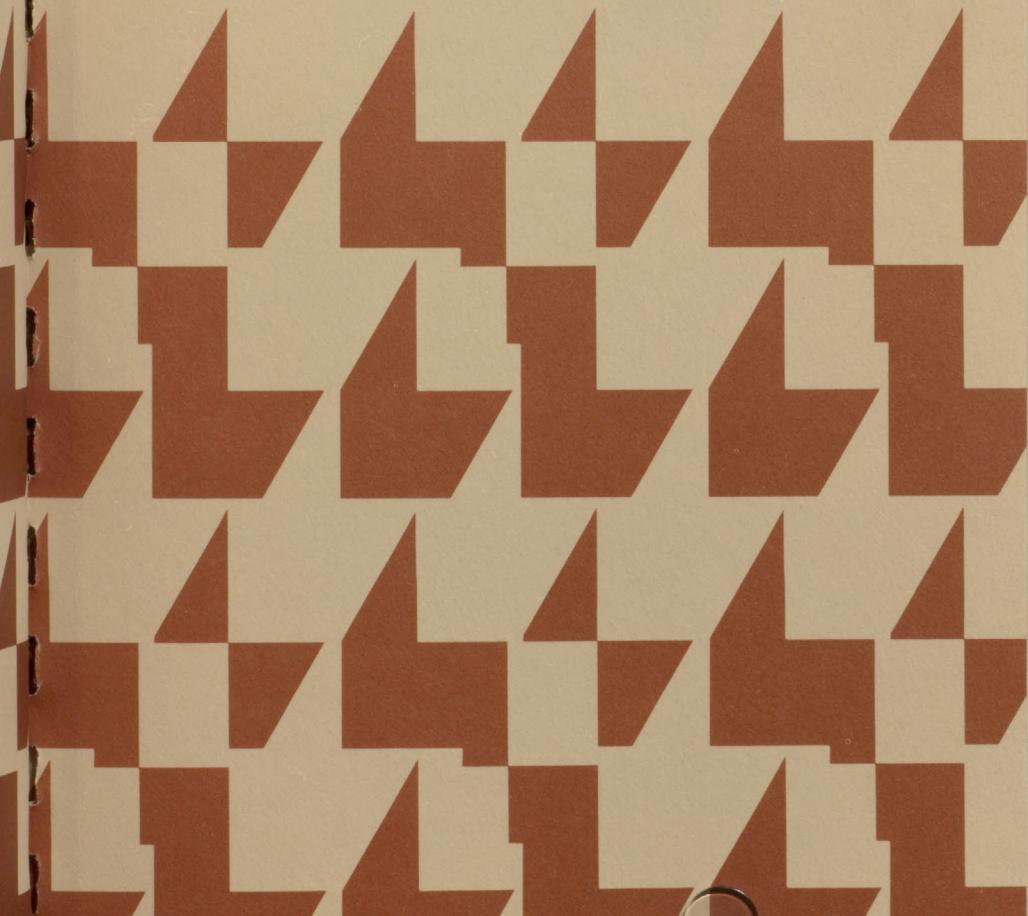
# McGill University

# Faculty of Music



Pollack concert hall

Salle de concert Pollack



Tuesday, February 1, 1977  
8:30 pm

G A I L   T E I X E I R A , viola  
*student of Stephen Kondaks*

assisted by Jill Northey, piano

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

## PROGRAMME

SUITE for solo viola,  
Op. 131d, No. 1

Max Reger

*Molto sostenuto*

*Vivace*

*Andante sostenuto*

*Molto vivace*

SONATA (Per Arpeggione)  
for viola and piano

Franz Schubert

*Allegro moderato*

*Adagio*

*Allegretto*

## INTERMISSION

DER SCHWANENDREHER  
for viola and piano

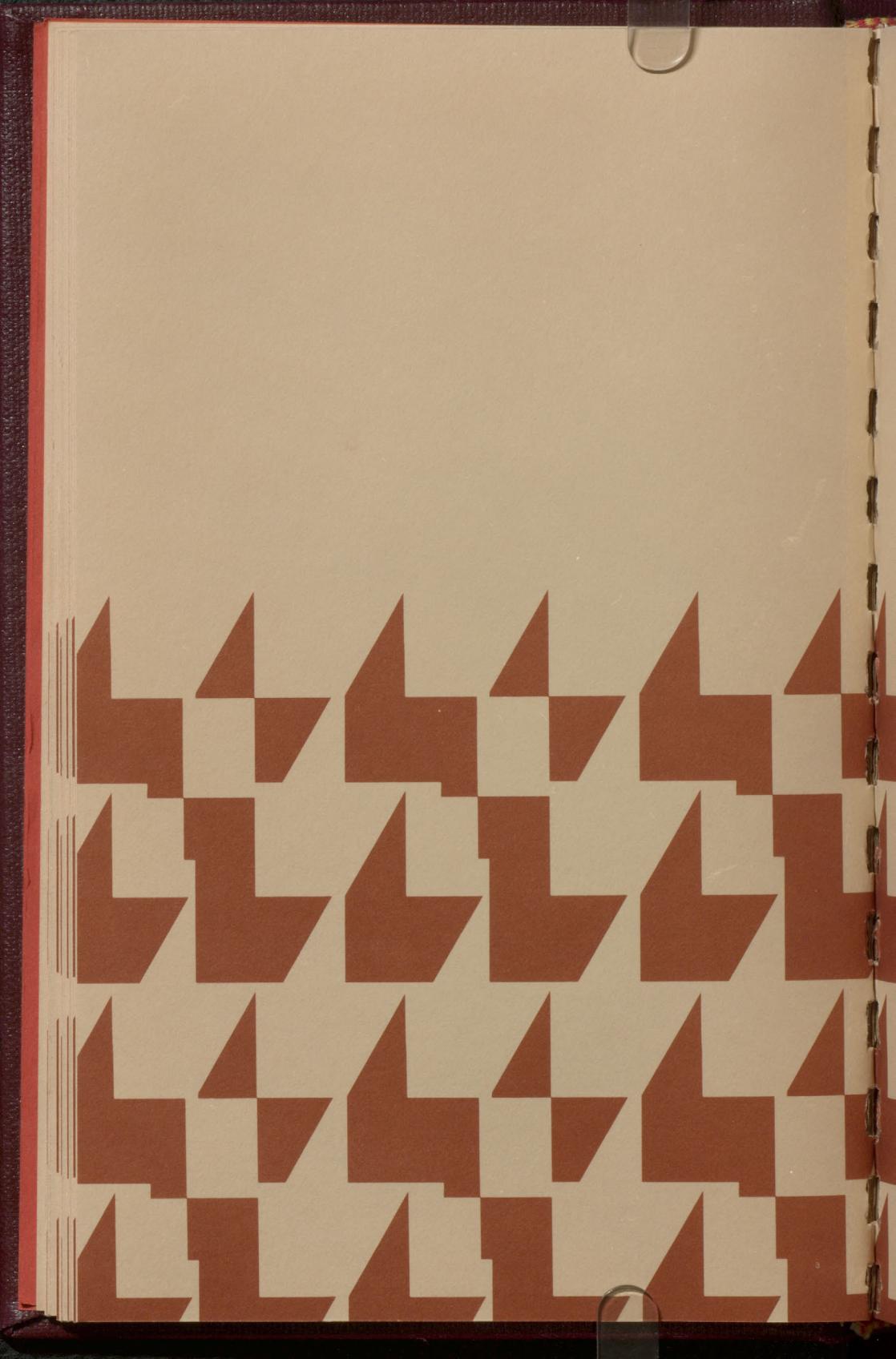
Paul Hindemith

*Zwischen Berg und tiefem Tal*

*Nun laube, Lindlein laube -*

*Fugato: Der Gutzgauch auf dem Zaune sass*

*Variationen: Seid ihr nicht der Schwanendreher?*



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, February 3, 1977  
8:30 pm

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

Uri MAYER, conductor

Soloist: Carmen Picard, piano

The next concert by the McGill Symphony Orchestra will be presented on Thursday, February 17, 1977 at 8:30 pm in Pollack Concert Hall. Admission will again be free.

## ORCHESTRA

### Violin I

G. Traficante  
R. L'Archeveque  
P. David  
C. Martin  
M. Lesage  
E. Madsen  
A. Woo  
J. Kaiser  
P. Wise

### Viola

M. Mercy  
G. Teixeira  
K. Jensen  
B. Benovoy  
P.Y. Gagnon  
E. Comptois  
J. Grossman  
P. Ball  
H. Mayer

### Violin II

V. Roberge  
M. McLaughlin  
M. Steinberg  
C. Cici  
M. Allen  
C. Hall  
C. Ricignuolo  
S. Doroschuk  
D. Hansen

### Cello

I. Corber  
A. Wilder  
J. Jarvleep  
B. Hallubeck  
M. Reddy  
M. Giroux  
K. Waters  
G. Stikeman  
P. Kashul

### Bass

A. Yanofsky  
Z. Prochownik  
J. Hyde

Flute

J. Filion  
H. Collard  
P. Pappas  
K. Stone

French Horn

R. Allen  
K. Borden  
N. Wightman  
C. Hart

Oboes

S. Klein  
D. Wilson

Trumpet

J.G. Gauthier  
M. Robertson  
Y. Levy

Clarinet

S. Horne  
S. DaSie  
G. Trump  
N. Desjardins

Trombone

D. Renshaw  
C. Romney  
P. Marion

Bassoon

C. Newman  
S. Umemoto

Tuba

J. DeWolfe

Harp

L. Brais

Timpani

P. Bosani

Piano

R. Bertsch

Percussion

L. Boivin  
F. Liessens  
R. Desrosiers

Orchestra Manager - C. Romney  
Orchestra Librarian - C. Newman

## PROGRAMME

SEMIRAMIDE OUVERTURE

Rossini

CONCERTO

for piano and orchestra (1936)

Khatchaturian

*Allegro ma non troppo e maestoso*

*Andante con anima*

*Allegro brillante*

Carmen Picard, soloist

## INTERMISSION

SYMPHONY NO. 5

in E minor, Op. 64

Tchaikovsky

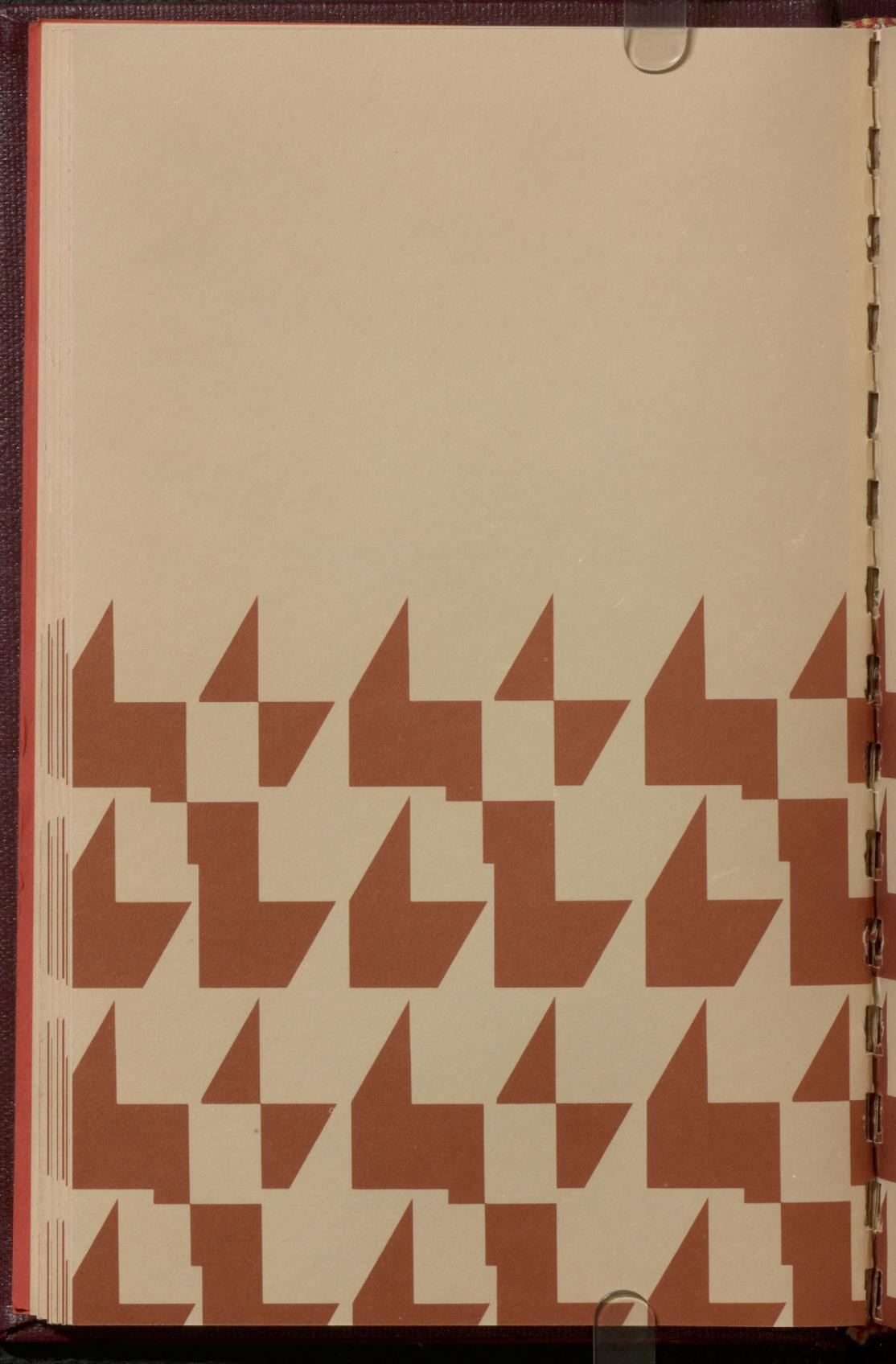
*Andante - Allegro con anima*

*Andante cantabile*

*Valse - Allegro moderato*

*Finale - Andante maestoso*

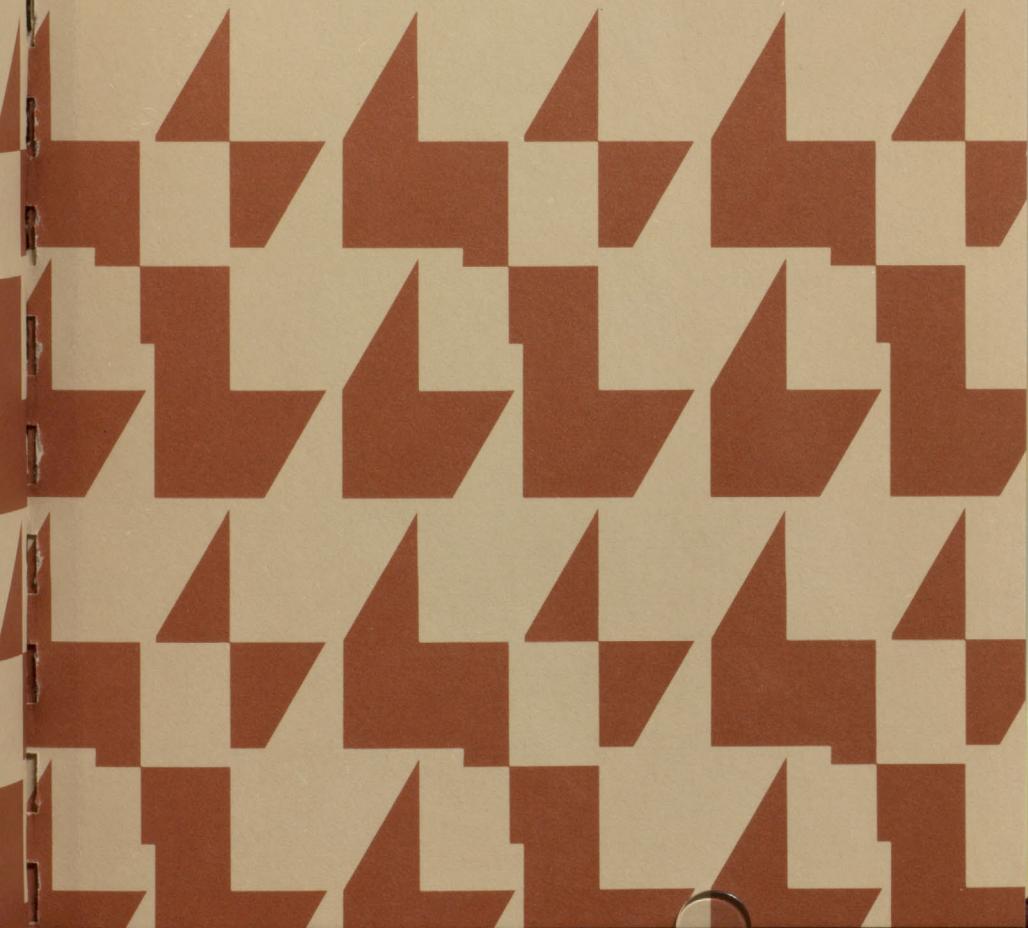
*This concert is being broadcast live on Radio  
Centreville 102.3/FM.*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, February 7, 1977  
8:30 pm

Andrew CREAGHAN guitar  
*student of Stephen Fentok*

Madeleine OSBORNE soprano

---

PROGRAMME

LACHRIMAE ANTIQUAE PAVAN (solo)

John Dowland

*Come heavy sleep  
If my complaints could passion move  
In darkness let me dwell  
Come again: Sweet love doth now invite*

POEMS OF WANG WEI

Andrew Creaghan

*Giving P'ei Ti a drink  
On a portrait of Ts'ui Hsing-Tsung  
The Lady Pan  
Lamenting white hairs  
Another oral composition for P'ei Ti*

SONGS FROM THE CHINESE

Benjamin Britten

*The big chariot*

*The old lute*

*The autumn wind*

*The herd boy*

*Depression*

*Dance Song*

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

BACHIANAS BRASILEIRAS NO. 5

Heitor Villa-Lobos

*Etude No. 8*

*Etude No. 11 (solo)*

SIETE CANCIONES POPULARES ESPAÑOLAS

Manuel de Falla

*El Paño Moruno*

*Seguidilla murciana*

*Asturiana*

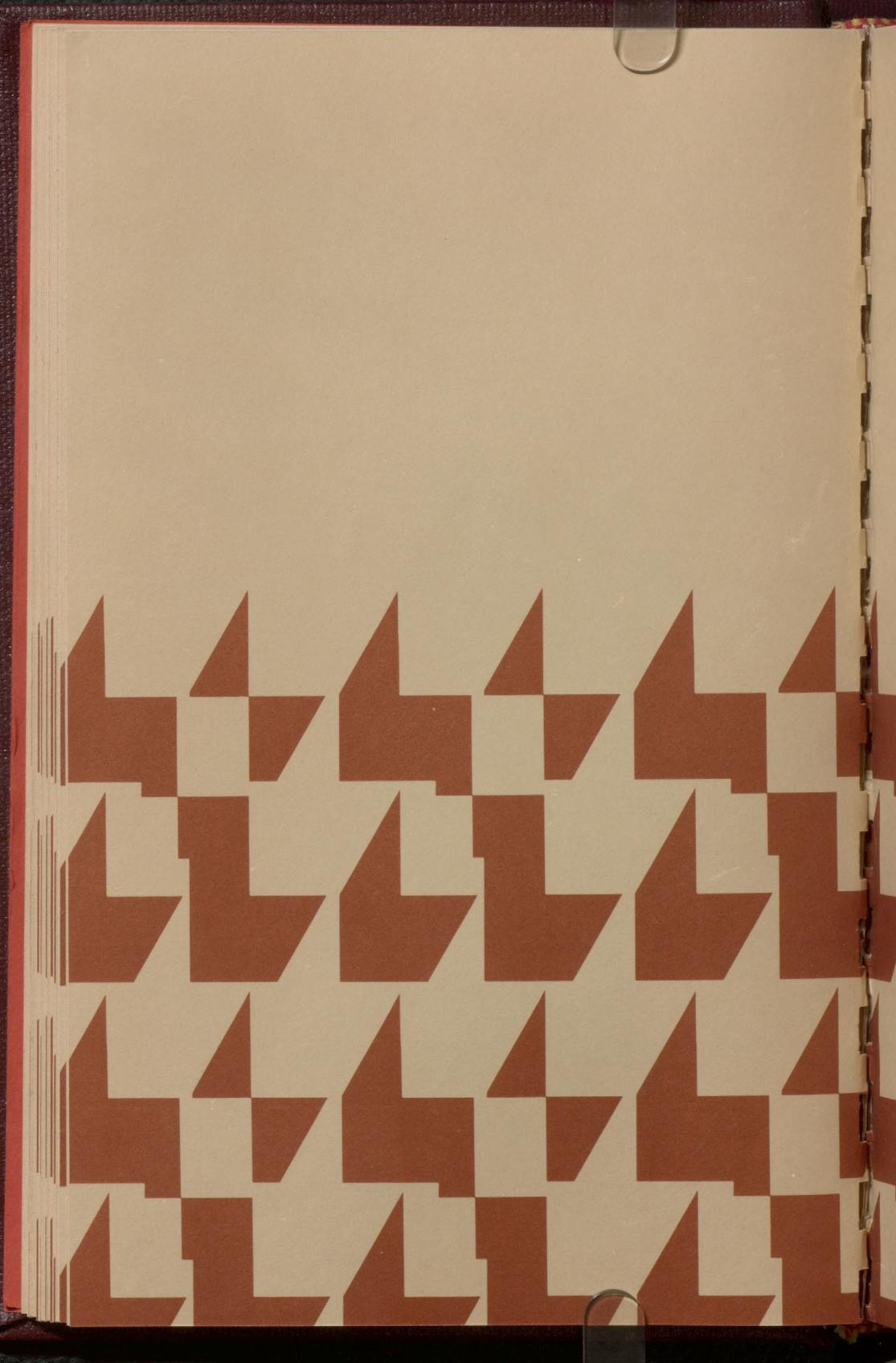
*Jota*

*Nana*

*Canción*

*Polo*

This recital is in partial fulfillment of the requirements for the degree of Bachelor of Music with Honours in Performance.



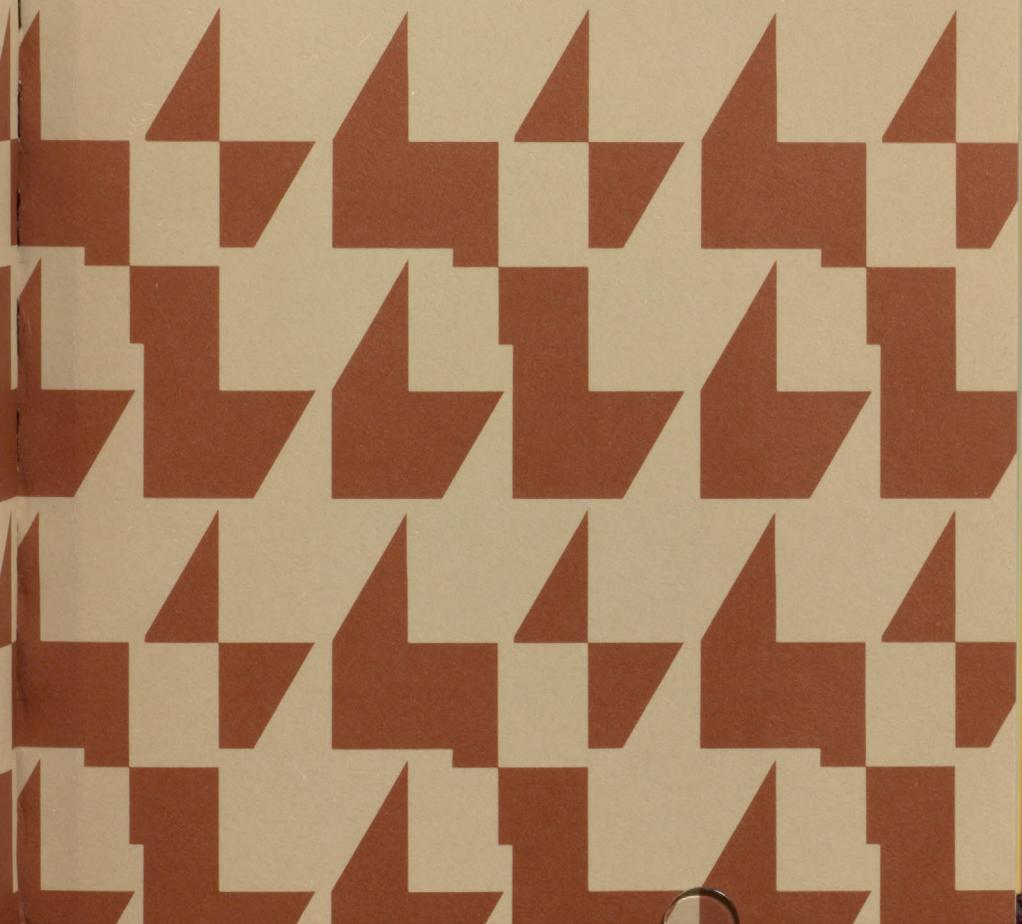
# McGill University

# Faculty of Music



Pollack concert hall

Salle de concert Pollack



Wednesday, February 9, 1977  
1:00 pm

Mc G I L L      C O N C E R T      B A N D

*directed by Richard Lawton*

P R O G R A M M E

OVERTURE to Egmont

L. v Beethoven

SUITE from The Water Music

G.F. Handel  
(arr. H. Harty)

*Allegro*  
*Air*  
*Bourrée*  
*Hornpipe*  
*Andante*  
*Allegro Deciso*

BLUE DANUBE WALTZ, Op. 314

J. Strauss  
(arr. E. Leidzén)

PAVANNE from Symphonette No. 2

M. Gould

TOCCATA FOR BAND (1967)

L. Kraft

ORPHEUS IN THE UNDERWORLD

J. Offenbach  
(arr. A. Hibbert)

RUSSIAN SAILORS' DANCE  
from The Red Poppy

R. Glière  
(trans. E. Leidzén)

# McGILL CONCERT BAND

## FLUTE

D. Brown \*  
M. Fournel  
L. Glencross  
C. White

## TRUMPET

M. Block  
G. Elkin  
T. Hummel  
J. Randell  
J. Trudel \*

## CLARINET

M. Bankley  
L. Bastien  
B. Bourque  
J. Camlot  
C. Cochand  
P. Craighead  
P. Deley  
C. Handelman  
D. Kreuter \*  
S. Letovsky  
R. Mainella  
R. Miron  
C. Wightman

## HORN

J. Childs \*  
P. Courtice  
J. Wright \*

## TROMBONE

M. Consister  
P. McIntosh\*  
C. Rand  
R. Thériault

## SAXOPHONE

R. Cazabon  
R. Kaczmarek  
D. Summerlin  
P. Vetter \*  
L. Vincent

## ALTO CLARINET

S. Wicki

## OBOE

D. Gibbs \*  
L. Hilton  
M. MacDonald

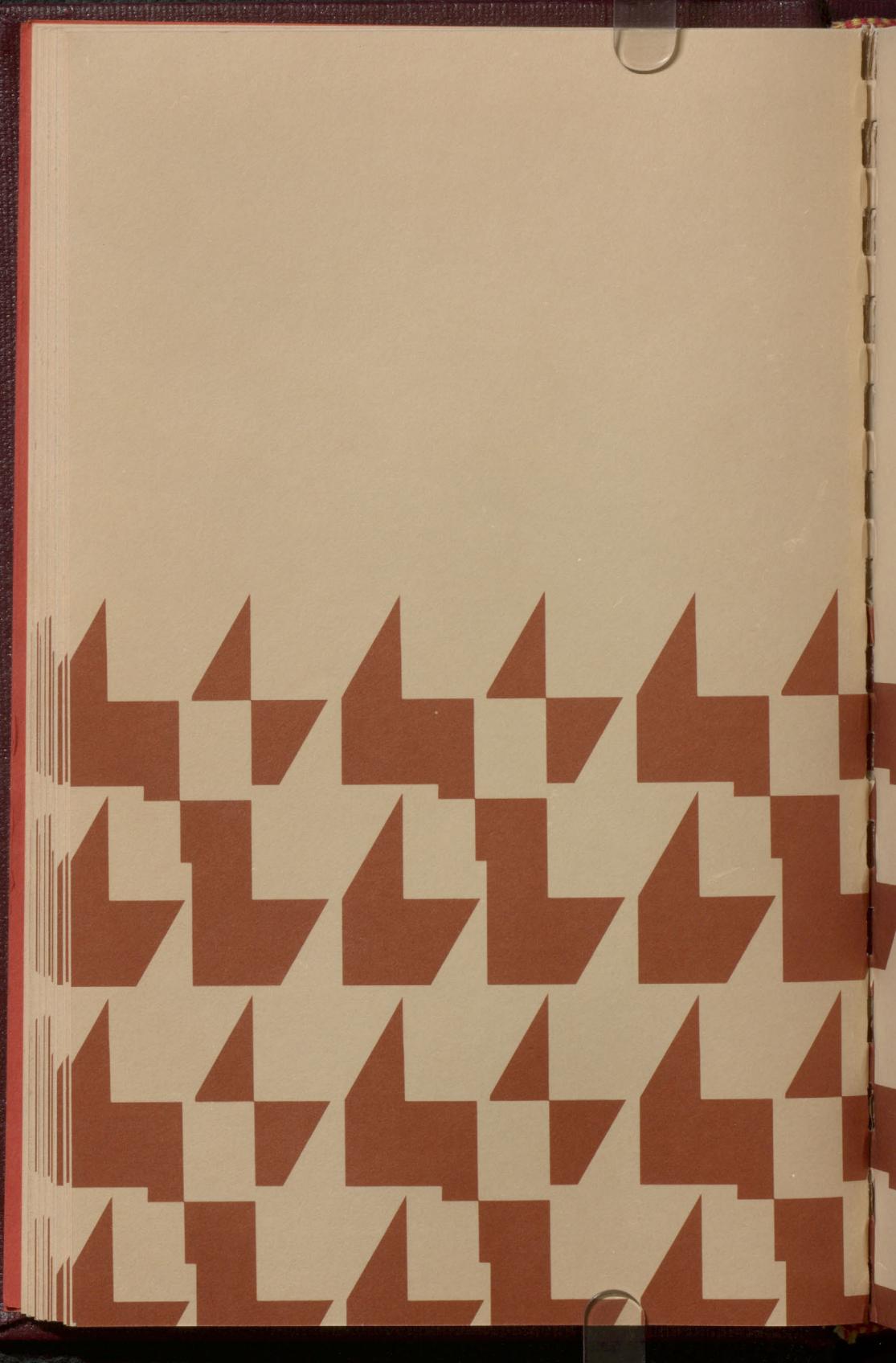
## TUBA

M. Samson

## PERCUSSION

J. Brender  
B. Mackay  
S. Mitchell  
J. Wolpert

\* denotes principal or co-principal

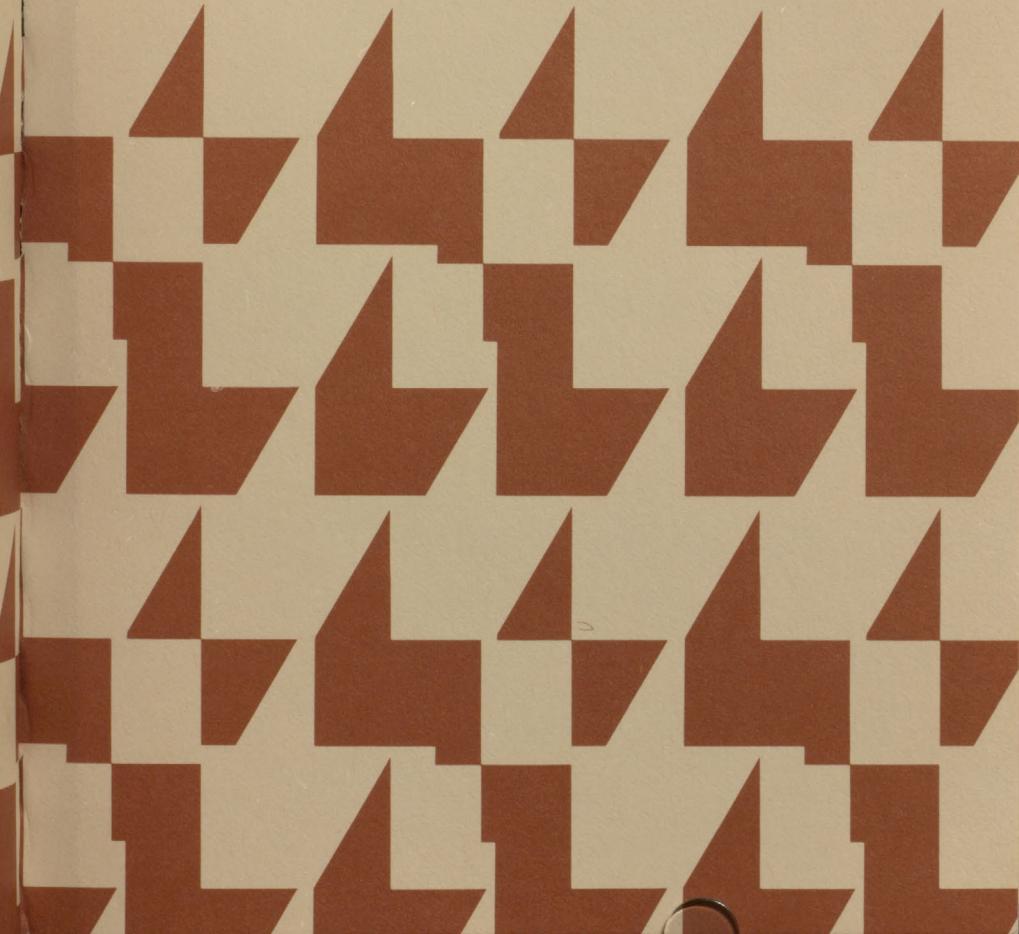


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, 10 February, 1977, 8:30 pm

Q U A R T E R - T O N E   M U S I C   O F  
I V A N   W Y S C H N E G R A D S K Y

Pierrette LePage

pianists

Bruce Mather

assisted by

Adolfo Bornstein

violinist

Paul Helmer

pianist

Armas Maiste

pianist

Mariano Etkin

conductor

Ce concert sera diffusé au poste CBF-FM de Radio-Canada le dimanche 27 février, de 20h30 à 22h, dans le cadre du programme "Musique d'aujourd'hui". Réalisation: Claude Garneau

Il est intéressant de remarquer que, dans l'évolution de la musique au vingtième siècle, on a assez vite adopté les innovations rythmiques, les nouveaux modes de jeu aux instruments, toutes les combinaisons instrumentales imaginables ainsi que les textures les plus complexes. Cependant, sur le plan des hauteurs, de la division de l'espace sonore, peu de compositeurs se sont aventurés au-delà des douze demi-tons chromatiques. Dans les années vingt, le compositeur tchèque Alois Haba a suscité un certain intérêt par l'exécution de plusieurs œuvres microtonales aux festivals de la Société Internationale pour la Musique Contemporaine. Par la suite les compositeurs néo-classiques à la mode entre les guerres et les compositeurs sériels après la deuxième guerre mondiale se sont peu intéressés aux microtons. Haba lui-même a fini par écrire de plus en plus de musique en demi-tons. Ives, Boulez, Ligeti et Xenakis se sont tous amusés un peu avec les micro-tons mais plutôt de façon anecdotique, sans les intégrer dans une structure harmonique valable. Le compositeur mexicain Julian Carrillo (1875-1965) explorait les microtons surtout vers la fin de sa vie.

Le courage et la volonté d'Ivan Wyschnegradsky (né en 1893 à St.Petersbourg) face à des difficultés incroyables et à l'indifférence du monde musical, semble presque surhumain. A partir de 1918 il écrivait très peu d'œuvres en demitons. A cause des problèmes pour faire construire des instruments à microtons, il n'y avait presque pas d'exécutions de ses œuvres jusqu'en 1937 lorsqu'il a adopté la solution d'utiliser deux ou plusieurs pianos accordés à des diapasons différents. A part les deux concerts de ses œuvres à Paris en 1937 et 1945, les exécutions étaient encore rares. C'est seulement depuis quelques années qu'on commence à reconnaître l'importance de ses œuvres et de ses écrits théoriques sur la composition en microtons.

Son isolement à Paris, où il vivait depuis 1920, était si total que, pendant mon séjour là-bas entre 1959 et 1962, je n'ai pas entendu parler de lui un seul fois. On l'avait oublié. C'est finalement grâce à Bengt Hamraeus que j'ai rencontré Wyschnegradsky en 1974. Il est intéressant de raconter comment Hamraeus l'avait rencontré. En 1969 Hamraeus s'est rendu à Paris afin de consulter Marina Scriabin, la fille du compositeur, à propos des préparatifs de la radio suédoise pour le centenaire de la naissance de Scriabin. Elle lui a répondu que, étant donné qu'elle n'avait que 2 ans lors de la mort de son père en 1915, elle s'est souvenu de rien, mais qu'il ferait bien d'aller voir Wyschnegradsky qui habitait à seulement deux coins de rue de chez elle. Un résultat du rencontre Hamraeus - Wyschnegradsky, c'était l'exécution de plusieurs de ses œuvres au cours des émissions consacrées à Scriabin, émissions que le reconnaissaient comme disciple spirituel et musical de Scriabin.

Messiaen l'a encouragé et aidé, surtout en lui assurant la participation de 4 de ses élèves comme pianistes au concert de ses œuvres à Paris en 1945. Les quatres élèves étaient Yvette Grimaud, Yvonne Loriod, Pierre Boulez et Serge Nigg. Ces dernières années c'est le compositeur Claude Ballif qui l'a encouragé et qui a collaboré avec lui dans le numéro 290-291 de "la Revue Musicale" consacré à Wyschnegradsky et mettant en valeur son article "L'Ultrachromatisme et les Espaces Non-Octaviants".

Les Editions M.P.Belaieff ont édité "Etude sur le Carré Magique Sonore" et "Composition pour Quatuor à Cordes", op.43. Prochainement ce sont ses "24 Préludes dans les tons de l'échelle chromatique diatonisée à 13 sons" (1934, 2 pianos) qui vont paraître. Tout récemment, le 7 janvier, 1977, un concert entier de ses œuvres, organisé par la pianiste française Martine Joste, a été présenté à Radio-France. L'année passée Gunther Schuller a dirigé plusieurs de ses œuvres au New England Conservatory à Boston.

A part les œuvres au programme de ce soir, il faut souligner parmi ses 52 œuvres, "Arc en Ciel" op.37 (6 pianos, en douzièmes de ton), "Deux Pièces" op.44: "Poème" (en sixièmes de ton) et "Etude" (en douzièmes de ton) (tous les deux écrites pour les pianos à micro-intervals de Julian Carrillo), "Dialogue à trois" op.51 (3 pianos, en sixièmes de ton), "Ainsi parlait Zarathoustra" op.17 (4 pianos, à quart de ton) et "La Journée de l'Existence" (1916-1917) (orchestre et narrateur).

Bruce Mather

It is interesting to observe that in the evolution of twentieth century music there has been a universal adoption of rhythmic complexities, of new instrumental effects, of all imaginable ensemble combinations, of all textural possibilities. However, the element of pitch has generally not progressed beyond the 12 chromatic semi-tones.

In the 1920's there was a certain interest generated by the performance of several microtonal works of the Czech composer Alois Haba at the I.S.C.M. festivals. Subsequently the neo-classic composers in vogue between the wars and the serial composers after the second world war showed little interest in expanding tonal frontiers beyond the semi-tone. Haba himself went back more and more to semi-tonal music. Ives, Boulez, Ligeti and Xenakis all flirted with microtones but more for a coloristic and anecdotal purpose. The Mexican composer Julian Carrillo (1875-1965) explored microtones chiefly towards the end of his life.

The determination and courage of Ivan Wyschnegradsky (born in 1893 in St.Petersburg) in face of incredible difficulties and the neglect of the musical world seems almost superhuman. After 1918 he wrote very few works in semi-tones. Because of the problems in creating adequate instruments for microtones, he had almost no performances until 1937 when he adopted the solution of two or more conventional pianos tuned to different diapasons. Aside from the two successful concerts in 1937 and 1945 in Paris there were few performances and no publications. Only recently has the world started to recognize the importance of both his compositions and of his theoretical writing on microtonal composition.

His isolation in Paris, his home since 1920, was so great that during my three years there from 1959 to 1962 I saw no reference to him. He had been forgotten. It is finally through Bengt Hamraeus that I met Wyschnegradsky in 1974. It is interesting to relate how Hamraeus came in contact with him. In 1969 Hamraeus went to Paris to interview the daughter of Scriabin, Marina, a musicologist, in connection with the plans of the European Broadcast Union for the Scriabin Centennial. She said that since she was only two years old when her father died in 1915, she had no direct memories but advised him to consult Wyschnegradsky who lived only two blocks away. One result of that meeting was the performance of several works of Wyschnegradsky in the Scriabin Centennial broadcasts showing him as a spiritual and musical disciple of Scriabin.

Already in the 1940's Messiaen encouraged and helped him, first by offering the services of four of his pupils for a concert in Paris in 1945 of Wyschnegradsky's works. The four pupils were Yvette Grimaud, Yvonne Loriod, Pierre Boulez and Serge Nigg. More recently the composer Claude Ballif has encouraged him and collaborated with him in the excellent issue No.290-291 of "La Revue Musicale" devoted to Wyschnegradsky and featuring his article "L'Ultrachromatisme et les Espaces Non-Octaviants".

The Editions M.P.Belaieff has published "Etude sur le Carré Magique Sonore" and "Composition pour Quatuor à Cordes", Op.43. Belaieff is now in the process of publishing his "24 Préludes dans tous les tons de l'échelle chromatique diatonisée à 13 sons" (1934, 2 pianos). As recently as January 7th, 1977, a complete concert of his works, organised by the French pianist Martine Joste, was presented on Radio-France. Last year Gunther Schuller directed several of his works at the New England Conservatory.

In addition to the works on this program we should mention among his 52 works, "Arc en Ciel", Op.37 for 6 pianos (in twelfth of tones), "Deux Pièces", Op.44: Poème (in sixth of tones), Etude (in twelfth of tones)" (both written for the micro-interval pianos of Julian Carrillo), "Dialogue à Trois", Op.51 (3 pianos, in sixth of tones), "Ainsi parlait Zarathoustra, Op.17" (4 pianos, quarter-tones) and "La Journée de l'Existence" (1916-17)(orchestra and narrator).

Bruce Mather

NOTES

Ivan Wyschnegradsky

ETUDE SUR LE CARRE MAGIQUE SONORE, opus 40 (1956)

It was in 1956 that Wyschnegradsky perfected his theory and technique of cyclical spaces. This work is the first to be written consciously and strictly according to the rules of this technique. The magic square in sound used in this work is a sequence of six bars of cyclical structure, the end leading to the beginning. This sequence, superimposed on itself canonically six times, forms a square, which, read left to right or from top to bottom, gives the same succession of notes. The same principle is found in the famous inscription discovered in the catacombs of Rome, called a "magic square" and composed of five words of five letters arranged in a square as follows:

S A T O R  
A R E P O  
T E N E T  
O P E R A  
R O T A S

Pour l'auteur 1956 est l'année de la mise au point définitive de la théorie et de la technique des espaces cycliques. Cette composition est la première écrite rigoureusement et consciemment d'un bout à l'autre d'après les normes, strictes mais souples en même temps, de cette technique. Le carré magique sonore utilisé par le compositeur dans cette oeuvre est une séquence de 6 mesures de structure cyclique (la fin conduisant au commencement) qui, superposée six fois canoniquement à elle-même, forme un carré qui, lu de gauche à droite et de haut en bas, donne la même succession de notes. Le même principe se retrouve dans la célèbre inscription découverte dans les catacombes romaines, nommée "carré magique", qui est composée de 5 mots de 5 lettres disposés en carré et qui a servi de modèle au compositeur.

SEPT VARIATIONS SUR LA NOTE DO, opus 10 (1918-1920)

Les deux premières et la septième variation formaient au début trois pièces intitulées "Prélude, Danse et Humoresque pour piano à quart de ton". Par la suite en 1923 je supprimai "l'Humoresque" et, en composant trois autres pièces basées sur la note DO, en fis "Cinque Variations sur la Note DO" qui furent jouées en 1945 par Serge Nigg et Pierre Boulez. Ensuite j'y ajoutai une sixième variation et l'ancienne Humoresque en guise de septième variation.

The first two and the seventh variations originally formed three pieces entitled "Prelude, Dance and Humoresque for quarter-tone piano". Then, in 1923 I suppressed the Humoresque and wrote three more movements based on the note C, making "Five Variations on the Note C" which were played in 1945 by Serge Nigg and Pierre Boulez. Then I added a sixth variation and the old Humoresque as a seventh variation.

DEUX FUGUES, opus 33 (1951)

C'était la première oeuvre écrite après un long entracte de plusieurs années, dû à un séjour au sanatorium. Il faut souligner le grand contraste des deux fugues, la première brusque, heurtée, imprévue, la deuxième tout en glissement perpétuel.

This was the first work written after an interruption of several years, caused by a long convalescence in a sanatorium. One should note the marked contrast between the two fugues, the first very jagged, aggressive, the second calm and pertually sliding.

CHANT NOCTURNE, opus 11 (1923)

L'idée d'un délicat balancement de quintes remonte à 1919; en 1923 j'en fis une petite pièce pour violon et piano à quart de ton. Insignifiante et assez ordinaire, je ne l'ai jamais fait jouer. En 1972, en revisant ma production je sentis que, en conservant le début, on pouvait en faire quelque chose de bien mieux. C'est alors que je composai un prolongement et c'est cette partie ajoutée, avec ses trois petites cadences pour violon, qui est la partie la plus intéressante de l'oeuvre et qui la justifie.

The idea of a fluctuating pattern of fifths goes back to 1919; in 1923 I made out of it a little piece for violin and quarter-tone piano. As I considered it rather insignificant and ordinary, I never bothered having it played. In 1972, while reconsidering my whole output, I felt that by retaining the beginning, I could expand it into something much better. This added part, with its three short cadenzas for violin, is the most interesting part of the works and, in fact, justifies it.

PREMIER FRAGMENT SYMPHONIQUE, opus 23 (1934, version définitive 1968)

Écrite en 1934 pour 4 pianos, cette oeuvre a subi par la suite des transformations diverses avant d'arriver à sa version définitive de 1968 pour 2 pianos et 4 pianistes.

Written in 1934 for 4 pianos, this work underwent various transformations subsequently until finding its definitive version for 2 pianos and 4 pianists in 1968.

DEUX ÉTUDES DE CONCERT, opus 19 (1931)

La première étude me fut inspirée par l'Etude de Chopin en do majeur, celle qui exploite les arpèges. La deuxième devait être une berceuse tragique ou démoniaque. Toutes les deux ne prirent une forme définitive qu'en 1936, quand je les arrangeai pour 2 pianos.

The first étude was inspired by Chopin's C major étude, the one that features arpeggios. The second one was conceived as a tragic or even demonic berceuse. It was only in 1936 that I arranged them for 2 pianos.

INTEGRATIONS, opus 49 (1967)

Intégration I est conçue dans un espace cyclique, de structure binaire et de régime 13. Autrement dit, les intervalles essentiels sont la neuvième mineure et la division en deux de cet interval, la quinte mineure ou 13 quarts de ton.

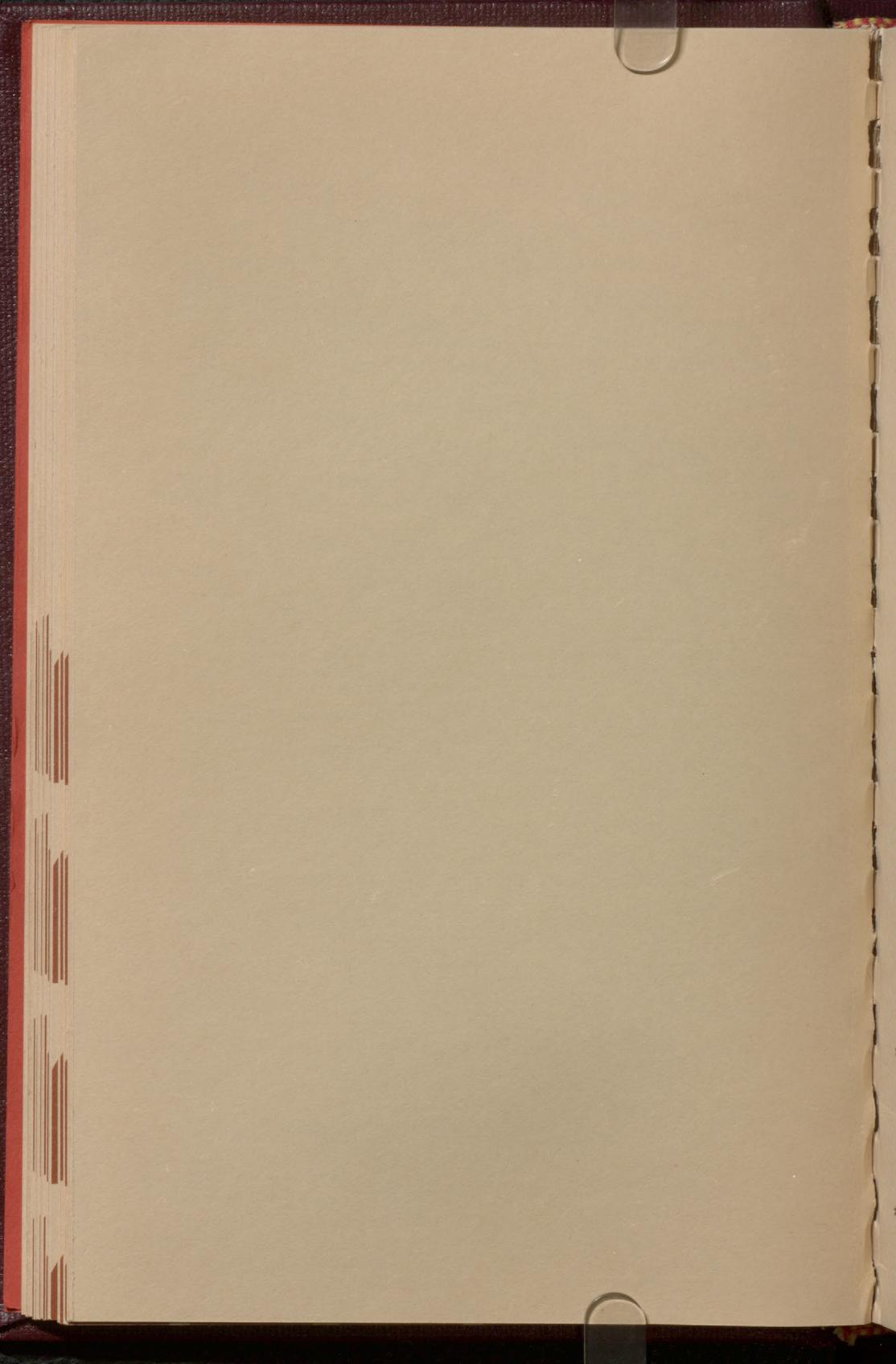
Intégration II représente une polyphonie à 2 voix composée de 2 mouvements rotatoires simultanés. La marche de la rotation I (région grave et médiane, quintes mineures ascendantes) est marquée par un seul son, tandis que chaque marche de la rotation II (région médiane et aigle, quintes mineures descendantes) est marquée par un "cluster" de volume variable.

Intégration I was conceived in a cyclical space, of binary structure and of type 13. That is to say, the important intervals are the minor ninth and the exact half of that interval, the minor fifth or 13 quarter tones. Intégration II involves a two part polyphony composed of two simultaneous rotations. Each step of rotation I (low and medium register, ascending minor fifths) is marked by a single note, whereas each step of rotation II (medium and high register, descending minor fifths) is marked by a "cluster" of variable span.

ETUDE SUR LES MOUVEMENTS ROTATOIRES, opus 45 (1961)

Le mouvement rotatoire qui sert de base à cette oeuvre est une marche régulière de croches ascendantes ou descendantes par quintes mineures (13 quarts de ton) qui, après avoir parcouru le cycle total des 24 sons dans la cadre de 13 octaves, revient à son point initial. Huit cycles se succèdent canoniquement à distance de 3 croches et forment une sorte d'octogone mouvant.

The rotation at the basis of this work is a regular succession of eighth notes ascending or descending by minor fifths (13 quarter tones), which, having completed the total cycle of 24 notes in 13 octaves, returns to its point of departure. Eight cycles enter canonically every third eighth note forming a sort of moving octagon.



\*\* ETUDE SUR LE CARRE MAGIQUE SONORE Op.40 (1956)

Pierrette LePage, piano

\*\* SEPT VARIATIONS SUR LA NOTE DO Op.10 (1918-20)

\* DEUX FUGUES Op.33 (1951)

Pierrette LePage, Bruce Mather, pianists

\* CHANT NOCTURNE Op.11 (1923)

Adolfo Bornstein, violinist  
Pierrette LePage, Bruce Mather, pianists

\*\* PREMIER FRAGMENT SYMPHONIQUE Op.23  
(1934, version définitive 1968)

pianists: Pierrette LePage, Bruce Mather,  
Paul Helmer, Armas Maiste;  
conductor: Mariano Etkin

### Entr'acte

\* DEUX ETUDES DE CONCERT Op.19 (1931)

INTEGRATIONS Op.49 (1967)

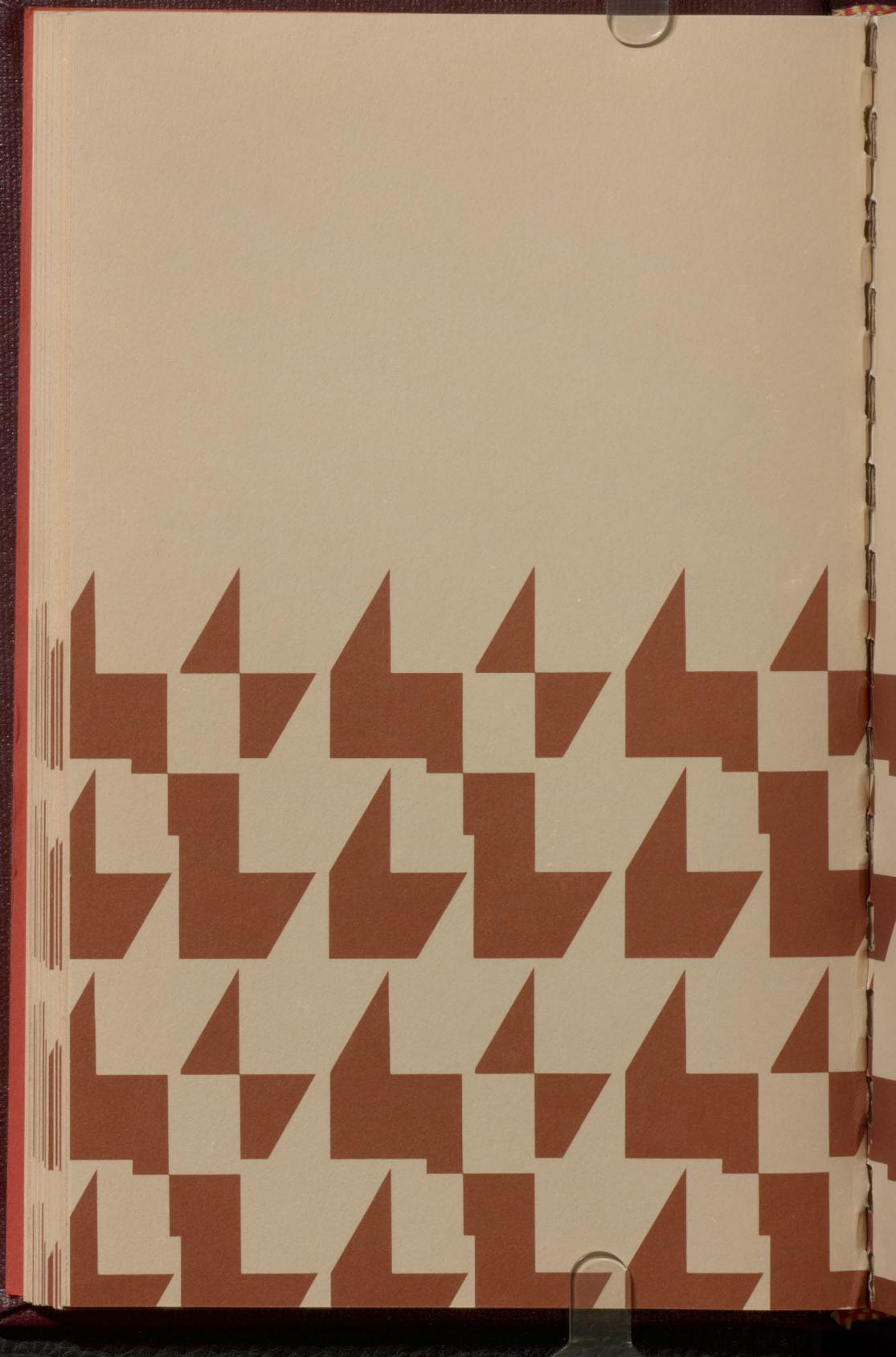
Pierrette LePage, Bruce Mather, pianists

\*\* ETUDE SUR LES MOUVEMENTS ROTATOIRES Op.45 (1961)

pianists: Pierrette LePage, Bruce Mather,  
Paul Helmer, Armas Maiste;  
conductor: Mariano Etkin

\* first performance

\*\* North American première



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



FRIDAY 18 FEBRUARY 1977 - 8:30 PM

A R E C I T A L O F J A Z Z -  
I N S P I R E D M U S I C K

FEATURING THE FOLLOWING  
JAZZ-INSPIRED PERFORMERS :

ABDUL AL-KHABYYR SAYYD	REEDS
CHARLES ELLISON	BRASS
ARMAS MAISTE	KEYBOARDS
DON HABIB	EL.BASS
PIERRE BELUSE	PERCUSSION

SPECIAL GUEST :

CLAUDE GARDEN MOUTH HARMONICA

ALSO TO MENTION :

PARTICIPATING FACULTY STUDENTS

I PART

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INTERPRETATIONS OF JAZZ  
IN THE FORTIES - FIFTIES  
EMPHASIS ON IMPROVISATION

INTERMISSION

II PART

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BLUES

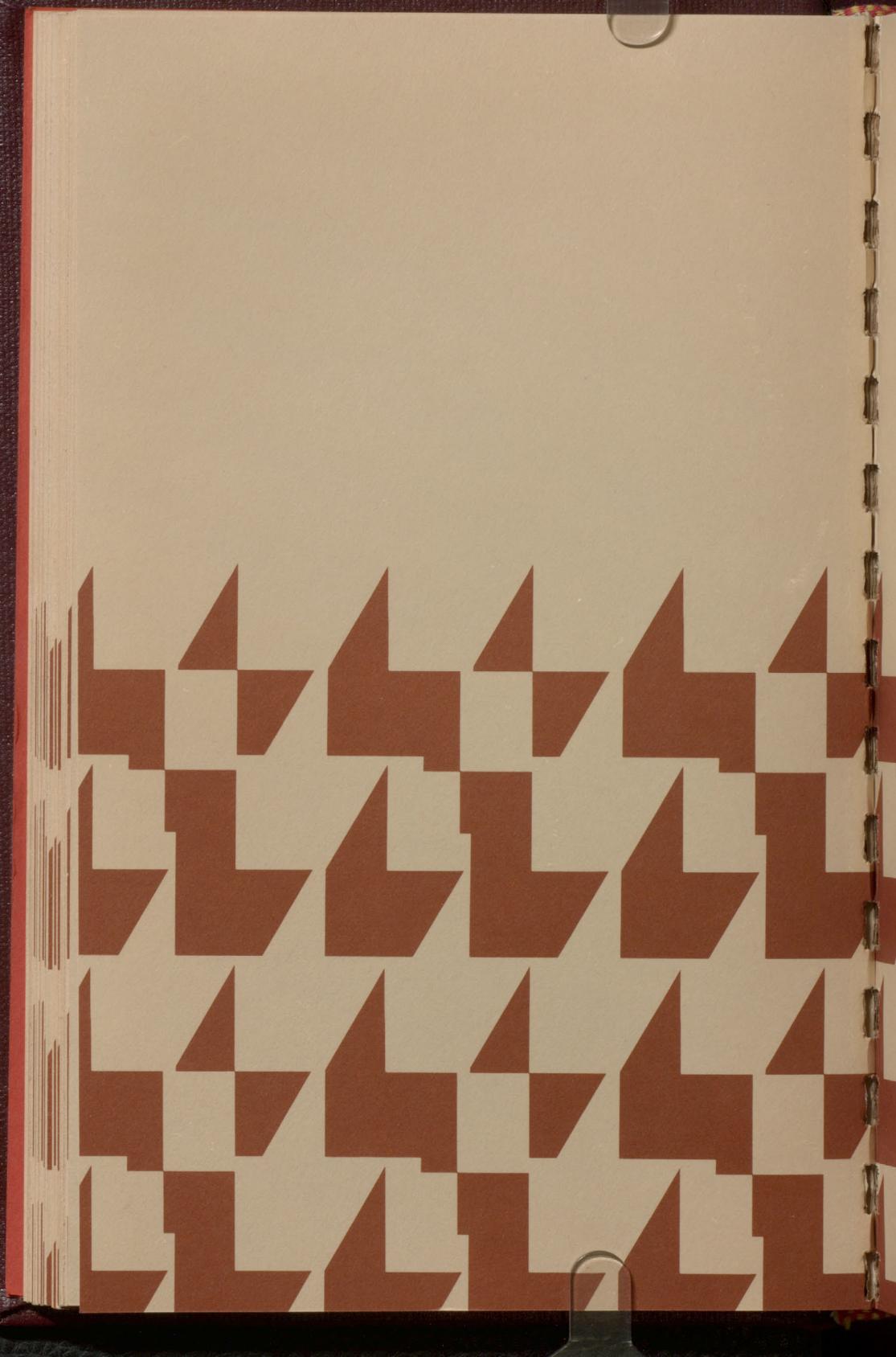
ITS GENESIS - EVOLUTION -  
FORM - 4 MOVEMENTS - SEGUE

I LAMENT

II BOOGIE-WOOGIE

III TRANSITION - DIVERSION

IV BLUES - DANCE - JUBILATION AD INFINITUM



# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Monday, February 21, 1977  
8:30 pm

Deirdre MORRELL, organ  
student of John Grew

assisted by Baroque Ensemble  
under the direction of Mary Cyr

---

BAROQUE ENSEMBLE

Violin I

Viviane Roberge  
Gail Teixeira

Viola

Peter Ball  
Judy Grossman

Violin II

Mary Ruth Allan  
Robert Allard

Cello

Gill Stikeman

Bassoon

Claire Newman

Oboe

Paul Schieman  
David Wilson

Harpsichord

Hank Knox

This recital is offered in partial fulfillment of  
the requirements for a Masters of Musical Arts in  
performance.

## PROGRAMME

SACRA MUSICA  
NATA à otto viole con una tromba

Allegro  
Aria  
Canzona  
Aria

A. Stradella  
(1644-1682)

Baroque Ensemble under the direction of Mary Cyr  
imper - Murray Robertson  
gan - Deirdre Morrell

LO CANTATA - "Singet dem Herrn"

Sinfonia  
Allegro moderato - Con moto - Recitative - Vivace  
Sinfonia da capo  
Adagio  
Allegro

D. Buxtehude  
(1637-1707)

Soprano - Elizabeth Eckholm  
Violin - Mary Ruth Allan  
Cello - Mary Cyr  
Bassoon - Deirdre Morrell

ORGAN CONCERTO II in B<sup>b</sup> major

A tempo ordinario  
Allegro  
Adagio  
Allegro ma non presto

G.F. Handel  
(1685-1759)

Directed by Baroque Ensemble under the direction of Mary Cyr

## INTERMISSION

SACRA MUSICA  
NATA in C, KV 328 (317<sup>c</sup>)

W.A. Mozart  
(1756-1791)

Violin I - Viviane Roberge  
Violin II - Jacob Kaiser  
Cello - Mary Cyr  
Bassoon - Deirdre Morrell

CONCERTO for two keyboard instruments, No. VI

Allegro - Andante  
Minuet and Variations

A. Soler  
(1729-1793)

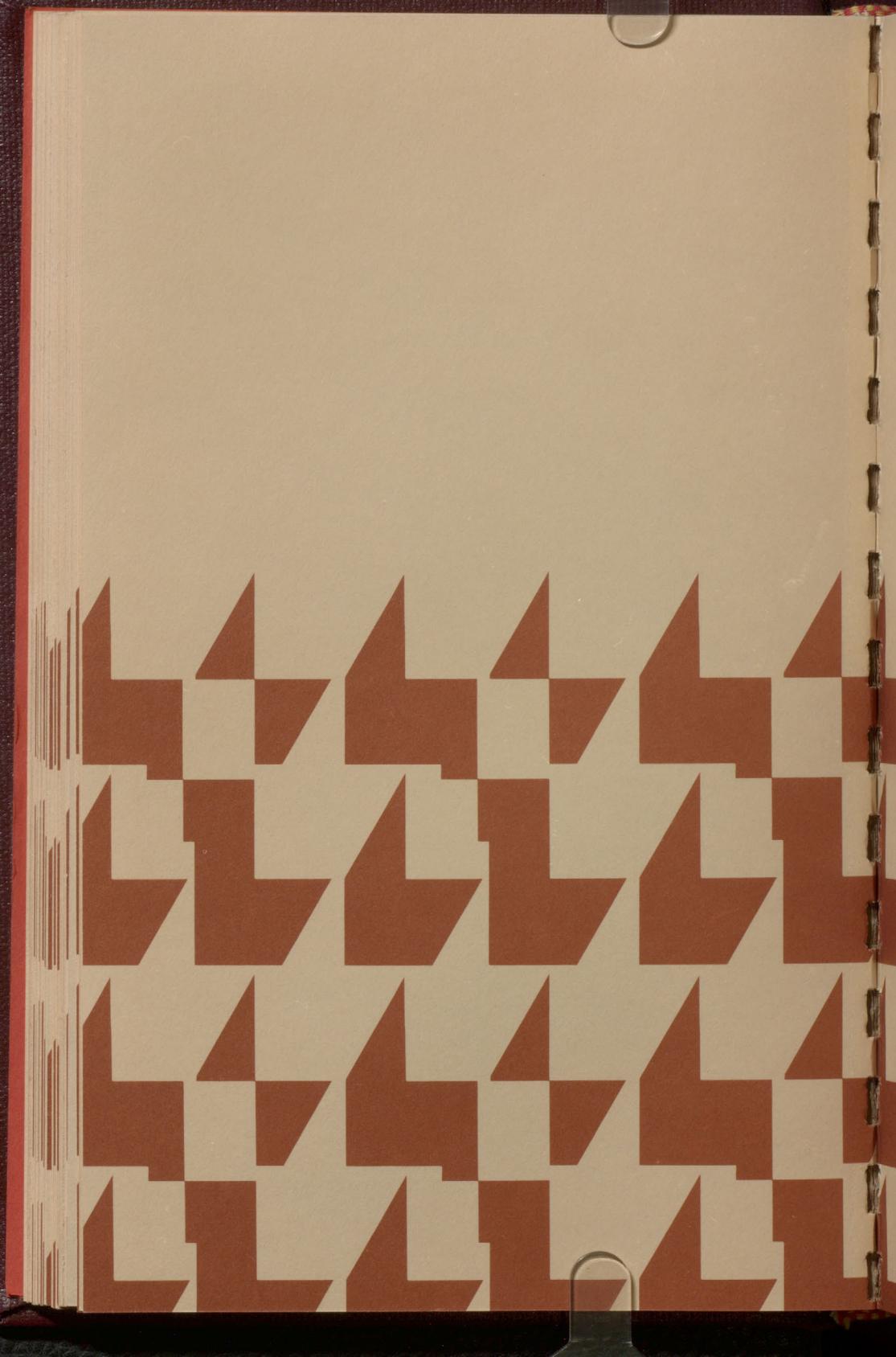
Pianoforte - Hank Knox  
Bassoon - Deirdre Morrell

ORGAN CONCERTO IV in F major

G.F. Handel

Allegro  
Andante  
Adagio  
Allegro

Directed by Baroque Ensemble under the direction of Mary Cyr



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, February 22, 1977  
1:00 pm

Mc G I L L   C O N C E R T   C H O I R  
*Wayne Riddell, conductor*

David MacDonald, organ  
Mary Cyr, viola da gamba  
William Hanigsberg, double bass

---

P R O G R A M M E

MOTET: Rise up, my love, my fair one

Healey Willan

MOTET: Christe, adoramus te

Claudio Monteverdi

CHINESE LOVE LYRICS

Thomas Baker

I. Spring

If I were a tree or plant  
I would feel the sweet influence of spring,  
Since I am a man  
Do not be astonished at my joy

II. The Breath of Spring

The breath of spring is everywhere,  
In every face the mimosa casts its delicate shadow,  
My dreams are butterflies  
The fragrance of the quince intoxicates like wine,  
I pluck the willow of sorrow,  
A gulf divides us and there is no fairy bridge of birds  
to carry me across,  
When shall we share a night like this,  
A spring night like this,  
And meet together under the full moon?

III. Then I gave Thanks

I cursed the rain for pounding upon my roof and driving away sleep  
I cursed the rain for ravaging my garden.  
Then you entered and I gave thanks to the rain  
because you must put off your wet dress.  
And I gave thanks to the wind that he came and blew out my lamp.

SHAKESPEARE SONGS

Ralph Vaughan Williams

Full Fathom Fine

(The Tempest, Act I, Scene 2)

The Cloud-Capped Towers

(The Tempest, Act IV, Scene 1)

Over Hill, Over Dale

(A Midsummer Night's Dream, Act II, Scene 1)

MOTET #3: "Jesu, meine Freude"

Johann Sebastian Bach

(Jesu, my great pleasure)

Chorale: Jesu, my great pleasure

Chorus: There is no condemnation for all those in Christ

Chorale: Jesus, thou my refuge

Trio: For now the law of the spirit hath given life in Christ Jesus

Chorus: Away, thou raving lion, away foul foe of Zion

Chorus: Ye are not in the flesh, but in the spirit abideth

Chorale: Go way, earthly treasure

Trio: If now Christ Jesus be in you, then is the body dead,  
for sin's sake dying,

The spirit though in you liveth because of righteousness through Christ

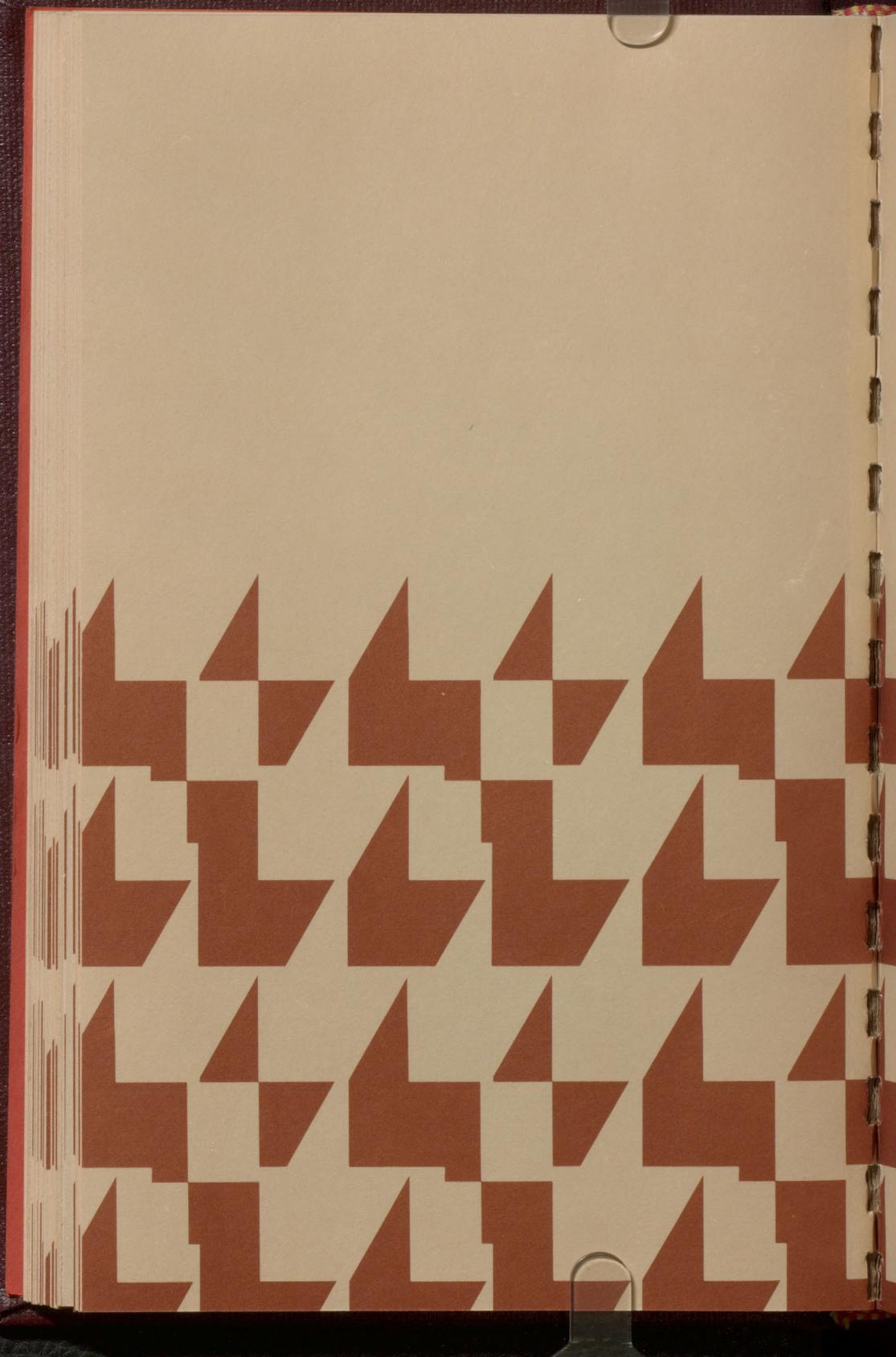
Trio: (With Chorale)

Fare ye well, all passions

Chorus: If now in you God's spirit dwelleth

Chorale: Hence, all thoughts of sadness!

Come, thou Lord of gladness.



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



# IRISH STUDIES AT MCGILL

The Faculty of Music and the Department of English

Tuesday,  
22 February 1977  
8:30 pm

present

G R A I N N E   Y E A T S

soprano and Irish harp

My Lady Carey's Dompe  
Come heavy sleep  
It was a lover and his lass

Anon. (16th century)  
John Dowland (1562-1626)  
Thomas Morley (1557-1603)

Chansons auvergnates

Bailero  
Berceuse  
Bourrée

Songs of the Auvergne

A Woman Young and Old (W.B.Yeats)  
for voice and harp

James Wilson (1920 - )

Prelude  
A First Confession  
Her Triumph  
Consolation  
Chosen  
A Last Confession  
Postlude

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

Carolan's Concerto  
Mabel Kelly  
The Parting of Friends  
Plangstaí

Turlough Carolan (1670-1738)

Irish Traditional Music

Grainne Yeats was born in Dublin, Ireland. The daughter of P.S.O'Hegarty, Irish writer and book collector, she was educated in Dublin, taking a degree in Modern History and Political Science from Dublin University. From early childhood, she studied piano and, later, singing and harp, all at the Royal Irish Academy of Music, Dublin. She has been a winner of many prizes and scholarships in all three subjects.

Grainne Yeats has been touring North America yearly since 1965. She has traveled widely in Europe giving recitals as well as television and radio broadcasts. Recently she has toured the USSR and Japan. As well as recital work, Gráinne Yeats lectures and writes on Irish music, a field in which she is an acknowledged expert.

Mrs. Yeats lives in Dublin and is married to Senator Michael Butler Yeats, son of the poet W.B. Yeats. They have three daughters and one son.

Née à Dublin en Irlande, Gráinne Yeats est la fille de P.S.O'Hegarty, écrivain et bibliophile irlandais. Après des études à Dublin, elle obtient un diplôme d'histoire moderne et de sciences politiques à l'université de cette même ville.

Très jeune, elle étudie le piano, puis le chant et la harpe, le tout à la Royal Irish Academy of Music de Dublin. Elle remporte de nombreux prix et bourses dans les trois disciplines.

Depuis 1965, Gráinne Yeats fait chaque année une tournée en Amérique du Nord. Elle parcourt également l'Europe où elle donne des récitals et se produit à la télévision et à la radio. Elle s'est produite dernièrement en URSS et au Japon. Outre ses récitals, Gráinne Yeats donne des conférences de même qu'elle écrit sur la musique irlandaise, domaine qu'elle connaît particulièrement bien. Madame Yeats vit à Dublin en compagnie de son mari, le sénateur Michael Butler Yeats, fils du poète W.B. Yeats, ainsi que de ses trois filles et de son fils.

\* \* \* \* \*

The Faculty of Music and the Department of English extend their thanks to the following for their sponsorship of tonight's recital:

AER LINGUS

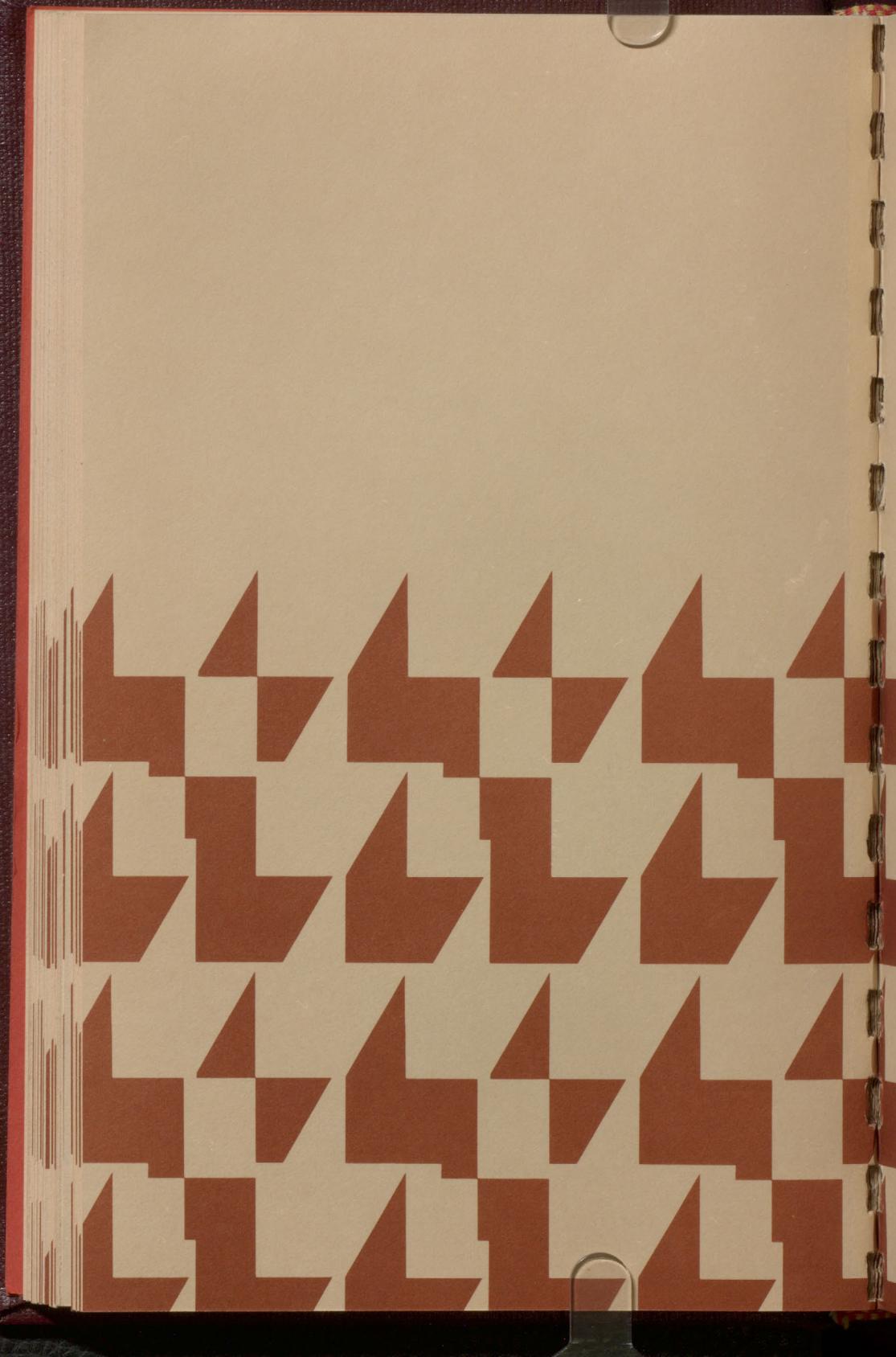
KNIGHTS OF COLUMBUS, COUNCIL 284

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ANCIENT ORDER OF HIBERNIANS

UNITED IRISH SOCIETY



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



## McGILL WIND ENSEMBLE

### Flute

V. Spicer  
D. Miller  
S. Morse

### Clarinet

E. Herscovitch  
C. Ashcroft  
P. Merrett  
G. Knowles

### Bass Clarinet

S. Gruman

### Trumpet

R. DiLauro  
J. McMurray  
M. Renaud  
D. Thompson  
D. Young

### Percussion

A. Mazza  
F. Clement  
A. Laporte

### Tuba

M. Perriard

### Oboe

P. Schieman  
W. Prezament

### Bassoon

S. Przybylska  
R. Lloyd

### Alto Saxophone

J. Steprans  
J. Lippert

### Tenor Saxophone

K. Fraser

### Baritone Saxophone

K. Dooley

### French Horn

E. Eby  
J. Enserink  
J. Gibson  
P. Pike

### Trombone

A Armstrong  
G. Simms  
J. Vandenberg  
G. Morrison

G. Morrison - manager

J. Vandenberg - librarian

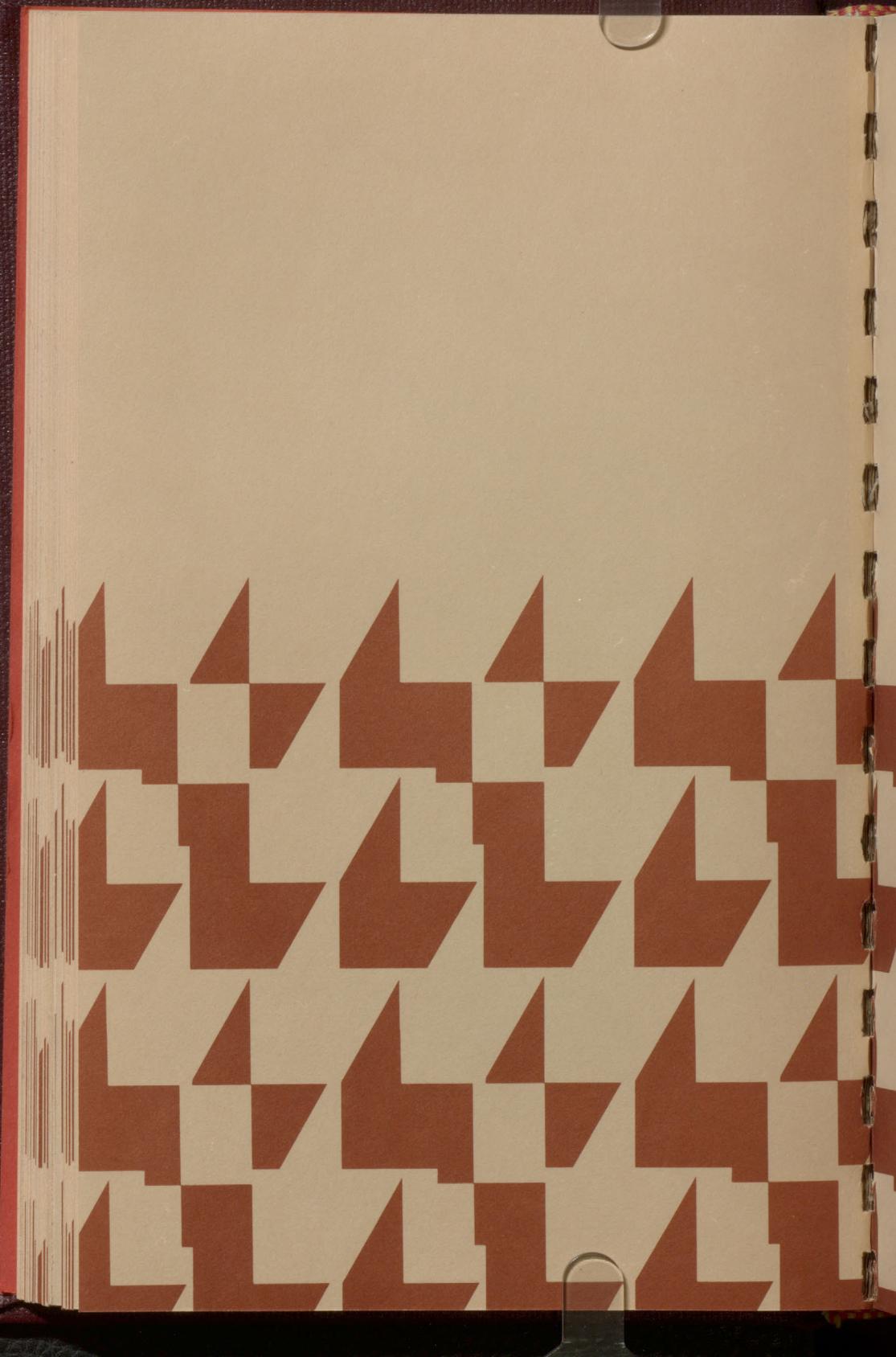
**Wednesday, February 23, 1977**  
**1:00 pm**

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

Director: Robert Gibson  
Assistant conductor: Steve Nichols

## MUSIC AROUND THE WORLD

- |  |  |
|--|--|
| THE CORSAIR OVERTURE   | Hector Berlioz<br>Arr. G. Schuller     |
| ULLABY   | Bin Kaneda                             |
| CONCERTINO FOR TRUMPET (Mvt. III)                                      | Knudage Riisager<br>arr. A.O. Haugland |
| <i>Don Thompson, trumpet soloist<br/>Steve Nichols, conductor</i>      |  |
| BACHIANAS BRASILEIRAS NO. 5  | Heitor Villa-Lobos<br>arr. J. Krance   |
| <i>Octavio Lafourcade, Spanish guitar<br/>Steve Nichols, conductor</i> |  |
| SUITE OF OLD AMERICAN DANCES   | Robert R. Bennett                      |
| Cake Walk  | Schottische                            |
| Western One-Step   | Wallflower Waltz                       |
| Rag  |  |
| GRAND SERENADE FOR AN AWFUL LOT<br>OF WINDS AND PERCUSSION             | P.D.Q. Bach<br>arr. P. Schickele       |
| Grand Entrance   | Simply Grand Minuet                    |
| Romance in the   | Rondo Mucho Grando                     |
| Grand Manner   |  |



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



wednesday 23 february 1977 - 8:30 pm

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INSTRUMENTAL AND  
ELECTROACOUSTICAL  
MUSIC

---

artistic direction	mariano etkin alcides lanza
technical assistance	eric johnstone martin gotfrit
flute	david eagle
clarinet	harold kilianski
bassoon	seiichi umemoto
horn	peter pike
cello	jan jarvlepp
soprano	karla hermann
percussion	peter bosani graham law
piano	alcides lanza hope lee

i kredsløb om solen (circling the sun) is a composition jointly created by the young danish composers svend aaquist johansen and hans abrahamsen. the piece was commissioned by the danish radio in 1973. most of the material was recorded with instrumentalists and vocalists in a broadcasting studio. it is actually a 'radio' composition but it is also acquiring a 'concert' life as well.

in a free translation, the poem sung at the beginning reads as follows:

exuberant grass cools my skin warm from the sun...	it is good that all is enough all is round and whole ...
the ocean salts in my blood	life of sun, suns of life, song in exuberant grass cools my skin
blasting air to life, earth, air, water and fire	warm from the sun ... the ocean salts in my blood
and i ... all is a song and life shall burn me up...	blasting air to life.

earth, air, water and fire,  
and i ... all is a song  
and life shall burn me up ...  
it is good that all is enough.  
all is round and whole ...  
life of sun, suns of life,  
song in exuberant grass.

peter lewis was born in charlottesville, virginia, in 1932. studied at the university of california and at brandeis university, with lukas foss, stefan wolpe and morton feldman. since 1969 he is the director of the electronic music studio at iowa university. his composition innerkip exists in several versions: as a solo piano piece or as a composition for piano with magnetic tape accompaniment. the tape creates a delayed canon with ré-elaborations of the piano part.

coriún aharonián was born in 1940 in montevideo, uruguay. he studied architecture and music, the latter with composer héctor tosar and musicologist lauro ayestarán. in 1969 he received a fellowship from the di tella institute in buenos aires, where he studied with composer gerardo gandini. gran tiempo (a great time): the composer says: "the title is not mine. i borrowed it because i believe that it expresses quite precisely that latinamerican modism, halfway between irony and transcendence, between sadness and joy, circumstantial doubt and historic certainty." in this work the silence is very important, understood not as an empty spot but as a sonic space. the sound material is in its entirety non-electronic: it was collected using microphones.

mariano etkin, argentinian composer born in 1943. he studied in buenos aires with guillermo graetzer and for two years had a grant for advanced musical studies at the di tella institute. during 1968-69 he resided in holland working on electronic music with gottfried koenig, and in new york, where he attended classes with luciano berio. he is now visiting professor at mcgill university, faculty of music. distancias (1968) was written in utrecht, holland, for the pianist jorge zulueta, who specializes in contemporary music. distancias is a study in resonances, decays, and durations, as applied to the piano. the classical harmonic and melodic changes with their pertinent periodicity has been avoided completely, instead, etkin gives us a magical world of sounds, soft and slowly moving, perhaps a condensed continuum where the perception of time is 'different'.

alfredo del monaco was born in caracas, venezuela, in 1938. he lived in new york from 1969 until 1972, as guest composer with the columbia-princeton electronic music center. later on he has resided in west berlin and presently he is back in caracas. his electronic study # 2 was written in 1970 to celebrate the 10th anniversary of the electronic music center and was premiered in madrid during the III festival of the americas and spain. del monaco uses a clearcut language with sharp, very well defined sounds, with attractive rhythmical sequences and high dynamic contrasts.

premonitions was conceived as a work for tape with instrumental accompaniment. consequently, the tape part plays throughout and provides a continuum sound not easily available on other instruments. the composition is in seven sections and is based on three short poems entitled "premonitions". the poems are separated by interludes and prefaced by an introduction with a lengthy coda providing the final section. rhythm in this work is freed from metrics and metric subdivisions through the use of proportional notation as the structure unfolds in a very "elemental" manner.

alcides lanza was born in argentina in 1929. from 1965 to 1971 he resided in new york city, where he was instructor of electronic music at the columbia-princeton electronic music centre. since 1971 he has lived in montreal, where he is director of the electronic music studio at the faculty of music of mcgill university. alcides lanza is the music director of the composers/performers group.

i kredsløb om solen (contournant le soleil) est la création conjointe de deux jeunes compositeurs danois, svend aaquist johansen et hans abrahamsen. c'est la radio danoise qui fit la commande de cette composition en 1973. l'enregistrement avec instrumentiste et chanteurs s'est fait principalement dans un studio de radiodiffusion. il s'agit en fait d'une œuvre pour radio mais acquiert également de l'importance en concert.

la traduction libre du poème chanté au début de l'œuvre est comme suit:

des herbes folles me rafraîchissent la peau  
brûlante de l'ardeur du soleil ...  
le sel de l'océan  
dans mon sang  
fait de l'air une explosion de vie,  
terre, aire, eau et feu,  
et moi ... tout n'est que chant  
et la vie me consumera ...

il est bon que tout soit en suffisance  
tout est cercle parfait et absolu ...  
vie du soleil, soleils de la vie,  
chant des herbes folles, fraîcheur de ma peau  
chauffée au soleil ...  
le sel de l'océan dans mon sang  
fait éclater l'air à la vie.

terre, aire, eau et feu,  
et moi ... tout n'est que chant  
et la vie me consumera ...  
Il est bon que tout soit en suffisance  
tout est cercle parfait et absolu ...  
vie du soleil, soleils de ma vie,  
chant des herbes folles.

peter lewis est né à charlottesville, virginie, en 1932. il a étudié à l'université de californie et à l'université de brandeis avec lukas foss, stefan wolpe et morton feldman. il est directeur du studio de musique électronique de l'université d'iowa depuis 1969. la composition innerkip existe sous différentes versions: comme solo pour piano ou comme œuvre pour piano et accompagnement de bande magnétique. la bande reprend en canon la partie pianistique, en y introduisant des variations.

coriún aharonián est né à montevideo, uruguay, en 1940. il a fait des études d'architecture, et des études de musique avec le compositeur héctor tosar et le musicologue lauro ayestarán. l'institut di tella de buenos aires lui décerna une bourse en 1969 et il poursuivit des études,

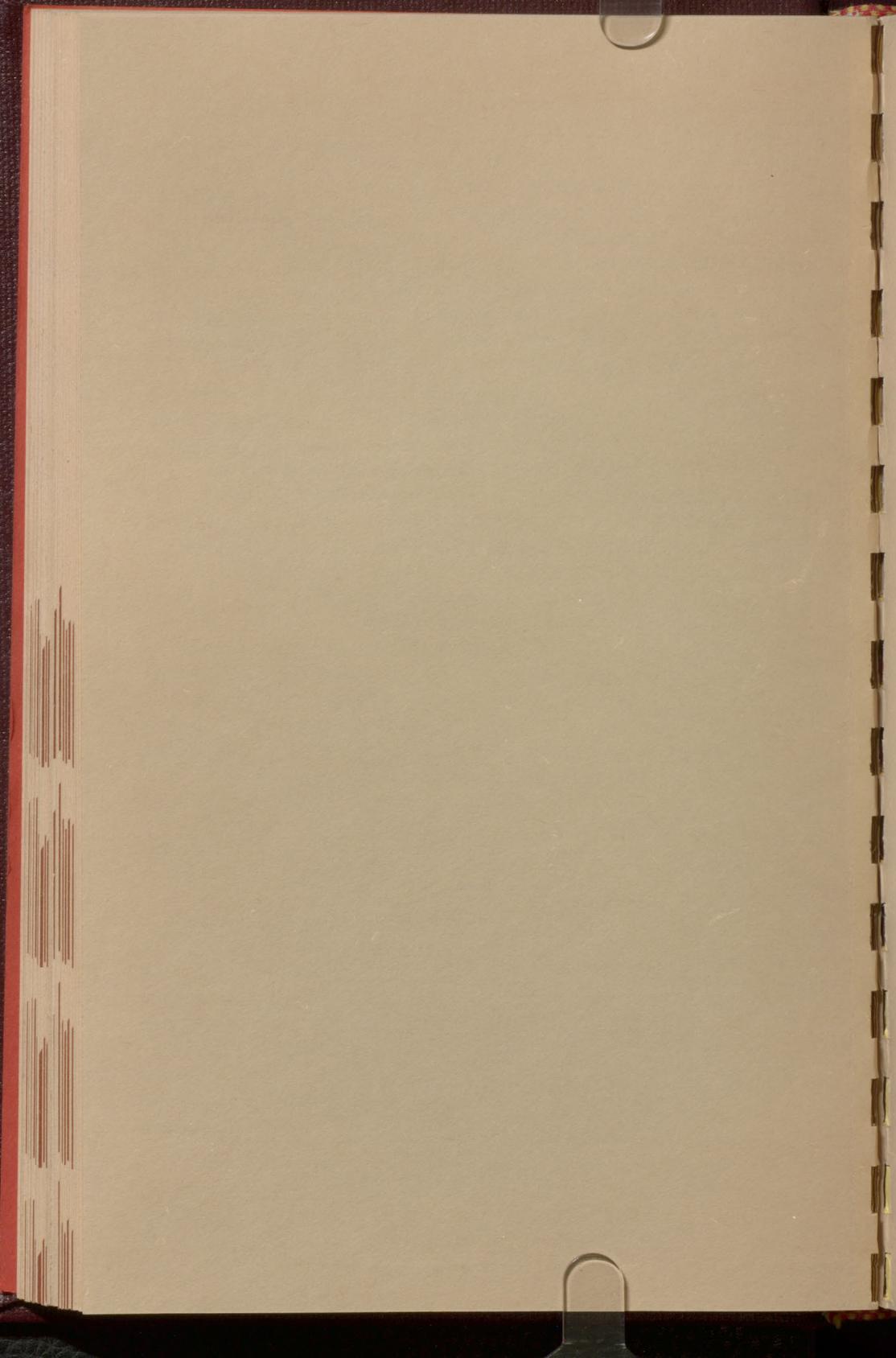
dans cette même ville, avec le compositeur gerardo gandini. gran tiempo (grands moments): le compositeur précise que: "le titre n'est pas de moi, je l'ai emprunté parce que je crois qu'il exprime très bien le mode d'expression latino-américain, à mi-chemin entre l'ironie et la transcendance, entre la tristesse et la joie, le doute du moment et la certitude historique". dans son oeuvre, le silence est très important et se présente non comme un lieu vide mais comme un espace sonique. le matériel sonore ne comprend aucun élément électronique: il a été compilé à l'aide de microphones.

mariano etkin, compositeur argentin né en 1943. il a étudié à Buenos Aires avec guillermo graetzer et a bénéficié d'une aide financière pour poursuivre des études musicales avancées à l'institut di tella. durant l'année 1968-69 il a résidé en hollande pour y travailler la musique électronique avec gottfried koenig et à new york, où il a suivi les classes de luciano berio. mariano etkin est à présent professeur invité à la faculté de musique de l'université mcgill. distancias (1968) a été écrit à Utrecht, aux pays-bas, pour le pianiste jorge zulueta, qui se spécialise en musique contemporaine. distancias est une étude en résonances, en diminutions de volume et en durées, toutes appliquées au piano. les changements classiques d'harmonie et de mélodie ainsi que la périodicité qui les accompagne ont été entièrement écartés. à leur place, etkin nous présente un monde magique de sons, progressant par mouvements lents et doux; il s'agit peut-être d'un continu condensé où nous percevons le temps "différemment".

alfredo del mónaco est né à caracas, venezuela, en 1938. il a habité new york de 1969 à 1972, où il était compositeur invité au centre de musique électronique de columbia-princeton. il a ensuite séjourné à berlin ouest et il est à présent de retour à caracas. son étude électronique no. 2 a été écrite en 1970 pour commémorer le 10ème anniversaire du centre de musique électronique et a été jouée en première à madrid lors du 111ème festival des amérique et d'espagne. del mónaco se sert d'un langage très net avec des sons bien définis et forts, des séquences rythmiques plaisantes et des contrastes très forts dans le dynamisme de l'œuvre.

"premonitions" a été créée pour bande magnétique et accompagnement instrumental. c'est ainsi que la partie de la bande s'entend tout au long de l'œuvre, et y introduit un son continu qu'il n'est pas facile d'obtenir sur d'autres instruments. la composition se présente en sept parties et est basée sur trois poèmes courts intitulés "prémonitions". les poèmes sont séparés par des interludes et précédés d'une introduction, alors qu'une longue coda constitue la dernière partie du morceau. le rythme de l'œuvre est dégagé de toute métrique et de toutes subdivisions métriques, par le truchement d'une figuration proportionnelle et d'une structure qui se déploie d'une façon très "élémentaire".

alcides lanza est né en argentine en 1929. il a séjourné à new york de 1965 à 1971, où il enseignait la musique électronique au centre de musique électronique des universités columbia et princeton. il habite montréal depuis 1971 et occupe à la faculté de musique de l'université mcgill le poste de directeur du studio de musique électronique. alcides lanza est directeur musical du groupe compositeurs/interprètes.



I

\* - I KREDSLØB OM SOLEN II (1973)  
magnetic tape

svend aaquist johansen  
hans abrahamsen

\*\* - INNERKIP (1972)

for piano and magnetic tape

peter lewis

\*\*\* - GRAN TIEMPO (1974)

for magnetic tape

coriún aharonian

II

DISTANCIAS (1968)

for piano

mariano etkin

\*\*\*\* - ELECTRONIC STUDY # 2 (1970)

for magnetic tape

alfredo del mónaco

\*\*\*\*\* = PREMONITIONS

for magnetic tape

byron hermann

and ensemble

- first performance in canada

= world première

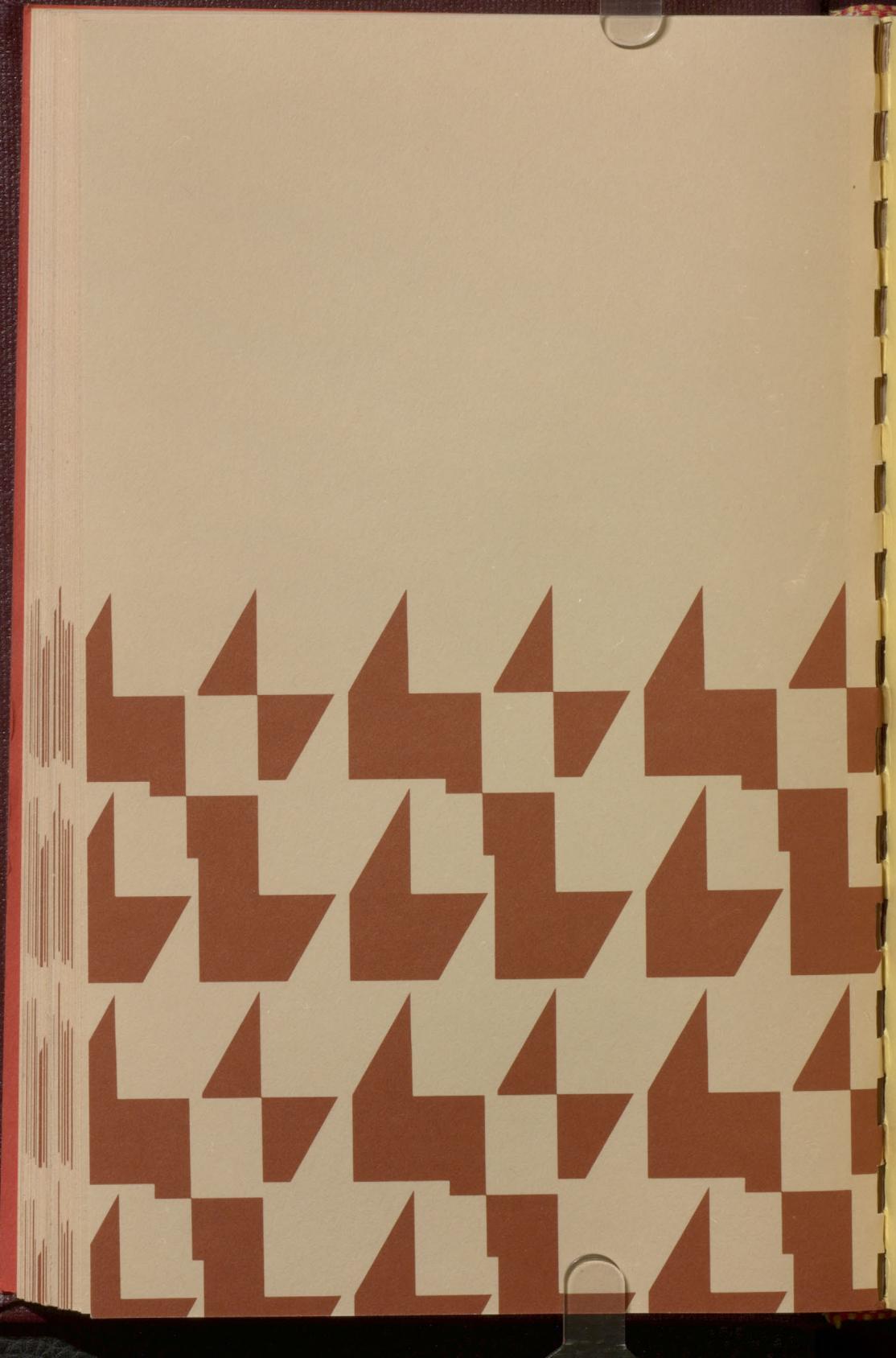
\* tape part realized in a private recording studio

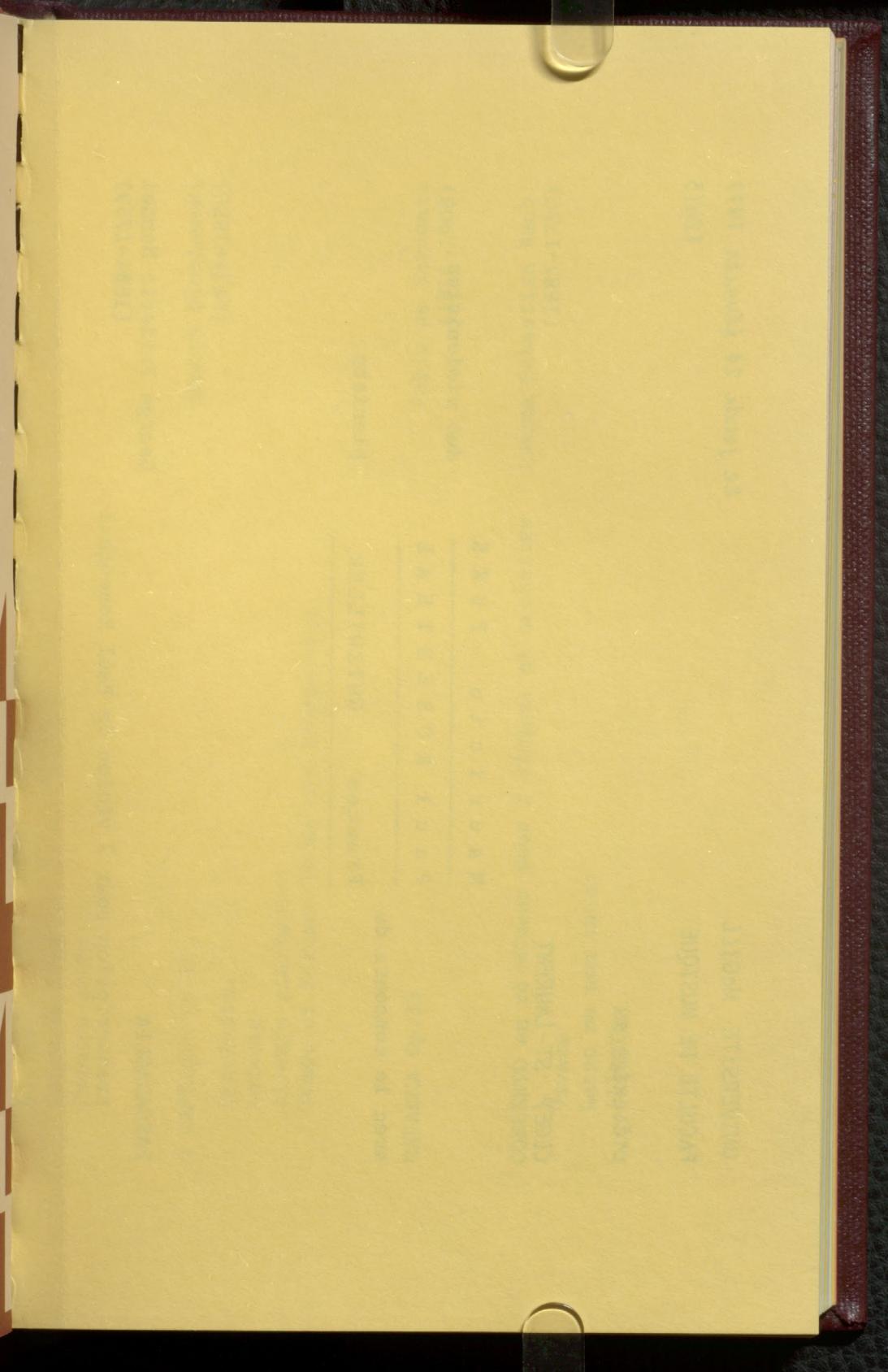
\*\* tape part realized at the electronic music studio  
iowa university

\*\*\* tape realized at the groupe de musique experimentale  
de bourges, france

\*\*\*\* tape realized at the electronic music center  
columbia university, new york

\*\*\*\*\* tape part realized at the electronic music studio  
mcgill university





UNIVERSITE MCGILL  
FACULTE DE MUSIQUE

le jeudi 24 février 1977  
12h15

présente au

CEGEP ST-LAURENT

Mauricio FUKS

duo violonistes

Paul ROSENTHAL

avec le concours de

Frances GUTZWILLER

pianiste

PASSACAGLIA

George Frideric Handel  
(1684-1759)

transcription pour 2 violon de Paul Rosenthal

Burlesque  
Conte de fées  
Chanson arabe

4 CAPRICES Op.18

Praeludium  
Andante  
Allegro risoluto  
Tempo di Saltarella ma non troppo vivo

Henryk Wieniawski  
(1835-1880)

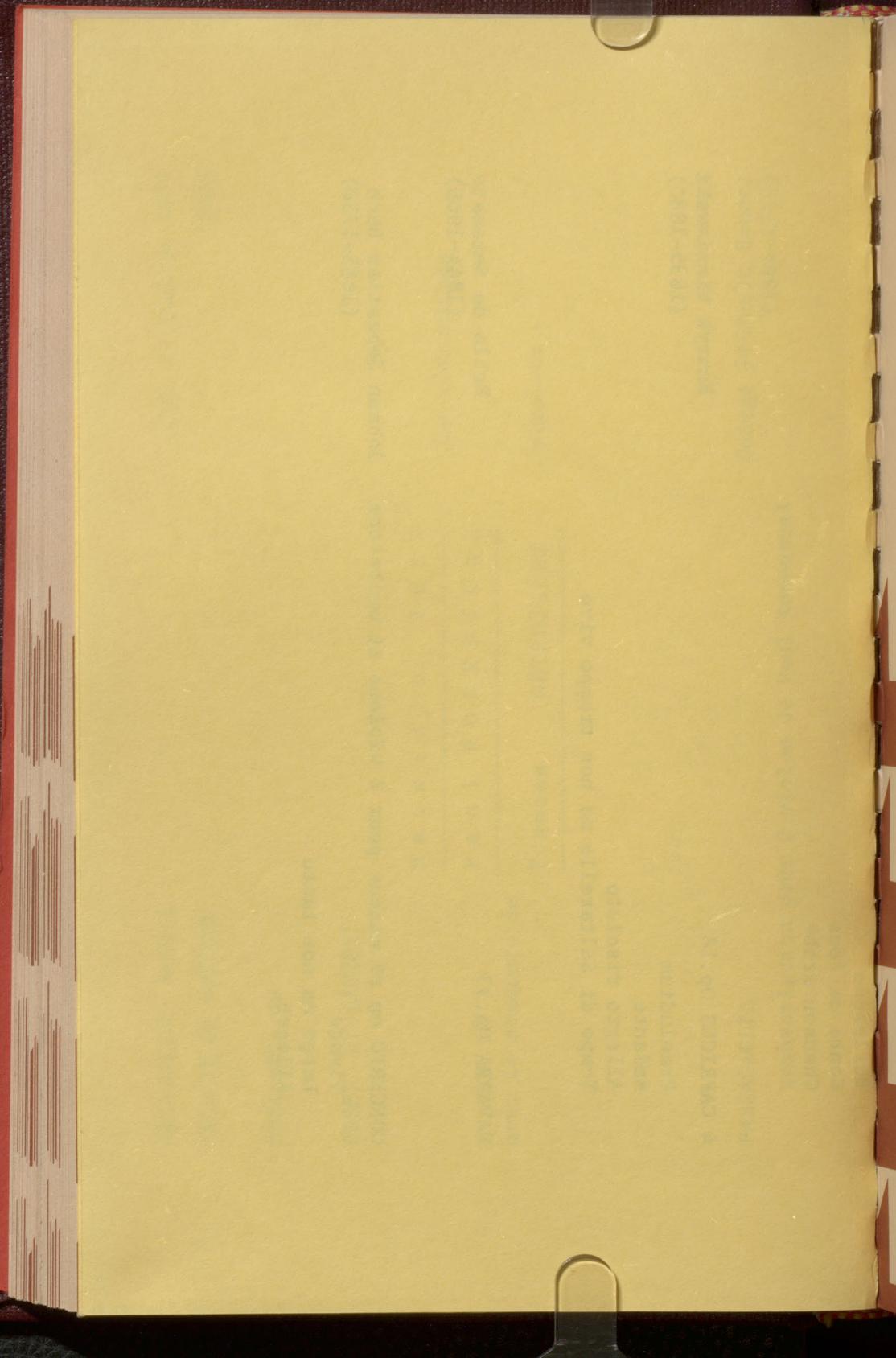
NAVARRA Op.33

Pablo de Sarasate  
(1844-1908)

CONCERTO en ré mineur pour 2 violons et orchestre

Johann Sebastian Bach  
(1685-1750)

Vivace  
Largo ma non tanto  
Allegro

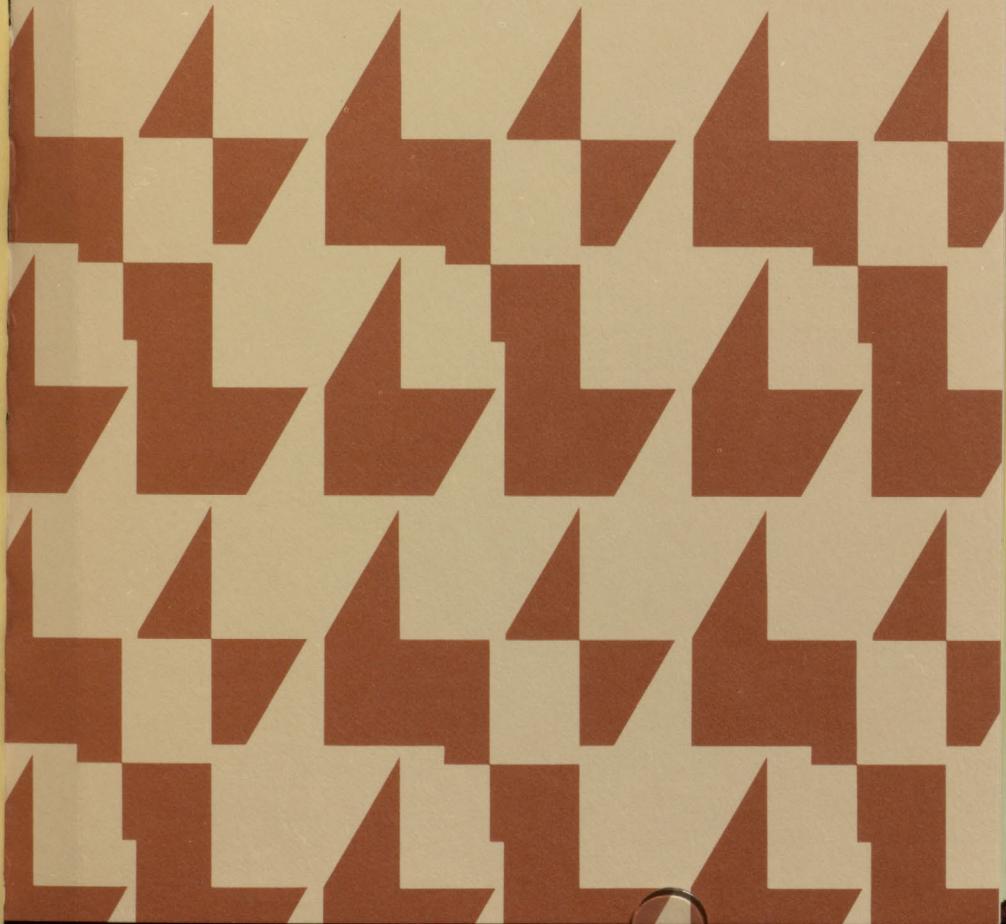


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, 24 February 1977, 8:30 pm

THE MOUNT ROYAL BRASS QUINTET

---

JAMES THOMPSON, trumpet

Principal trumpet  
Montreal Symphony Orchestra

ROBERT GIBSON, trumpet

Professor of Music  
McGill University

NONA TALAMANTES, horn

Principal horn  
Montreal Symphony Orchestra

RICHARD LAWTON, trombone

Professor of Music  
McGill University

ELLIS WEAN, tuba

Principal tuba  
Montreal Symphony Orchestra

CANZON BERGAMASCA

Samuel Scheidt

MADRIGAL

Carlo Gesualdo  
arr. Freedman

THREE PIECES

Maestoso alla Marcia  
Andante con moto  
Allegro grazioso

Ludwig Maurer  
arr. Nagel

QUINTET

Malcolm Arnold

Allegro vivace  
Chaconne  
Con brio

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

FANFARE FOR A NEW THEATRE

Igor Stravinsky

EXHIBITION

Fisher Tull

Allegro  
Lament  
Frolic  
Waltz  
Ballad  
Finale

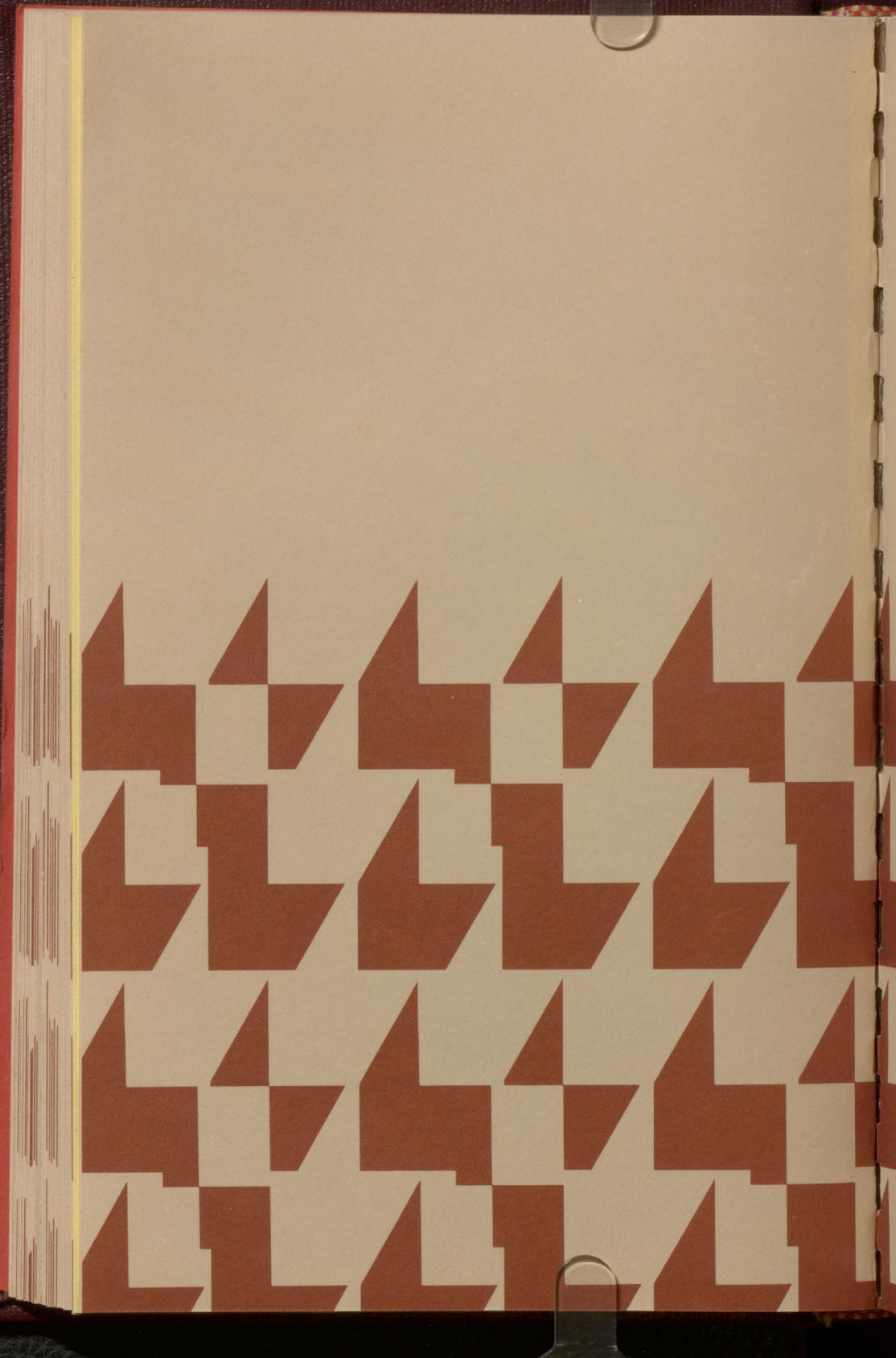
THE CASCADES

Scott Joplin

QUINTET Op.5

Victor Ewald

Moderato  
Adagio - Allegro vivace  
Allegro moderato



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, February 25, 1977  
8:30 pm

L U B A   and   I R E N E U S   Z U K  
pianists

in a recital of works for two pianos

ianists Luba Zuk and her brother Ireneus Zuk, who were born in West Ukraine, received the greater part of their musical training in Montreal. They perform primarily as solo pianists but recently decided to form a team to present also the two-piano and piano-duet repertoire.

Luba Zuk is a graduate of McGill University and the Conservatoire de Musique de la Province de Québec in Montreal. She also studied at the International Summer Academy of the Mozarteum in Salzburg and at the University of Alberta Banff School of Fine Arts. Presently she holds the positions of Assistant Professor in the Faculty of Music at McGill University and Visiting Professor at the Ukrainian Free University in Munich. She has appeared on CBC Radio, Austrian National Radio and on Radio Free Europe in Spain, and her recitals have taken her to major cities in Canada and USA. Luba Zuk has a special interest in Ukrainian music and has premiered many Ukrainian piano works in North America.

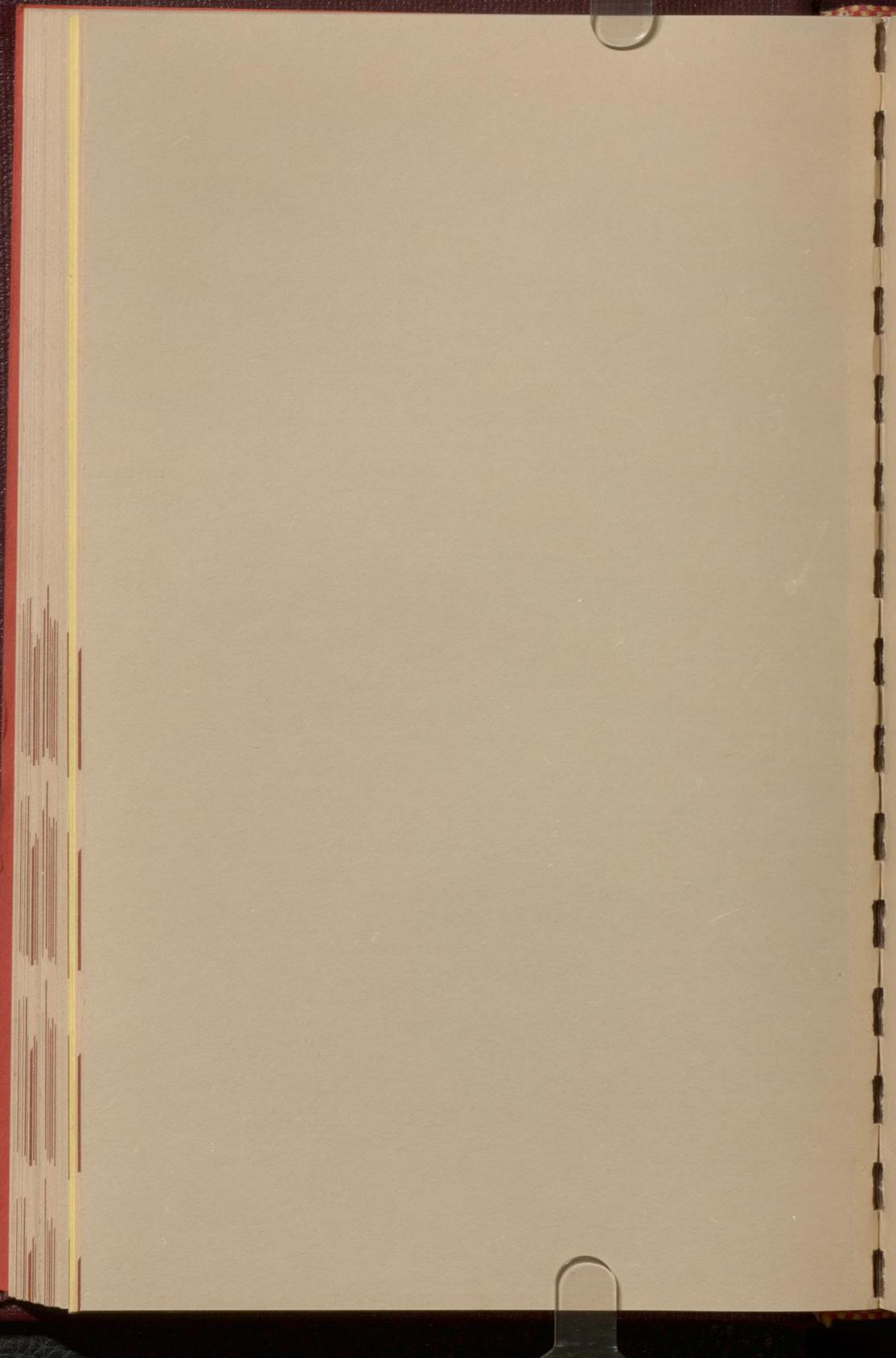
Ireneus Zuk is a graduate of McGill University, the Conservatoire de Musique de la Province de Québec in Montreal, the Royal College of Music in London and holds a Master of Science Degree from the Juilliard School in New York. He also studied at the International Summer Academy of the Mozarteum in Salzburg and at the University of Alberta Banff School of Fine Arts. At present he is a member of the piano faculty at Queen's University in Kingston, Ontario, while completing his doctoral studies at the Peabody Conservatory in Baltimore. Ireneus Zuk has performed on CBC Radio and Television, has given numerous recitals in Canada, the USA and Europe, and has appeared as soloist with several orchestras.

\* \* \* \* \*

Luba Zuk et son frère Ireneus, tous deux pianistes, originaires d'Ukraine, ont fait la majeure partie de leurs études musicales à Montréal. Il se produisent généralement en solistes mais ils ont décidé dernièrement de faire équipe pour présenter des œuvres à quatre mains ou pour deux pianos.

Luba Zuk est diplômée de l'université McGill et du Conservatoire de musique de la province de Québec à Montréal. Elle a également étudié la musique à l'académie internationale d'été du Mozarteum de Salzbourg et à l'école des beaux-arts de l'université d'Alberta à Banff. Elle est actuellement professeur adjoint à la faculté de musique de l'université McGill et professeur invité à l'université ukrainienne libre de Munich. Elle a participé à des émissions de Radio-Canada, de Radio nationale austro-allemande et de Radio Free Europe en Espagne et elle a donné des récitals dans les principales villes du Canada et des Etats-Unis. Luba Zuk s'intéresse tout particulièrement à la musique ukrainienne et elle a interprété la première en Amérique du Nord de nombreuses œuvres ukrainiennes pour piano.

Diplômé de l'université McGill, du Conservatoire de musique de la province de Québec à Montréal et du Royal College of Music de Londres, Ireneus Zuk est également titulaire d'une maîtrise en sciences de la Juilliard School de New York. Il a également étudié la musique à l'académie internationale d'été du Mozarteum de Salzbourg et à l'école des beaux-arts de l'université d'Alberta à Banff. Il est actuellement professeur de piano à l'université Queen's de Kingston, il termine actuellement son doctorat au conservatoire Peabody de Baltimore. Ireneus Zuk a pris part à des émissions des réseaux radiophoniques et télévisuels de Radio-Canada, et il a donné de nombreux récitals au Canada, aux Etats-Unis et en Europe; il s'est également produit avec plusieurs orchestres symphoniques de qualité de soliste.



PROGRAMME

SONATA in B flat major Muzio Clementi

Allegro assai  
Larghetto espressivo  
Presto

ANDANTE AND VARIATIONS, Op. 46 Robert Schumann

RONDE VILLAGEOISE (1956, rev. 1961) Clermont Pepin

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

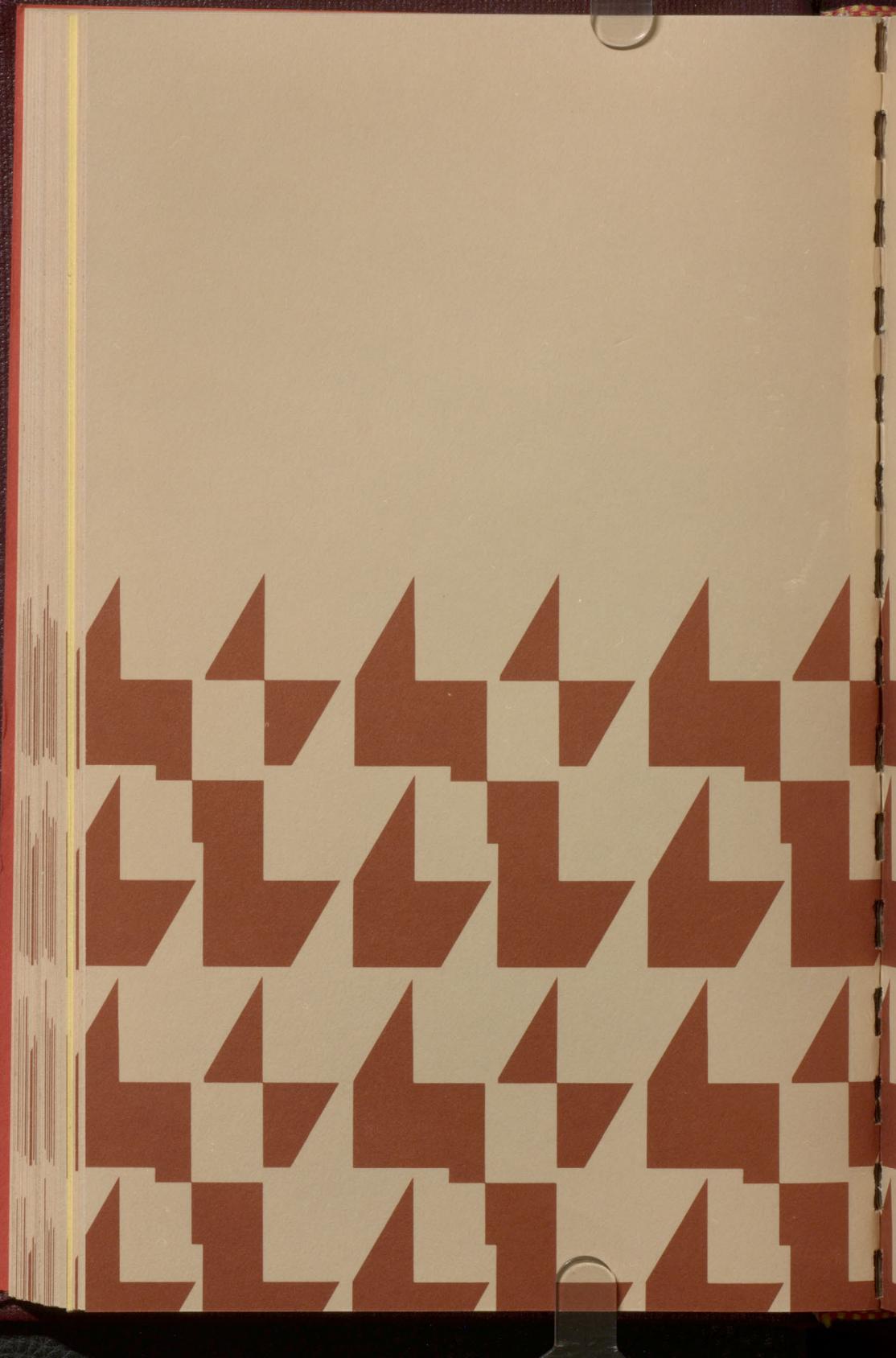
SONATINA, Op. 20 Ihor Bilohrud

Allegro vivace  
Andante  
Allegro

SONATA (1953) Francis Poulenc

Prologue - Extrement lent et calme  
Allegro molto - Tres rythme  
Andante lyrico - Lentement  
Epilogue - Allegro giocoso

PAGANINI VARIATIONS (1941) Witold Lutoslawski

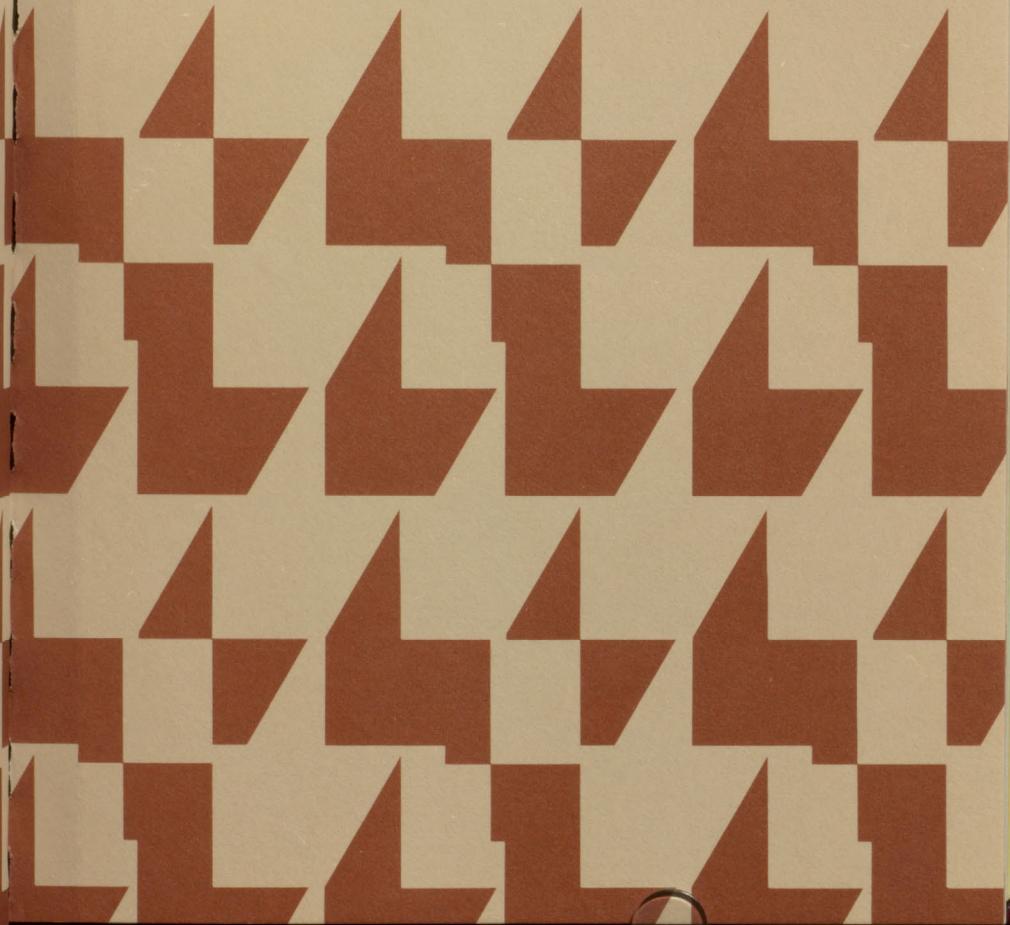


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, February 28, 1977  
8:30 pm

## LARGE BRASS CHOIR

## FRENCH HORN ENSEMBLES

direction: Thomas Kennedy

- |  |                 |
|--|-----------------|
| CHORALE from "Die Meistersinger"       | Wagner          |
| MUTATIONS FROM BACH                    | Samuel Barber   |
| THEME AND VARIATIONS<br>for horn choir | Albert Harris   |
| MARCH from "Love for 3 Oranges"        | Serge Prokofiev |
| TWO PIECES from "Lt. Kije"             |                 |
| "DER FREISCHÜTZ" for horn choirs       | C.M. von Weber  |
| PRAYER from "Hansel and Gretel"        | Humperdinck     |
| LAUDATE DOMINUM                        | Palestrina      |

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

THREE PIECES FROM "Water Music"

G.F. Handel

FOUR CHORALES

J.S. Bach

CONCERTINO FOR FOUR HORMS

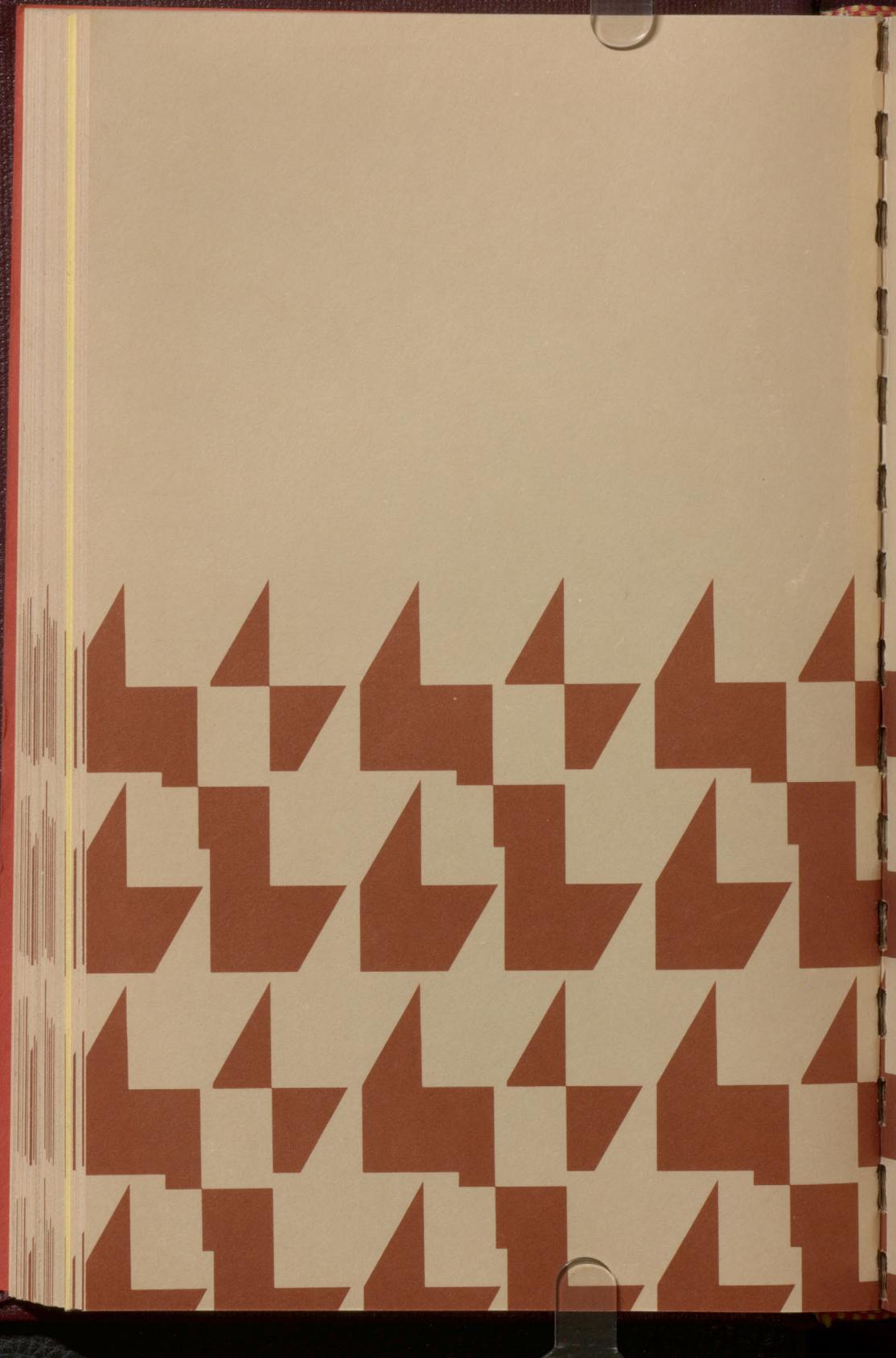
Mitushin

PIECE FOR FRENCH HORN CHOIR

Kerkorian

SONATA SACRAE SYMPHONIAE, VENICE 1597

G. Gabrielli



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



SENIOR BAND

INTERMEDIATE BAND

S a x o p h o n e s

Peter Freeman  
Janis Steprans  
Stafford Horne  
Sandy Gruman  
Mark Bankley

Janis Steprans  
Pat Craighead  
Eli Herscovitch  
Richard Mortimer  
Debbie Summerlin

T r o m b o n e s

Mike Wilson  
Philippe Gélinas  
Angus Armstrong  
Glenn Morrison  
John DeWolfe, tuba

Chris Romney  
Joyce Vandenberg  
Gordon Simms  
Patrick Downs

T r u m p e t s

Morris Macklin  
Bernie Brien  
Jeff Fong  
Dave Nutting  
Jim Rivait

Dave Nutting  
Jeff Fong  
Don Thompson  
Michael Cartile

P i a n o

Jeff Lapp  
Rolf Bertsch

Steve Sauve  
Peter Allen

G u i t a r

Joey Miskin  
Ted Quinlan

John Farley

B a s s

Alan Yanofsky

Warren Stolow

D r u m s

Aldo Mazza

Steven Mitchell

Wednesday, March 2, 1977  
8:30 pm

Mc G I L L      J A Z Z      W O R K S H O P

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Senior and Intermediate Bands

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directed by      Gerald Danovitch

Works by:

Woody HERMAN

Charlie PARKER

Phil WOODS

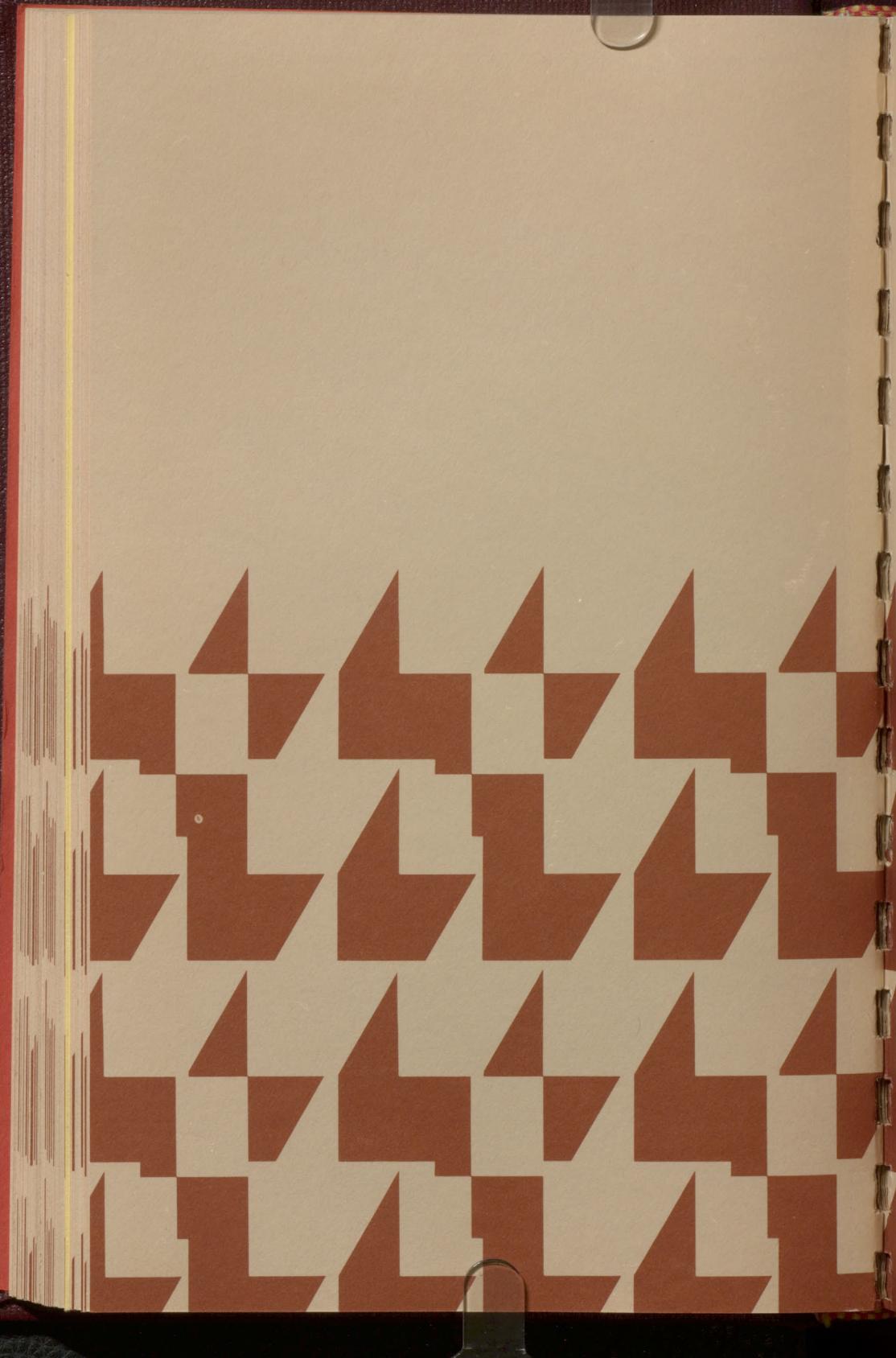
Thad JONES

*World première of*

JAZZ OPUS UNUM

Kelsey JONES

under the direction of the composer

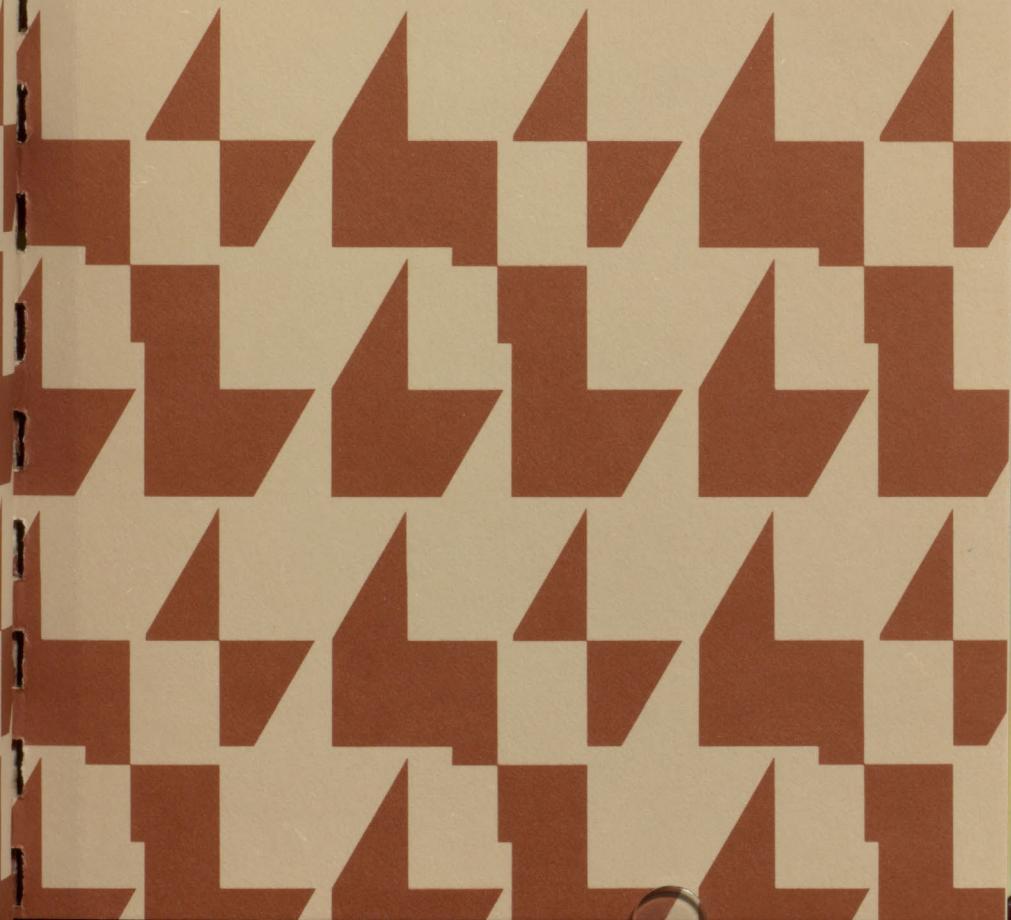


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Sunday, 6 March 1977, 8:00 pm

MCGILL OPERA STUDIO

directed by Edith and Luciano Della Pergola

presents

THE THIRD "SUNDAY AT THE OPERA"

Music between 1787 and 1957

Accompanist : Barry Wiesenfeld, senior coach

Coaching : Maestro Antonio Narducci, Monik Grenier, Barry Wiesenfeld

Stage Directors : Edith and Luciano Della Pergola

Stage Maestro : Monik Grenier

Make-up : Marjorie Pauch and students

*The first performance by the Opera Studio took place in March 1957 under the direction of Professors Luciano and Edith Della Pergola. Today marks the 200th Opera Studio concert.*

*It is with great pleasure that I extend my warmest congratulations to the Della Pergolas with thanks for their continuing enthusiasm and dedication to opera at McGill.*

Paul Pedersen, Dean

*La première représentation de l'Atelier d'opéra eut lieu en mars 1957 sous la direction des professeurs Luciano et Edith Della Pergola. Aujourd'hui nous assistons au 200<sup>e</sup>me concert de l'Atelier d'opéra. C'est avec grand plaisir et avec mes remerciements les plus chaleureux que je félicite les Della Pergola de leur enthousiasme continue et leur dévouement à l'opéra à McGill.*

Paul Pedersen, Doyen

DON GIOVANNI, act II, duet Zerlina-Leporello (sung in Italian)

The story on which Lorenzo Da Ponte based his libretto is very old: it goes back to the Middle Ages, probably further. French authorities consider that Da Ponte derived his libretto from "Le Festin de Pierre", Molière's version of the old tale. Da Ponte, however, made free use of "Il Convitato di Pietra" (The Stone-Guest), a libretto written by the Italian poet Bertati for the composer Giuseppe Gazzaniga.

It would be superfluous to present a synopsis of the opera: the adventures of the libertine Don Juan are too well-known. It is interesting to mention, however, that the scene we are presenting is never sung in regular performances. It is said that the soprano Teresa Bondini, who sang the part of Zerlina for the first time, complained to Mozart with such words: "How is it possible that Zerlina does not have a duo with Leporello?" And.... Mozart wrote one!

IL MATRIMONIO SEGRETO, act I, trio Elisetta-Carolina-Fidalma (sung in Italian)

The libretto of this 'very Italian' opera is taken from an English comedy by Colman and Garrick. The story is a simple one: Count Robinson arrives at the house of the very wealthy merchant Geronimo to marry his daughter Elisetta, but he likes the younger one, Carolina; from here, complications. Aunt Fidalma loves Paolino who is secretly engaged to the same Carolina. With some diplomatic skill from Count Robinson and a commercial approach of Geronimo, everything is arranged: Carolina will marry Paolino, Elisetta will become Countess Robinson, and Fidalma will remain unmarried at the house of her brother Geronimo. Our trio deals with a discussion between Elisetta and Carolina in the presence of Fidalma.

LES PECHEURS DE PERLES, act I, duo Zurga-Nadir (sung in French)

Ceylon, in 1863, was very far and full of mystery. For Michel Carré and Eugène Cormon, it was an easy task to write a libretto for Georges Bizet. The story deals with love, friendship, a girl who is a priestess, and, of course, the eternal High Priest who is there to complicate the situation. - Nadir, a pearl fisher, has just returned from far places where he went in order to forget his love for the priestess Leïla. His friend, Zurga, the newly elected leader of the little world of Cingalese fishermen, greets him with affection. They recall the time when they were foolish enough to quarrel over Leïla, the beautiful priestess in the temple of Brahma. Believing themselves cured of the old infatuation, they swear eternal friendship.

The theme of this beautiful duo will be heard again at the end of the opera, when Zurga lies dying. Then it is sung by Leïla and Nadir as a hymn to friendship.

DON CARLO, act IV, scene 2 (sung in Italian)

The libretto of "Don Carlos" written in French by Mery and du Locle, after the famous tragedy by Schiller, is mainly based on the conflict between the King and the Church. As a result, Don Carlo, the son of King Philip II, is in prison, where he is visited by his friend Rodrigo, Marquis of Posa, a liberal politician, enemy of the Inquisition. During that visit, Rodrigo is shot by a member of the Inquisition. With his last breath, he tells Don Carlo that the Queen (formerly promised to Don Carlo and now the wife of his father, the King) is awaiting him at the Monastery of San Giusto.

The scene offers Rodrigo the possibility to sing two of the most beautiful arias ever written for baritone.

LES DIALOGUES DES CARMELITES, act I, scene 3 (sung in French)

With very minor cuts, the libretto was taken by the composer from the play in French prose by Georges Bernanos, based on a novelette by Gertrude von Le Fort. The action takes place in Paris and Compiègne in 1789. Despite its melodramatic and highly effective ending, the work consists largely of dialogues of a religious nature. - In this scene, Blanche de la Force (now Sister Blanche of the Agony of Christ) works in a tower room of the convent with Sister Constance, a former peasant girl. The dialogue shows how Blanche cannot renounce her aristocratic pride and mistreats the humble Sister Constance. The young peasant girl is apologetic and bewildered. At the end of the opera the two will ascend the steps of the scaffold united in friendship.

AIDA, act IV, scene 1, duo Amneris-Rhadames (sung in Italian)

"Aida" was commissioned by Ismail Pasha, Khedive of Egypt, for the Italian Theatre in Cairo, which opened in November 1869. The opera was produced there in December 1871. The plot is by Mariette Bey, written in French prose by Camille du Locle and translated into Italian verse by Antonio Ghislanzoni.

In the scene we are presenting, the Egyptian Princess Amneris is trying to save Radames from prison and death. Radames refuses and he will die, united to Aida, in the tomb under the Temple of Vulcan.

LA TRAVIATA, act I, scene 2 (sung in Italian)

Alphonsine Plessis changed her name to Marie Duplessis; Alexandre Dumas, in his drama "La Dame aux Camélias", changed her name to Marguerite Gautier; Verdi and his librettist changed the name once more to Violetta Valery. Dumas objected to his heroine, even under a new name, being used for an opera and told Verdi: "My Marguerite will not die singing your or anybody's music!" Verdi sat down at the piano and played the prelude to the last act. In tears, Dumas said: "When somebody can write such celestial music, what good would be my opposition? Take it, change what you want, names, title, characters, and let the world have your masterpiece." - "La Dame aux Camélias" is very seldom performed; "La Traviata" survives. In the scene we are presenting, Giorgio Germont comes to ask Violetta to renounce Alfredo, his son, in the interest of the family. Violetta agrees, but the sacrifice will bring about her death, in the last act which is preceded by the prelude that so impressed Dumas.

(Luciano Della Pergola)

DON JUAN, acte II, duo Zerlina-Leporello (en italien)

L'histoire dont s'est inspiré Lorenzo Da Ponte pour écrire son livret est une histoire très ancienne: elle remonte au Moyen-Age et peut-être même auparavant. Il serait superflu de reprendre le récit de l'opéra: on ne connaît que trop bien les aventures libertines de Don Juan. Soulignons cependant que la scène que nous présentons ici n'est jamais chantée au cours des représentations normales. On raconte que la soprano Teresa Bondini, qui fut la première à interpréter le rôle de Zerlina protesta auprès de Mozart en disant: "Comment se peut-il que Zerlina ne chante pas de duo avec Leporello?" Et... Mozart en écrivit un!

LE MARIAGE SECRET, acte I, trio Elisetta-Carolina-Fidalma (en italien)

Le livret de cet opéra "très italien" est basé sur une comédie anglaise de Colman et Garrick. L'histoire est simple: le comte Robinson se présente à la maison du très riche marchand Geronimo pour lui demander la main de sa fille Elisetta, bien qu'il lui préfère la fille cadette, Carolina, ce qui ne manque pas d'entraîner des complications. Tante Fidalma aime Paoline qui est secrètement fiancé à Carolina. Le diplomatie du comte Robinson et le talent de commerçant de Geronimo aidant, tout finit par s'arranger: Carolina épousera Paoline, Elisetta deviendra la comtesse Robinson, et Fidalma vivra célibataire dans la maison de son frère Geronimo. - Le trio en question met en présence Fidalma et les deux soeurs Elisetta et Carolina, qui discutent entre elles.

LES PECHEURS DE PERLES, acte I, duo Zurga-Nadir (en français)

Le Ceylan de 1863 était une île du bout du monde noyée dans le mystère. Il devait donc être facile pour Michel Carré et Eugène Cormon d'écrire un livret pour Georges Bizet. Il s'agit d'une histoire d'amour et d'amitié, où interviennent une jeune prêtresse et bien sûr l'inévitable grand Prêtre qui vient compliquer la situation. - Nadir, un pêcheur de perles, est de retour d'un voyage qu'il avait entrepris pour essayer d'oublier l'amour qu'il vouait à la prêtresse Leila. Son ami Zurga, qui vient d'être choisi comme chef du groupe de pêcheurs cingalais, l'accueille affectueusement. Ils se rappellent l'époque où ils étaient assez fous pour se quereller à cause de Leila. Se croyant guéris de leur ancienne passion, ils se jurent une amitié éternelle. Le thème de ce splendide duo se fera entendre à nouveau à la fin de l'opéra, lorsque Zurga se meurt; cette fois, l'air est chanté par Leila et Nadir, comme un hymne à l'amitié.

#### DON CARLO, acte IV, scène 1 (en italien)

Le livret de "Don Carlo" a été écrit en français par Méry et du Locle, d'après la célèbre tragédie de Schiller, et il est centré sur le conflit entre le Roi et l'Eglise. Don Carlos, fils du roi Philippe II, se retrouve en prison et y reçoit la visite de son ami Rodrigo, marquis de Posa, politicien libéral et ennemi de l'Inquisition. Rodrigo est tué par un homme de l'Inquisition au cours de cette visite et, dans un dernier souffle il révèle à Don Carlos que la Reine (qui lui avait été promise en mariage et qui est à présent la femme du Roi), l'attend au monastère de San Giusto. La scène permet à Rodrigo de chanter deux des plus beaux arias qui aient jamais été écrits pour baryton.

#### LE DIALOGUE DES CARMELITES, acte I, scène 3 (en français)

Malgré quelques coupures mineures, le livret de cet opéra est emprunté à la pièce de Georges Bernanos qui est elle-même basée sur une nouvelle de Gertrude von Le Fort. L'action se situe à Paris et à Compiègne en 1789. Malgré une fin mélodramatique et très spectaculaire, l'œuvre traite en grande partie de dialogues de nature religieuse. - Dans la scène 3, Blanche de la Force (maintenant soeur Blanche de l'Agonie du Christ) travaille avec soeur Constance, une ancienne paysanne, dans une pièce de la tour du couvent. Bien qu'elles soient toutes les deux novices, leur dialogue montre bien que Blanche (qui est d'origine noble) ne peut renoncer à sa fierté et qu'elle maltraite la pauvre soeur Constance. Le jeune paysanne, tout décontentement, se confond en excuses. - A la fin de l'œuvre, Blanche montera à l'échafaud aux côtés de celle qui lui est devenue très chère, soeur Constance.

#### AIDA, acte IV, scène 1, duo Amneris-Rhadames (en italien)

"Aida" fut commandé par Ismail Pacha, Khédive d'Egypte, pour le théâtre italien du Caire dont l'inauguration eut lieu en 1869. C'est en décembre 1871 que l'opéra de Verdi y fut joué pour la première fois. C'est Mariette Bey qui est à l'origine de l'argument qui fut écrit en français par Camille du Locle et traduit en vers italiens par Antonio Ghislanzoni.

Présumant que tout le monde connaît le thème d'Aida (amour, rivalité, jalouse, sacrifice et mort), dans la scène que nous présentons, nous voyons Amneris, essayant de sauver Rhadames de la prison et de la mort. Rhadames refuse et il mourra, uni à Aida, dans la tombe située sous le temple de Vulcain.

#### LA TRAVIATA, acte II, duo (en italien)

Alphonsine Plessis changea son nom en Marie Duplessis; Alexandre Dumas l'appela Marguerite Gautier dans "La Dame aux Camélias"; quant à Verdi et son librettiste, c'est Violetta Valery qu'ils l'appelèrent. Alexandre Dumas n'était nullement convaincu: "Ma Marguerite ne mourra pas en chantant votre musique". Verdi s'assit alors au piano et se mit à jouer le prélude du dernier acte. Fondant en larmes, Dumas lui dit alors: "A quoi bon s'opposer à quelqu'un qui écrit une musique aussi céleste? Je vous la donne, apportez-y les changements que vous voudrez, changez noms, titres et caractères et offrez votre chef-d'œuvre au monde entier." - "La Dame aux Camélias" est très rarement joué; "La Traviata" survit! A l'instar de ce qui se passe dans la pièce, Giorgio Germont vient demander à Violetta de renoncer à Alfredo, son fils, dans l'intérêt de la famille. Ce sacrifice ne fera que hâter sa chute vers la mort dans le dernier acte, précédé par le célèbre prélude qui a tant séduit Alexandre Dumas.

(Luciano Della Pergola)

Programme

(\* year of first performance)

DON GIOVANNI, act II, duo (\*1787)

W.A. Mozart  
(1746-1791)Zerlina Hasmig Kavassian, soprano  
Leporello Jacques Belizaire, bass

IL MATRIMONIO SEGRETO, act I, trio (\*1792)

D.Cimarosa  
(1749-1801)Elisetta Lorraine Lafontaine, soprano  
Carolina Elise Bédard, soprano  
Fidalma Kathryn Pycock, mezzosoprano

LES PECHEURS DE PERLES, act I, duo (\*1863)

G.Bizet  
(1838-1875)Zurga Guy Jean Beaulieu, baritone  
Nadir Jean Marie Bergeron, tenor

DON CARLO, act IV, scene 2 (\*1867)

G.Verdi  
(1813-1901)Don Carlo Florent Grégoire, tenor  
Rodrigo Robert Sédillot, baritoneIntermission

LES DIALOGUES DES CARMELITES, act I., scene 3 (\*1957)

F.Poulenc  
(1899-1963)Soeur Constance Marie France Ouellet, soprano  
Soeur Blanche Elizabeth Ekholm, soprano

AIDA, act IV, scene 1 (\*1871)

G.Verdi

Amneris Deborah Kraus, mezzosoprano  
Rhadames Jean Yves Arsenault, tenor

LA TRAVIATA, act I, scene 2 (\*1853)

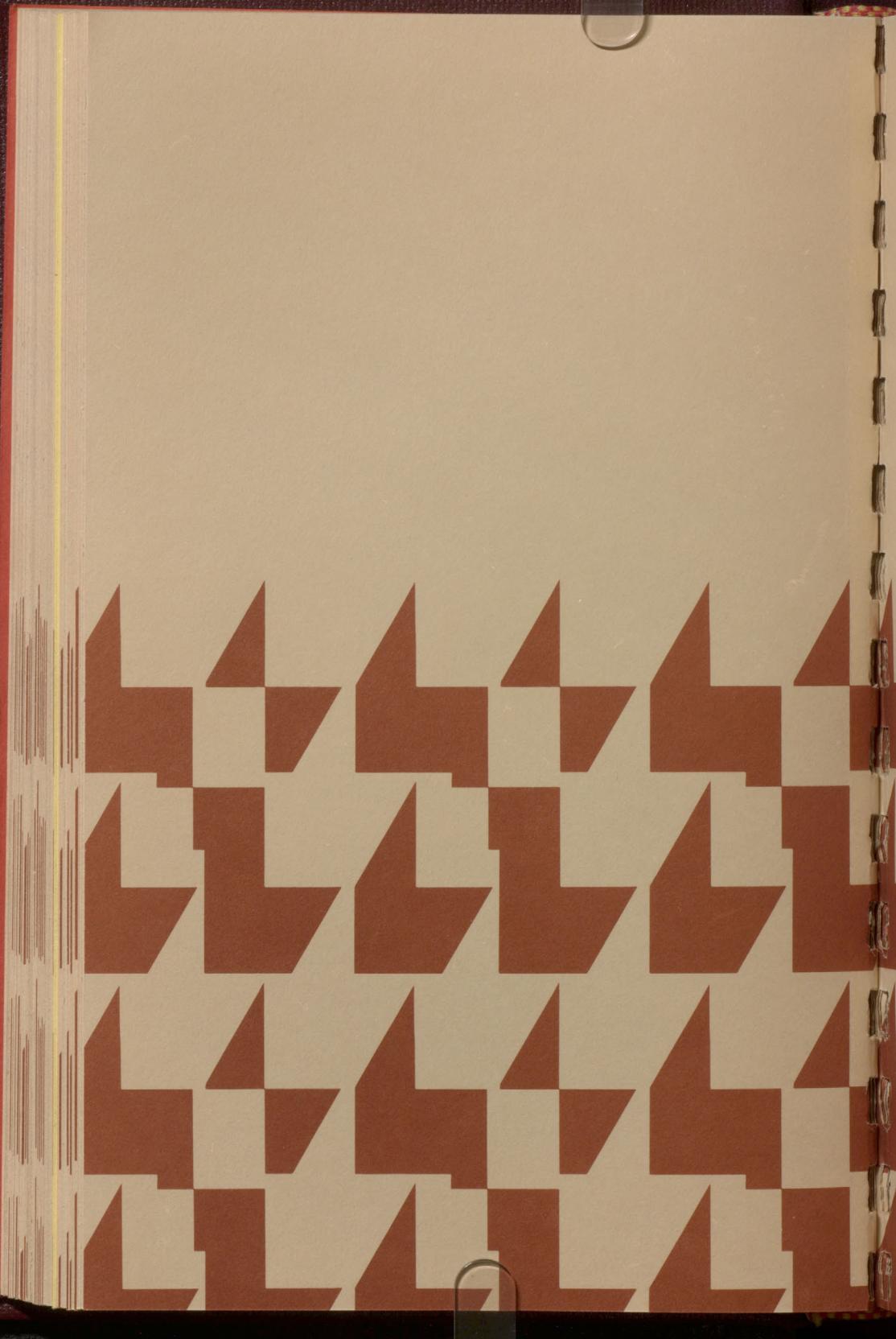
G.Verdi

Alfredo Florent Grégoire, tenor  
Annina Hasmig Kavassian, soprano  
Violetta Valery Gina Fiordaliso, soprano  
Giorgio Germont Gaston Harnois, baritone

Next "Concert of the First of the Month" will be presented on Friday, April 1st, 1977, at 8:00 pm, in the Recital Room C-209. Admission free.

Next "Sunday at the Opera" will take place on Sunday, April 24, 1977, at 8:00 pm, in Pollack Concert Hall. Admission free.

Program will include excerpts from "Mignon", "Lohengrin", "Delléas et Melisande", "Il Matrimonio Segreto", "Luisa Miller", "La Forza del Destino", and others.



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday 7 March 1977, 8:30 pm

O C T E T   C L A S S

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directed by Sid Rosenberg

Susan D a S i e	<i>clarinet</i>
Diana G i b b s	<i>oboe</i>
Jeff G i b s o n	<i>horn</i>
David K r e u t e r	<i>clarinet</i>
Stephanie P r z y b y l s k a	<i>bassoon</i>
Seiichi U m e m o t o	<i>bassoon</i>
David W i l l s o n	<i>oboe</i>
Jane W r i g h t	<i>horn</i>

Programme

OCTET - PARTITA Op.57

Franz Krommer  
(1759-1831)

Allegro vivace  
Minuetto - Trio  
Adagio - Andante cantabile  
Alle Polacca

RONDINO in E<sup>b</sup>

Ludwig van Beethoven  
(1770-1827)

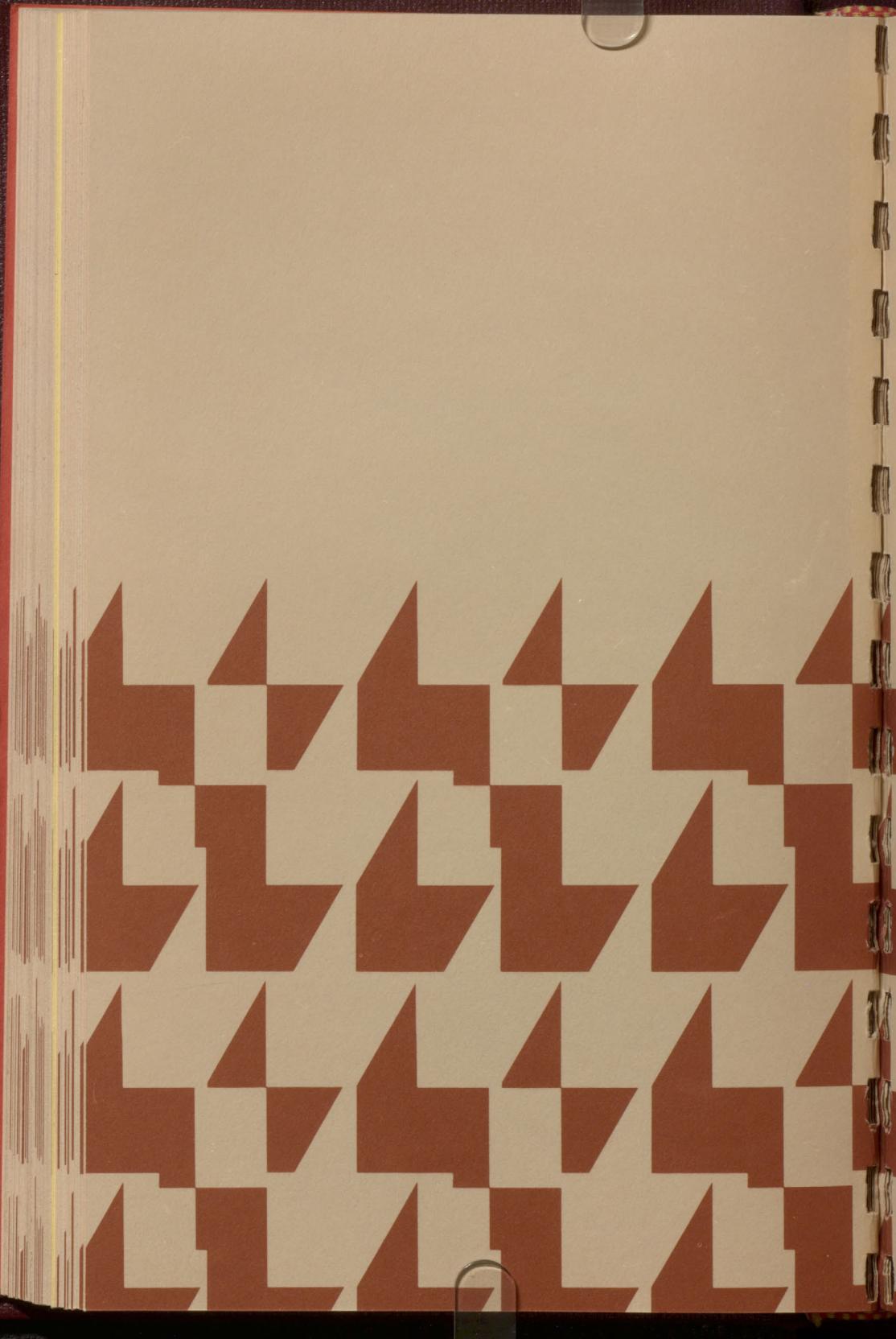
opus posthumous

Intermission

SERENADE in c minor,  
No.12, K.388

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro  
Andante  
Menuetto in canone - Trio  
Allegro - Tema con variazioni



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, March 8, 1977  
8:30 pm

# Mc G I L L      SAXOPHONE      E N S E M B L E S

directed by Gerald Danovitch, Abe Kestenberg, and Peter Freeman

## PROGRAMME

SCARAMOUCHE  
(solo alto saxophone and piano) Eugène Bozza

Pat Vetter, alto saxophone  
Lilias Lippert, piano

ANDANTE PASTORALE AND SCHERZATINO  
(solo alto saxophone and piano) Paul Taffanel

Douglas Miller, alto saxophone  
Steve Armour, piano

THREE ENTERTAINMENTS - Part I, Part II, Part III      Gordon Delamont  
(saxophone quartet)

Pat Craighead, soprano saxophone  
Doug Miller, alto saxophone  
Richard Mortimer, tenor saxophone  
Debbie Summerlin, baritone saxophone

ARIA  
(solo baritone saxophone and piano) Eugène Bozza

Kim Dooley, baritone saxophone  
Jane Lippert, piano

QUARTET No. 19, in C major, K 465 W.A. Mozart  
"Dissonont" (trans. Gary Anderson)

Stafford Horne, soprano saxophone  
Janis Steprans, alto saxophone  
Sandy Gruman, tenor saxophone  
Kim Dooley, baritone saxophone

INTERMISSION

## S O P R A N O

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Pat Craighead  
Peter Freeman  
Stafford Horne  
Jane Lippert  
Janis Steprans  
Leslie Vincent

## A L T O

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Lillian Bastien  
Sandy Gruman  
Stafford Horne  
Richard Kaczmarek  
Douglas Miller  
Jerry Steiman  
Janis Steprans  
Pat Vetter  
Susan Wicki

## T E N O R

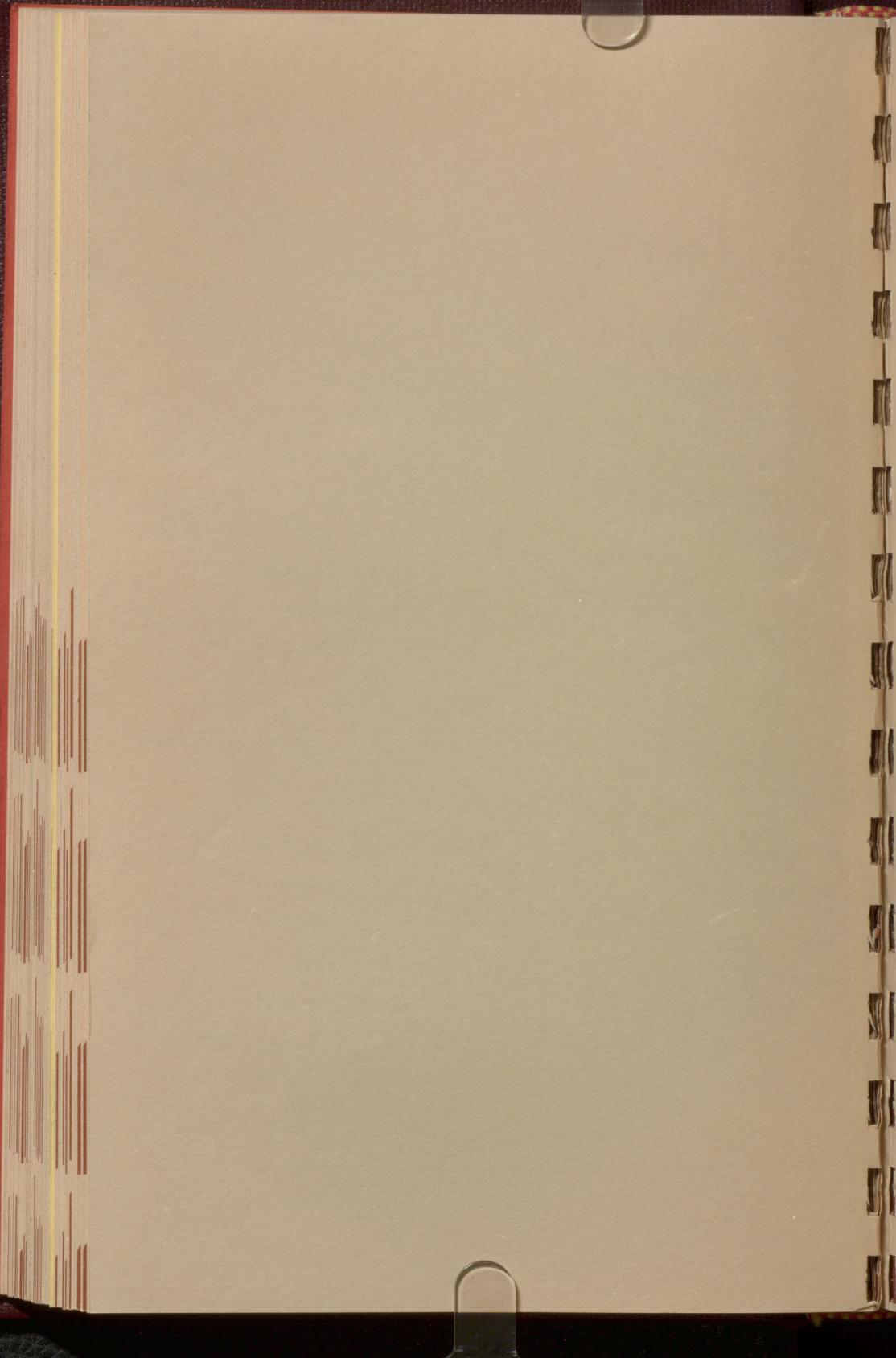
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Robert Cazabon  
Mike Fair  
Kathy Frazer  
Sandy Gruman  
Richard Mortimer

## B A R I T O N E

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Mark Bankley  
Kim Dooley  
Michel Gohler  
Pam Homzy  
Nancy Newman  
Debbie Summerlin



DIVERSION NO. 1  
(saxophone quartet)

Lloyd Conley

Janis Steprans, 1st alto saxophone  
Jerry Steiman, 2nd alto saxophone  
Kathy Fraser, tenor saxophone  
Mark Bankley, baritone saxophone

BALLADE  
(solo alto saxophone and piano)

Henri Tomasi

Janis Steprans, alto saxophone  
Lorraine Deschamps, piano

TWO DUETS

Pierre-Max Dubois

Stafford Horne, alto saxophone  
Sandy Gruman, alto saxophone

CONCERTINO

Eugène Bozza

(solo alto saxophone and piano)

Stafford Horne, saxophone  
Lorraine Deschamps, piano

TROIS CONVERSATIONS  
(saxophone quartet)

Paul Pierné

Jane Lippert, soprano saxophone  
Pat Vetter, alto saxophone  
Robert Cazabon, tenor saxophone  
Kim Dooley, baritone saxophone

TEMPUS FUGUETTE  
(saxophone choir)

Andy Homzy



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday, March 9, 1977  
8:30 pm

M I X E D      C H A M B E R      E N S E M B L E S

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*coached by Tom Plaunt and Paul Rosenthal*

# PROGRAMME

SONATA Debussy  
for harp, flute, and viola

Pastorale  
Interlude  
Finale

harp Lucile Brais  
flute Sally Richter  
viola Kathryn Jensen

(coached by Paul Rosenthal)

Vivace ma non troppo  
Adagio  
Allegro molto moderato

violin Claudia Martin  
piano Rolf Bertsch

(coached by Paul Rosenthal)

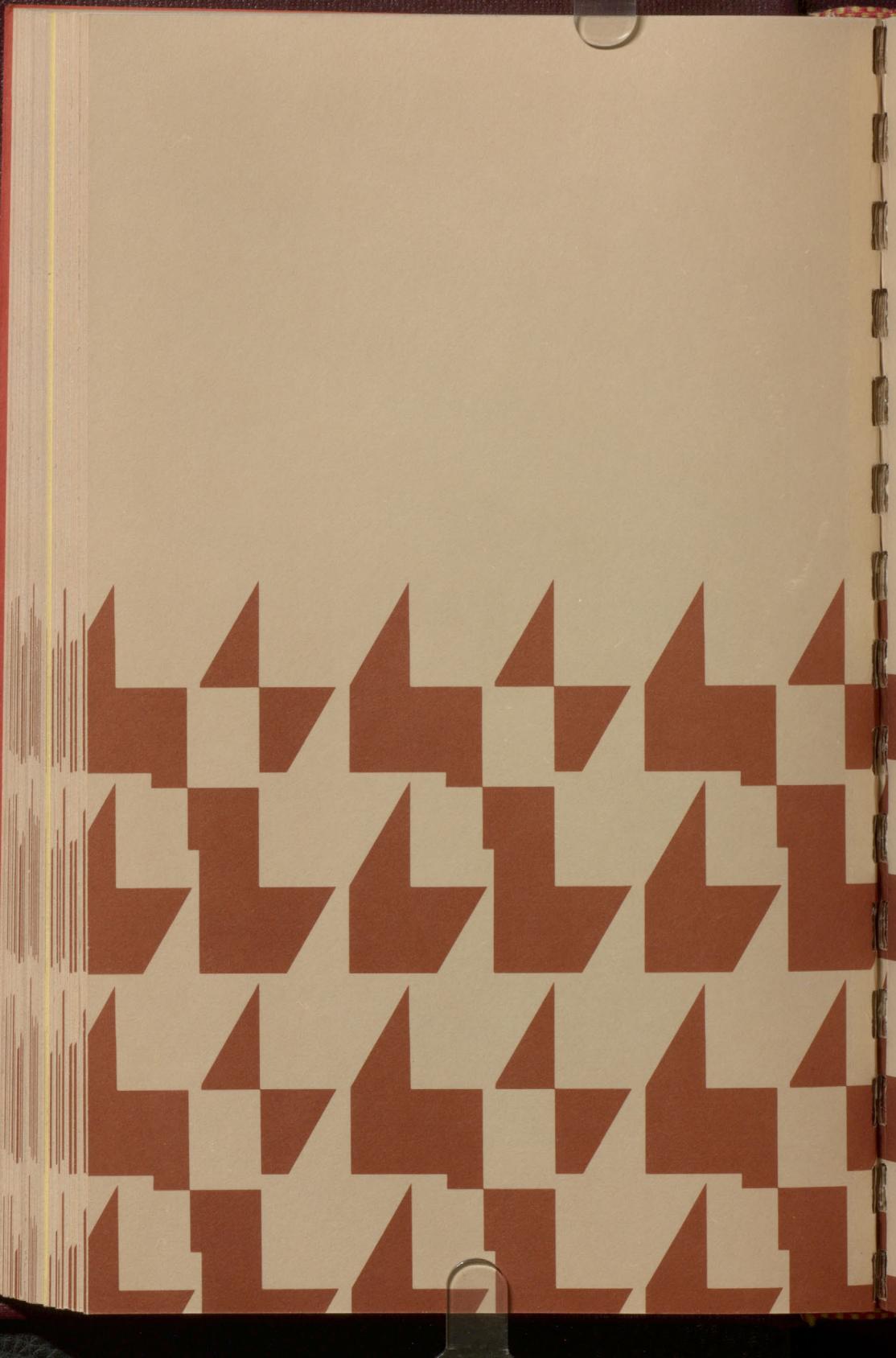
## introduction

TRIO, op. 90 - "Dumky" Dvorak  
for violin, cello, and piano

Lento maestoso - allegro  
Poco adagio - vivace non troppo  
Andante - vivace  
Andante moderato - allegro scherzando  
Allegro - in tempo leggiero  
Lento maestoso - vivace

violin Mary Ruth Allan  
cello Mario Giroux  
piano Yvon Leduc

(coached by Tam Plaunt)



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, March 11, 1977  
8:30 pm

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

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Uri M A Y E R , conductor

The next concert by the McGill Symphony Orchestra will take place on Friday, April 15, 1977 at 8:30 pm in Pollack Concert Hall. The featured soloist will be Judith Rubinstein, piano.

## ORCHESTRA

### Violin I

G. Traficante  
R. L'Archeveque  
P. David  
C. Martin  
M. Lesage  
E. Madsen  
A. Woo  
J. Kaiser  
P. Wise

### Viola

M. Mercy  
G. Teixeira  
K. Jensen  
B. Benovoy  
P.Y. Gagnon  
E. Comptois  
J. Grossman  
P. Ball

### Violin II

V. Roberge  
M. McLaughlin  
M. Steinberg  
C. Cici  
M. Allen  
C. Hall  
C. Ricignuolo  
S. Doroschuk  
D. Hansen

### Cello

I. Corber  
A. Wilder  
J. Jarvleep  
B. Holubek  
M. Reddy  
M. Giroux  
K. Waters  
G. Stikeman  
P. Kashul

### Bass

A. Yanofsky  
Z. Prochownik  
J. Hyde

Flute

J. Filion  
H. Collard  
P. Pappas  
K. Stone

French Horn

R. Allen  
K. Borden  
N. Wightman  
C. Hart

Oboes

S. Klein  
D. Wilson

Trumpet

M. Robertson  
Y. Levy

Clarinet

S. Horne  
S. DaSie  
G. Trump  
N. Desjardins

Trombone

D. Renshaw  
C. Romney  
P. Marion

Bassoon

C. Newman  
S. Umemoto

Tuba

J. DeWolfe

Harp

L. Brais

Timpani

P. Bosani

Piano

R. Bertsch

Percussion

L. Boivin  
F. Liessens  
R. Desrosiers

Orchestra Manager - C. Romney  
Orchestra Librarian - C. Newman

## PROGRAMME

SYMPHONY NO. 8 in G major  
(Le Soir)

Joseph Haydn

*Allegro molto*  
*Andante*  
*Menuetto*  
*Presto - La Tempesta*

**Violini Concertanti** - Guy Traficante  
Viviane Roberge  
**Cello Concertante** - Iona Corber  
**Bass Concertante** - Alan Yanofsky

SLOVAK MINIATURES

Bela Bartok - Milos Farkas

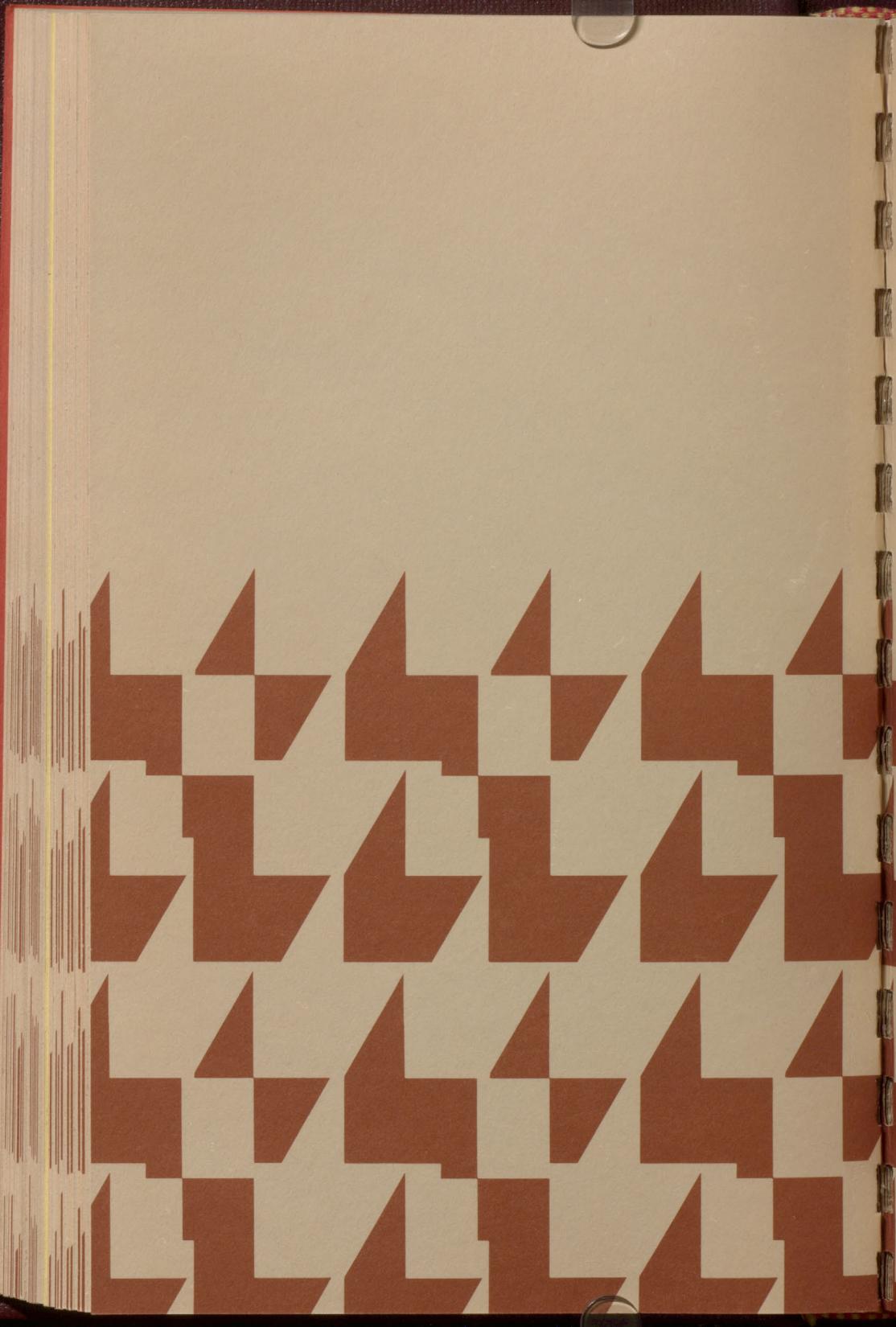
*Wedding Songs*  
*Where My Sweetheart*  
*Mockery*  
*Teasing*  
*Bagpipe*

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

SYMPHONY NO. 8 in G major, Op. 88

Antonin Dvorak

*Allegro con brio*  
*Adagio*  
*Allegretto grazioso*  
*Allegro ma non troppo*



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday 14 March 1977, 8:30 pm

W I N D   E N S E M B L E   o f   t h e   U N I V E R S I T Y   O F   W E S T E R N   O N T A R I O

directed by Jerome Summers

P r o g r a m m e

POLKA (Façade Suite)

William Walton  
(born 1902)

MARRIAGE OF FIGARO  
suite for wind octet (1791)

Mozart (1756-1791)  
arr.Johann Wendt  
(1745-1809)

Overture Andante  
Allegretto non troppo Andante  
Larghetto Andante e allegro  
Andante con moto Finale

THE ORGALEPTIC  
for brass and percussion \*

Stephen Klein \*\*

ADAGIO FOR WIND ORCHESTRA

Joaquin Rodrigo  
(born 1902)

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

LA CREATION DU MONDE

Darius Milhaud  
(1892-1974)

GALOP (Moscow, Cheremushky)

Dmitri Shostakovitch  
(1906-1975)

\* Quebec première  
\*\* McGill undergraduate

WIND ENSEMBLE PERSONNEL

University of Western Ontario, London

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Piccolo

Jean MacDonald

Flute

Charles Tanner \*  
Christine Ong

Eb Clarinet

Jean Hay

Bb Clarinet

Robert Stevenson \*  
Jean Hay  
Dennis Beck  
Eila Petersen

Bass Clarinet

Dennis Beck

Oboe

Geralyn Giovannetti \*  
Colleen Kennedy \*

Cor anglais

Catherine McLelland

Bassoon

Malcolm Crawford \*  
Rifka Holtzkener

Horn

Margaret Lindsay \*  
Phyllis Brown  
Theresa Reade  
Jill Edwards

Saxophone

Robert Walker \*  
Ed Steer \*  
Mary Swerbywus

Trumpet

Michael Perkins \*  
Norman Stickland  
Rob Douglas  
Hugh Kennedy

Trombone

Herb Poole  
Glen Ward  
Kirk MacKenzie  
Colleen Ennis

Tuba

Doug Zavitz

Contrabass

Barbara Cunningham

Percussion

David Ghent \*  
Rob O'Connell  
Doreen Conant  
Sylvia MacMillan

Piano

Ed Wallman

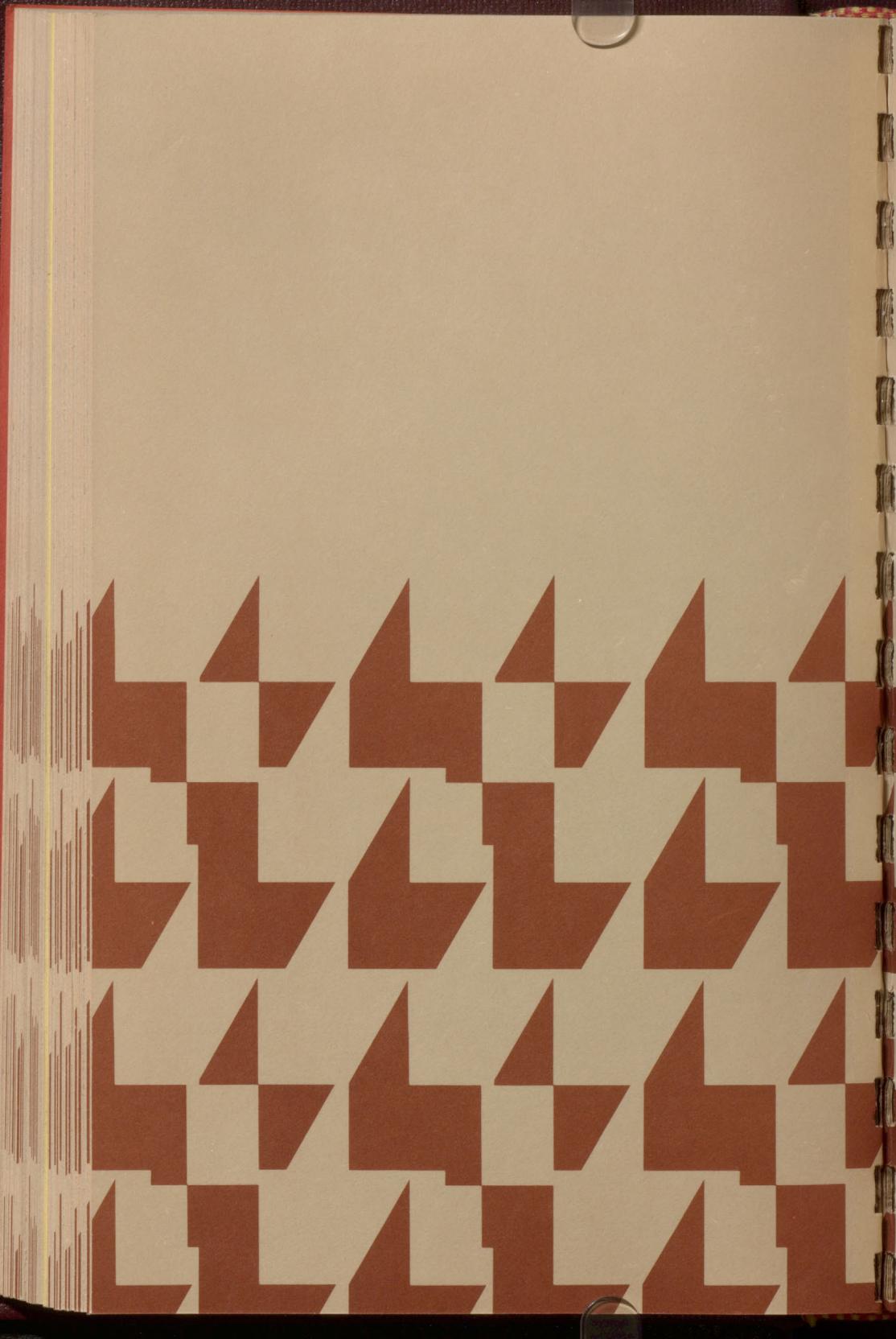
Violin

Peter Bartley \*  
John Opolko

Cello

Dick van Raadshooven

\* denotes principal



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday 16 March 1977, 8:30 pm

Y O R K   W I N D S

Douglas	S t e w a r t	flute
Lawrence	C h e r n e y	oboe
Paul	G r i c e	clarinet
James	M a c D o n a l d	horn
James	M c K a y	bassoon

### QUINTET OPUS 43 (1922)

Carl Nielsen

Carl August Nielsen, Denmark's leading composer, wrote the Quintet, Op.43 in 1922 for the Copenhagen Wind Quintet. It begins with a bassoon solo and much of the first movement is built around a pastoral theme. The second movement is a lyrical minuet, reminiscent of the 18th century dance movement. The finale is a set of variations built on a hymn tune which Nielsen wrote some years earlier. It is preceded by a dark-hued Praeludium in which the oboe changes to English horn. The variations display the individual personalities of the instruments and the work ends with the return of the theme in different metre.

### RECEPTION AND OFFERING MUSIC (1975)

John Rea

It has always fascinated me to think that, among the reasons for which some composers make direct references to other composers' music within their own music there is one which animates a belief - perhaps unconscious - that such references convey, or may themselves be magic. Very often these citations receive from the host composer a special, almost reverential treatment which, I suspect, mirrors the intensity of this belief. In RECEPTION AND OFFERING MUSIC, I have tried to extend this notion somewhat further.

By fashioning a number of musical citations which either overlap, adjoin or evolve into one another so as to depict the sense of transmission or transference between composers, and by placing these references within a context of Tibetan ritual music, I am suggesting that some composers seem to assimilate the achievements of earlier composers much like the way Tibetan mystics come to accept the possibility of communication (visualization, transfer) with buddhas or bodhisattvas. Both the entity invoked (assimilated) and the invocation (assimilation) are magical.

RECEPTION AND OFFERING MUSIC thus seeks to welcome and render homage to the apparitions-in-sound of various composers for whom the designations buddha or bodhisattva (one about to become a buddha) should indeed be fitting, not only in view of the paths they undertook to travel during their lives, but also for the influence they generated along the way.

(John Rea)

### EINE KLEINE BLÄSERMUSIK

Bruce Mather

"Eine Kleine Bläsermusik" or "a little music for winds" was written in 1975 at the request of the Ayorama quintet and was given its first performance in Ottawa on April 11th, 1976.

It seems to me that the basic problem of writing for woodwind quintet is to mold a definite sonority out of five instruments of widely different timbre and strength. My weakness for the unison of these instruments is clear, for the first third of the work is entirely in unison. Progressive overlapping produces a texture of broken chords. In fact the whole work is based upon the development of various textures from a single melodic strand.

(Bruce Mather)

JEU DE CINQ for wind quintet (1976)

Bengt Hamraeus

Jeu de cinq.

Jeu - Play - Game?

Strategies of game - playful conversation?

Anybody going to win the game?

I prefer giving these open questions to the listener instead of asking him to follow different technical rules for the composition, which would perhaps help nobody else than the composer and the performers. One thing, however, could be mentioned. During the piece, there is a recurring melodic line, disguised most of the time in so long time intervals that only the player knows that he is indeed controlling the other players without their noticing it. This melody occurs, during the work, in different instruments - the last time in the horn, where the whole melody so to speak disappears in a question mark. So, where's the poker face, where the jackpot?

The work was written in 1976 as a commission for the York Winds who gave the first performance on 24 February 1977.

(Bengt Hamraeus)

KLEINE KAMMERmusik FÜR FÜNF BLÄSER (1922)

Paul Hindemith

Although Hindemith is usually thought of as one of the foremost composers of the 20th century, he was also a skilled performer. His first instrument was the violin but he later switched to viola and was considered one of the finest violist in Germany. He was also proficient enough on the clarinet to perform the difficult clarinet part in the Kleine Kammermusik.

The Kleine Kammermusik was composed in 1922, when Hindemith was just beginning his career as a composer. He was considered in this early period to be destined to become Germany's successor to Richard Strauss, but as his music became more "modern", he lost favour among his countrymen. Performance of his work was forbidden during the Nazi regime.

THE YORK WINDS, Canada's foremost wind quintet, was formed in 1972 by five young Canadian virtuosi. Now ensemble-in-residence at Toronto's York University, the group continues to receive wide critical acclaim for its outstanding interpretation of traditional and contemporary works.

Through their many appearances and frequent broadcasts in Canada they have presented the full range of the vast wind chamber music repertoire, from baroque to experimental. Programmes may also include works that have been especially commissioned for and dedicated to the YORK WINDS by prominent Canadian composers.

The YORK WINDS have appeared on such prestigious concert series as Toronto's St. Lawrence Centre, Shaw Festival, McGill, Queen's and Carleton Universities and have performed in many parts of Canada.

The 1976-77 season includes an extensive tour of British Columbia as well as numerous concerts and broadcasts in Toronto, Montreal and other eastern Canadian centres. The season opens with the YORK WINDS' first appearance as guest artists with symphony orchestra and culminated with the group's London, England, debut in June 1977.

## QUINTETTE, Opus 43 (1922)

Carl Nielsen

Le plus grand compositeur danois d'aujourd'hui, Carl August Nielsen, a écrit le Quintette Opus 43 en 1922 pour le Copenhagen Wind Quintet. L'œuvre débute par un solo de basson et une bonne partie du premier mouvement est axée sur un thème pastoral. Le deuxième mouvement est un menuet lyrique qui rappelle cette danse du 18e siècle. Le dernier mouvement est un ensemble de variations construites sur un hymne écrit par Nielsen quelques années auparavant. Il est précédé par un sombre Prélude où le cor anglais remplace le hautbois. Les variations reflètent la personnalité de chaque instrument et l'œuvre se termine par un retour du thème dans une mesure différente.

## Quelques notes sur RECEPTION AND OFFERING MUSIC (1975)

John Rea

J'ai toujours été fasciné par l'idée que, parmi les raisons pour lesquelles plusieurs compositeurs incorporent la musique d'autres compositeurs à leur propre musique, il y a la croyance - peut-être inconsciente - que de telles citations ont un caractère ou un pouvoir magique. Elles font souvent l'objet, de la part du compositeur "hôte", d'un traitement spécial et révérenciel qui reflète, je pense, l'intensité de cette conviction. Dans RECEPTION AND OFFERING MUSIC "(Musique de réception et d'offrance)", j'ai tenté d'élargir un peu ce concept.

En façonnant plusieurs citations musicales qui, ou bien se chevauchent, se succèdent ou se fondent l'une dans l'autre de façon à suggérer une impression de transmission ou de transfert entre compositeurs, et en situant celles-ci dans un contexte qui est expressément le contexte acoustique de la musique rituelle du Tibet, j'avance l'idée que certains compositeurs semblent assimiler les réalisations de leurs prédecesseurs d'une manière qui se rapproche beaucoup de celle dont les mystiques tibétains croient en la possibilité d'une communication (visualisation, transfert) avec les buddhas ou bodhisattvas. L'entité invoquée (assimilée) comme l'invocation (assimilation) sont magiques.

RECEPTION AND OFFERING MUSIC veut donc faire accueil et rendre hommage aux apparitions sonores de divers compositeurs auxquels la désignation de buddha ou de bodhisattva (celui qui est sur le point de devenir un buddha) s'applique fort bien, non seulement en raison des sentiers qu'ils ont suivis au cours de leur existence, mais aussi à cause de l'influence qu'ils ont exercée en chemin.

(John Rea)

## EINE KLEINE BLÄSERMUSIK

Bruce Mather

"Eine Kleine Bläsermusik" ou "petite musique pour instruments à vent" a été écrite en 1975 à la demande de la quintette Ayromama et a été créée la 11 avril 1976 à Ottawa.

Il me semble que le problème de base de l'écriture pour quintette à vent consiste à produire une sonorité définie à partir de cinq instruments de timbres et de poids nettement opposés. Ma préférence pour l'unisson de ces instruments se manifeste, car le premier tiers de l'œuvre se trouve uniquement à l'unisson. Un enjambement progressif d'une note sur la suivante crée une texture d'accords brisés. D'ailleurs tout l'œuvre développe de textures diverses à partir d'une seule ligne mélodique.

JEU DE CINQ pour quintette à vent (1976)

Bengt Hambraeus

l'oeuvre commandée par THE YORK WINDS qui l'ont créée à Toronto le 24 février dernier.

KLEINE KÄMMERMUSIK FÜR FÜNF BLÄSER

Paul Hindemith

Généralement considéré comme l'un des compositeurs avant-gardistes du 20e siècle, Paul Hindemith était également un virtuose de tout premier plan. Son premier instrument fut le violon, mais il opta ensuite pour l'alto dont il devint l'un des meilleurs joueurs en Allemagne. Il connaissait suffisamment la clarinette pour pouvoir interpréter la difficile partie de clarinette du Kleine Kammermusik.

C'est en 1922, alors qu'il venait tout juste de se lancer dans la carrière de compositeur que Hindemith écrivit le Kleine Kammermusik. Même si ses premières œuvres ont pu laisser croire qu'il devait prendre la succession de Richard Strauss en Allemagne, dès que sa musique devint plus "moderne", il perdit la faveur de ses compatriotes. L'interprétation de son œuvre fut interdite sous le régime nazi.

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Le quintette YORK WINDS a été créé en 1972 par cinq jeunes virtuoses canadiens. Actuellement rattaché à l'université York de Toronto, le groupe continue de susciter l'enthousiasme général pour l'extraordinaire interprétation qu'il donne d'œuvres classiques et contemporaines.

Au cours des nombreux concerts et des fréquentes émissions qu'ils ont donnés au Canada, nos jeunes virtuoses ont présenté le répertoire complet de la musique de chambre pour instruments à vent, depuis la musique baroque jusqu'à la musique expérimentale. Leurs programmes comprennent également parfois des œuvres qui ont été écrites pour eux et qui leur ont été dédiées par des grands compositeurs canadiens.

Le YORK WINDS a participé à des concerts aussi prestigieux que ceux du St. Lawrence Centre de Toronto, du Festival Shaw, des universités McGill, Queen's et Carleton et il s'est produit dans de nombreuses villes du Canada.

Au programme de leur saison 1976-77, relevons une importante tournée en Colombie-Britannique ainsi que de nombreux concerts et émissions radio-phoniques à Toronto, Montréal et dans d'autres villes de l'est canadien. La saison s'ouvrira par la première apparition du YORK WINDS avec une orchestre symphonique et son point culminant sera la premier concert que le quintette donnera à Londres en Angleterre au mois de juin 1977.

Programme

QUINTET, Op.43

Carl Nielsen

Allegro ben moderato

Menuet

Praeludium (Adagio) - Tema con variazioni

RECEPTION AND OFFERING MUSIC  
FOR WIND QUINTET AND PERCUSSION  
(ANAPHORA IV)

John Rea

I Reception

II Offering

*with Gregory Law, percussion*

Intermission

EINE KLEINE BLÄSERMUSIK

Bruce Mather

JEU DE CINQ

Bengt Hambraeus

KLEINE KAMMERMUSIK FUR FUNF  
BLASER, Op.24 No.2 (1922)

Paul Hindemith

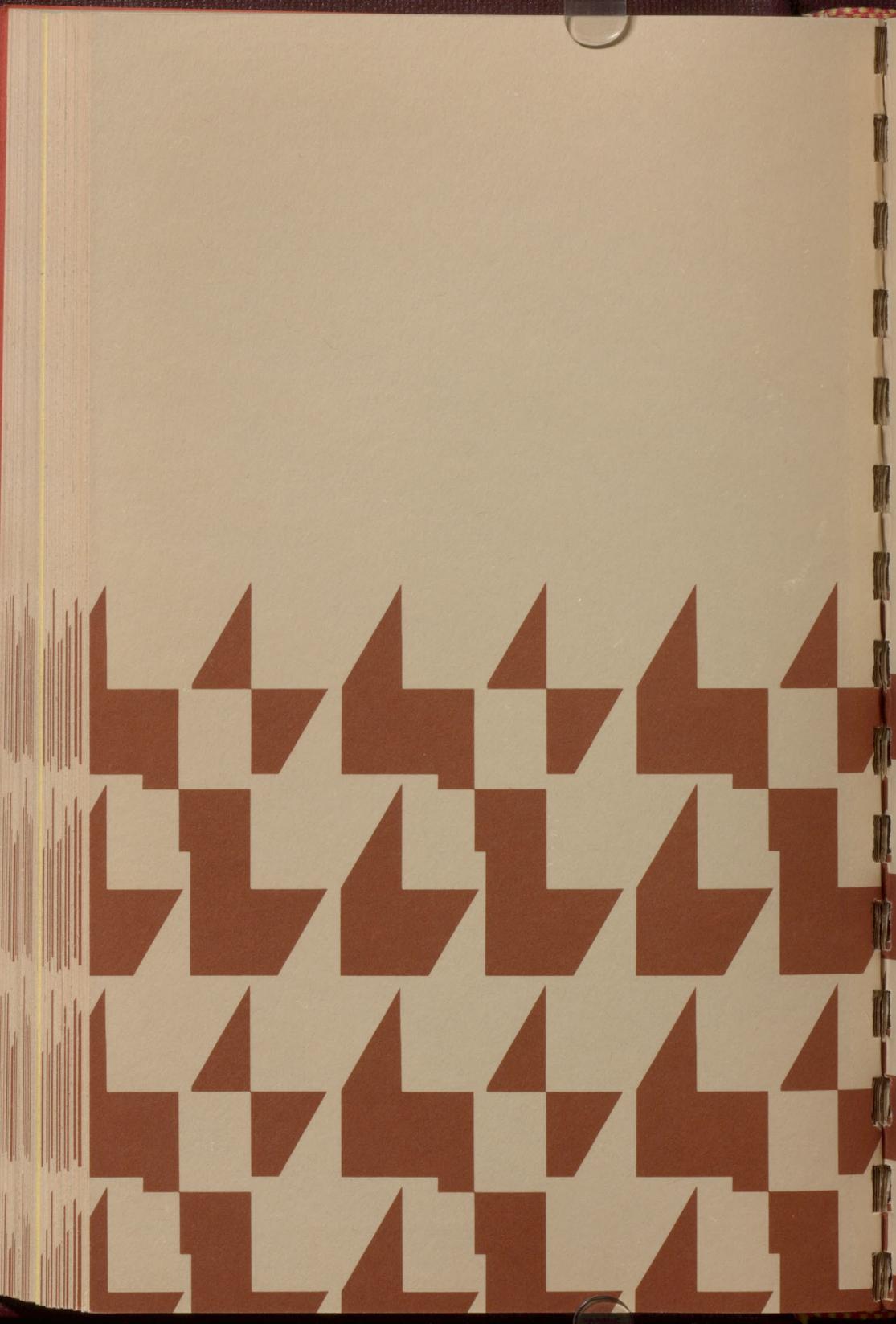
Lustig

Walzer

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft



# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday 18 March 1977, 8:30 pm

THE MCGILL PERCUSSION ENSEMBLE

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direction : Pierre Bé l u s e

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Luc Boivin

Peter Bosani

James Brender

François Clément

Raymond Desrosiers

Gregory Law

Frédérick Liessens

Aldo Mazza

Jean-Guy Plante

*Lighting: Michael Bartuccio  
Graeme Thomson*

David Bach (born in Montreal in 1948) studied at the Conservatoire Provincial, McGill, and Princeton Universities; he also attended seminars given by Franco Donatoni and Luigi Dallapiccola at the Accademia Musicale Chigiana, Siena. He has taught at the Faculty of Music of McGill, and is now working on a Canada Council commission for the Morton-Master piano duo.

After All Is Said and Done (1971) is dedicated to Mlle Isabelle Delorme. This composition was conceived as an alternation of well-delineated blocks of sound, with quieter but dynamic periods ... The title is a reference, albeit hidden, to an eschatological theme, as in the phrase of T.S. Eliot,

"This is the way the world ends  
Not with a bang, but a whimper."

David Bach (né à Montréal en 1948) a fait des études au Conservatoire provincial ainsi qu'aux universités McGill et Princeton; il a également pris part à des séminaires donnés par Franco Donatoni et Luigi Dallapiccola à l'Accademia Musicale Chigiana de Sienne. Il a enseigné à la faculté de musique de McGill et travaille à présent à la composition d'une oeuvre commandé par le conseil des arts du Canada pour le duo de pianistes Morton et Master.

After All Is Said And Done (Après que tout ait été dit et fait)(1971) est dédié à Mademoiselle Isabelle Delorme. Cette composition a été conçue comme une suite d'entités sonores bien définies alternant avec des phrases plus calmes mais cependant dynamiques ... Bien que ce ne soit pas manifeste, le titre se réfère à un thème eschatologique, tout comme ces vers de T.S.Eliot, lorsqu'il écrit:

"This is the way the world ends  
Not with a bang, but a whimper."

("C'est ainsi que vient la fin du monde,  
Non pas dans les clamours mais dans les geignements.")

---

\*signature(3)

andrew culver

3)pieces  
to

listen to as \*signature(s)

3)pièces à écouter

to,  
short  
&  
strong(like

courtes

fortes comme des signature(\*)s

### Circuit I (1970, version 1977)

Circuit I a été organisé très rapidement entre le 28 décembre 1971 et le 10 janvier suivant. C'est la moins "écrite" de mes partitions. J'y continue l'exploration d'une série de proportions provenant d'une analyse intervallique du thème de l'Offrande Musicale. Cette série de base (3-4-1-9-8-2-5) affecte d'abord la durée des sept séquences principales (1: 20 secondes). Ces séquences sont interrompues à quatre reprises par des parenthèses à durées variables. La série de proportions engendre à son tour un énorme réseau de séries, toutes bâties selon le principe de la série Fibonacci. Les interprètes se promènent plus ou moins librement à travers ce réseau, y traçant un "circuit".

Plusieurs versions sont possibles; j'ai, à dessein, utilisé des indications de modes de jeux, de dynamiques et de timbres très vagues.

Tout le matériau des hauteurs est tiré d'une oeuvre antérieure, Offrande III, où l'on retrouve aussi la même série de base. Et comme dans Offrande III aussi, mais plus vaguement encore, tout le matériau gravite autour du Si bémol seul son absent du thème de Bach.

Serge Garant.

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Alcides Lanza (born in Argentina) joined the Faculty of Music at McGill University in 1971. He is now director of the Electronic Music Studio, and Professor of Composition. A graduate of the Di Tella Institute in Buenos Aires, Lanza also studied in New York, at the Columbia Princeton Electronic Music Center. A very active performer in the field of contemporary music as a pianist and conductor, he has recently finished his fourth European tournée.

Sensors I (1976-1) for Percussion Ensemble, was commissioned by Pierre Beluse for the McGill Percussion Ensemble, with a grant from the Canada Council for the Arts. Written for four solo percussion players, the composer intended to create a "harmony of percussion", starting on a field of continuous stratified sounds and evolving into a field of granular, discontinuous sounds with a high density index. The composition is structured on two parallel Fibonacci series, starting out of phase and slowly going into phase towards the end of the piece.

The title is derived from the latin "sensus": to feel, to perceive, and in a more modern interpretation, a "sense organ": any organ or structure specialized to receive specific stimuli and transmit them as sensations (to the brain). Also, a common device in all spacecrafts in charge of perceiving and transmitting data.

As the composer did in his earlier composition for Percussion Ensemble and electronic sounds (Interferences II (1967-I)), certain techniques were borrowed from the field of electronic music composition:

filtering: by using a variety of mallets and modes of attack;  
by using new types of mallets.

modulation: by striking different areas in the instruments,  
new mallets, new performing techniques, etc.

Alcides Lanza (né en Argentine) est devenu membre de la Faculté de Musique à l'Université McGill en 1971. A présent, il est directeur du studio de musique électronique et de plus est un professeur agrégé en composition. Diplômé de l'Institut Di Tella à Buenos Aires, Alcides Lanza a également étudié à New York au Centre de musique électronique Columbia-Preston. Un pianiste et un chef d'orchestre actif dans le champ de musique contemporaine, il a récemment fini son quatrième tour européen.

Sensors I (1976-I) pour ensemble à percussion a été commandé par Pierre Beluse pour l'Ensemble à percussion de McGill, et a bénéficié d'une subvention du conseil des arts du Canada. Dans cette oeuvre écrite pour quatre percussionnistes solistes, le compositeur veut créer une "harmonie de percussion" qui part d'un champ de sons stratifiés continus pour progresser et se modifier en un champ de sons granulaires discontinus à densité élevée. La composition se base dans sa structure sur deux séries de Fibonacci parallèles, désynchronisées au départ et retrouvant peu à peu leur synchronisme vers la fin du morceau.

Le titre de l'oeuvre est dérivé du terme latin "sensus" de "sentire": sentir, percevoir, et de sa signification plus récente d'organe sensoriel: tout organe ou toute structure dont la fonction est de recevoir des stimuli spécifiques et de les transmettre sous forme de sensations (au cerveau). Ce terme se réfère également aux engins spatiaux destinés à recueillir et retransmettre des données.

De même que dans sa composition antérieure pour ensemble à percussion et sons électroniques (Interferences II (1967-I)), le compositeur emprunte ici certaines techniques propres à la composition de musique électronique:

filtrage: à l'aide de divers maillets et modes d'attaque;  
à l'aide de nouveaux types de maillets.

modulation: en frappant sur différents endroits des instruments  
et en utilisant de nouveaux maillets et en  
introduisant de nouvelles techniques d'exécution, etc.

---

Rythmologue (1969) is written for eight percussionists and a total ensemble of 90 percussion instruments of varied pitch, along with eight whistles, the latter being heard only at the beginning of the piece.

Rythmologue is built on prime numbers 3-5-7-11-13-17-19 and adopts a broadened form of rondo. Refrains enhance the various transformations of rhythmic characters, while the episodes are free in style and lean towards a thematic concept. There are no keyboard instruments (vibraphone, xylophone, marimba, tubular bell or glockenspiel) but only three groups of timbres: skin, metal and wood.

Avoiding any exotic aim, Rythmologue strives simply to give life to rhythm and color.

Rythmologue (1969) est écrit pour huit batteurs et 90 instruments à percussion de hauteur différente et huit sifflets, lesquels ne sont entendus qu'au début de l'œuvre.

Rythmologue est bâti sur des nombres premiers 3-5-7-11-13-17-19 et adopte une forme élargie du rondo. Les refrains favorisent les diverses transformations de personnages rythmiques, les couplets étant d'une écriture plus libre et rattachés à la notion de thème. Il n'y a aucun instrument à clavier (vibraphone, xylophone, marimba, cloche tubulaire ou glockenspiel) mais uniquement trois familles de timbres: peaux, métal et percussions ligueuses.

Loin de rechercher l'exotisme, Rythmologue veut plutôt donner vie au rythme et à la couleur.

Programme

AFTER ALL IS SAID AND DONE  
(1971)

David Bach

\* SIGNATURE  
(1977)

Andrew Culver

CIRCUIT I  
(1970, version 1977)

Serge Garant

Entr'acte

\*\* SENSORS II  
(1976-I)

Alcides Lanza

RYTHMOLOGUE  
(1969)

François Morel

\* première  
\*\* commissioned by the McGill Percussion Ensemble  
première



# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Monday 21 March 1977, 8:30 pm

R E C I T A L   o f   t h e   L I E D E R   C L A S S

---

direction : Jan Simons and Tom Plaunt

---

SIX SONGS

Hugo Wolf

Er ist's  
Verbogenheit  
In dem Schatten meiner Locken  
Das verlassene Mägglein  
Begegnung  
Gesang Weylas

*Patty Keith, soprano  
JoAnn Strathdee, piano*

FOUR SONGS

Richard Strauss

Allerseelen, Op.10 No.8  
Zueignung, Op.10 No.1  
Nacht, Op.10 No.3  
All mein Gedanken, Op.21 No.1

FIVE LYRICS OF THE T'ANG DYNASTY

John Beckwith

(1949)

The Staircase of Jade  
The Limpid River  
The Inlaid Harp  
On a Rainy Night  
Parting at a Wine-Shop

*Donna Brown, soprano  
Patricia Moyst, piano*

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

SIX SONGS - Hugo Wolf (1860 - 1903)Er ist's! (Eduard Mörike)

Frühling lässt sein blaues Band  
Wieder flattern durch die Lüfte;  
Süsse, wohlbekannte Düfte  
Streifen ahnungsvoll das Land.  
Veilchen träumen schon,  
Wollen bald' kommen.  
Horch, von fern ein leiser Harfenton!  
Frühling, ja du bist's!  
Dich hab ich vernommen!

Verborgenheit (Mörike)

Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,  
Es ist ungekanntes Wehe;  
Immerdar durch Tränen sehe  
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,  
Und die helle Freude zückt  
Durch die Schwere, so mich drücket,  
Wonniglich in meiner Brust.

Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!

In dem Schatten meiner Locken  
(from "Spanisches Liederbuch")

In dem Schatten meiner Locken  
Schlief mir mein Geliebter ein.  
Weck ich ihn nun auf? - Ach nein!

Sorglich strähnt ich meine krausen  
Locken täglich in der Frühe,  
Doch umsonst ist meine Mühe,  
weil die Winde sie zerzausen.  
Lockenschatten, Winderssausen  
Schläferten den Liebsten ein.  
Weck ich ihn nun auf? - Ach nein!

Hören muss ich, wie ihn gräme,  
Dass er schmachtet schon so lange,  
Dass ihm Leben geb und nehme  
Diese meine braune Wange,  
Und er nennt mich eine Schlange  
Und doch schlief er bei mir ein.  
Weck ich ihn nun auf? - Ach nein!

Spring is here!

Once again spring trails his blue  
riband  
fluttering through the air;  
sweet, familiar scents,  
full of promise, brush the land.  
Violets already dream  
of coming soon.

Listen - a harp sounds softly in  
the distance!  
Yes, spring - it is you!  
It is you I heard!

Withdrawal

Let me be, O World!  
Do not tempt me with gifts of love,  
Let this heart keep to itself  
its joy and its sorrow.

I do not know what I mourn for,  
it is an unknown grief;  
only through tears I see  
the sun's dear light.

Often (I am hardly conscious of it)  
bright joy flashes  
through the gloom that oppresses me,  
bringing rapture to my heart.

Let me be, O world!  
Do not tempt me with gifts of love,  
Let this heart keep to itself  
its joy and its sorrow.

In the shadow of my tresses

In the shadow of my tresses  
my love fell asleep.  
Shall I wake him now? No!

Carefully I combed my curly  
tresses early every morning;  
but my efforts are vain,  
for the winds ruffle them.  
The shade of my tresses, the rustling  
of the wind  
 lulled my love to sleep.  
Shall I wake him now? No!

I have to hear how sad he is,  
how long he has languished,  
how this brown cheek of mine  
gives him life and takes it from him;  
and he calls me a snake -  
yet he fell asleep by my side.  
Shall I wake him now? No!

Das verlassene Mäglein (Mörike)  
Früh, wann die Hähne krähn,  
eh die Sternlein schwinden,  
muss ich am Herde stehn,  
muss Feuer zünden.

Schön ist der Flammen Schein,  
es springen die Funken;  
ich schaue so darein,  
in Leid versunken.

Plötzlich, da kommt es mir,  
treuloser Knabe,  
dass ich die Nacht von dir  
geträumet habe.

Träne auf Träne dann  
stürzet hernieder;  
so kommt der Tag heran  
o, ging er wieder!

Begegnung (Mörike)

Was doch heut Nacht ein Sturm gewesen,  
bis erst der Morgen sich geregt:  
Wie hat der ungebetne Besen  
Kamin und Gassen ausgefegt!

Da kommt ein Mädchen schon die Strassen,  
das halb verschlchert um sich sieht;  
wie Rosen, die der Wind zerblasen,  
so unstet ihr Gesichtchen glüht.

Ein schöner Bursch tritt ihr entgegen,  
er will ihr voll Entzücken nahn:  
wie sehn sich freudig und verlegen  
die ungewohnten Schelme an!

Er scheint zu fragen, ob das Liebchen  
die Zöpfe schon zurecht gemacht,  
die heute Nacht im offnen Stübchen  
ein Sturm in Unordnung gebracht.

Der Bursche träumt noch von den Küssem,  
die ihm das süsse Kind getauscht,  
er steht, von Anmut hingerissen,  
derweil sie um die Ecke rauscht.

Gesang Weylas (Mörike)  
Du bist Orplid, mein Land!  
das ferne leuchtet;  
vom Meere dampft dein besonter Strand  
den Nebel, so der Götter Wange feuchtet.  
Uralte Wasser steigen  
verjüngt um deine Hüften, Kind!  
Vor deiner Gottheit beugen  
sich Könige, die deine Wärter sind.

The deserted maiden

Early in the morning, when the cocks  
crow,  
before the little stars disappear,  
must I stand at the cookstove,  
must kindle the fire.

Beautiful is the flames' shine,  
the sparks jump;  
I look thus into it,  
sunken in grief.

Suddenly, the thought comes to me,  
faithless boy,  
that during the night  
I dreamt of you.

Tear upon Tear then  
rushes down;  
thus comes the day  
oh, would it go again!

What dreadful storm last nicht was  
raging

Until the morning light appeared!  
The uninvited broom was sweeping  
And soon the streets and chimneys  
cleared:

Now down the street a maid comes  
wand'ring,  
Glances around half timidly;  
Like roses, that the wind's been  
blowing

Thus glow her cheeks so tenderly.

With rapid steps a youth advances,  
Radiant with joy his love to greet,  
With what embarrassed joyful glances  
The two young knowing rogues do meet!

He seems to ask with voice so tender,  
If she's had time her hair to comb,  
That last night got in sad disorder  
When swept the stormwind through her  
room.

The youth of kisses still is dreaming  
That he exchanged with her last night,  
He stands, transfix'd by grace so  
charming,  
Meanwhile she whisks past, out of sight.

Song of Weila

You are Orplid, my land!  
that distantly shines;  
from the sea steams your sunny shore  
to moisten the Gods' cheek.  
Age-old waters rise  
rejuvenated around your hips, child!  
Before your deity bow  
kings who are your servants.

FOUR SONGS - Richard Strauss (1864 - 1949)

### Allerseelen (Hermann von Gilm)

Alles versteckt (Hermann von der Linde)  
Stell auf den Tisch die duftenden Reseden  
Die letzten roten Astern trag' herbei,  
Und lass uns wieder von der Liebe reden,  
Wie einst im Mai.  
Gib mir die Hand, dass ich sie heimlich drücke,  
Und wenn man's sieht, mir ist es einerlei;  
Gib mir nur einen deiner süßen Blicke,  
Wie einst im Mai.  
Es blüht und duftet heut auf jedem Grabe  
Ein Tag im Jahr ist ja den Toten frei,  
Komm an mein Herz, dass ich dich wieder habe,  
Wie einst im Mai.

All Souls' Day

All Souls' Day  
Place on the table the fragrant Mignonettes,  
Bring here the last of red asters,  
And let us speak again of love,  
As long ago in May.  
Give me the hand that I may secretly clasp it,  
And if it is observed by others, I will not mind;  
Give me one of your sweet glances,  
As long ago in May.  
Today each grave is flowering and fragrant,  
Once a year is All Souls' Day,  
Come to my heart that I again may have you,  
As long ago in May.

Zueignung (Hermann von Gilm)

Zuerst singt (hermann von johann)  
Já, du weisst es, teure Seele,  
Dass ich fern von dir mich quäle,  
Liebe macht die Herzen krank,  
Habe Dank!  
Einst hielt ich, der Freiheit Zecher,  
Hoch den amethysten Becher,  
Und du segnestest den Trank,  
Habe Dank!  
Und beschwörst darin die Bösen,  
Bis ich, was ich nie gewesen,  
Heilig, heilig, ans Herz dir sank,  
Habe Dank!

### Nacht (Hermann von Gilm)

Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um in weitem Kreise,  
Nun gib acht.  
Alle Lichter dieser Welt,  
Alle Blumen, alle Farben löscht  
sie aus,  
Und stiehlt die Garben weg vom Feld;  
Alles nimmt sie, was nur hold,  
Nimmt das Silber weg dem Strom

## Dedication

Ah, you know it, dear soul,  
That far from you I languish,  
Love causes hearts to ache, -  
To you my thanks!  
Once, drinking to freedom,  
I raised the amethyst cup,  
And you blessed the drink,  
To you my thanks!  
You exorcised the evil spirits in it,  
So that I, as never before,  
Cleansed and freed, sank upon your heart,  
To you my thanks!

Night

Out of the forest comes the night,  
Quietly she moves in from behind the trees;  
She oversees all around her,  
Beware now!  
All the lights of the world,  
All the flowers, all the colors, she  
extinguishes;  
She steals the sheaves from the fields;  
She takes everything that is lovely  
Steals the silver from the streams,

Nacht (cont.)

Nimmt vom Kupferdach des Doms,  
Weg das Gold.  
Ausgeplündert steht der Strauch,  
Rücke näher Seel' an Seele;  
O die Nacht, mir bangt, sie stehle  
Dich mir auch.

Night (cont.)

From the copper dome of the cathedral  
She takes away its gold.  
The spray of flowers stands plundered,  
Draw closer, soul to soul;  
Oh, I am afraid the night will steal  
You, too, from me.

All mein Gedanken (Felix Dahn)

All mein Gedanken, mein Herz und mein Sinn,  
Da, wo die Liebste ist, wandern sie hin.  
Gehn ihres Weges trotz Mauer und Tor,  
Da hält kein Riegel, kein Graben nicht vor.  
Gehn wie die Vögelein hoch durch die Luft,  
Brauchen kein Brücken über Wasser und Kluft.  
Finden das Städtlein und finden das Haus,  
Finden ihr Fenster aus allen heraus,  
Und klopfen und rufen: mach auf, lass uns ein,  
Wir kommen vom Liebsten und grüssen dich fein.  
Mach auf und lass uns ein.

All My Thoughts

All my thoughts, my heart and my senses,  
Are wandering there where my beloved is.  
They go their way through wall and gate,  
No locks nor moats can stand in the way;  
They fly like little birds high through the air,  
They need no bridges o'er the water and chasms.  
They find the little town, they find the house,  
They seek out her window from among all others,  
And knock and call: Open, let us enter,  
We come from your beloved and greet you,  
Open, open, let us enter.

FIVE LYRICS OF THE T'ANG DYNASTY (1949) - John Beckwith  
translated from Chinese by Witter Bynner

The Staircase of Jade (Li Po - 699-762)

Her jade-white staircase is cold with dew;  
Her silk soles are wet, she lingered there so long ...  
Behind her closed casement, why is she still waiting,  
Watching through its crystal pane the glow of the autumn moon?

The Limpid River (Wang Wei 699-759)

The limpid river, past its bushes  
Running slowly as my chariot,  
Becomes a fellow voyager  
Returning home with the evening birds.  
A ruined city-wall overtops an old ferry,  
Autumn sunset floods the peaks.  
... Far away, beside Mount Sung,  
I shall close my door and be at peace.

The Inlaid Harp (Li Shang-Yin 813-858)

I wonder why my inlaid harp has fifty strings,  
 Each with its flower-like fret an interval of youth.  
 ... The sage Chuang-tzu is day-dreaming,  
 bewitched by butterflies,  
 The spring-heart of Emperor Wang is crying in a cuckoo,  
 Mermen weep their pearly tears down a moon-green sea,  
 Blue fields are breathing their jade to the sun...  
 And a moment that ought to have lasted for ever  
 Has come and gone before I knew.

On a Rainy Day (Li Shang-Yin 813-858)

You ask me when I am coming. I do not know.  
 I dream of your mountains and autumn pools  
 brimming all night with the rain.  
 Oh, when shall we be trimming wicks again,  
 together in your western window?  
 When shall I be hearing your voice again,  
 all night in the rain?

Parting at a Wine-Shop (Li Po 699-762)

A wind, bringing willow-cotton, sweetens the shop,  
 And a girl from Wu, pouring wine, urges me to share it  
 With my comrades of the city who are here to see me off;  
 And as each of them drains his cup, I say to him in parting,  
 Oh, go and ask this river running to the east  
 If it can travel farther than a friend's love!

ARRIETTES OUBLIEES - Claude Debussy (1862-1918)

lyrics by Paul Verlaine

C'est l'extase  
 C'est l'extase langoureuse,  
 C'est la fatigue amoureuse,  
 C'est tous les frissons des bois  
 Parmi l'étreinte des brises.  
 C'est, vers les ramures grises,  
 Le choeur des petites voix.  
 O le frêle frais murmure,  
 Cela gazouille et susurre,  
 Cela ressemble au cri doux  
 Que l'herbe agitée expire.  
 Tu dirais, sous l'eau qui vire, -  
 Le roulis sourd des cailloux.  
 Cette âme qui se lamenta  
 En cette plainte dormante,  
 C'est la nôtre, n'est-ce pas?  
 La mienne, dis, et la tienne  
 Dont s'exhale l'humble antienne,  
 Par ce tiède soir, tout bas.

This is ecstasy

This is languorous ecstasy,  
 This is sensual weariness,  
 This is all the rustling of forests  
 In the embrace of the breezes.  
 This is, through the gray boughs,  
 The chorus of little voices.  
 Oh, the faint cool murmur,  
 It twitters and whispers,  
 It resembles the gentle cry  
 Which the ruffled grass exhales.  
 You might call it - under the water  
 which eddies -  
 The muted rolling of pebbles!  
 This soul which is lamenting  
 In this subdued plaint,  
 It is ours, is it not?  
 Say that it is mine and yours  
 Which breathes this humble hymn,  
 So softly, on this mild evening.

Il pleure dans mon cœur  
 Il pleure dans mon cœur  
 Comme il plut sur la ville.  
 Quelle est cette langueur  
 Qui pénètre mon cœur?  
 O bruit doux de la pluie,  
 Par terre et sur les toits!  
 Pour un cœur qui s'ennuie,  
 O le bruit de la pluie!  
 Il pleure sans raison  
 Dans ce cœur qui s'écoire.  
 Quoi! nulle trahison?  
 Ce deuil est sans raison.  
 C'est bien la pire peine,  
 De ne savoir pourquoi,  
 Sans amour et sans haine,  
 Mon cœur a tant de peine.

Tears fall in my heart  
Tears all in my heart  
 Like the rain upon the city.  
 What is this languor  
 That penetrates my heart?  
 Oh, gentle sound of the rain,  
 On the ground and on the roofs!  
 For a heart that is weary,  
 Oh, the sound of the rain!  
 Tears fall without reason  
 In this anguished heart.  
 What! No betrayal?  
 This mourning has no reason.  
 This is truly the keenest pain,  
 To know not why,  
 Without either love or hate,  
 My heart bears so much pain.

L'ombre des arbres

L'ombre des arbres dans la rivière embrumée  
 Meurt comme de la fumée,  
 Tandis qu'en l'air, parmi les ramures réelles,  
 Se plaignent les tourterelles.  
 Combien ô voyageur, ce paysage blême  
 Te mira blême toi-même,  
 Et que tristes pleuraient dans les hautes feillées, -  
 Tes espérances noyées.

The shadow of the trees

The reflection of the trees in the misty river  
 Is vanishing like smoke,  
 While, in the air, amidst the real branches,  
 The turtle doves lament.  
 How much, O traveler, this pallid landscape  
 Mirrored your own pale self,  
 And how sadly, in the high bough, they wept, -  
 Your drowned hopes!

Chevaux de bois

Tournez, tournez, bons chevaux de bois,  
 Tournez cent tours, tournez mille tours.  
 Tournez souvent et tournez toujours,  
 Tournez, tournez au son des hautbois.  
 L'enfant tout rouge et la mère blanche,  
 Le gars en noir et la fille en rose,  
 L'une à la chose et l'autre à la pose,  
 Chacun se paie un sou de dimanche.  
 Tournez, tournez, chevaux de leur cœur,  
 Tandis qu'autour de tous vos tournois  
 Clignote l'œil du filou sournois.  
 Tournez au son du piston vainqueur!  
 C'est étonnant comme ça vous soûle,  
 D'aller ainsi dans ce cirque bête:  
 Rien dans le ventre et mal dans la tête,  
 Du mal en masse et du bien en foule;

Tournez dadas, sans qu'il soit besoin  
 D'user jamais de nuls éperons  
 Pour commander à vos galops ronds.  
 Tournez, tournez, sans espoir de foin,  
 Et dépêchez, chevaux de leur âme,  
 Déjà voici que sonne à la soupe  
 La nuit qui tombe et chasse la troupe  
 De gais buveurs, que leur soif affame.  
 Tournez, tournez! Le ciel en velours  
 D'astres en or se vêt lentement,  
 L'église tinte un glas tristement.  
 Tournez au son joyeux des tambours, tournez.

#### Wooden Horses

Turn around, keep turning, good wooden horses,  
 Turn a hundred times, turn a thousand times.  
 Turn often and do not stop,  
 Turn round, turn to the tune of the oboes.  
 The child quite red and the mother white,  
 The boy in black and the girl in rose,  
 Each one doing as he pleases,  
 Each one spending his Sunday penny.  
 Turn round, turn, horses of their choice,  
 While at all your turning  
 The sly rogue casts a surreptitious glance.  
 Keep turning to the tune of the victorious trumpet!  
 Is it astounding how it intoxicates you,  
 To move thus in this foolish circus,  
 With empty stomachs and dizzy heads,  
 Feeling altogether badly, yet happy in the crowd;  
 Turn, hobby horses, without needing  
 Ever the aid of spurs  
 To make you gallop on.  
 Turn round, turn, without any hope of hay,  
 And hurry horses of their fancy,  
 Here, already the supper bell is sounded  
 By Night, which falls and disperses the crowd  
 Of gay drinkers, whose thirst has made them famished.  
 Turn, turn round! The velvet sky  
 Arrays itself slowly with golden stars.  
 The church tolls a mournful knell.  
 Turn to the gay tune of the drums, keep turning.

#### Green

Voici des fruits, des fleurs, des feuilles et des branches,  
 Et puis voici mon coeur qui ne bat que pour vous.  
 Ne le déchirez pas avec vos deux mains blanches,  
 Et qu'à vos yeux si beaux l'humble présent soit doux.  
 J'arrive tout couvert encore de rosée,  
 Que le vent du matin vient glacer à mon front,  
 Souffrez que ma fatigue à vos pieds reposée,  
 Rêve des chers instants qui la délasseront.  
 Sur votre jeune sein, laissez rouler ma tête,  
 Toute sonore encore de vos derniers baisers;  
 Laissez-la s'apaiser de la bonne tempête  
 Et que je dorme un peu puisque vous reposez.

Green

Here are fruits, flowers, leaves and branches,  
And here, also is my heart which beats only for you.  
Do not tear it apart with your two white hands,  
And may this humble offering seem sweet to your so lovely eyes.  
I come, still covered with dew,  
Which the morning wind has turned to frost on my brow.  
Permit that my fatigue, reposing at your feet,  
May dream of the cherished moments that will refresh it.  
On your young bosom let me cradle my head,  
Still filled with music from your last kisses;  
Let it be soothed after the good storm,  
And let me sleep a little, while you rest.

Spleen

Les roses étaient toutes rouges,  
Et les lierres étaient tous noirs.  
Chère, pour peu que tu te bouges,  
Renaissez tous mes désespoirs.  
Le ciel était trop bleu, trop tendre,  
La mer trop verte et l'air trop doux;  
Je crains toujours ce qdast d'attendre,  
Quelque fuite atroce de vous!  
De houx à la feuille vernie,  
Et du luisant buis je suis las,  
Et de la campagne infinie,  
Et de tout, fors de vous. Hélas!

Spleen

The roses were all red,  
And the ivy all black.  
Beloved, when you become a little restless,  
All my despair is reborn.  
The sky was too blue, too tender,  
The sea too green, and the air too mild;  
I am always afraid of what may come,  
Of some cruel flight of yours!  
Of the green-leaved holly,  
And of the shining box trees, I am weary,  
And of the endless countryside,  
And of everything, except you. Alas!

\*\*\*\*\*

SIEBEN FRÜHE LIEDER - Alban Berg (1885-1935)Nacht (Carl Hauptmann)

Dämmern Wolken Über Nacht und Tal,  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiert sich's mit einemmal:  
O gib acht! Gib acht!  
  
Weites Wunderland ist aufgetan.  
Silbern ragen Berge traumhaft gross,  
stille Pfade silberlicht talan  
aus verborgnen Schoss:  
  
und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht  
schattenschwarz, ein Hauch vom fernen Hain,  
einsam leise weht.

Und aus tiefen Grundes Dämmerheit  
blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib acht! Gib acht!

Night

Twilight floats above the valley's  
night,  
mists are hanging, there's a whispering  
brook.  
Now the covering veil is lifted quite:  
come and look! O look!  
See the magic land before our gaze:  
tall as dreams the silver mountains  
stand,  
crossed by silent paths shining from  
a secret land.

Noble, pure, the dreaming country sleeps.  
By the path the shadow black and high  
of a beech; a wisp of white smoke creeps  
to the darkening sky.

Where the valley is the darkest hue'd  
countless little lights shine silently.  
O my soul! Drink of solitude!  
Come and see! O see!

Schilflied (Nikolaus Lenau)

Auf geheimem Waldespfade  
schleich' ich gern im Abendschein  
an das öde Schilfgestade,  
Mädchen, und gedenke dein.

Wenn sich dann der Busch verdüstert,  
rauscht das Rohr geheimnisvoll,  
und es klaget und es flüstert,  
dass ich weinen, weinen soll.

Und ich mein', ich höre wehen  
leise deiner Stimme Klang,  
und im Weiher untergehen  
deinen lieblichen Gesang.

Die Nachtigall (Theodor Storm)

Das macht, es hat die Nachtigall  
die ganze Nacht gesungen;  
da sind von ihren süßen Schall,  
da sind in Hall und Widerhall  
die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut;  
nun geht sie tief in Sinnen,  
trägt in der Hand den Sommerhut  
und duldet still der Sonne Glut,  
und weiß nicht, was beginnen.

Traumgekrönt (Rainer Maria Rilke)

Das war der Tag der weissen Chrysanthemen,  
mir bangte fast vor seiner Pracht ..  
Und dann, dann kamst du mir die  
Seele nehmen,  
tief in der Nacht.

Mir war so bang, und du kamst lieb  
und leise,  
ich hatte grad im Traum an dich  
gedacht.  
Du kamst, und leis' wie eine  
Märchenweise,  
erklang die Nacht.

Im Zimmer (Johannes Schlaf)

Herbstsonnenschein.  
Der liebe Abend blickt so still herein.  
Ein Feuerlein rot  
knistert im Ofenloch und loht.  
So! Mein Kopf auf deinen Knie'n,  
so ist mir gut.  
Wenn mein Auge so in deinem ruht,  
wie leise die Minuten zieh'n.

Song amongst the reeds

Through green secret paths I wander  
to the reedy pool's quiet brink,  
in the evening there to ponder,  
sweet girl, there of thee to think.

Soon the sun's rays will be dying,  
rustling reeds speak secretly,  
ever moaning, ever sighing,  
telling me to weep for thee.

And it seems the breezes blowing  
in the air your voice retain,  
and the water, scarcely flowing,  
brings your song to me again.

The Nightingale

The nightingale, which sings to thee  
throughout the night, discloses  
in gardens sweet its melody,  
heard echoing from tree to tree,  
that bears a thousand roses.

She used to be a wild young maid,  
now she in meditation  
walks in the sun and scorns the shade,  
nor of the wind and rain afraid;  
is it pain or exaltation?

A Crown of Dreams

The white chrysanthemums did bloom as  
never:  
I almost feared their brilliant light.  
And then, and then you came my soul to  
gather,  
deep in the night.

I was afraid, and you came softly to me,  
as I'd just hoped in dreaming that you  
might.  
You came, and softly like an old, old  
story  
we heard the night.

Indoors

An autumn light.  
The evening looks in with its dying light.  
A fire gaily burns,  
crackles and brightly glows by turns.  
So! My head upon your knee;  
that's happiness!  
When my eyes your lovely face caress,  
how silently the minutes flee.

Liebesode (Otto Erich Hartleben)

Im Arm der Liebe schliefen wir selig  
ein.  
Am offnen Fenster lauschte der Sommer-  
wind,  
und unsrer Atemzüge Frieden  
trug er hinaus in die helle Mondnacht.  
Und aus dem Garten tastete zagend  
sich ein Rosenduft  
an unserer Liebe Bett  
und gab uns wudervolle Träume,  
Träume des Rausches  
so reich an Sehnucht.

Sommertage (Paul Hohenberg)

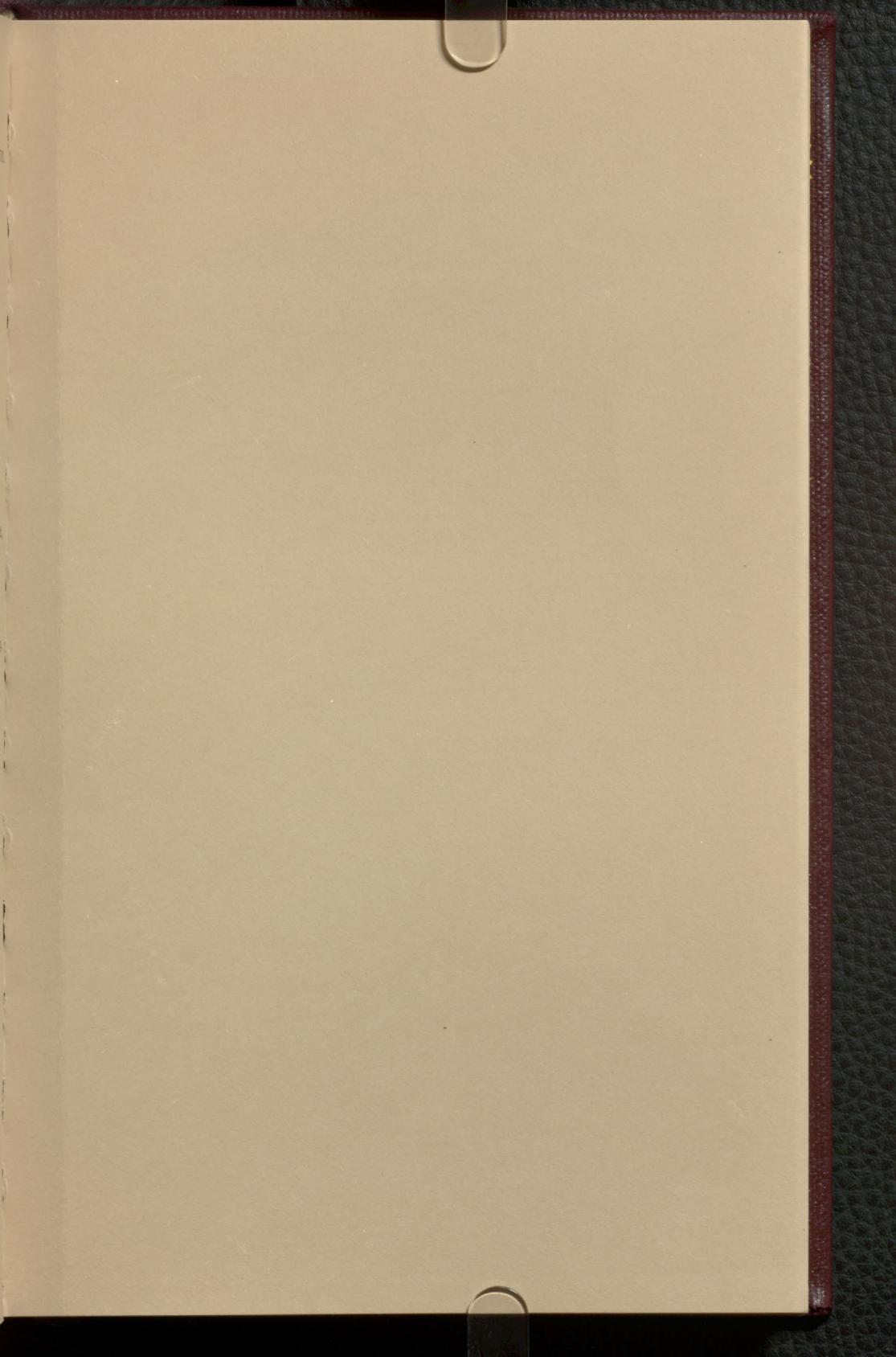
Nun ziehen Tage über die Welt,  
gesandt aus blauer Ewigkeit,  
im Sommerwind verweht die Zeit.  
Nun windet nächstens der Herr  
Sternenkränze mit seliger Hand  
über Wander- und Wunderland.  
  
O Herz, was kann in diesen Tagen  
dein hellstes Wanderlied denn sagen  
von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
nun schweigt das Wort,  
wo Bild um Bild zu dir zieht  
und dich ganz erfüllt.

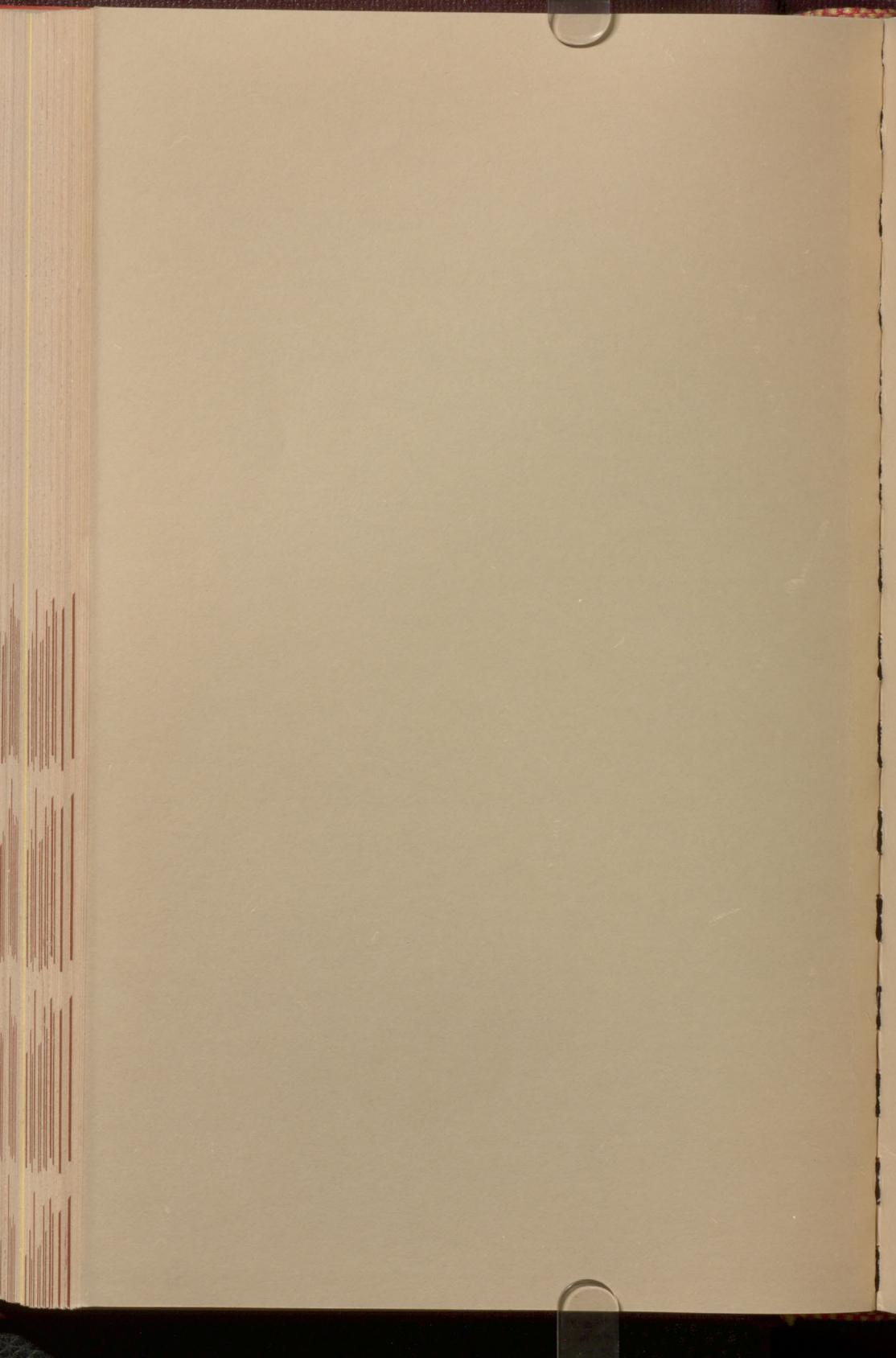
Lovers' Ode

Embraced by love we blissfully fell  
asleep.  
A breeze of summer stood by the garden  
door,  
waiting to bear our peaceful breathing  
out to the night that was bathed  
in moonlight.  
And from the garden came to us timidly  
the roses' fragrance  
blessing our bed of love,  
and bringing wonderful sweet dreaming,  
dreaming in rapture,  
and filled with longing.

Summer Days

Now days of summer ride through the world,  
heralds of blue eternity;  
on gentler winds the hours flee.  
By night the Lord gently weaves  
starry garlands with his blessed Hand,  
hangs them over his magic land.  
  
My heart, in these days summer's bringing,  
what can you say with all your singing  
of what you deeply, deeply feel?  
For beauty all your words doth steal,  
and comes in silence  
with the view of eventide  
and filleth you.





ARIETTES OUBLIES

Claude Debussy

C'est l'extase  
Il pleure dans mon coeur  
L'ombre des arbres  
Chavaux de bois  
Green  
Spleen

*Glenda Balkan, soprano  
Carmen Picard, piano*

SIEBEN FRÜHE LIEDER

Alban Berg

Nacht  
Schilflied  
Die Nachtigall  
Traumgekrönt  
Im Zimmer  
Liebesode  
Sommerstage

*Elizabeth Ekholm, soprano  
Céline Dutilly, piano*

*The Lieder Class will give a recital  
Tuesday 12 April at 8:30 pm in the  
Recital Room C 209*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday 22 March 1977, 8:30 pm

---

CONTEMPORARY MUSIC ENSEMBLE

---

direction: Mariano Etkin

---

SIX EPIGRAPHES ANTIQUES  
pour piano à quatre mains

Claude Debussy

*David Hillman and John MacKay*

COUPLE (from "Sette fogli")  
for flute and piano

Sylvano Bussotti

*David Eagle, flute; Byron Hermann, piano*

DREI LIEDER OP. 25  
for voice and piano

Anton Webern

*Susan Sawatzky, voice; Byron Hermann, piano*

\* # VORTICES II, for piano, cello,  
percussion, magnetic tape and lights

John Winiarz

*John Winiarz, piano; Jan Jarvleep, cello;  
Aldo Mazza, percussion; Peter Allen, tape*

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

\* world première

# tape part realized at the  
Electronic Music Studio, McGill University

VIER STÜCKE OP. 5  
for clarinet and piano

Alban Berg

*Harold Kilianski, clarinet; John MacKay, piano*

THE VIOLA IN MY LIFE (3)  
for viola and piano

Morton Feldman

*Gail Teixeira, viola; David Hillman, piano*

HIP'NAS I (1973-1)  
for one or more instruments

Alcides Lanza

*Harold Kilianski, clarinet and pre-recorded tape*

\* "NIGHT AT THE PRANCING PONY"  
a Drama in one act on text  
by J.R.R. Tolkien

Byron Hermann

*Susan Sawatzky, voice; David Eagle, Karen Stone,  
Jocelyne Fillion, flutes; Harold Kilianski,  
clarinet; Gail Teixeira, viola; Byron Herman,  
David Hillman, Timothy Jackson, and John MacKay,  
piano; Byron Hermann, conducting*



*Canone doppio sopr il Soggetto.*



The Canadian Broadcasting Corporation  
in cooperation with  
The Faculty of Music,  
McGill University,  
presents

**Alan Curtis, harpsichord,**  
with  
**John Grew, second harpsichord**

Pollack Hall,  
McGill University

Wednesday, March 23, 1977, 8:30 p.m.

In February, 1975, while Prof. Christoph Wolff of Columbia University was in Germany preparing an edition of the *Goldberg Variations* for the *Neue Bach-Gesellschaft*, he learned of the existence of a copy with manuscript emendations in a private collection in Strasbourg. To his astonishment, and the subsequent amazement of the musical world, this proved not only to be Bach's own *Handexemplar* but also to include, on the back page, an autograph group of canons "on the first eight Fundamental Notes of the preceding Aria". Thus they represent a kind of private closing signature to the preceding work — being at the same time a sublime microcosm of contrapuntal invention. With typical humor and mock modesty, Bach ends his page with the abbreviation "Etc.", as if to say, with a casual shrug of his shoulders, that of course he could have gone on forever, adding endless new complexities.

Numbers eleven (BWV 1077) and thirteen (BWV 1076) were already known in slightly altered later versions: the former in a copy made in 1747 for Johann Gottlieb Fulde, the latter as the canon on the small sheet of music Bach holds in the celebrated Haussmann portrait of 1746. Scholars had failed to connect the bass with the *Goldbergs*, pointing out instead a resemblance to a Chaconne by Handel. The remaining canons are unique and represent the most important Bach discovery of the century. No instruments are specified, but the canons are all playable on two two-manual harpsichords and, especially in view of their connection with the *Goldbergs*, this seems the most plausible medium.

Of almost equal interest to the Bach "Kenner und Liebhaber" are the changes in the text of the *Goldbergs*. These fall into three categories: corrections of printing errors, supplemental details (such as tempo markings, articulation marks, ornament symbols), and indisputable afterthoughts.

This is not the first *Handexemplar* of Bach's to have been discovered since his death. The first two volumes of the *Klavierübung* were purchased by Forkel from C.P.E. Bach in 1774, and while the first is now lost, the second resides safely in The British Library. The *Schübler Chorales*, with important autograph alterations, was known in the 19th century but then disappeared only to turn up, by a weird coincidence, two years ago as well. It is now in a private collection in Princeton. The scope of the changes and the presence of the canons, however, make the Goldberg *Handexemplar* unique and priceless. A price was put upon it, nevertheless, in November, 1975, when the Bibliothèque Nationale acquired it for approximately \$150,000.

— Alan Curtis

# Program

## *First performance in Canada:*

"Verschiedene Canones über die ersteren acht Fundamental-Noten vorheriger Arie" (BWV 1087)

Johann Sebastian Bach  
(1685-1750)

(Various Canons on the first eight fundamental tones of the "Goldberg"  
Aria, from an unpublished autograph discovered in February, 1975,  
by Christoph Wolff, Professor of Musicology, Columbia University.)

Alan Curtis, harpsichord

John Grew, second harpsichord

- |  |  |
|--|--|
| 1. Canon simplex   | 9. Canon in unisono post semifusam<br>à 3                              |
| 2. all' roverscio  | 10. a. Alio modo per syncopationes<br>et per ligaturas à 2 b. Evolutio |
| 3. Beede vorigen Canones zugleich,<br>motu recto e contrario | 11. Canon duplex übers Fundament<br>à 5 (BWV 1077)                     |
| 4. motu contrario e recto                                    | 12. Canon duplex über besagte<br>Fundamental-Noten à 5                 |
| 5. Canon duplex à 4  | 13. Canon triplex à 6 (BWV 1076)                                       |
| 6. Canon simplex über besagtes<br>Fundament à 3              | 14. Canon à 4 per Augmentationem et<br>Diminutionem                    |
| 7. Idem. à 3   | Etc.   |
| 8. Canon simplex à 3 il soggetto<br>in Alto                  |  |

Aria with Thirty Variations for Harpsichord  
with Two Manuals (BWV 988)

Johann Sebastian Bach

Alan Curtis, harpsichord

- |   |   |
|---|---|
| Aria  | Var. 8 for 2 Manuals  |
| Var. 1 for 1 Manual                             | Var. 9 Canon at the Third for 1 Manual                          |
| Var. 2 for 1 Manual                             | Var. 10 "Fughetta" for 1 Manual                                 |
| Var. 3 Canon at the Unison for 1<br>Manual      | Var. 11 for 2 Manuals   |
| Var. 4 for 1 Manual                             | Var. 12 Canon at the Fourth<br>(in contrary motion)             |
| Var. 5 for 1 or 2 Manuals                       | Var. 13 for 2 Manuals   |
| Var. 6 Canon at the Second for 1<br>Manual      | Var. 14 for 2 Manuals   |
| Var. 7 "al tempo di Giga" for 1 or 2<br>Manuals | Var. 15 Canon at the Fifth (in contrary<br>motion) for 1 Manual |

## Intermission

- |  |   |
|--|---|
| Var. 16 "Ouverture" for 1 Manual           | Var. 24 Canon at the Octave for 1<br>Manual |
| Var. 17 for 2 Manuals                      | Var. 25 "Adagio" for 2 Manuals              |
| Var. 18 Canon at the Sixth for 1<br>Manual | Var. 26 for 2 Manuals                       |
| Var. 19 for 1 Manual                       | Var. 27 Canon at the Ninth for 2<br>Manuals |
| Var. 20 for 2 Manuals                      | Var. 28 for 2 Manuals                       |
| Var. 21 Canon at the Seventh               | Var. 29 for 1 or 2 Manuals                  |
| Var. 22 "Alla breve" for 1 Manual          | Var. 30 "Quodlibet" for 1 Manual            |
| Var. 23 for 2 Manuals                      | Aria da Capo                                |

Alan Curtis, Professor of Music and Director of the Collegium Musicum at the University of California, Berkeley, is widely known throughout North America and Europe for his concerts, lectures, and recordings of Baroque music. His publications include "Sweelinck's Keyboard Music" and numerous editions and articles concerning Baroque opera and keyboard compositions. He has edited Louis Couperin's "Pieces de Clavecin", the works of Balbastre, and is currently engaged in editing the harpsichord concertos of C.P.E. Bach. He has recorded for Vox, Telefunken, Harmonia Mundi, Archiv and EMI (Electrola) including the complete Handel Violin Sonatas with Lucy van Dael.

John Grew holds degrees from Mt. Allison University and the University of Michigan (Ann Arbor). A student of Kenneth Gilbert, he assisted Gilbert in the preparation of the new Couperin edition. Currently, John Grew is assistant professor in the Faculty of Music at McGill University. He succeeded Kenneth Gilbert to the post of organist and choirmaster at Queen Mary Road Church, where he directs an active musical program.



Producer: Frances Wainwright

Technician: André Archambault

This concert will be broadcast on  
the CBC-FM series, *IN CONCERT*,  
Saturday, July 30, 1977 at 11:04 a.m.

CBM FM 95.1

# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



The Faculty of Music of McGill University  
extends its thanks to  
B.M.I. (Canada) and C.A.P.A.C.  
for their sponsorship of the  
Young Composers' Symposium 1977

La Faculté de musique de l'Université McGill  
remercie B.M.I. (Canada) et C.A.P.A.C.  
pour leur appui au  
Symposium des Jeunes Compositeurs 1977

SYMPOSIUM DES JEUNES COMPOSITEURS 1977 YOUNG COMPOSERS' SYMPOSIUM

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Saturday 26 March  
le samedi 26 mars

9:00 am E 515	OPEN HOUSE	Electronic Music Studio
10:00 am Pollack Hall	CONCERT I	THE UNIVERSITY OF TORONTO
11:30 am E 515	OPEN HOUSE	Electronic Music Studio
2:00 pm Pollack Hall	CONCERT II	YORK UNIVERSITY
3:30 pm C 310	LECTURE	Prof. Gustav Ciampaglia, University of Toronto "The Songs of George Gershwin"
4:30 pm Pollack Hall	CONCERT III	MCGILL UNIVERSITY
7:00 pm East Lounge	DEMONSTRATION	LE GROUPE MUD
8:00 pm Pollack Hall	CONCERT IV	CONSERVATOIRE DE MONTREAL
9:30 pm Pollack Hall	DISCUSSION	"Schumann in the XX Century"

Sunday 27 March  
le dimanche 27 mars

9:00 am E 515	OPEN HOUSE	Electronic Music Studio
10:00 am Pollack Hall	CONCERT V	THE UNIVERSITY OF WESTERN ONTARIO
11:30 am C 201	LECTURE	Prof. Bruce Mather, McGill University "The Music of Ivan Wyschnegradsky"
12:30 pm Pollack Hall	CONCERT VI	UNIVERSITE LAVAL
2:30 pm Pollack Hall	CONCERT VII	UNIVERSITE DE MONTREAL

## CONCERT I

UNIVERSITY OF TORONTO

---

. Chick \*

Elma Miller

Ronald Hesketh, Beverley Johnston,  
and Donald Philip, percussion

. Lyrisches Stück

Peter Schaffter

Peter Schaffter, piano

. Inflections I

Richard Romiti

Richard Romiti, prepared-piano

. Moonlight Sonata for tape

Joseph Natoli

. Eight Haiku Songs \*

Richard Romiti

(text by Shusha Simmons)

Carol Essex, soprano  
Anne Fudge, flute  
Olga Van Kranendonk, cello  
Janice Lindskoog, harp

. String Quartet

John Donnelly

Wendy Rose, violin  
Monica Duschenes, violin  
Christopher Redsell, viola  
Olga Van Kranendonk, cello

. In The Nick of Time \*

Richard Bronskill

Anne Fudge, flute  
Janice Lindskoog, harp  
Wendy Rose, violin  
Monica Duschenes, violin  
Christopher Redsell, viola  
Olga Van Kranendonk, cello  
Ronald Hesketh, Beverley Johnston,  
and Donald Philip, percussion

\* conducted by the composer

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## CONCERT II

YORK UNIVERSITY

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The York Improvisation Agreement

presents a concert of improvised music

Over the last two years, York's course in Contemporary Improvisation has given birth to a performing ensemble which has presented its work at York, in Toronto and in several major centers in western Canada. The work in which we are engaged seeks to bring the discipline of collective spontaneous improvisation to the level of a valid composing medium.

Structures may be determined either through previously formulated agreements or they may evolve organically out of the conditions of the moment. In either case our attention is directed primarily to the music itself - its integrity, sensitivity, coherence, energy, originality, and its quality of expression. While the possibilities and limitations of the composer and the improvisor are different, the freedom from fixed style and the resulting diversity of available musical materials brings this type of "open" improvisation much closer to the concerns of the composer than do other forms of non-notated musics, which use more fixed vocabularies and frames of reference.

Improvisation can be understood and used as an exercise to develop compositional awareness, but it can also be used as a means for composers to develop a sense of the immediacy of the moment. Ensemble extemporization has had a long history in all world musics including our own tradition, and it has always presented the same kinds of problems and opportunities. It is interesting that this work can be understood as traditional not only as a form of music-making, but as a means whereby musicians may attempt to synthesize and extend the diversity of existing musical vocabularies. Drawing from all techniques of the last twenty centuries, we are trying to create something coherent and expressive. If the results are good, the music may be heard as a "composition"; otherwise it may be regarded as a demonstration of one form of compositional/exercise - a form which seeks to balance the individual and collective imagination, and blend the rational with the intuitive.

Performers: Miguel Frasconi - flutes,piano  
Marvin Green - acoustic guitar  
Gayle Young - voice,piano  
Juan Pablo Orrego - voice,bass  
Don Garbutt - synthesizer,bass  
John Oswald - alto sax  
Beverly Golden-Billard - voice  
Claudio Valentini - acoustic guitar  
Don MacMillan - soprano sax  
Paul Hodge - clarinet  
Andy Jerison - trombone,synthesizer  
Lou Bartolomucci - electric guitar,drums

Director: Casey Sokol - piano

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LECTURE

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Prof. Gustav Ciamaga, University of Toronto

"The Songs of George Gershwin"

assisted by Carol Essex, soprano

John Beckwith, piano

## CONCERT III

McGILL UNIVERSITY

. Pièce pour plaques d'acierle groupe mud/  
/design musical

Andrew Culver  
 Charles De Mestral  
 Pierre Dostie  
 Chris Howard  
 Linda Pavelka  
 Benoît Sarrasin

. Petite suite pour hautbois solo

Benoît Sarrasin

(ou l'histoire d'un Albatros seul)

Stephen Klein, oboe

. Signature

Andrew Culver

McGill Percussion Ensemble  
 Pierre Béluse, Director

Frédéric Liessens  
 François Clément  
 Aldo Mazza  
 Raymond Desrosiers  
 Luc Boivin  
 Gregory Law

. november, setting for tape

Martin Gotfrit

. Peace for solo cello

Robert Grenon

Jill Stikeman, cello

. Golden Days, Silver Nights

Patrick Cardy

Louise Bourbeau, soprano  
 Jocelyne Fillion, flute  
 Stephen Klein, oboe  
 Andrew Culver, electric piano  
 John MacKay, piano  
 Paula Kashul, cello  
 Aldo Mazza, Luc Boivin, and  
 Frédéric Liessens, percussion

Patrick Cardy, conductor

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## CONCERT III

McGILL UNIVERSITY

---

\* Vortices II, for piano,                    John Winiarz  
cello, percussion,  
magnetic tape and lights

John Winiarz, piano  
Jan Jarvlepp, cello  
Raymond Desrosiers, percussion  
Peter Allen, tape  
Pat Cardy, lights

\* tape part realized at the Electronic  
Music Studio, McGill University

This piece is to replace Peace for solo cello  
by Robert Grenon.



Golden Days, Silver Nights

Patrick Cardy  
Trans. Nicole Boudreau

## I

The Invocation Music  
of the Morning

Girl of the golden dawn,  
wait-  
wash in the crystal waters  
of the ages;  
listen to the universal song-

Hija del alba de oro,  
espera-  
bañate en las aguas crista-  
linas del Tiempo;  
oye el Canto Universal-

## II

Dance of the Sad Girl

The sad girl dances,  
slowly, ever swirling,  
in silent seduction:  
dark eyes seek-  
the stillness of love.

La hija triste baila,  
lentamente, siempre arremolinándose,  
en silenciosa seducción:  
sus ojos tenebros solicitan-  
el sosiego del amor.

## III

Song of the Night

The breeze of her hair-  
dark, in the shadow of the  
wind;  
The waters of her eyes-  
cool, ponds in the hollow  
moonlight;  
The music of her mouth-  
warm, so warm, in the  
Eternal night.

El suspiro de sus cabellos-  
tinieblas, en la sombra del  
viento;  
Las aguas de sus ojos-  
frescos, lagunas en la luz  
de la luna hueca;  
La música de su boca-  
apasionada, tan apasionada,  
en la noche eterna.

## IV

Music of the Spheres

Music of ancient spheres  
resounds in the distance  
of my mind-  
I shall sing forever.

La música de antiguas esferas  
resuena en el eco  
de mi ser-  
cantaré siempre.

## DEMONSTRATION

LE GROUPE MUD/DESIGN MUSICAL

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Believing that musical composition can go beyond the possibilities of traditional instruments, le groupe mud constructs its own sound sources according to research into the acoustic principles and materials which can produce the sound required and give direct musical control over it. Electronic processes (eg. amplification, filtering, ring-modulation) are sometimes used. The sound sources are explored through systematic improvisation based on an avoidance of "tonal association", periodic rhythms, and traditional conceptions of form (eg. recapitulation). The group dedicates all its work to Mario Bertoncini and wishes to thank the Mechanical Laboratory of the Faculty of Engineering and the Canada Council (Explorations Section) for advice and support.

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## CONCERT IV

## CONSERVATOIRE DE MONTREAL

Fantaisie I

Nicholas Desjardins

Pauline Vaillancourt, soprano  
 Anne Jalbert, flûte  
 Nicholas Desjardins, clarinette et  
 clarinette-basse

Trois solos pour flutes

Alain Lalonde

Appel  
 Acte  
 Mémoires

Anne Jalbert, flûte

NB: Ces deux œuvres sont extraites d'un "concert" intitulé  
Terminus, ou la geste d'amour, conçu collectivement pour  
 "Gropus 7", ensemble dont font partie les trois inter-  
 pretes de ce soir.

HOMMAGE A SCHUMANN

A partir d'extraits de l'Album à la Jeunesse (1848) trans-  
 crits et commentés (en 1977) par:

Alain Lalonde	FREMDER MANN WINTERZEIT I WINTERZEIT II	L'étranger Hiver I Hiver II
Serge Provost	SANS TITRE VOLKLIEDCHEN KLEINE ROMANZE	(Assez lent) Lied populaire
Serge Arcuri	REITERSTÜCK SANS TITRE SANS TITRE	Chevauchée (Lent et expressif) (Sans précipitation, bien phrasé)
Nicholas Desjardins	WILDER REITER NACHKLANGE AUS DEM THEATER KNECHT RUPRECHT SHEHERAZADE	Le cavalier fougueux (Sonorités venant du théâtre) Saint-Nicolas

L'orchestre du Conservatoire de Montréal  
 sous la direction de Raymond Dessaint

HOMMAGE A SCHUMANN

(1810-1856)

En lisant l'Album à la jeunesse,j'ai souvent été frappé par les suggestions instrumentales en puissance dans ces pièces pour piano,ainsi que par le rêve qu'elles déclenchent au coeur de leur modeste dimension.Cette "Rêverie" \* n'est-elle pas la principale caractéristique de Schumann? Ne se surprend-t-on pas en écoutant ou en jouant sa musique à fixer l'instant,à poursuivre telle ou telle échappée,à se laisser emporter par la magie du moment? Le plus étonnant de cet aspect onirique d'une musique du passé,est peut-être son effet si tangiblement présent.N'est-ce pas aussi la caractéristique du rêve que de mélanger sans souci chronologique, le passé au présent ou au futur? Et l'un des pouvoirs de la musique?

Noter le rêve.

La transcription pour orchestre,par un certain décalage par rapport à la réalité,annonçait déjà une démarche onirique,mais à pousser plus loin en grossissant certains aspects,en prolongeant des moments,en jetant des ponts entre certaines pièces,en écrivant des commentaires musicaux et des réactions au texte: dans le vocabulaire du présent.

Telle est l'idée que j'ai proposée à un groupe d'élèves de la classe de composition.Et voilà que peu à peu suscitant l'enthousiasme au delà du temps,Schumann nous a prodigué ses leçons,sa générosité et sa présence même.Nous le remercions en lui offrant cet hommage.

Gilles Tremblay

\* Voir Alban Berg: La "Rêverie" de Schumann,in "Contrepoints"  
No 6 - 1949      Richard Masse,Paris

## CONCERT V

## THE UNIVERSITY OF WESTERN ONTARIO

- |  |                |
|--|----------------|
| <u>Centrifuge</u> for brass quintet  | Lance Anderson |
| Ray Tizzard, trumpet<br>John Philips, trumpet<br>Margaret Lindsay, horn<br>Herbert Poole, trombone<br>Ian Cowie, trombone        |                |
| . <u>Pastorale</u>   | Paula Quick    |
| Heather Ragg, oboe<br>Margaret Lindsay, horn<br>Brenda Muller, cello   |                |
| . <u>Piano Quartet</u>   | David Lytle    |
| Brian Janzen, violin<br>Sheila van Gijn, viola<br>Brenda Muller, cello<br>David Myska, piano                                     |                |
| . <u>Trio</u>  | David Myska    |
| Heather Ragg, oboe<br>Robert Stevenson, clarinet<br>Malcolm Crawford, bassoon  |                |
| . <u>Scherzo</u> for Woodwind Quartet  | Douglas Finch  |
| Charlie Tanner, flute<br>Heather Ragg, oboe<br>Robert Stevenson, clarinet<br>Margaret Lindsay, horn<br>Malcolm Crawford, bassoon |                |
| . <u>Three/Changes</u>   | Kevin McKinney |
| Charlie Tanner, flute<br>Kevin McKinney, trumpet<br>Brenda Muller, cello   |                |

- . Variations for magnetic tape Robin Minard
- . Party in Bika for magnetic tape Robin Minard
- . String Quartet Charlie Tanner

John Opolko,violin  
Brian Janzen,violin  
Sheila van Gijn,viola  
Brenda Muller,cello

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LECTURE

Prof. Bruce Mather, McGill University

"The Music of Ivan Wyschnegradsky"

It is interesting to observe that in the evolution of twentieth century music there has been a universal adoption of rhythmic complexities, of new instrumental effects, of all imaginable ensemble combinations, of all textural possibilities. However, the element of pitch has generally not progressed beyond the 12 chromatic semi-tones.

The determination and courage of Ivan Wyschnegradsky (born 1893 in St. Petersburg) in face of incredible difficulties and the neglect of the musical world seems almost superhuman. Aside from two successful concerts in 1937 and 1945 in Paris there were few performances and no publications. Only recently has the world started to recognize the importance of both his compositions and of his theoretical writings on microtonal composition.

Il est intéressant de remarquer que, dans l'évolution de la musique au vingtième siècle, on a assez vite adopté les innovations rythmiques, les nouveaux modes de jeu aux instruments, toutes les combinaisons instrumentales imaginables ainsi que les textures les plus complexes. Cependant, sur le plan des hauteurs, de la division de l'espace sonore, peu de compositeurs se sont aventurés au-delà des douze demi-tons chromatiques.

Le courage et la volonté d'Ivan Wyschnegradsky (né en 1893 à St. Petersburg) face à des difficultés incroyables et à l'indifférence du monde musical, semble presque surhumain. A part les deux concerts de ses œuvres à Paris en 1937 et 1945, les exécutions étaient encore rares. C'est seulement depuis quelques années qu'on commence à reconnaître l'importance de ses œuvres et de ses écrits théoriques sur la composition en microtons.

## CONCERT VI

UNIVERSITE LAVAL

---

. Prélude pour piano

Gérard Jones

Denis Bouliane, piano

. Sonate pour piano

George Leahy

George Leahy, piano

. Variations pour piano

André Lamarche

Joël Pasquier, piano

. Quintette pour instruments à vent

Denis Bouliane

Louis Laviguer, flûte  
André Vallé, hautbois  
Marcel Rousseau, clarinette  
Richard Blouin, cor  
Jacques Léveillé, basson

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## CONCERT VII

UNIVERSITE DE MONTREAL

---

. Pièces pour piano

Claude Bourdon

- no.I et V : Suzanne Thomas,piano
- no.IV : Louise Goulet-Vaillancourt,piano

. Passacaille

Diane Eberhard-Bergstrom

Françoise Gélinas,piano

. Pièce pour 5 instruments a vent

Marc Carbonneau

Anne Jalbert,flûte  
Claude Maheu,hautbois  
Denis Ferragne,clarinette  
Bertrand Lamoureux,clarinette basse  
Laurent Major,basson

. Duo pour hautbois et flute

Michèle Boudreau

Michele Gariépy,flûte  
Claude Maheu,hautbois

. Trois pièces pour piano

Michèle Boudreau

Françoise Gélinas,piano

. Assemblage

Denis Gougeon

Anne Jalbert,piccolo  
Hélène Langlois,flûte  
Claude Maheu,hautbois  
Bertrand Lamoureux,clarinette  
Laurent Major,basson  
Johanne St-Jacques et Monique Gagnon,violons  
Diane Paquette-Lalonde,alto  
Marie-Danièle Parent,Claudette Roy  
et Madeleine Jalbert,voix

Tse-Tnant - Te Deum

Myke Roy

Hélène Langlois flûtes

Anne Jalbert

Suzanne Craig

François Papineau-Couture

Robert Dounavis accordéons

Mario Leblanc

Claudette Roy voix

Hélène Marchand

Jocelyne Coutu

Berthier Denys

Alain Major

Louise Desbiens pianos

Michele Patry

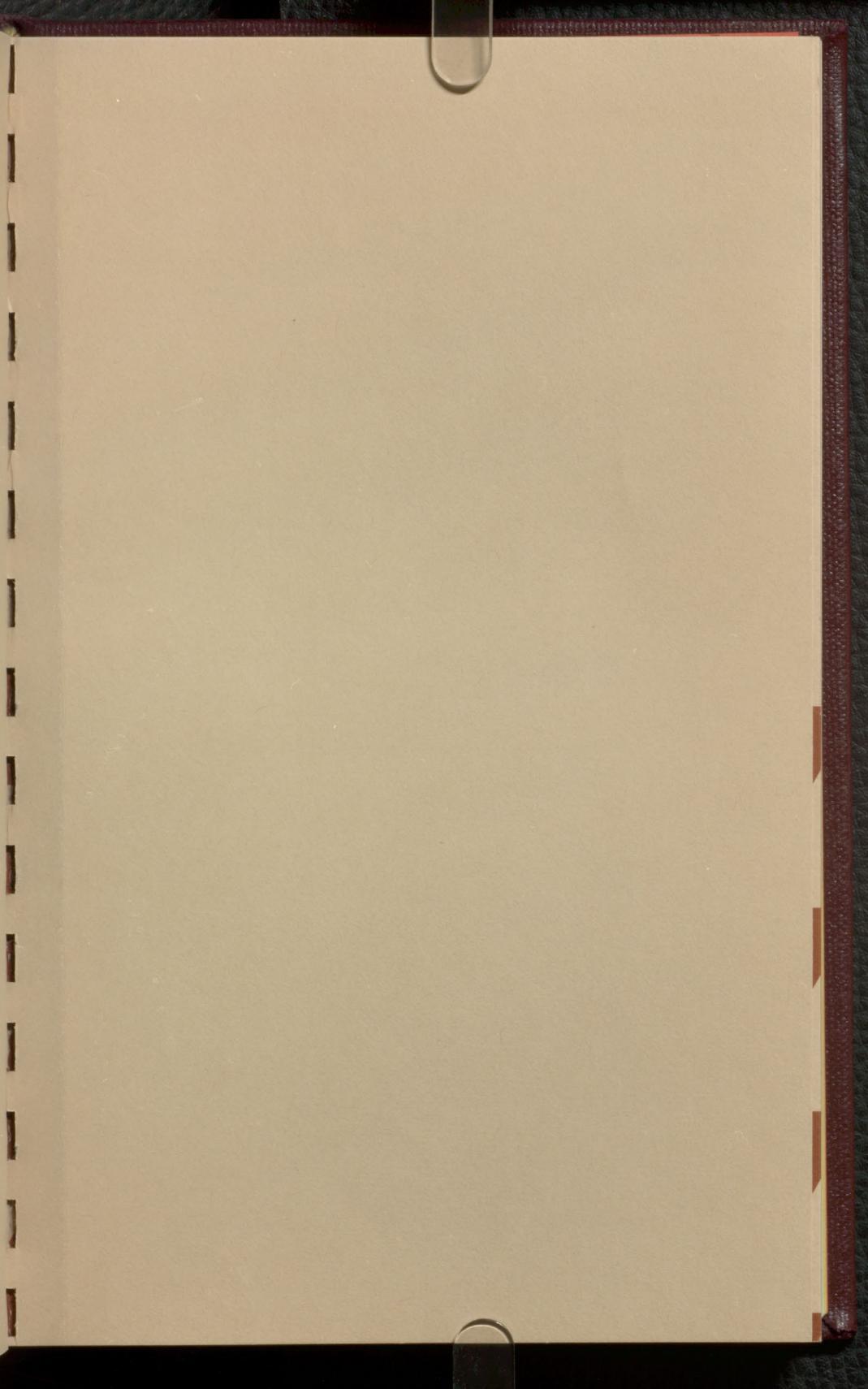
Julien Grégoire percussions

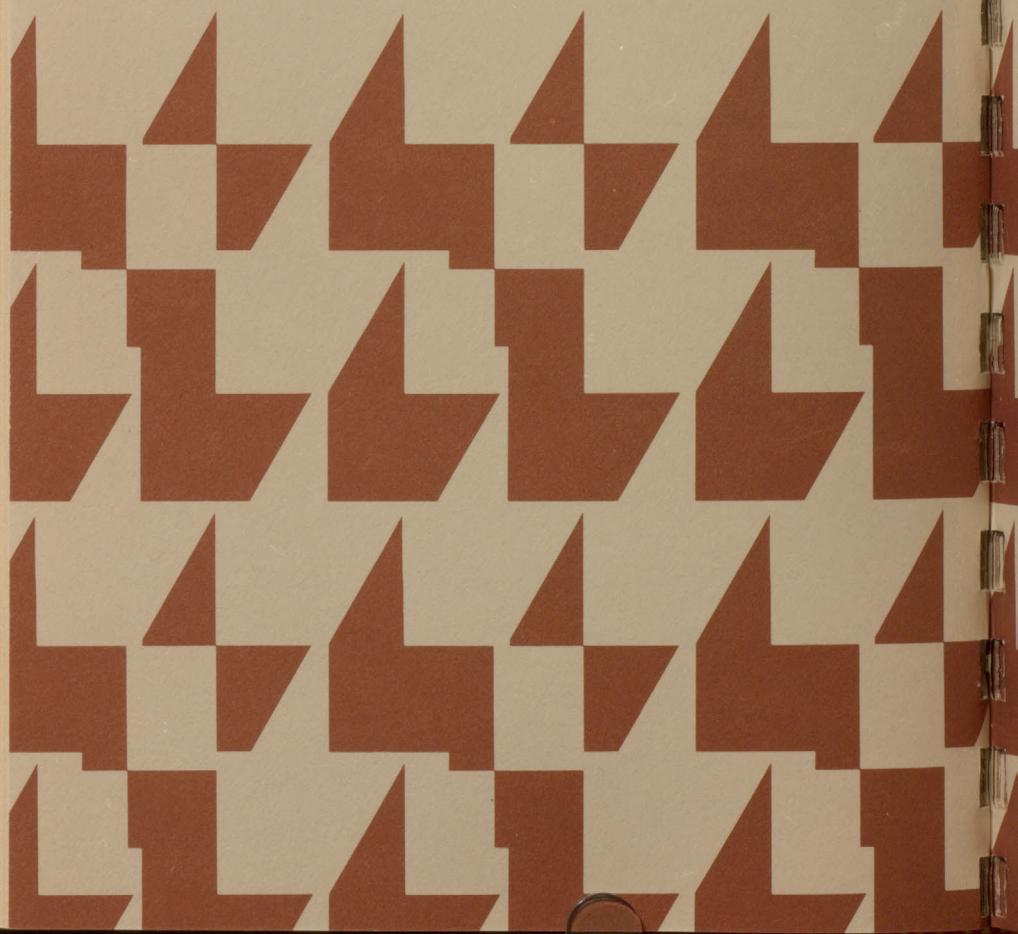
Robert Léonard

Laurent Major, basson

Benoit Valiquette, contrebasse

Direction: Lorraine Vaillancourt





# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday 28 March 1977, 8:30 pm

M C G I L L   C O N C E R T   B A N D

Richard Lawton, director

assisted by Steve Nichols

FLUTE

D.Brown\*  
M.Fournel  
L.Glencross  
C.White

CLARINET

M.Bankley  
L.Bastien  
B.Bourque  
J.Camlot  
C.Cochand  
P.Craighead  
P.Deley  
C.Handelman  
D.Kreuter\*  
S.Letovsky  
R.Mainella  
R.Miron  
C.Wightman

ALTO CLARINET

S.Wicki

OBOE

D.Gibbs\*  
L.Hilton  
M.MacDonald

HARP

L.Brais

TRUMPET

M.Block  
G.Elkin  
T.Hummel  
J.Randell  
J.Trudel\*

HORN

J.Childs\*  
P.Courtice  
J.Wright\*

TROMBONE

P.McIntosh\*  
R.Thériault

EUPHONIUM

M.Wilson

SAXOPHONE

R.Cazabon  
R.Kaczmarek  
D.Summerlin  
P.Vetter\*  
L.Vincent

TUBA

M.Samson

PERCUSSION

J.Brender  
B.Mackay  
S.Mitchell  
J.Wolpert

\* denotes  
principal or  
co-principal

# McGill University Faculty of Music



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M.Samson

PERCUSSION

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S.Mitchell  
J.Wolpert

\* denotes  
principal or  
co-principal

## Programme

OVERTURE to Egmont, op.84                    L.van Beethoven  
arr.T.Moses-Tobani

CONCERTINO for clarinet, op.26            C.M.v.Weber  
arr.M.L.Lake  
*David Kreuter, clarinet*

THE UNIVERSAL JUDGEMENT                    C.de Nardis  
arr. A.Cafarello

### Intermission

SECOND SUITE IN F, op.28 No.2            G.Holst  
*conducted by Steve Nichols*

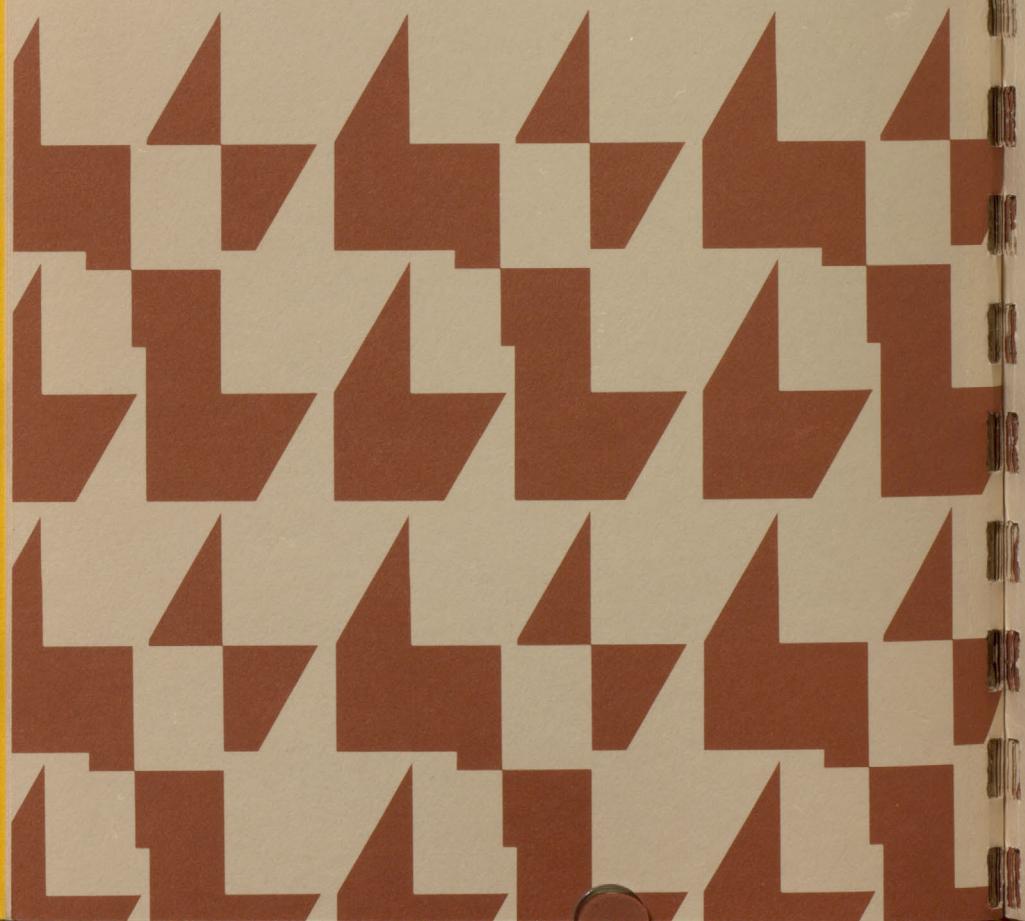
SUITE from Porgy and Bess            G.Gershwin  
conducted by Steve Nichols                    arr.R.Bennett

MARCHE SLAVE                                  P.I.Tchaikovsky  
arr.L.P.Laurendeau

Wednesday 6 April 1977, 8:30 pm

Joint Concert of the MCGILL WIND ENSEMBLE and the  
MCGILL CONCERT BAND  
direction: Robert Gibson and Richard Lawton.

Works by : Shostakovich, Milhaud, Tchaikovsky,  
Stravinsky, R.Strauss, Walton



## Programme

OVERTURE to Egmont, op.84                    L.van Beethoven  
arr.T.Moses-Tobani

CONCERTINO for clarinet, op.26            C.M.v.Weber  
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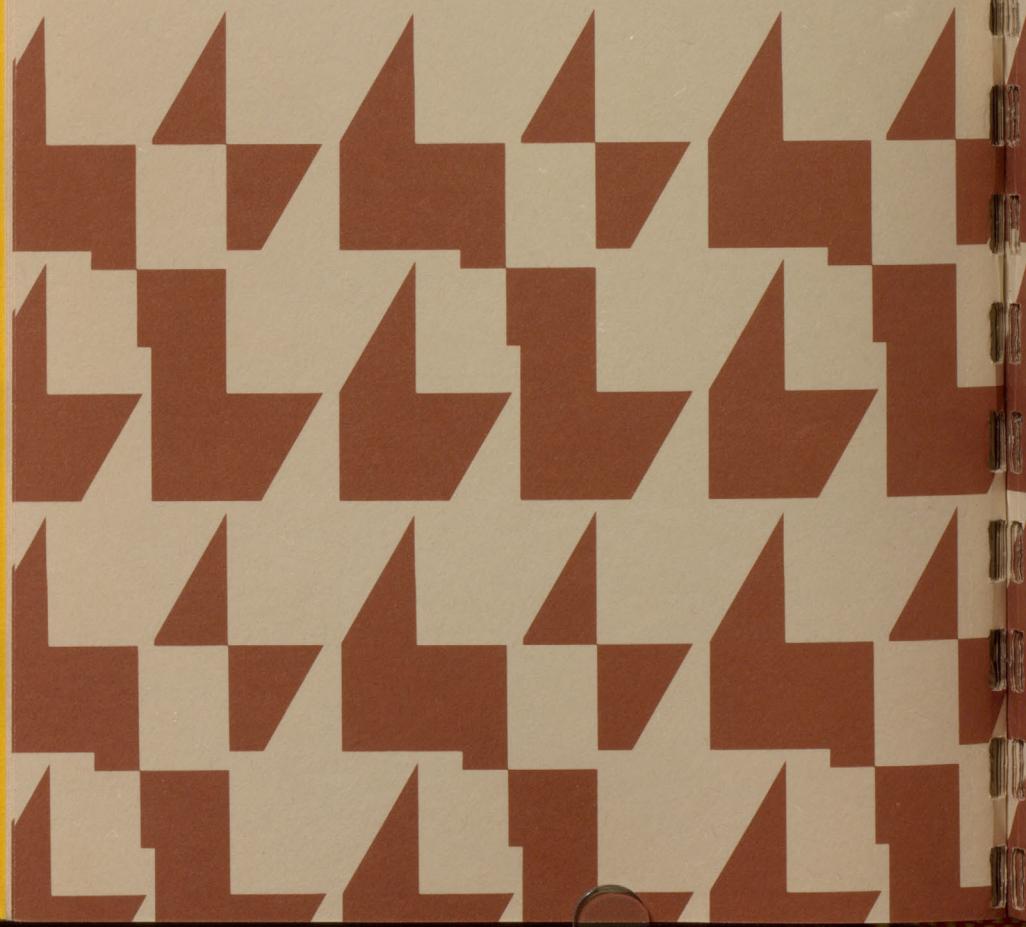
SUITE from Porgy and Bess            G.Gershwin  
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# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday 29 March 1977, 8:30 pm

CHAMBER MUSIC CONCERT

---

CARMEN PICARD pianist

---

student of Dorothy Morton

---

assisted by :

Reynald L'Archevêque violin

Philippe David violin

Alain Monast horn

This concert is presented in partial fulfillment  
of the B.Mus.Honours Program.

TRIO SONATA III, G major, BWV 1038  
for two violins and piano

Bach

Largo  
Vivace  
Adagio  
Presto

Reynald L'Archevêque, Philippe David, Carmen Picard

SONATA No.7, F major, K.376  
for violin and piano

Mozart

Allegro  
Andante  
Rondo

Reynald L'Archevêque, Carmen Picard

SONATA Op.17, F major  
for horn and piano

Beethoven

Allegro moderato  
Poco adagio, quasi andante  
Rondo (Allegro moderato)

Alain Monast, Carmen Picard

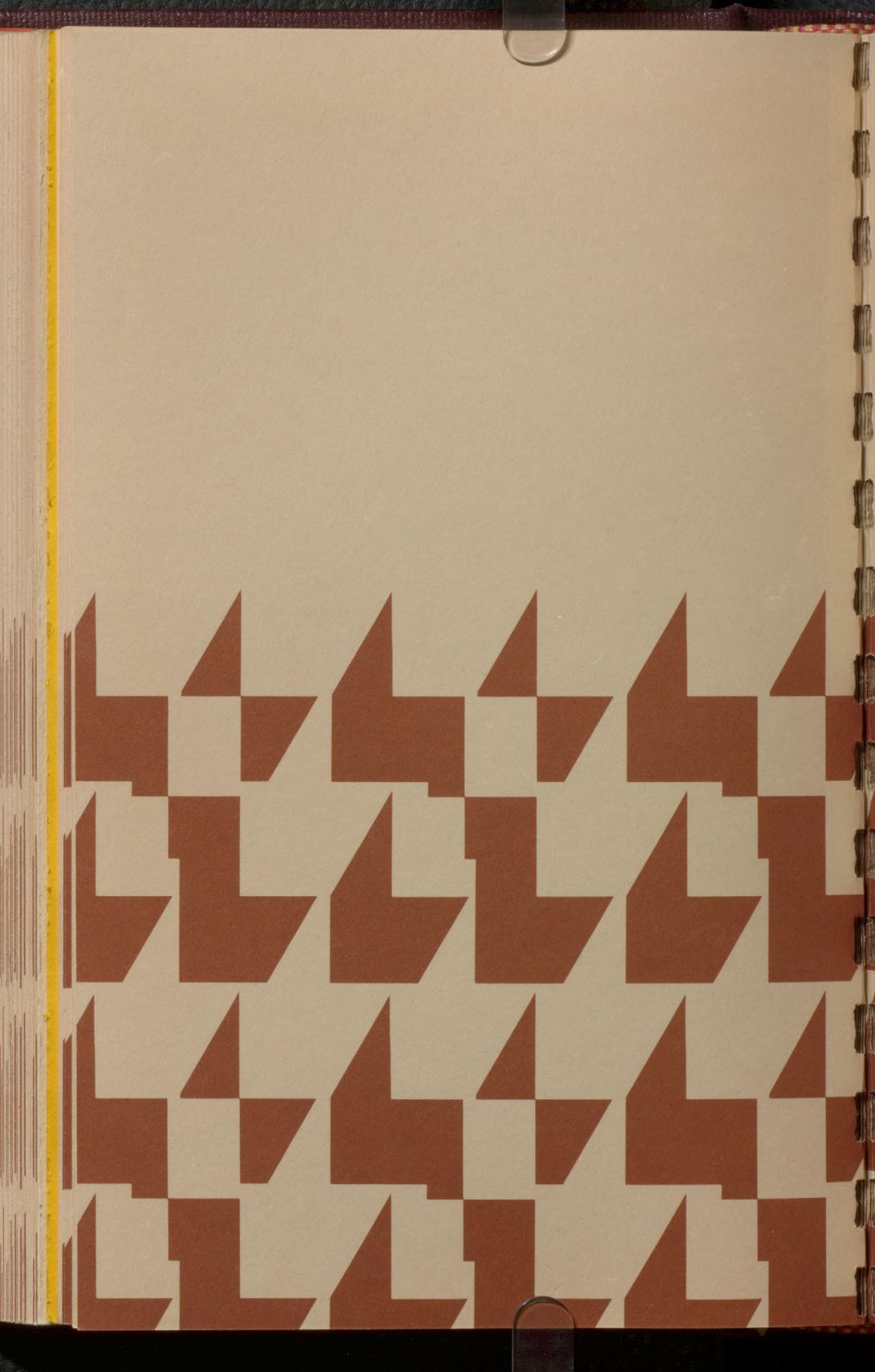
## I n t e r m i s s i o n

TRIO Op.40, E<sup>b</sup> major  
for horn, violin and piano

Brahms

Andante  
Scherzo  
Adagio mesto  
Finale (Allegro con brio)

Alain Monast, Reynald L'Archevêque, Carmen Picard



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday 31 March 1977, 8:30 pm

PIANO RECITAL

C H A R L E S   R E I N E R

---

All - Beethoven   Programme

---

SEVEN BAGATELLES, OP.33

Andante grazioso, quasi Allegretto  
Scherzo - Allegro  
Allegretto  
Andante  
Allegro, ma non troppo  
Allegretto  
Presto

SONATA IN A FLAT MAJOR, OP.110

Moderato cantabile, molto espressivo  
Allegro molto  
Adagio, ma non troppo  
Fuga - Allegro, ma non troppo

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

SONATA IN G MAJOR, OP.49 No.2

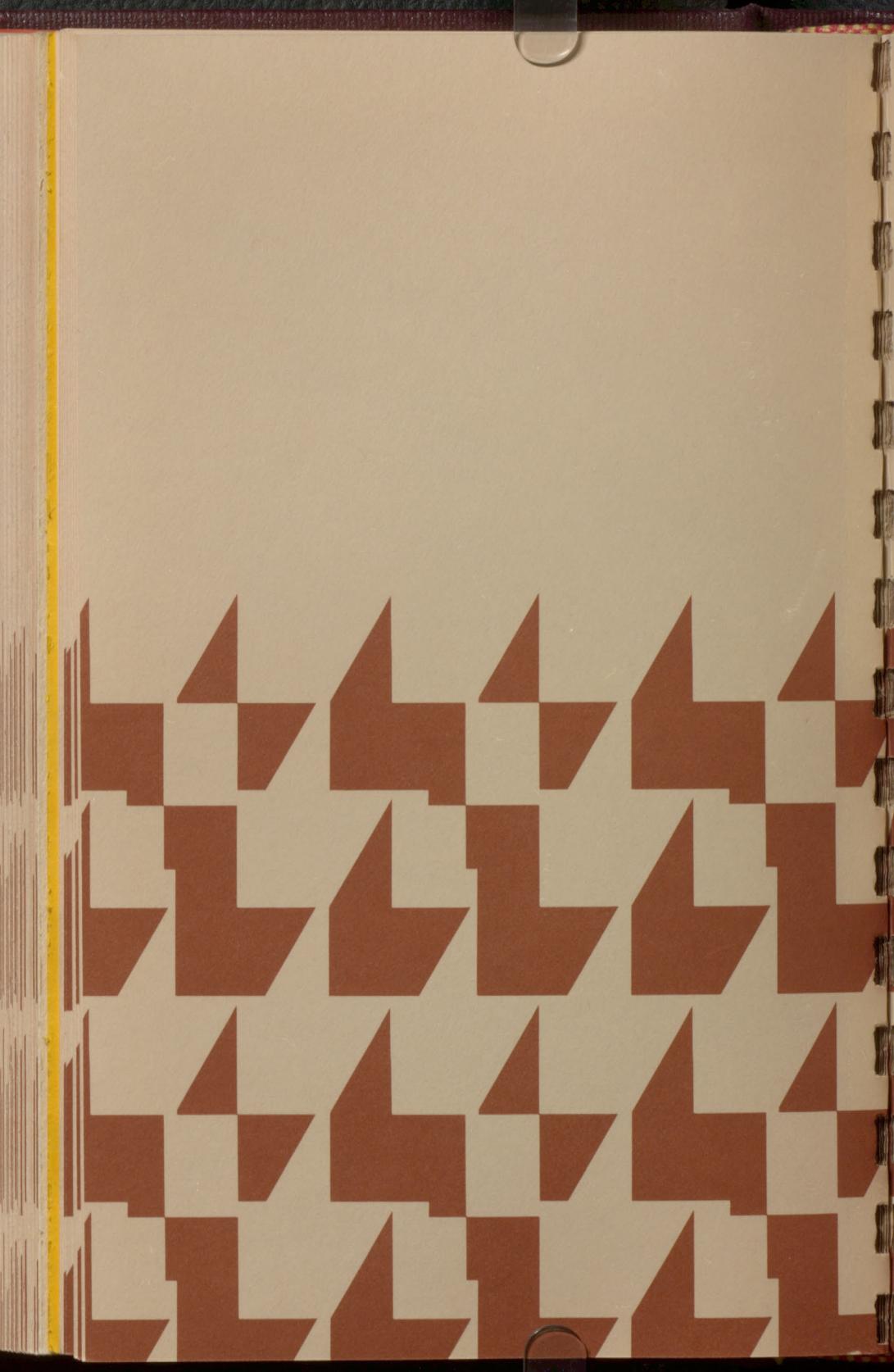
Allegro, ma non troppo  
Tempo di minuetto

SONATA IN C MINOR, OP.111

Maestoso - Allegro con brio ed appassionato  
Arietta - Adagio molto, semplice e cantabile

Charles Reiner is a graduate of the Conservatoire de Genève, Switzerland. He is one of Canada's best known chamber musicians. He visited four continents giving more than 500 concerts with such well-known artists as Henryk Szeryng, Igor Oistrach, Antonio Janigro, and others. He has just returned from a successful tour of Brazil where he gave six solo recitals, as well as two lectures on Canadian music and the piano music of Beethoven. Charles Reiner has frequently been heard on Radio-Canada, and has 15 long playing records to his credit. Another one will be recorded this coming May in Chicago - the three violin sonatas by Grieg - with Elaine Skorodin, a protégé of Henryk Szeryng's. Prof. Reiner has been on the teaching staff of the Faculty of Music, McGill University, for the last twenty years.

Charles Reiner est diplômé du conservatoire de Genève, en Suisse. Il est l'un des plus réputés interprètes de musique de chambre au Canada. Il a fait des tournées à travers quatre continents et donné plus de cinq cents concerts en compagnie d'artistes aussi renommés que Henryk Szeryng, Igor Oistrach, Antonio Janigro, entre autres. Il vient de rentrer d'une tournée au Brésil où ses six récitals de piano et deux conférences au sujet de la musique contemporaine canadienne et de l'œuvre pianistique de Beethoven ont remporté un succès complet. On l'a entendu plusieurs fois à Radio-Canada et il a enregistré quinze microsillons. Le mai prochain il enregistrera à Chicago les trois sonates pour violon et piano de Grieg, avec Elaine Skorodin, protégée de Henryk Szeryng. Monsieur Reiner est professuer à la faculté de musique de l'université McGill depuis vingt ans.



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Palm Sunday,  
April 3rd, 1977 at 2:30 pm

Mc G I L L C O N C E R T C H O I R  
*(Wayne Riddell, conductor)*

Mc G I L L F A C U L T Y C H O I R  
*(Betty Doroschuk, conductor)*

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

under the direction of Wayne RIDDELL

---

Violin I

R. L'Archeveque  
A. Woo  
P. Wise  
J. Kaiser  
C. Hall  
E. Madsen  
C. Cici

Violin II

V. Roberge  
M. Lesage  
G. Teixeira  
B. Benovoy  
M. Steinberg

Viola

K. Jensen  
J. Grossman  
M. Mercy  
E. Comptois

Cello

I. Corber  
A. Wilder  
M. Reddy

Bass

Z. Prochownik  
J. Hyde

Trumpet

M. Robertson  
Y. Levy

Clarinet

S. DaSie  
S. Horne

Trombone

D. Renshaw

Timpani

P. Bosani

## PROGRAMME

VESPERAE SOLENNES DE CONFESSORE, K.339                    W.A. Mozart

Psalm I:        *Dixit Dominus*

Psalm III:      *Beatus Vir*

Psalm IV:        *Laudate Pueri*

REQUIEM in D minor    W.A. Mozart

I Chorus:        *Requiem aeternam dona eis ...  
kyrie eleison*

II Chorus:        *Dies irae*

III Quartet:     *Tuba mirum*

IV Chorus:        *Rex tremendae*

V Quartet:      *Recordare Jesu pie*

VI Chorus:        *Confutatis maledictis*

VII Chorus:       *Lacrymosa dies illa*

VIII Chorus:      *Domine Jesu Christe*

IX Chorus:        *Hostias et preces tibi*

X Chorus:        *Sanctus  
Hosanne in excelsis*

XI Quartet:     *Benedictus, qui venit*

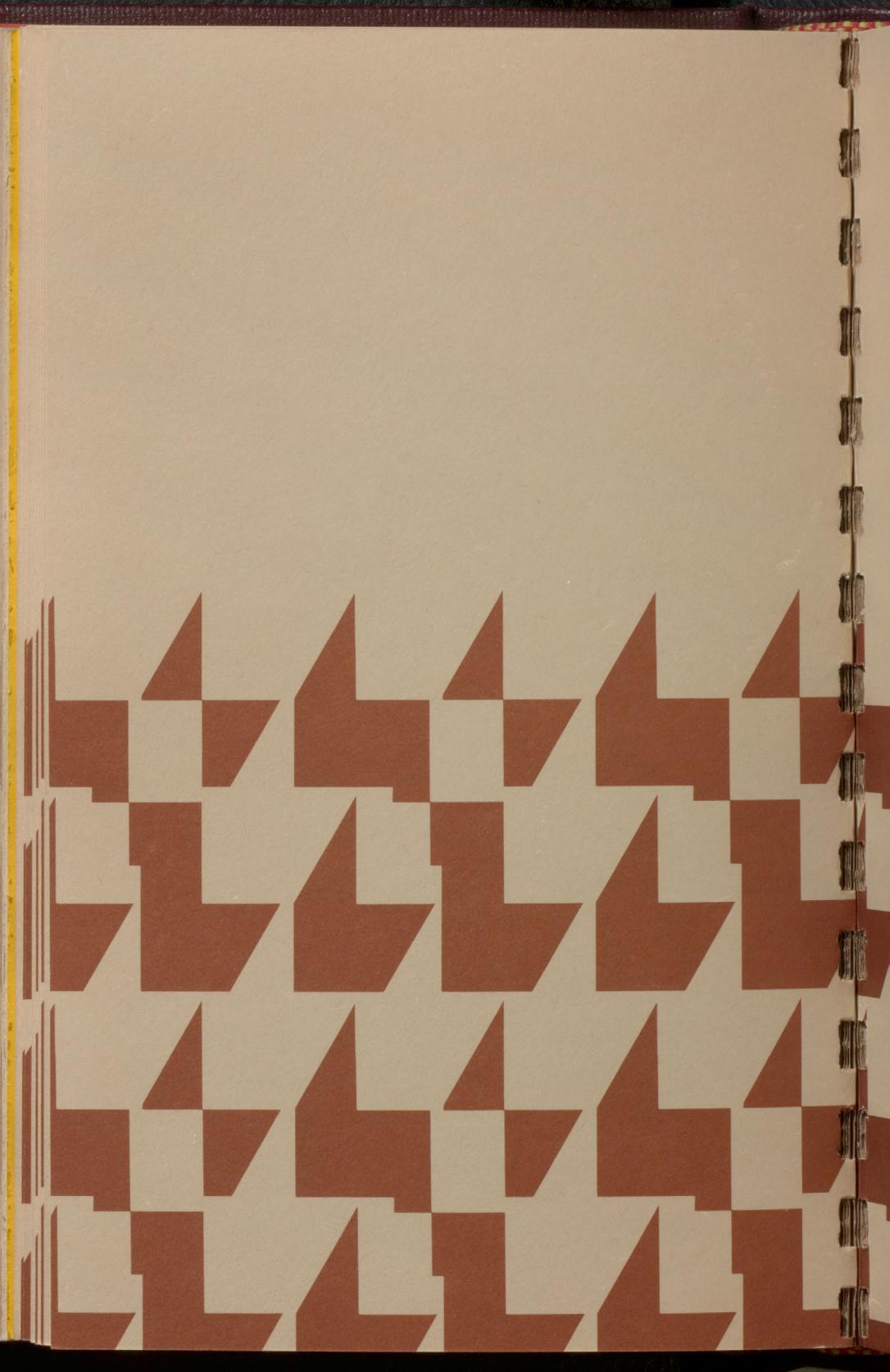
XII Chorus:      *Agnus Dei*

*under the direction of Wayne Riddell*

Susan Sawatsky, soprano                                    Louise Bourbeau, contralto

Robert Morrow, tenor                                        Gregory Atkinson, bass

Bradley Moggach, organ



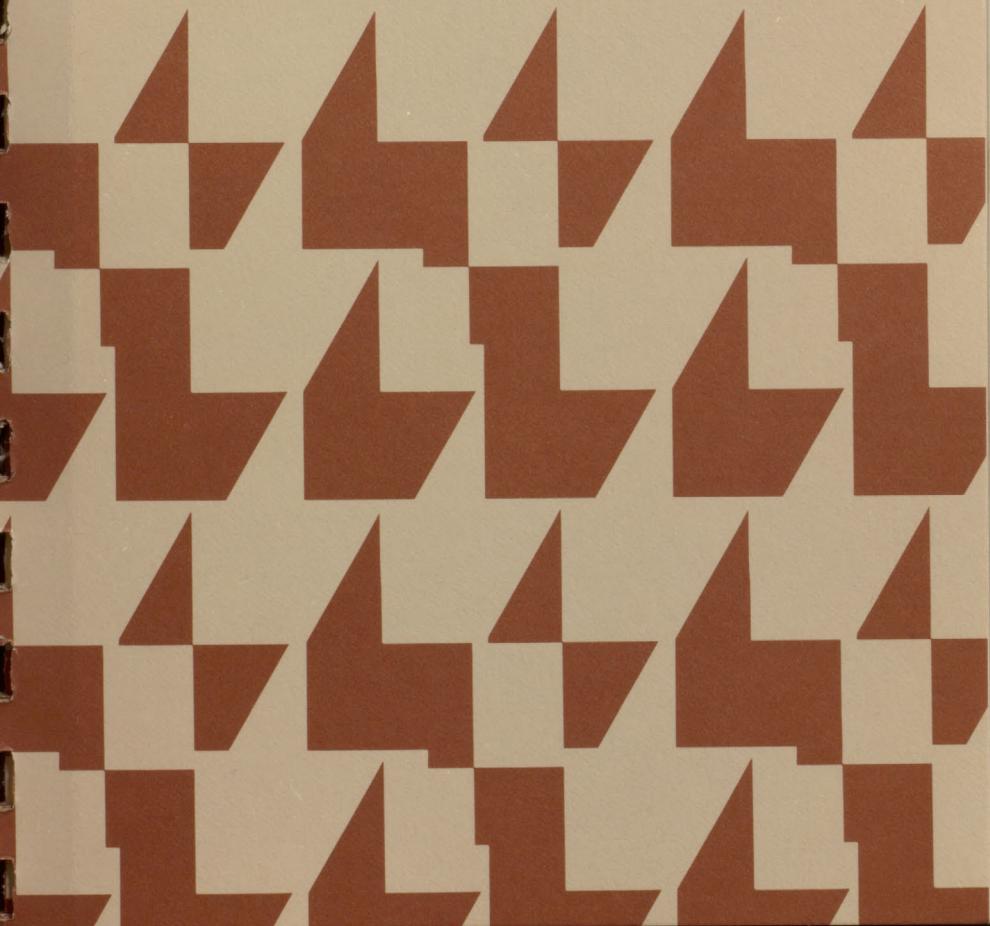
# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Tuesday, April 5, 1977  
8:30 pm

ELECTRONIC      MUSIC      STUDIO

artistic direction: mariano etkin, alcides lanza

presents

live electronics - instruments - tapes

next ELECTRONIC MUSIC STUDIO presentation:  
Wednesday, April 27th, 8:30 pm. Pollack Concert Hall

LOGOS se rapporte à la doctrine Chrétienne du *Logos* ou du *Verbe*. Dans le prologue de l'évangile selon St-Jean, on peut lire que "le *Verbe* était avec Dieu, et le *Verbe* était *Dieu*. Il était au commencement avec *Dieu*...et le *Verbe* s'est fait chair et il a demeuré parmi nous". *Logos* qui n'est pas seulement axé sur la vie terrestre du Christ, est une réflexion sur Jésus, le fils éternel, l'alpha et l'oméga. Afin de mieux représenter cette image Chrétienne, *Logos* est un morceau statique, une image de l'éternel, nullement restreinte par le temps ou l'espace; un reflet du salut.

VOX HUMANA est un rituel pour bande magnétique. Les sons sont presque entièrement naturels, le plus important étant la voix du compositeur, d'où le titre de l'oeuvre.

DURATION IV: Ecrit pour violon, violoncelle et vibraphone, il s'agit du quatrième morceau d'une série qui en comprend cinq portant le même titre. Dans *Durations*, Feldman use d'un style plus complexe où chaque instrument vit sa propre vie dans un univers de sons qui lui est propre. Ces cinq morceaux qui peuvent paraître identiques sur papier, sont en réalité fort différents. Feldman a recours ici à une notation musicale très précise, contrairement à la notation graphique qu'il utilisait dans les années cinquante.

ARIEL: Ce nom évoque le personnage de la Tempête de Shakespeare. Il n'en va pas de même pour l'oeuvre. Si j'ai intitulé cette oeuvre *Ariel* c'est uniquement parce que ce nom cadre bien avec la musique. *Ariel* évoque pour moi une transformation de l'esprit et la capacité de changer de forme à volonté.

Il s'agit d'un spectacle composé, non d'une composition. "Spectacle" car tous ses moments sont le résultat d'événements réels, non d'un calcul ou d'un montage minutieux. "Composé" car de nombreuses interprétations distinctes ont ainsi été transformées en étant placées les unes par rapport aux autres, pour revêtir une nouvelle signification. On a choisi comme milieu d'exécution un studio de musique électronique; et comme source sonore de base, un gong.

PRESENCE IN ABSENCE: Les concepts exprimés musicalement peuvent aussi se manifester sous d'autres formes. Toutefois, l'un n'a pas pour rôle d'expliquer l'autre.

UMBRALES: Ce titre fait allusion au seuil (*Umbral*) de perception; en effet, le compositeur utilise ici les rapports situés près des limites de certains mécanismes perceptuels. Ces rapports jouent ensuite avec les seuils d'intensité, de durée et de perception des timbres.

ZONES: Surface dont la texture et la forme présentent des traits particuliers. Dans chacune des quatre "zones" contrastantes, on procède à une manipulation analogue avec des sons d'origines différentes (clavecin, piano, orgue, éléments de compositions antérieures, sons électroniques) dans l'intention de recréer un geste global qui délimitera une "zone" particulière. Différentes "zones": visions multiples du même objet.

---

LOGOS deals with the Christian doctrine of *Logos*, or the *Word*. The author of the prologue of the gospel according to St. John tells us that the *Word* was with *God*, and the *Word* was *God*. He was in the beginning with *God*. Ultimately, the *Word* became flesh and dwelt among us. Rather than concentrating solely on Christ's earthly career, *Logos* reflects upon Jesus as the eternal *Logos Son*, the alpha and omega. To best portray this Christian image, *Logos* is a static piece, a picture of the eternal, not bound by time or space; a reflection of salvation.

VOX HUMANA is a ritual for tape. The sound sources are almost completely natural, the primary one being the composer's voice, hence the title.

DURATIONS IV: Scored for violin, cello and vibraphone, this is the fourth within a series of five pieces sharing the same title. In *Durations*, Feldman has arrived at a more complex style where each instrument is living out its own individual life in its own individual world of sound. The five pieces in the set, however looking identical on paper, are all quite different. Feldman uses here precise pitch notation, having abandoned momentarily the graph notation he had used in the fifties.

ARIEL: The name *Ariel* is related to Shakespeare's character in the tempest; the music isn't. I chose this name for the piece only because it sounded appropriate to the music. *Ariel* suggests to me a transformation of spirit; the ability to change shape at will.

It is a composed performance, not a composition. A performance because all its events are the result of live operations in real time, not the result of careful measuring and splicing. Composed, because many separate performances were then transformed, made to have new significance, by being placed in relation to each other. The performing medium was an electronic music studio; the basic sound source was a gong.

PRESENCE IN ABSENCE: Concepts that are expressed musically can also be manifested through other forms. However, it is not the role of one to explain the other.

UMBRALES: The title refers to the threshold (*umbral*) of perception, since the composer uses here relationships situated near the limits of some perceptual mechanisms. Those relationships act then with the thresholds of intensity, duration, and timbral perception, fundamentally.

ZONES: A surface where texture and form present particular characteristics. In each of four contrasting "zones" a similar manipulation is realized on sounds of different origins (harpsichord, piano, organ, elements from prior compositions, electronic sounds), with the intention to re-create a global gesture that will delimit a specific "zone". Different "zones": multiple visions of the same object.

(\*)1 LOGOS (1977)

Peter Allen

for piano and live electronics

piano

live electronics

peter allen

john winiarz

(\*)1 VOX HUMANA (1977)

Patrick Cardy

for magnetic tape

DURATIONS IV (1961)

Morton Feldman

for violin, cello, vibraphone

violin

cello

vibraphone

guy traficante

manon reddy

luc boivin

(2) ARIEL (1967)

William Hellermann

for magnetic tape

(\*)1 PRESENCE IN ABSENCE (1977)

Roger Savage

for magnetic tape

(\*\*) UMBRALES (1976)

Mariano Etkin

for flute in G and flute in C

flutes

david eagle

sally richter

(3) ZONES (1972) Micheline Coulombe Saint-Marcoux

for magnetic tape

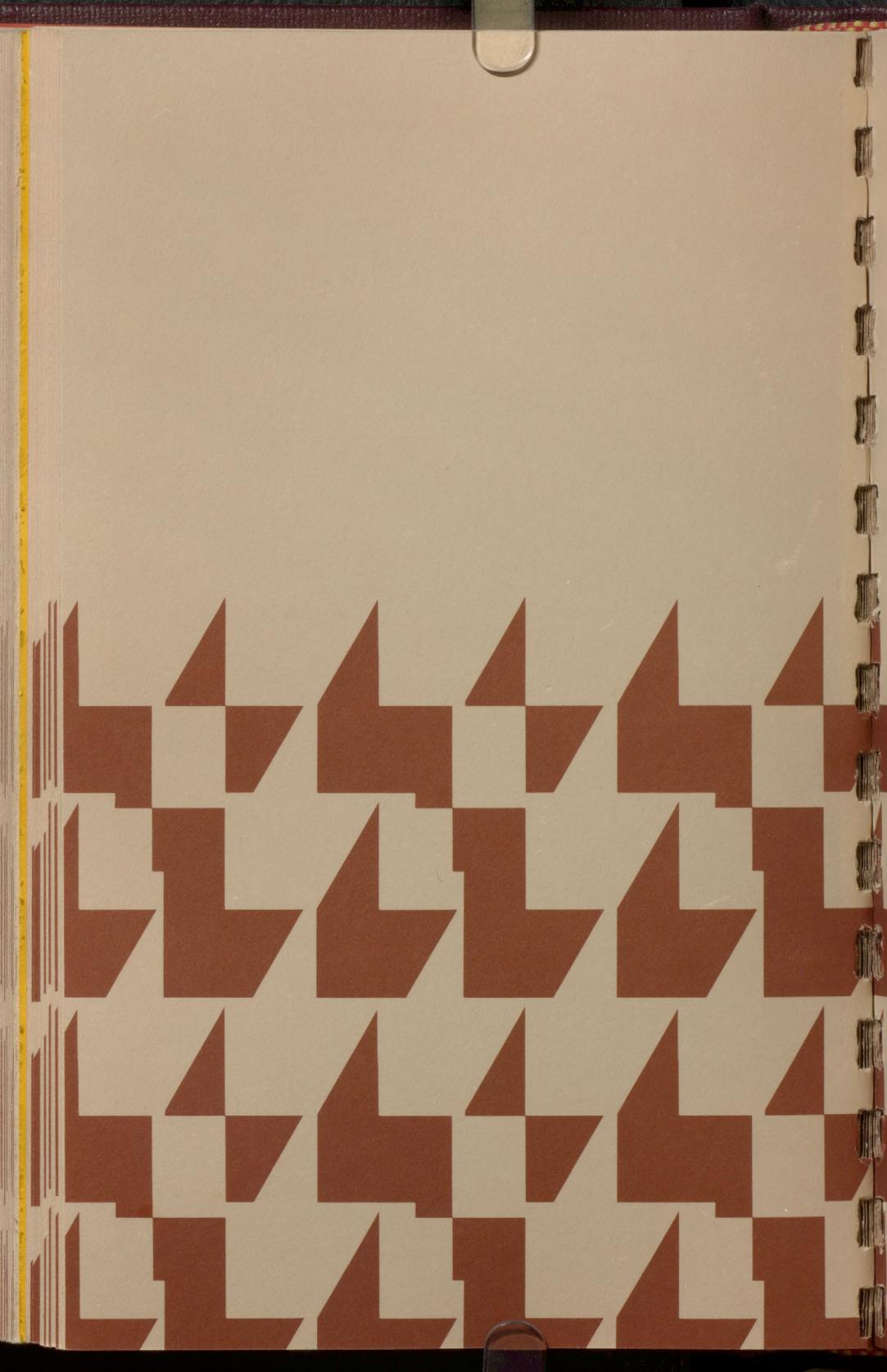
\* world première

\*\* first performance in canada

1 realized at the electronic music studio,  
mcgill university

2 realized at the columbia-princeton electronic music  
center, new york

3 realized at the sonic research studio,  
simon fraser university

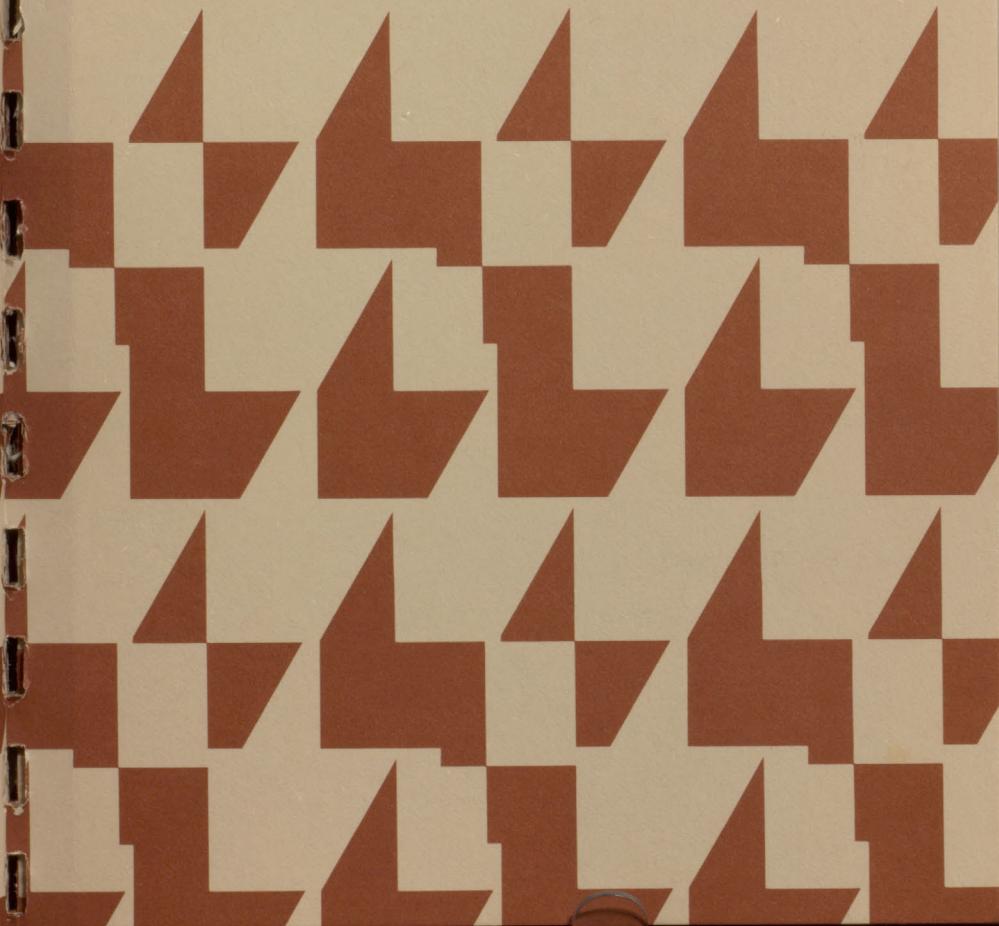


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday 6 April 1977, 8:30 pm

M c G I L L W I N D E N S E M B L E

with the participation of the

M c G I L L C O N C E R T B A N D

Robert Gibson conductor

Richard Lawton, guest conductor

Programme

FESTIVE OVERTURE, OP. 96

D.Shostakovich  
arr.Hunsberger

DIXTUOR (1922) for ten wind instruments  
(Little Symphony No.5)

D.Milhaud

FINALE from SYMPHONY No.4

P.I.Tchaikovsky  
arr.Safranek

Intermission

EBONY CONCERTO

I.Stravinsky  
arr.Nelson

clarinet solo : Carol Ascroft

WALTZES from DER ROSENKAVALIER

R.Strauss  
arr.Caillet

conductor : Richard Lawton

CROWN IMPERIAL

W.Walton  
arr.Duthoit

combined Wind Ensemble and Concert Band

---

WIND ENSEMBLE - direction Robert Gibson

---

FLUTES

D.Miller  
S.Morse  
V.Spicer

OBOS

W.Prezament  
P.Schieman

B<sup>b</sup> CLARINETS

C.Ascroft  
E.Herscovitch  
G.Knowles  
P.Morrett

BASS CLARINET

S.Gruiman

BASSOONS

R.Lloyd  
S.Przybylska

PERCUSSION

F.Clément  
A.Laporte

SAXOPHONES

Alto: J.Steprans  
J.Lippert  
Tenor: K.Fraser  
Bari.: K.Dooley

FRENCH HORNS

E.Eby  
J.Engserink  
J.Gibson  
P.Pike

TRUMPETS

R.DiLauro  
J.McMurray  
M.Renaud  
D.Thompson  
D.Young

TROMBONES

A.Armstrong  
G.Simms  
G.Morrison  
J.Vandenberg

TUBA

M.Periard

Manager: G.Morrison  
Librarian: J.Vandenberg

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CONCERT BAND - direction Richard Lawton

---

FLUTES

D.Brown\*  
M.Fournel  
L.Glencross  
C.White

CLARINETS

M.Bankley  
L.Bastien  
B.Bourque  
J.Camlot  
C.Cochand  
P.Craighead  
P.Deley  
C.Handelman  
D.Kreuter\*  
S.Letovsky  
R.Mainella  
R.Miron  
C.Wightman

ALTO CLARINET

S.Wicki

OBOS

D.Gibbs\*  
L.Hilton  
M.MacDonald

HARP

L.Brais

TRUMPETS

M.Block  
G.Elkin  
T.Hummel  
J.Randell  
J.Trudel\*

FRENCH HORNS

J.Childs\*  
P.Courtice  
J.Wright\*

TROMBONES

P.McIntosh\*  
R.Thériault

EUPHONIUM

M.Wilson

SAXOPHONES

R.Cazabon  
R.Kaczmarek  
D.Summerlin  
P.Vetter\*  
L.Vincent

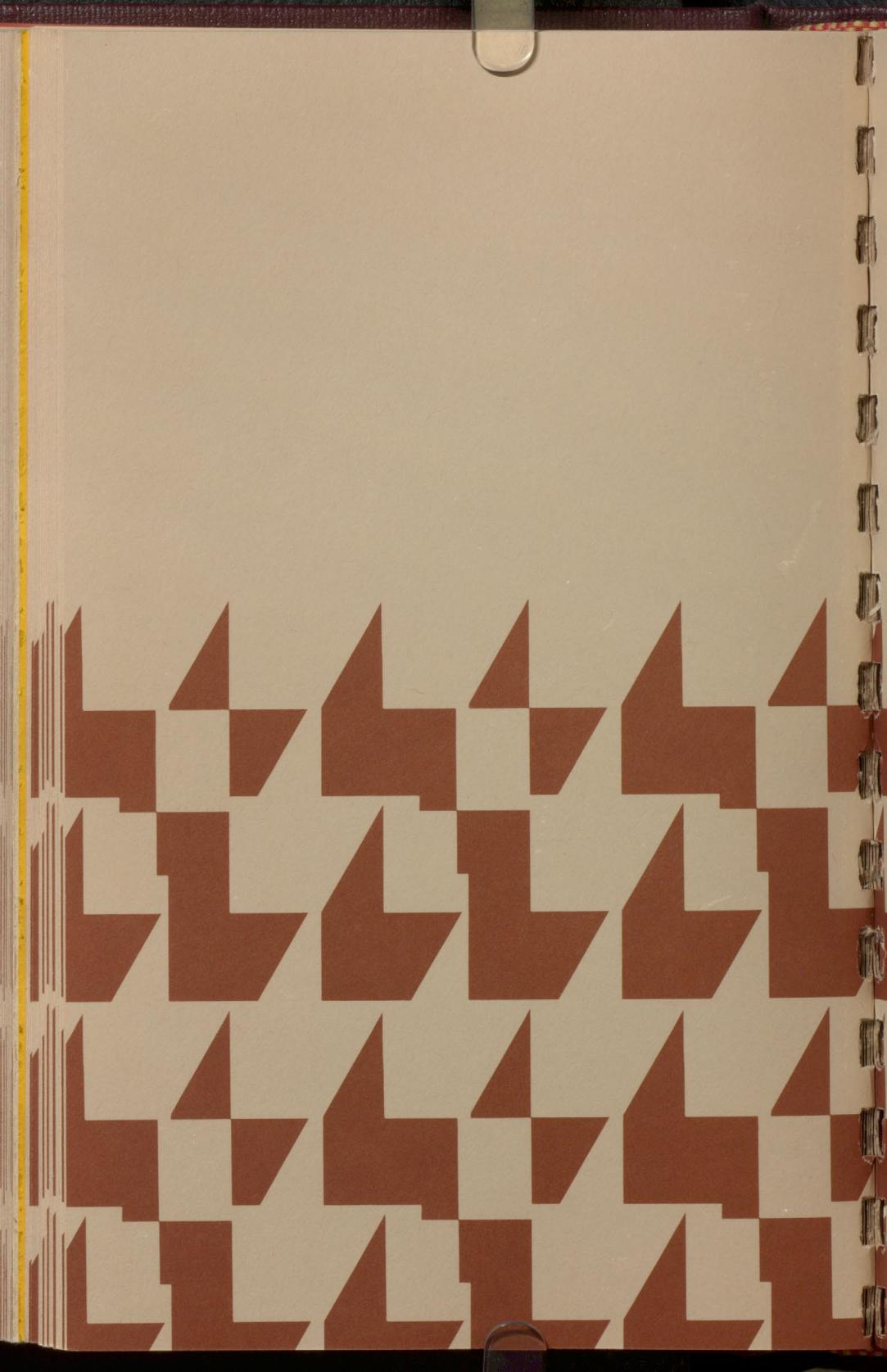
TUBA

M.Samson

PERCUSSION

B.Mackay

\* denotes principal or co-principal

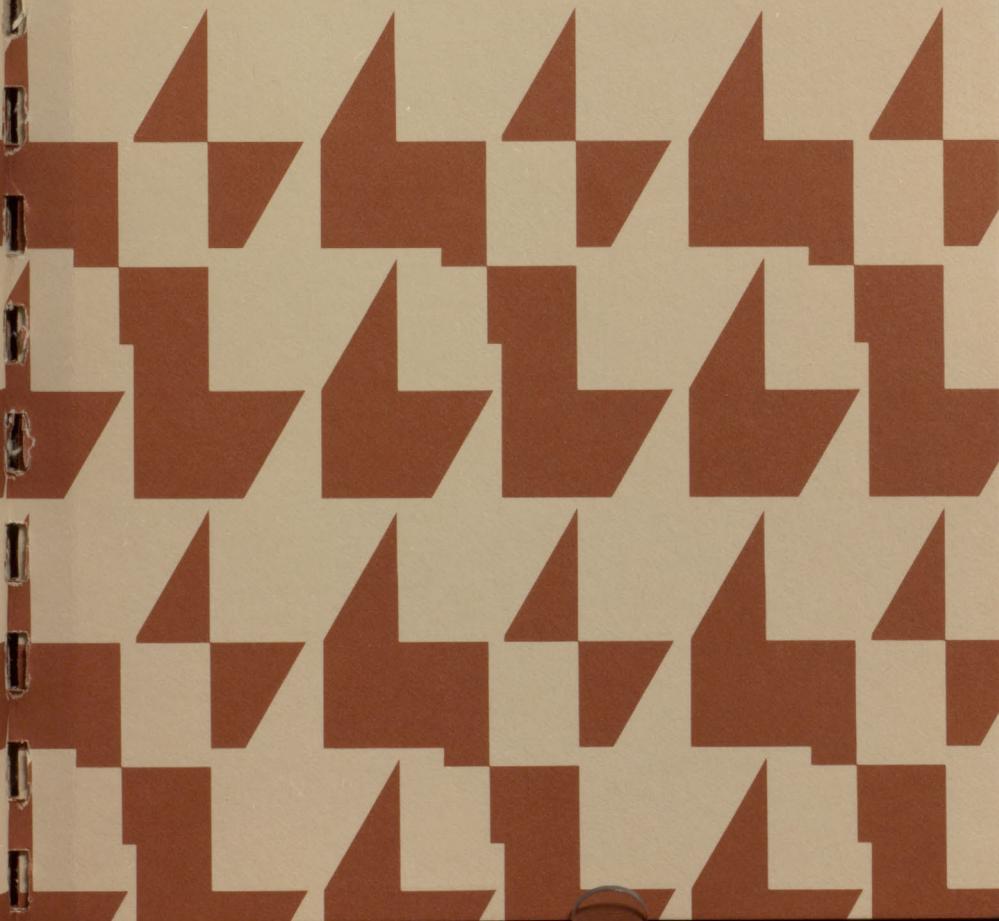


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, 12 April, 1977  
8:00 pm

RECITAL BY THE  
JAZZ IMPROVISATION CLASSES

direction: Armas Maiste

PROGRAMME

*Third year Improvisation Class of 240-414B*

COOKING AT "THE CONTINENTAL"

H. Silver

FOOTPRINTS

W. Shorter

SEVEN STEPS TO HEAVEN

M. Davis

PERFORMERS

David Kreuter  
Paul Shapiro  
Armas Maiste  
Tim Charbonneau  
Blair McKay

clarinet in  $B^b$   
tenor saxophone  
piano  
el. bass  
drums

*First year Improvisation Class of 240-214B*

IN WALKED BUD

T. Monk

MANTECA

D. Gillespie

PERFORMERS

Ioram Levy  
Janis Steprans  
Jonathan Jones  
Sid Freund  
Steve Holt  
Jacques Labelle  
James Brender

trumpet  
alto saxophone  
alto saxophone  
el. guitar  
piano  
el. bass  
drums

JORDU  
FOUR

C. Brown  
M. Davis

PERFORMERS

Margaret Saavedra	voice
Jean Trudel	trumpet
Doug Miller	alto saxophone
Rob Ahad	piano
Warren Stolow	el. bass
Tony DiChiaro jr.	drums

MY LITTLE SUEDE SHOES  
BUDO

C. Parker  
M. Davis

PERFORMERS

Meg Amato	flute in C
Richard Mortimer	tenor saxophone
Mark Bankley	tenor saxophone
Joyce Vandenberg	trombone
Jonathan Finkelman	guitar
Steve Montanaro	piano
Warren Stolow	bass
Jeff Wolpert	drums

Second year Improvisation Class of 240-314B

BIRKS WORKS  
FLOATING  
OLEO

D. Gillespie  
S. Rollins

PERFORMERS

Frédéric Liessens	vibes
Rolf Bertsch	piano
John Hyde	bass
Aldo Mazza	drums

BLUE TRAIN  
RED CLAY  
MILESTONES

J. Coltrane  
F. Hubbard  
M. Davis

PERFORMERS

Alan Feider	clarinet in B <sup>b</sup>
Robert Carabon	tenor saxophone
Makoto Hirano	tenor saxophone
Mary Fineman	piano
John Hyde	bass
Blair McKay	drums



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday 13 April 1977, 8:30 pm

20TH CENTURY PERFORMANCE PRACTICE SEMINAR

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C O N C E R T

---

by the students in the class of

---

Prof. Bengt Hamraeus

---

pianists

Michael Crabill

Helena Kohn

Carmen Picard

Ock Shin

alto saxophone and clarinet

Peter Freeman

sopranos

Elizabeth Ekholm

Linda Pavelka

Susan Sawatsky

doublebass

Zdzislaw Prochownik

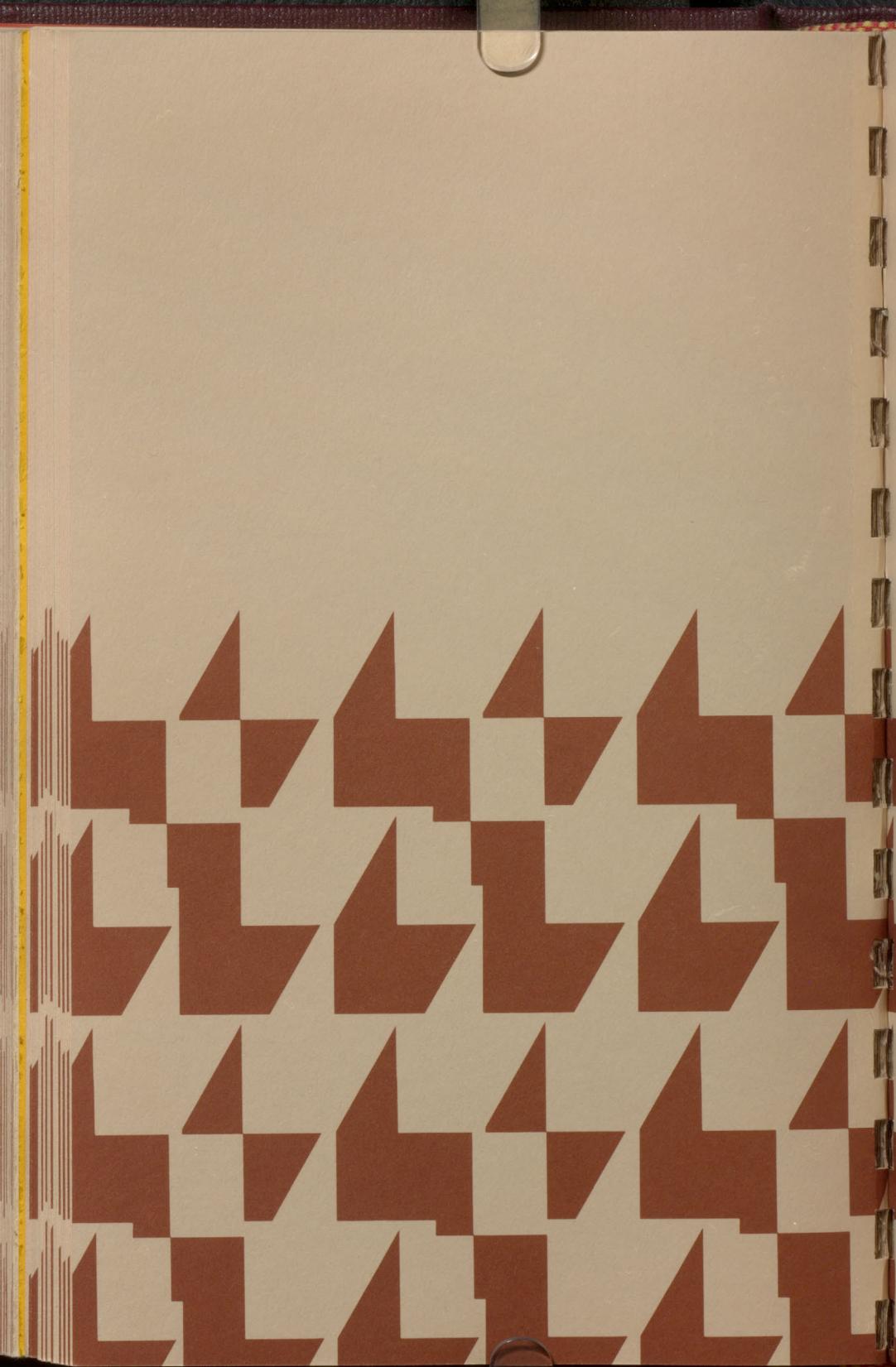
trombone

Steve Nichols

All pieces before intermission are performed without interruption.  
Please do not applaud between numbers!

Programme

- RONDE VILLAGEOISE for two pianos Clermont Pépin  
*Helena Kohn and Carmen Picard*
- SONG FOR A NEW CHILD (poem by William Aide) for voice and tape Peter Allen  
*Elizabeth Ekholm*
- TRIAD for alto saxophone and piano (North American première) Goete Carlid  
*Peter Freeman and Ock Shin*
- ANIMAL CRACKERS, a song cycle for soprano and doublebass Les Leroux  
*Elizabeth Ekholm and Zdzislaw Prochownik*
- SIX PIECES OP.19 for piano Arnold Schoenberg  
*Michael Crabbill*
- EVOCATION for soprano and piano Harry Somers  
*Susan Sawatsky and Helena Kohn*
- SEQUENZA V for solo trombone Luciano Berio  
*Steve Nichols*
- ILE DE FEU II. for piano Olivier Messiaen  
*Ock Shin*
- Intermission
- A FEW MOMENTS AT THE BACH PARC Alan Belkin  
or/ou & Patrick Cardy  
QUELQUES MOMENTS AU PARC-BACH & Andrew Culver  
& Richard Hunt
- Michael Crabbill, celesta; Elizabeth Ekholm, Linda Pavelka, Susan Sawatsky; Carmen Picard and Helena Kohn, piano; Ock Shin, electric piano; Peter Freeman, clarinet and alto saxophone; Steve Nichols; Zdzislaw Prochownik. Technical assistance from Eric Johnstone and the composers.*



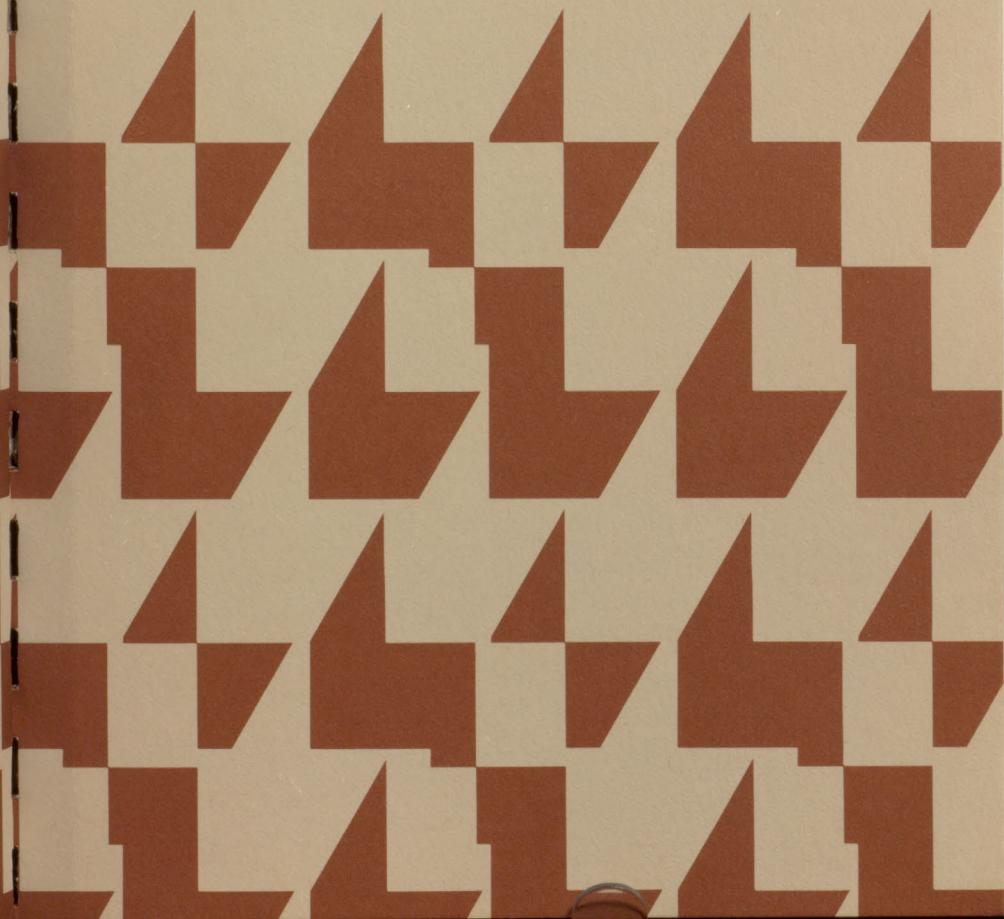
# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday, 15 April, 1977  
8:30 pm

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

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Uri M A Y E R , conductor

SOLOIST: Judith Rubinstein, piano

## ORCHESTRA

### Violin I

G. Traficante  
R. L'Archeveque  
P. David  
C. Martin  
M. Lesage  
E. Madsen  
A. Woo  
J. Kaiser  
P. Wise

### Viola

M. Mercy  
G. Teixeira  
K. Jensen  
B. Benovoy  
P.Y. Gagnon  
E. Comptois  
J. Grossman  
P. Ball

### Violin II

V. Roberge  
M. McLaughlin  
M. Steinberg  
C. Cici  
M. Allen  
C. Hall  
C. Ricignuolo  
S. Doroschuk  
D. Hansen

### Cello

I. Corber  
A. Wilder  
J. Jarvleep  
B. Holubek  
M. Reddy  
M. Giroux  
K. Waters  
G. Stikeman  
P. Kashul

### Bass

A. Yanofsky  
Z. Prochownik  
J. Hyde

Flute

J. Filion  
H. Collard  
P. Pappas  
K. Stone

French Horn

R. Allen  
K. Borden  
N. Wightman  
C. Hart

Oboes

S. Klein  
D. Wilson

Trumpet

M. Robertson  
Y. Levy

Clarinet

S. Horne  
S. DaSie  
G. Trump  
N. Desjardins

Trombone

D. Renshaw  
C. Romney  
P. Marion

Bassoon

C. Newman  
S. Umemoto

Tuba

J. DeWolfe

Harp

L. Brais

Timpani

P. Bosani

Piano

R. Bertsch

Percussion

L. Boivin  
F. Liessens  
R. Desrosiers

Orchestra Manager - C. Romney  
Orchestra Librarian - C. Newman

## PROGRAMME

MUSIC FOR VANCOUVER (1969)

Bruce Mather

PIANO CONCERTO NO.2  
in G minor, Op.22

Camille Saint-Saëns

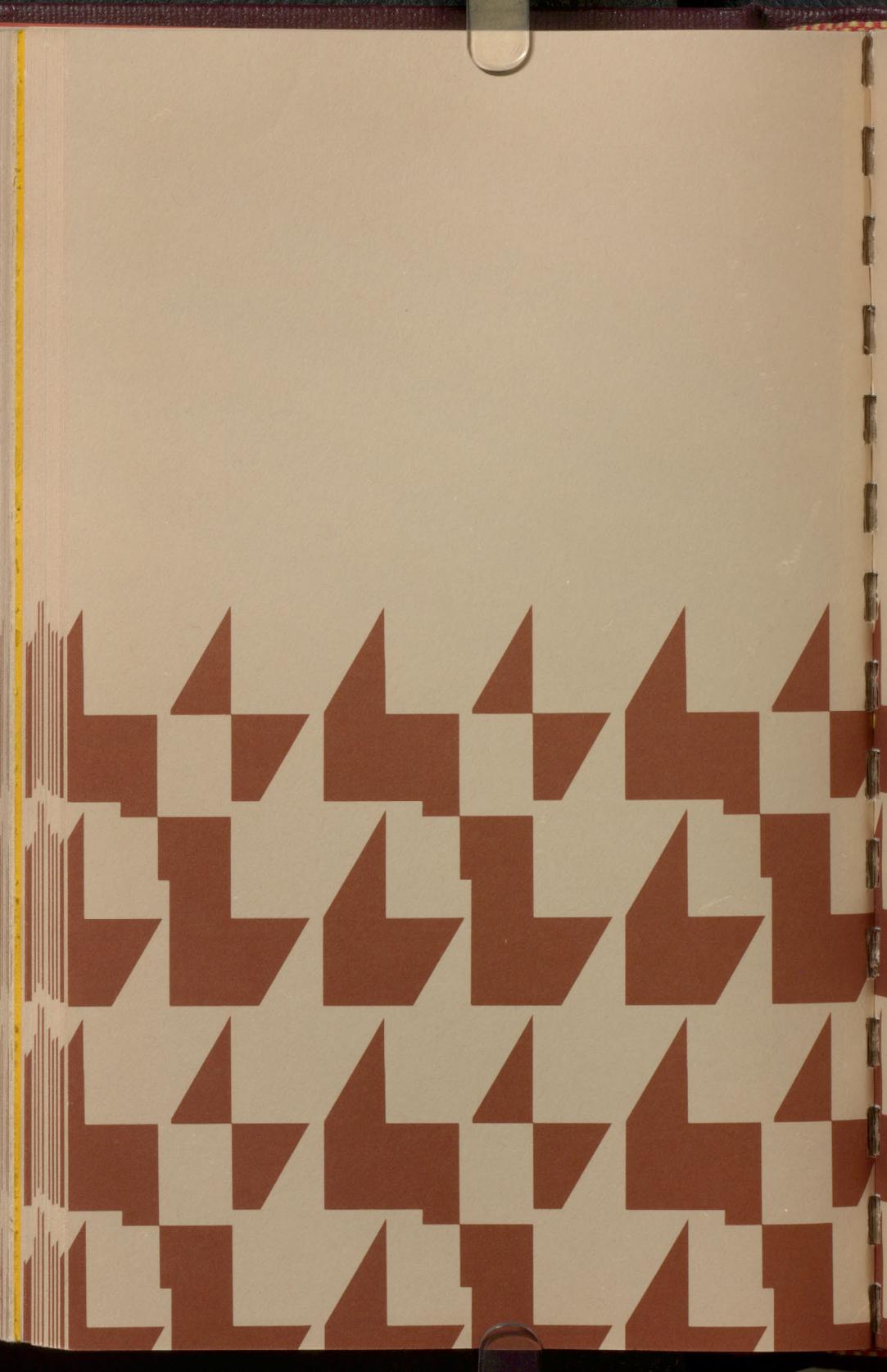
*Andante sostenuto*  
*Allegro scherzando*  
*Presto*

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

SYMPHONY NO.1  
in C minor, Op.68

Johannes Brahms

*Un poco sostenuto - Allegro*  
*Andante sostenuto*  
*Un poco Allegretto e grazioso*  
*Adagio - Allegro non troppo, ma con brio*



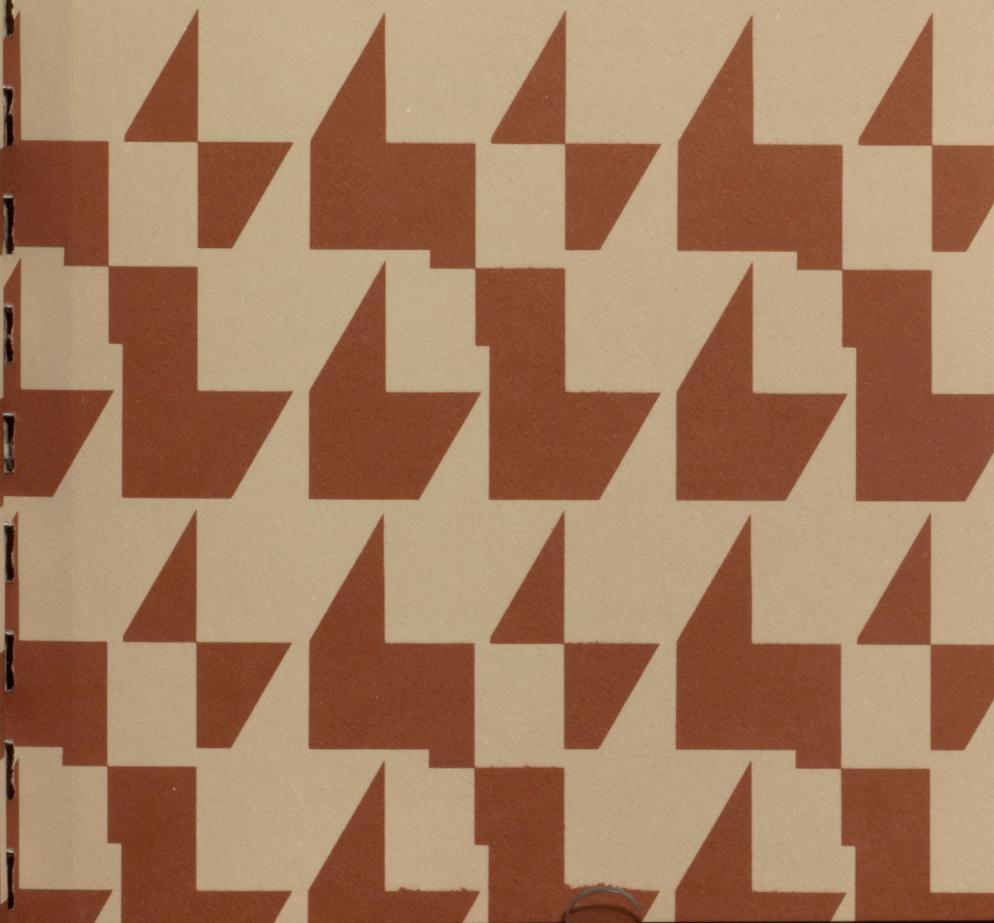
# McGill University

# Faculty of Music



Pollack concert hall

Salle de concert Pollack



Monday, April 18, 1977  
8:30 pm

WOODWIND ENSEMBLES RECITAL

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Cindy Shuter and Laura Jaeger, coaches

PROGRAMME

QUARTET NO.4  
in B flat major (1807-09)

Gioacchino Rossini  
(1792-1868)

Allegro vivace  
Andante  
Rondo-allegretto

*Virginia Spicer*, flute  
*Geoffrey Frump*, clarinet

*Seiichi Umemoto*, bassoon  
*Jeff Gibson*, horn

DUETTO NO.3

Ludwig van Beethoven  
(1770-1827)

Allegro sostenuto  
Aria con variazioni

*Susan DaSie*, clarinet

*Stefanie Przybylska*, bassoon

QUINTET, Op. 43

Carl Nielsen  
(1865-1931)

Allegro ben moderato  
Menuet  
Tema con variazioni

*Huguette Collard*, flute  
*Wendy Prezament*, oboe

*Stafford Horne*, clarinet  
*Claire Newman*, bassoon  
*Cathy Borden*, horn

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

QUARTETTE (1977)

Roger Savage

---

This piece explores the different timbral qualities of the woodwind quartet. In linear motion, the instruments move in and out of phase producing different timbral effects. Gradually the instruments verticalize as in the use of multiphonics in the third movement. The fourth movement is a continuation of this diminution.

QUINTET (1977)

Wendy Prezament

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The foundation of this piece is the "all interval tetrachord". The first section is comprised of transposed and inverted statements of the chord. The second contrasting section utilizes the intervallic content in melodic structures.

This piece explores the different types of  
surfaces of the woodland forest. In the  
forest, the terrain varies from the ground  
surface to the elevated slopes. These  
variations in elevation affect the  
types of vegetation and growth patterns.  
The forest movement is a continuous  
transition from one type of  
habitat to another.

This section of the forest shows a  
variety of terrain features. The  
forest floor is covered in low-growing  
plants and shrubs. The slopes are  
steeped in vegetation, including trees  
and shrubs. The ground surface  
is relatively flat, providing a  
stable base for the forest.

QUARTETTE (1977)

Roger Savage\*

I  
II  
III  
IV

Huguette Collard, flute  
Wendy Prezament, oboe

Stafford Horne, clarinet  
Claire Newman, bassoon

QUINTET (1977)

Wendy Prezament\*

Penny Pappas, flute                    Susan DaSie, clarinet  
Stella Amar, english horn             Stefanie Przybylska, bassoon  
    Corinne Hart, horn

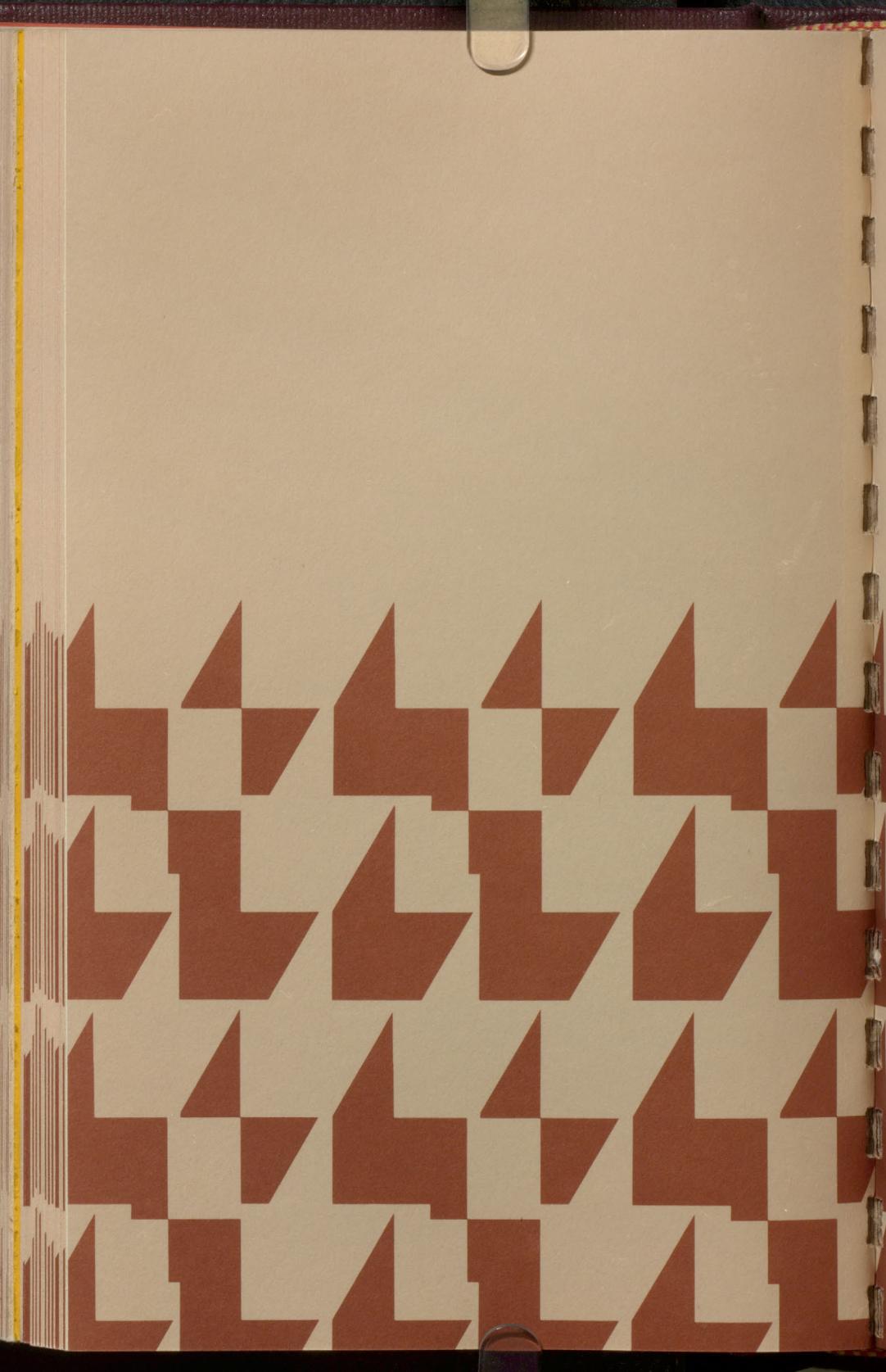
PARTITA FOR WIND QUINTET (1948)

Irving Fine  
(1914-1962)

Introduction and theme  
Variation  
Interlude  
Gigue  
Coda

Penny Pappas, flute                    Susan DaSie, clarinet  
Diana Gibbs, oboe                     Stefanie Przybylska, bassoon  
    Corinne Hart, horn

\*denotes McGill undergraduate student



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, April 19, 1977, 8:30 pm

MCGILL BAROQUE ENSEMBLES

Mary Cyr, director

Christopher Jackson and Michael Prescesky, assistants

Programme

TWO ARIAS

"In den angenehmen Büschchen"

Georg Frideric Handel  
(1685-1759)

"Sich Üben im Lieben"

Johann Sebastian Bach  
(1685-1750)

Donna Fowles, soprano  
Stephen Klein, oboe  
Susan Palmer, harpsichord  
Paula Kashul, violoncello

SUITE IN E MINOR

Georg Philipp Telemann  
(1681-1767)

Prélude  
Rigaudon  
Air  
Réplique  
Gigue

Penny Pappas, flute  
Paul Schieman, oboe  
Reisa Lipszyc, bassoon  
Gill Stikeman, violoncello  
Ann Smith, harpsichord

CANTATA "DIANE ET ACTEON"

Josef Bodin de Boismortier  
(1691-1765)

Récitatif  
Air gai  
Récitatif  
Air vif  
Récitatif  
Air tendre

Susan Sawatzky, soprano  
Jocelyne Fillion, flute  
Susan Milner, harpsichord  
Madeline Ballard-Kennard, viola da gamba

## TWO ARIAS

### "In den angenehmen Büschchen" - G.F.Handel

In den angenehmen Büschchen,  
wo sich Licht und Schatten mischen,  
suchet sich in stiller Lust  
Aug und Herze zu erfrischen,  
dann erhebt sich in der Brust  
mein zufriedenes Gemüte  
und Lobsingt des Schöpfers Güte.

In the pleasant bushes  
where light and shadow mingle  
search in quiet joy  
eyes and heart to refresh.  
Then rouse yourself in the breast,  
my contented heart,  
celebrate in song the Creator's goodness.

### "Sich Üben im Lieben", aria from Cantata No.202 "Weichet nur, betrübte Schatten" - J.S.Bach

Sich Üben im Lieben,  
in Scherzen sich herzen  
ist besser als Florens  
vergängliche Lust.  
Hier quellen die Wellen,  
hier lachen und wachen  
die siegenden Palmen  
auf Lippen und Brust.

This practice of the heart  
in love and laughter  
is better than Spring's  
quick-dying joys.  
Here run the waves,  
here laughing and watching,  
the palm-leaves of victory,  
from lips and breast.

### CANTATA "DIANE ET ACTEON" - J.B.de Boismortier

1. Récitatif. Deep in a valley shaded by cypress, beneath a cave where flows a stream ever-fresh, Diana, in the embrace of the secret waters, breathed the freshness of the full trees. The Zephirs, dwellers on these peaceful banks, in their eagerness anticipated her wishes; they made Nature attentive to her desires, and seemed with her to admire her features.

2. Air gai. Be gone, wild Faun! Be gone, frightful Satyr! Diana fears the praise of your amorous hearts. Gather round Naiads, attend to her desires! Come young Dryads, join the Zephirs! Be the sole witnesses in this glen to share her beauty!

3. Récitatif. Meanwhile, the horses of the lover of Clymene calmed their heaving chests, and this god, tiring of lighting the heavens, dove his chariot into the deep caves where Thetis each night receives him in the waters; while Actéon, conqueror of a hundred monsters, came to these banks to break the silence in the air.

4. Air vif. "Let the sound of the horn call back our hunters from these forests. Let us leave our spears and our arrows. Let us pass a beautiful night in the shade of these cypress trees. Until the return of day let us enjoy a sweet rest. Tomorrow these burning hills hold still more glorious adventures."

5. Récitatif. Heavens! While his men are lost in sleep, destiny leads him to this charming valley and makes him see in the water the daughter of Latona. His presence strikes with surprise the trembling goddess and the astonished nymphs. But this chance moment has a price unknown to him. The timid Actéon, surprised by such enticement, can only stare at Diana, who at the same moment declares this indiscreet audacity to be her disgrace. And to hasten the effect of her vengeful regret, she transforms him into a deer and delivers him to his own hunters!

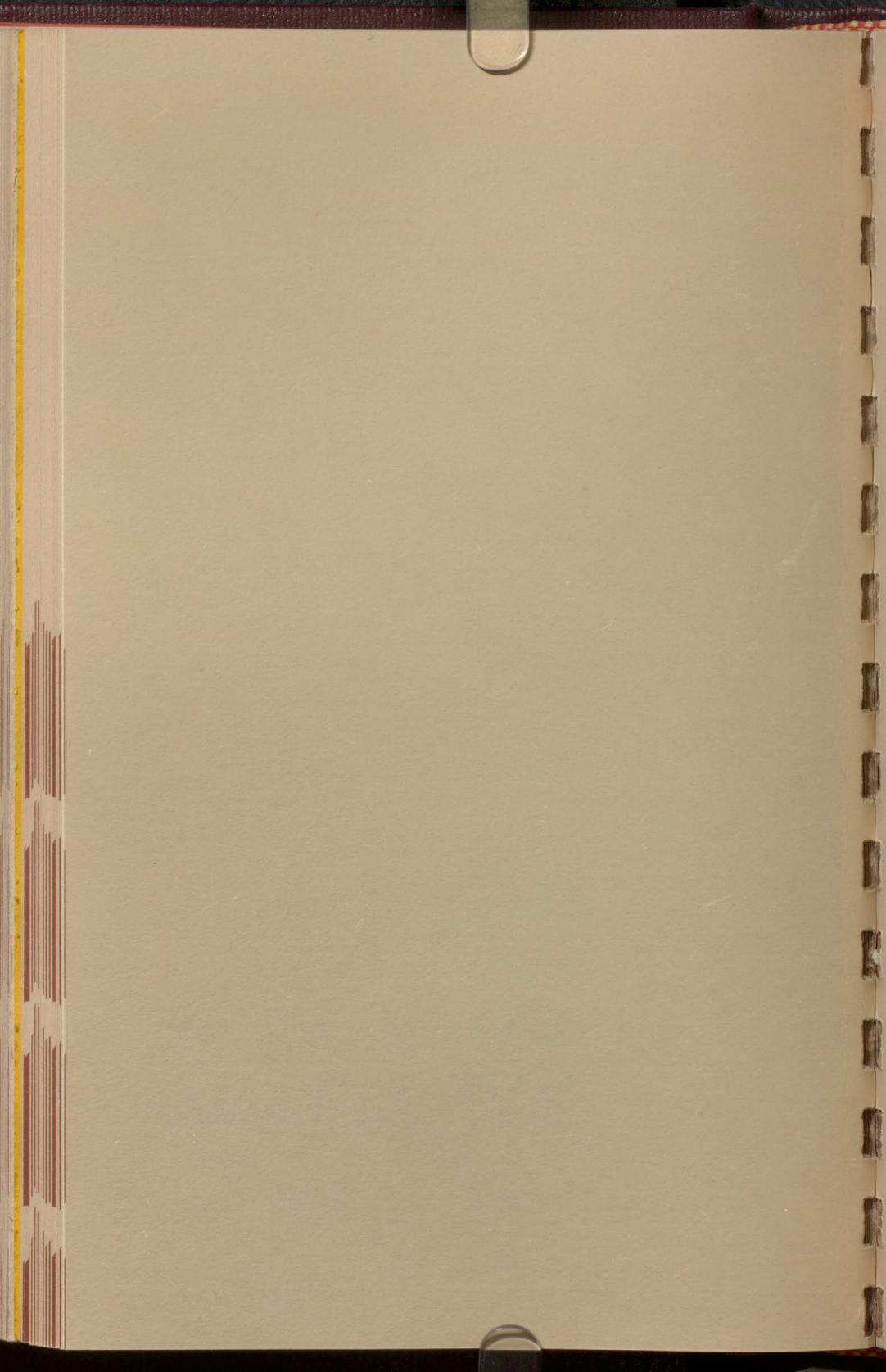
6. Air tendre. When silence and mystery come into your romance, lovers, it is dangerous to take no risks. There are favorable moments when nothing can resist you, and the less these moments are lasting, the more you must take advantage of them.

### AIR TENDRE "Quam dilecta tabernacula" from Grand Motet - J.P.Rameau

Quam dilecta tabernacula, Domine virtutum!  
Concupiscit et deficit anima mea  
in atria Domini.

How amiable are thy tabernacles, O Lord of hosts  
My soul longeth, yea, even fainteth  
For the courts of the Lord.

(from Psalm 83-84)



SONATA IN G MAJOR

Johann Sebastian Bach

Adagio  
Allegro ma non presto  
Adagio e piano  
Presto

Peter O'Loughlin, flute  
Virginia Spicer, flute  
Susan Palmer, harpsichord

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

AIR TENDRE "Quam dilecta tabernacula"

Jean-Philippe Rameau  
(1683-1764)

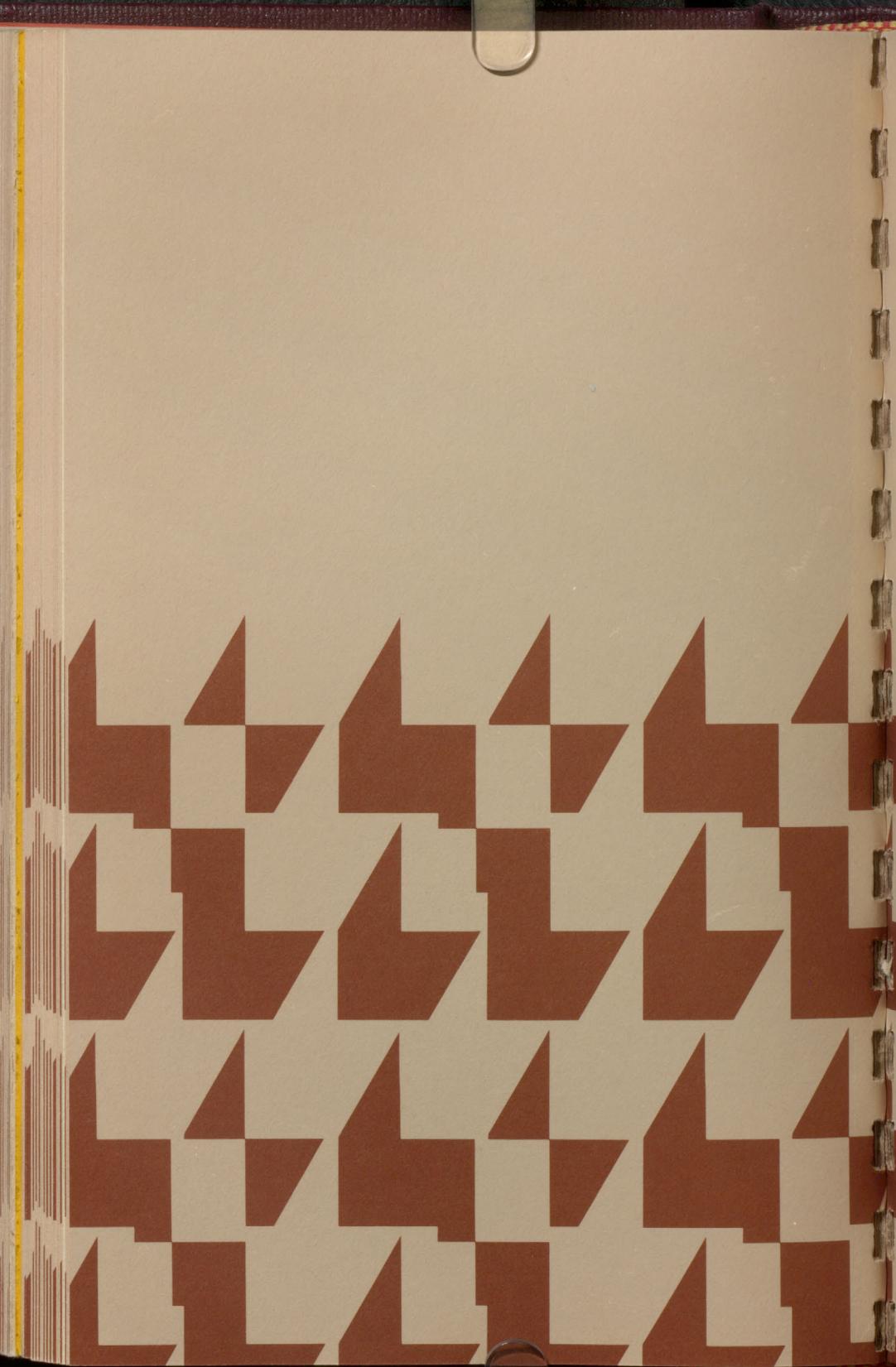
Linda Pavelka, soprano  
Baroque Chamber Orchestra:  
Robert Allard, violin  
Gail Teixeira and Peter Ball, violas  
Gill Stikeman, violoncello  
John Hyde, double bass  
Claire Guimond and Debi Brown, flutes  
Hank Knox, harpsichord

BRANDENBURG CONCERTO No.6

Johann Sebastian Bach

(Allegro) - Adagio ma non tanto - Allegro

Gail Teixeira and Chris Beckett, violas  
Louis Bégin and Mary Cyr, violas da gamba  
Paula Kashul, violoncello  
Bill Hanigsberg, double bass  
Hank Knox, harpsichord



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday, 20 April, 1977  
8:30 pm

GUITAR CLASS

of Stephen Fentok

DIFERENCIA

Antonio de Cabezón

*Bob MacLean  
Tim Deveaux*

TWO SONGS

Come heavy sleep  
Shall I strive with words to move

John Dowland

*Linda Pavelka, soprano  
Don Pilarz, lute*

GAVOTTE and MUSETTE  
from 3rd English Suite

Johann Sebastian Bach

*Garry Antonio  
Tim Deveaux*

BOURREE from 3rd Cello Suite

Johann Sebastian Bach

*Garry Antonio*

DIVERTIMENTO

Andrés Segovia

*Garry Antonio  
Don Pilarz*

GRANDE OVERTURE

Mauro Giuliani

*Andrew Creaghan*

intermission

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SOUVERNIRS DE RUSSIE

Fernando Sor

*Don Pilarz  
Chris Oosenbrug*

MALLORCA

Isaac Albéniz

*Tim Deveaux*

EARLY LYRICS OF LORCA

Andrew Creaghan

Song of the school boy  
Confiding in a girl  
Hunter  
Adeline of the street  
Ballad of the ladybug

BACHIANAS BRASILEIRAS No.5

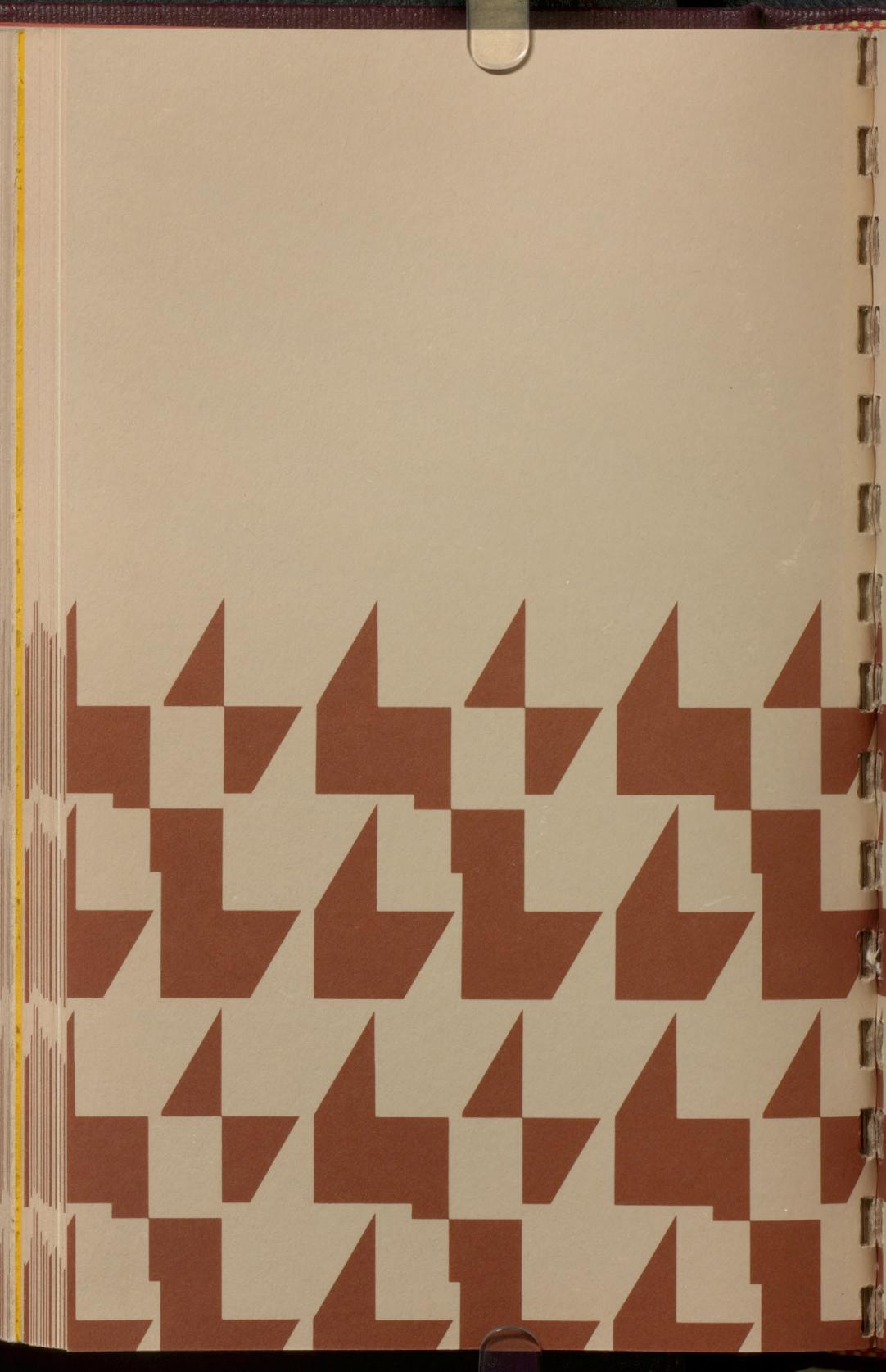
Heitor Villa-Lobos

THREE SPANISH SONGS

Manuel de Falla

Cancion  
Asturias  
Polo

*Madeleine Osborne, soprano  
Andrew Creaghan*

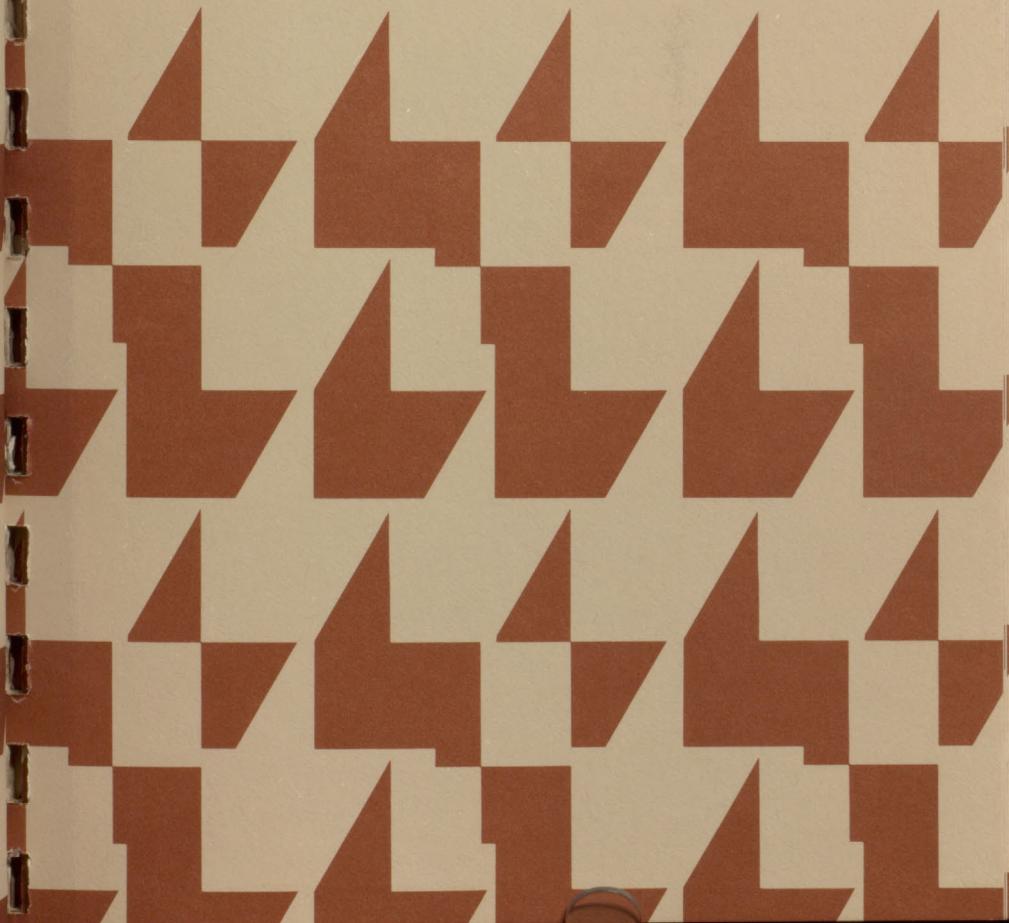


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Sunday, April 24, 1977  
8:00 pm

Mc G I L L   O P E R A   S T U D I O

direction: Edith and Luciano Della Pergola

presents

the fourth "Sunday at the Opera"

a performance of operatic excerpts

Accompanist	:	Barry Wiesenfeld, senior coach
Coaches	:	Maestro Antonio Narducci, Monik Grenier, Brian Jackson, and Barry Wiesenfeld.
Stage Director	:	Edith Della Pergola
Stage Maestros	:	Monik Grenier and Brian Jackson
Make-up	:	Marjorie Pauch and students
Costumes	:	Malabar Ltd., Montreal

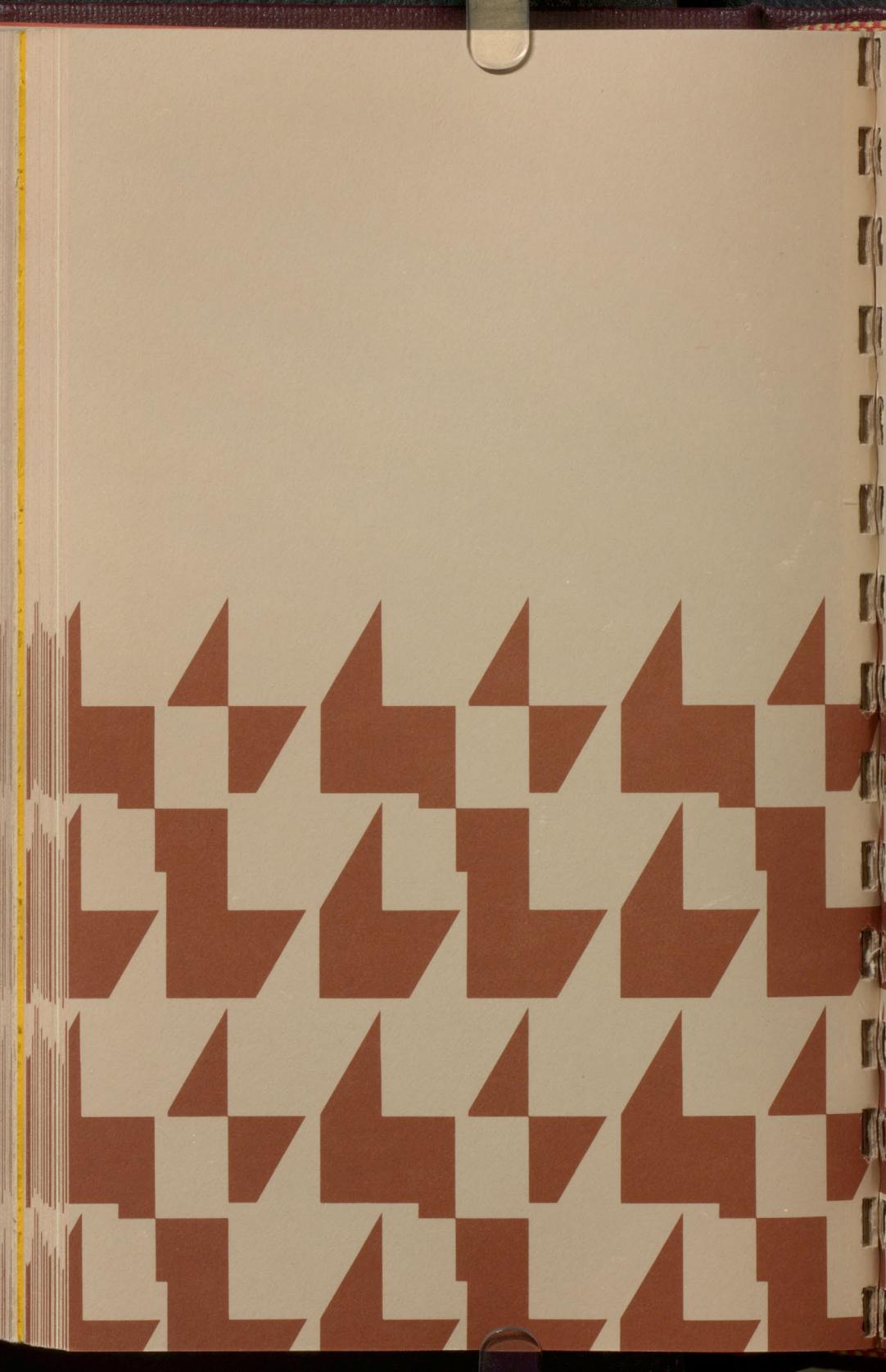
This is the 202nd performance of the McGill Opera Studio since its inception in 1956.

Auditions for next season: May 11, 1977 , 3pm - 6pm  
For information call: 392-5864

## PROGRAMME

(\* year of first performance)

L'ELISIR D'AMORE, act I, duo	(*1832)	G. Donizetti (1797-1848)
Adina	Louise Bédard, soprano	
Nemorino	Jean Marie Bergeron, tenor	
THE CONSUL, finale act I, scene 1	(*1950)	G-C. Menotti (1911)
John Sorel	John Plant, baritone	
Magda	Elizabeth Ekholm, soprano	
The Mother	Kathryn Pycock, mezzo-soprano	
LA FORZA DEL DESTINO, act III	(*1862)	G. Verdi (1813-1901)
Don Alvaro	Jean Yves Arsenault, tenor	
Don Carlo	Gaston Harnois, baritone	
The Surgeon	Jacques Bélizaire, bass	
MIGNON, act IV	(*1866)	A. Thomas (1811-1896)
Mignon	Lois Watson, mezzo-soprano	
Wilhelm Meister	Florent Grégoire, tenor	
Lothario	Gregory Atkinson, bass	
The voice of Philine	Lorraine Lafontaine, soprano	
i n t e r m i s s i o n		
LE NOZZE DI FIGARO, act III, duo	(*1786)	W.A. Mozart (1756-1791)
Countess Almaviva	Marie France Ouellet, soprano	
Susanna	Hasmig Kavassian, soprano	
PELLEAS ET MELISANDE, act II, scene 1	(*1902)	C. Debussy (1862-1918)
Pelléas	Guy Jean Beaulieu, baritone	
Mélisande	Elfrieda Langemann, soprano	
LA FORZA DEL DESTINO, act II, scene 1	(*1862)	G. Verdi
Leonora	Madeleine Osborne, soprano	
Melitone	John Plant, baritone	
Padre Guardiano	André Sandor, bass	
LA BOHEME, act III	(*1896)	G. Puccini (1858-1924)
Rodolfo	Jean Yves Arsenault, tenor	
Marcello	Robert Sedillot, baritone	
Mimi	Katerina Zacko, soprano	
Musetta	Lorraine Lafontaine, soprano	
A Custom-House Sergeant	Jacques Bélizaire, bass	

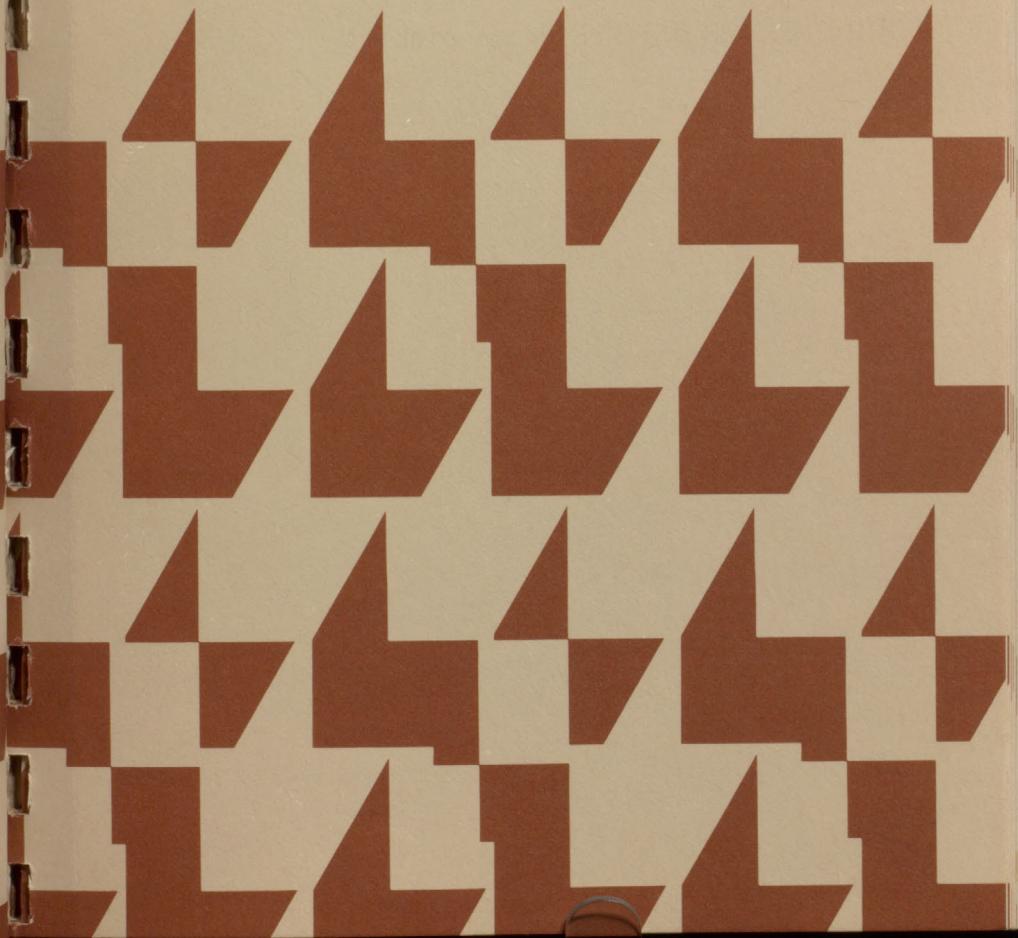


# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, April 26, 1977  
8:30 pm

B R U C E   M A T H E R , pianist

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#### CLAUDE BALLIF

Born in Paris in 1924, Claude Ballif simultaneously with Boulez wrote music of the "post-Webern" idiom as early as the late 1940's. The fame of Boulez has been so great that the world has tended to forget some of his excellent contemporaries such as Ballif, a solitary, absolutely independent musical mind, who has produced a fascinating and large body of music, five piano sonatas, much chamber music, orchestral works (Lovecraft, Ceci et Cela, A Cor et à Cri), and large scale works for chorus, soloists and orchestra. "Airs Comprimés" consists of seven short pieces.

#### JOHN BURKE

John Burke was born in Toronto in 1951. He received his early music education in piano and voice, and began composing at the age of eleven. Beginning in 1971, he attended McGill University where he studied with Bruce Mather, and upon graduating in 1974 was awarded a Hennessey Fellowship. Further studies were pursued at the University of Michigan with Leslie Bassett, William Bolcom, and with George B. Wilson in electronic music. Mr. Burke is currently working toward a doctorate in composition on a Canada Council fellowship.

"Six Regions" is a meditation on a single sonority - the chord of six notes heard at the very beginning of the piece. By rearranging these notes, five more chords are derived, each of which is assigned to one of the six contrasting sections of the music for the purpose of controlling the range and, indirectly, the mood and character of the sections. Throughout, the technique of composition is essentially a process of convergence and divergence to and from single pitches. The word "region" in the title can therefore be understood as referring simultaneously to a single pitch, a chord, and a major structural division. "Six Regions" was written in 1975 and is dedicated to Bruce Mather.

#### BRUCE MATHER

Mystras is the name of an abandoned medieval city built originally by the crusaders in Greece. I visited it in April 1962 and wrote the piano piece bearing its name shortly thereafter.

"In Memoriam Alexander Uninsky" was commissioned by the CBC in 1972 and written between January and November 1974. In 1973 I learned of the tragic death of the great Russian pianist Alexander Uninsky, with whom I had the privilege to study in Toronto in 1958 and 1959. I owe him a great deal not only for the inspirational value of his playing and teaching or the unforgettable force of his personality, but also for the encouragement and help he gave me. Through him I met Darius Milhaud and was able subsequently to study in Paris. In the last years of his life Uninsky was teaching in Dallas, Texas. Consequently, I never saw him again after 1961. His death shook me deeply.

"In Memoriam Alexander Uninsky" alternates harmonic sections, exposing the nine basic chordal networks and contrapuntal sections where rising and descending lines moving at ten different speeds cross over one another like waves.

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#### CLAUDE BALLIF

Né à Paris en 1924, Claude Ballif a commencé en même temps que Boulez à faire une musique "post-weberniennne" après la deuxième guerre mondiale. La renommé de Boulez a sûrement contribué à faire oublier quelques excellents contemporains comme Ballif, cet esprit solitaire, absolument indépendant, qui a produit une œuvre passionnante et variée, cinq sonates pour piano, beaucoup de musique de chambre, œuvres pour orchestre (Lovecraft, Ceci et Cela, A Cor et à Cri) et œuvres pour choeurs, solistes et orchestre. Les "Airs Comprimés" comprennent sept pièces courtes.

#### JOHN BURKE

John Burke est né à Toronto en 1951. Avant d'aborder la composition à onze ans, il avait déjà suivi des cours de piano et de chant. En terminant ses études à l'Université McGill en 1974 où il travaillait avec Bruce Mather, on lui a accordé une bourse Hennessey. Par la suite il a étudié la composition à l'université du Michigan avec Leslie Bassett et William Bolcom et la musique électroacoustique avec George B. Wilson. Actuellement il poursuit des études de doctorat grâce à une bourse du Conseil des Arts du Canada.

"Six Regions" est une méditation sur une sonorité unique - un accord à six sons entendu au début de l'œuvre. Cinq autres dispositions de ces mêmes notes s'y ajoutent, créant ainsi une forme à six sections contrastées par l'étendue et par le caractère. Pendant toute l'œuvre il s'agit d'un principe d'attraction vers des hauteurs isolées. Donc le mot clef "région" s'applique simultanément à une note isolée, à un accord ou à une section. Ecrite en 1975 "Six Regions" est dédiée à Bruce Mather.

#### BRUCE MATHER

La ville médiévale abandonnée, Mystras, a été construite à l'origine par les croisés en Grèce. Je l'ai visitée en avril 1962 peu avant de composer la pièce pour piano du même nom.

"In Memoriam Alexandre Uninsky", commandée par Radio-Canada (Toronto) en 1972 a été composée entre janvier et novembre 1974. En 1973 j'ai appris la mort tragique du grand pianiste russe Alexandre Uninsky, que j'ai eu la chance d'avoir comme professeur à Toronto en 1958 et 1959. Je lui dois beaucoup, non seulement pour l'exemple de son jeu et pour son enseignement, pour la force inoubliable de sa personnalité mais aussi pour l'encouragement et l'aide qu'il m'a offert. C'est grâce à lui que j'ai rencontré Darius Milhaud et ai pu par la suite étudier à Paris. Dans les dernières années de sa vie Uninsky enseignait à Dallas au Texas. Par conséquence, je ne l'ai plus revu après 1961. Sa mort m'a profondément secoué.

"In Memoriam Alexandre Uninsky" fait alterner des passages harmoniques, mettant en valeur les neuf accords de base de l'œuvre, et des passages contrapuntiques, où des lignes ascendantes et descendantes s'entrecroisent comme des vagues à une dizaine de vitesses différentes.

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## PROGRAMME

AIRS COMPRIMÉS, Opus 5 (1953)

Claude Ballif

SIX REGIONS (1975)

John Burke

PRELUDES, Opus 74, Nos. 1,3,4

Alexander Scriabin

GUILLANDES, Opus 73, No. 1

FLAMMES SOMBRES, Opus 73, No. 2

POEME, Opus 71, No. 2

PRELUDE, Opus 67, No. 1

POEME, Opus 59, No. 1

ETUDE, Opus 65, No. 1

POEME-NOCTURNE, Opus 61

FRAGILITÉ, Opus 51, No. 1

POEME, Opus 52, No. 1

VALSE, Opus 38

FEUILLET D'ALBUM, Opus 45, No. 1

POEME, Opus 32, No. 1

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

MYSTRAS (1962)

Bruce Mather

\* IN MEMORIAM ALEXANDER UNINSKY (1974)

GLAD RAG

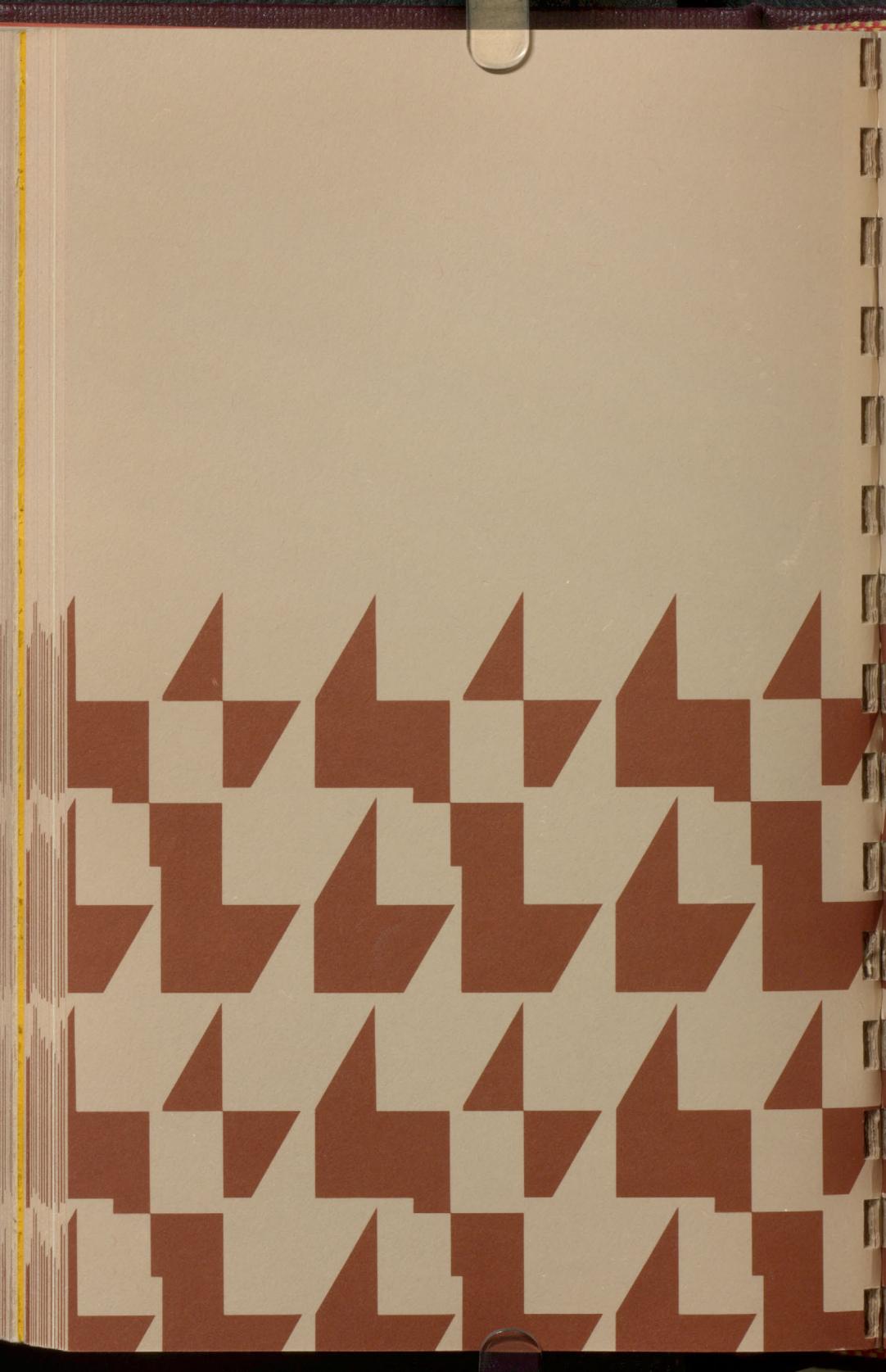
William Bolcom

GRACEFUL GHOST RAG

SEABISCUITS RAG

LAST RAG

\* first performance  
création mondiale

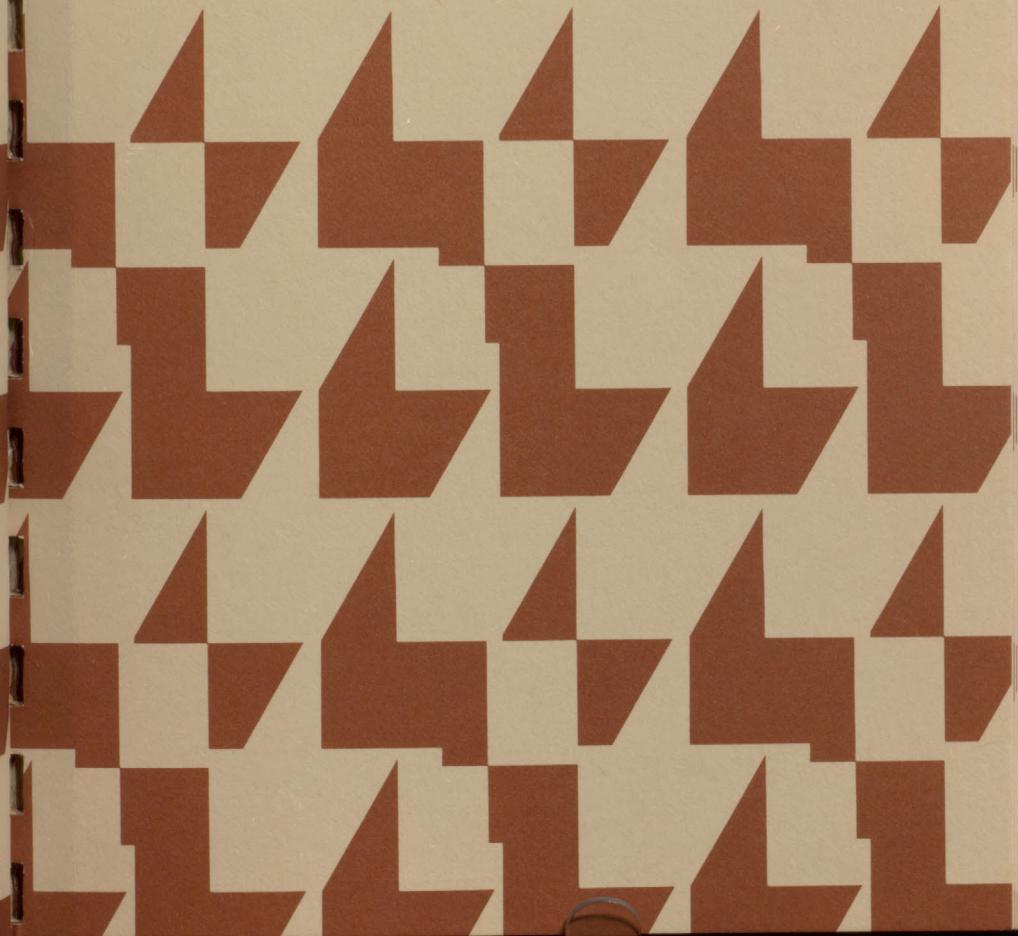


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday, April 27, 1977  
8:30 pm

E L E C T R O N I C      M U S I C      S T U D I O

presents

electroacoustical and mixed media works

artistic direction: mariano etkin, alcides lanza

technical assistance: eric johnstone, martin gotfrit

next ELECTRONIC MUSIC STUDIO presentation:  
Wednesday, May 25th, 8:30pm, Pollack Concert Hall

## Programme Notes

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### LIFE-PULSE

This electroacoustical piece, written in 1977 by George Arasimovicz, consists of a strategy of motion within stasis as sensations are fixed to the corporeal environment which is subject to, and eventually obliterated by, the fourth dimension. The material is wholly synthetic.

### MEMORIES OF WINTER

This piece is comprised of natural outdoor sounds recorded last winter. It consists of five general sections. A different sound predominates for each of the first three sections - in other words each one represents a different aspect of winter. Contrasted by a middle section in which a scenario was created by mixing together many sounds, the piece returns to the opening idea of allowing only a single element to predominate.

### KONX

This piece is, basically, manipulations of square waves and an oboe multiphonic; and an experiment in being inside out.

### BUOYANCY

The piece was composed in three stages: 1) recording and editing of cello sounds played by the composer (mono); 2) transformation of the material using filtering, speed variation, ring modulation, reverberation, pitch to voltage conversion, superimposition of layers, equalization and phase-shifting (mono); 3) quadraphonic mix of transformed recorded sounds and the four outputs of a variable-speed four channel tape echo system to create an artificial 360° field of ambient sound to surround the listener.

The similarity between echoes of sound and waves of water has led the composer to entitle the piece "buoyancy".

## Notes sur le programme

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### LIFE-PULSE

Ce morceau électroacoustique écrit en 1977 par George Arasimovicz représente la stratégie d'un mouvement à l'intérieur d'un repos; les sensations sont alors fixées au milieu matériel qui, obéissant à la quatrième dimension, est finalement effacé par elle. Les matériaux sont entièrement synthétiques.

### MEMORIES OF WINTER

L'œuvre renferme des sons réels enregistrés en plein air l'hiver dernier. Elle comprend cinq grandes sections. Un son particulier domine chacune des trois premières sections, en d'autres termes chacune représente un aspect différent de l'hiver. En contraste avec une section centrale dans laquelle on a obtenu un scénario en combinant un grand nombre de sons, l'œuvre revient à l'idée initiale: un élément unique prédomine.

### KONX

Il s'agit essentiellement du traitement d'ondes carrées et d'un haut-bois "multiphonique", et d'une tentative vers l'ouverture totale.

### BUOYANCY

Cette œuvre a été composée en trois étapes: 1) enregistrement et montage de sons émis par le violoncelle et joués (en mono) par le compositeur; 2) transformation des matériaux en utilisant le filtrage, les changements de vitesse, un modulateur à anneaux, la réverbération, la conversion d'acuité en voltage, la superposition des couches sonores, l'égalisation et le déphasage (mono); 3) une combinaison quadraphonique de sons transformés préenregistrés et d'un système de délai d'enregistrement de quatre pistes à vitesse variable pour créer un champ artificiel de 360° de sons ambients qui enveloppent l'auditeur.

La ressemblance entre les échos du son et les vagues de l'eau a conduit le compositeur à intituler l'œuvre "buoyancy".

### 0-1

0-1 est la représentation numérique du courant électrique (0 - ne circule pas et 1 - circule). Cette représentation est la base de l'informatique, une création à l'image du cerveau humain.

P R O G R A M M E

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LIFE-PULSE (1977) George Arasimovicz  
for magnetic tape

MEMORIES OF WINTER (1977) Wendy Prezament  
for magnetic tape

KONX (1977) Stephen Klein  
for magnetic tape

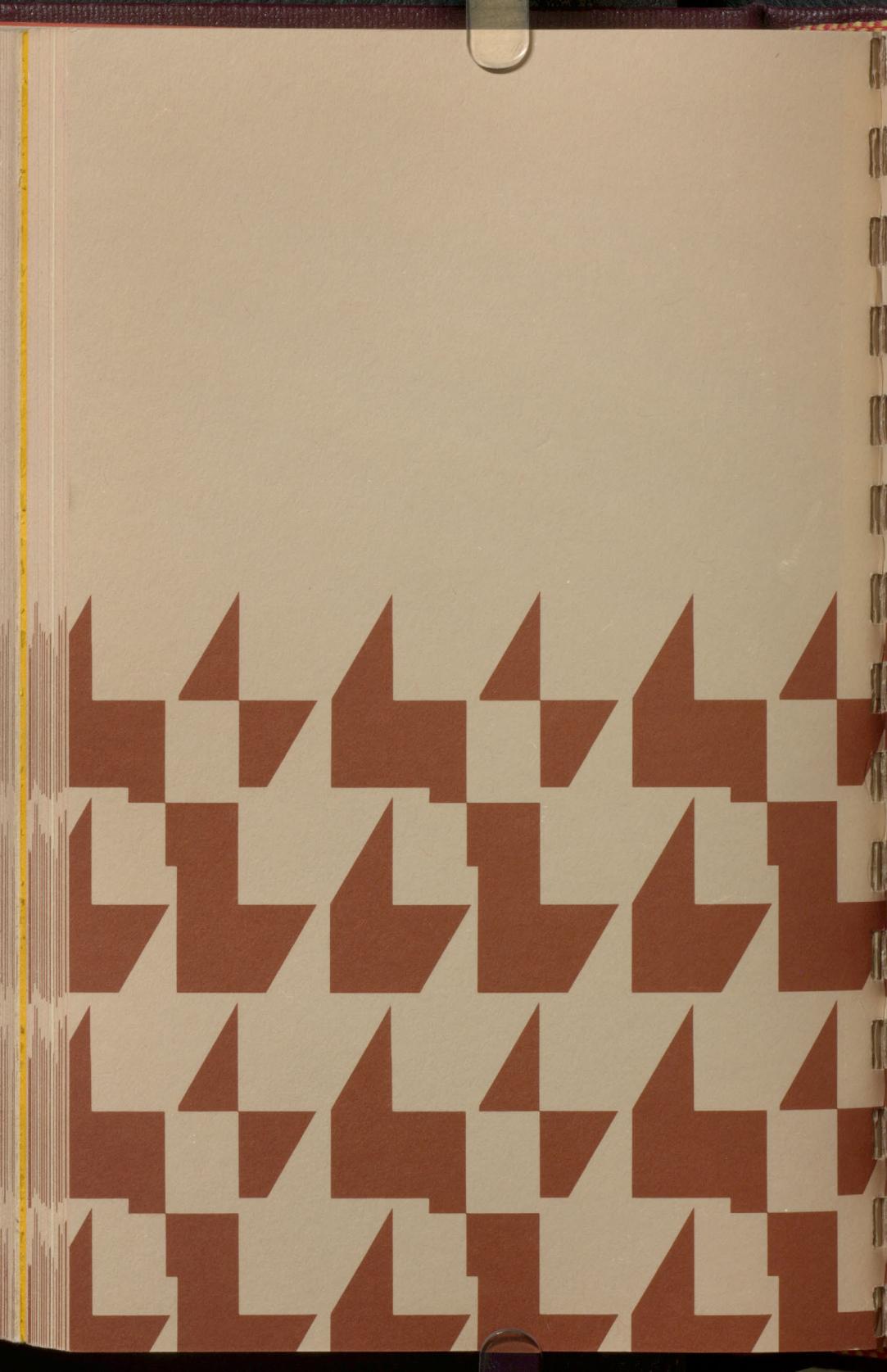
i n t e r m i s s i o n

BUOYANCY (1976 - 77) Jan Jarvlepp  
for magnetic tape

O-I (1977) André Cusson

Mario Giroux: cello  
Frederick Liessens: percussions  
Mario Giroux: guitar  
André Cusson: piano, electric piano, synthesizers,  
magnetic tape

all pieces in first public performance  
all pieces created at the McGill University  
Electronic Music Studio

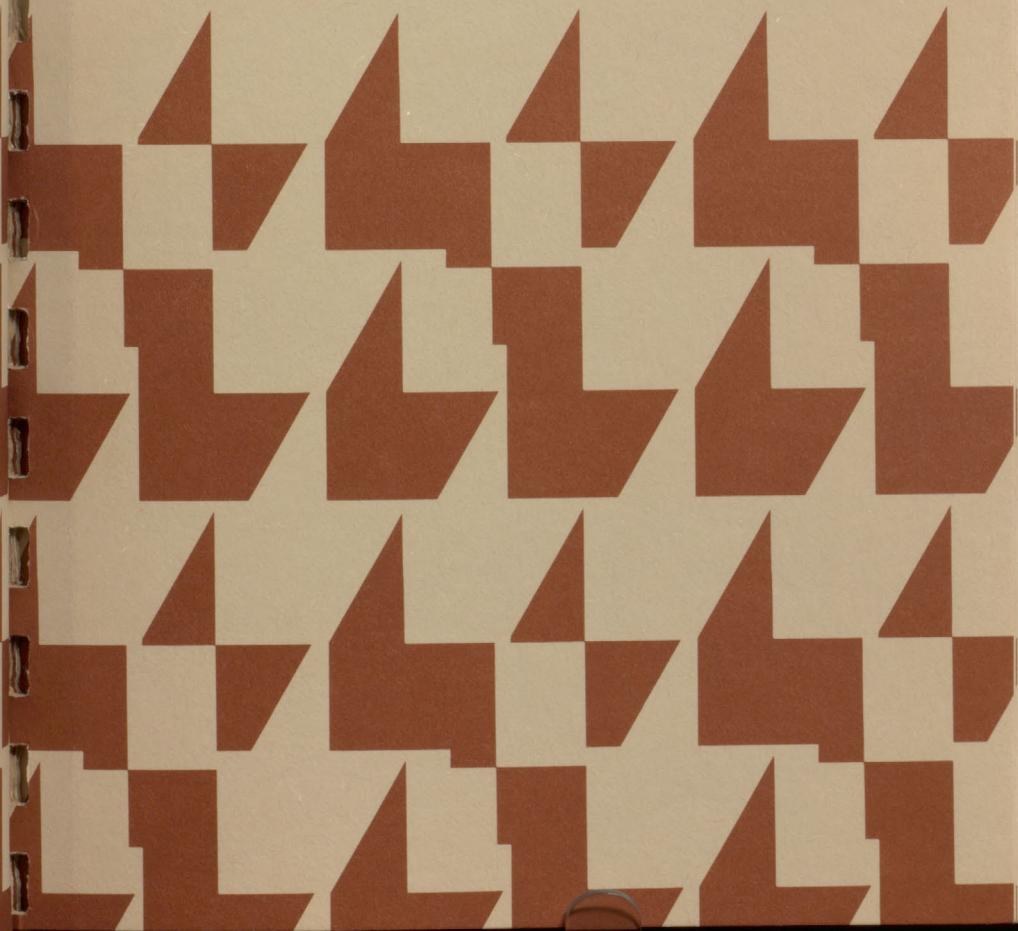


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, April 28, 1977  
8:30 pm

Keith SADKO, organ and harpsichord  
*student of John Grew*

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### CANTIO SACRA

Intonuit de coelo

Edmund Brownless, tenor  
Mary Cyr, viola da gamba  
Keith Sadko, organ

Anonymous  
(ca. 1700)

### WORKS FOR TWO KEYBOARD INSTRUMENTS

Canzone Francesca "La Lucchesina"

Giuseppe Guami  
(1540-1611)

Canzone I

Canzone Francesca "La Gerometta"

Costanzo Porta  
(1530-1601)

Vivienne Spiteri, harpsichord  
Keith Sadko, organ

### MOTET

O Dulcis Amor

André Campra  
(1660-1744)

Edmund Brownless, tenor  
Mary Cyr, viola da gamba  
Keith Sadko, organ

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

### INTONUIT DE COELO

The Lord thundered from heaven, the Highest gave His voice and  
the spirit of the Lord descended from heaven and covered the whole earth.  
He gives light, health, peace, love and sweetness of heart.  
Alleluia!

### O DULCIS AMOR

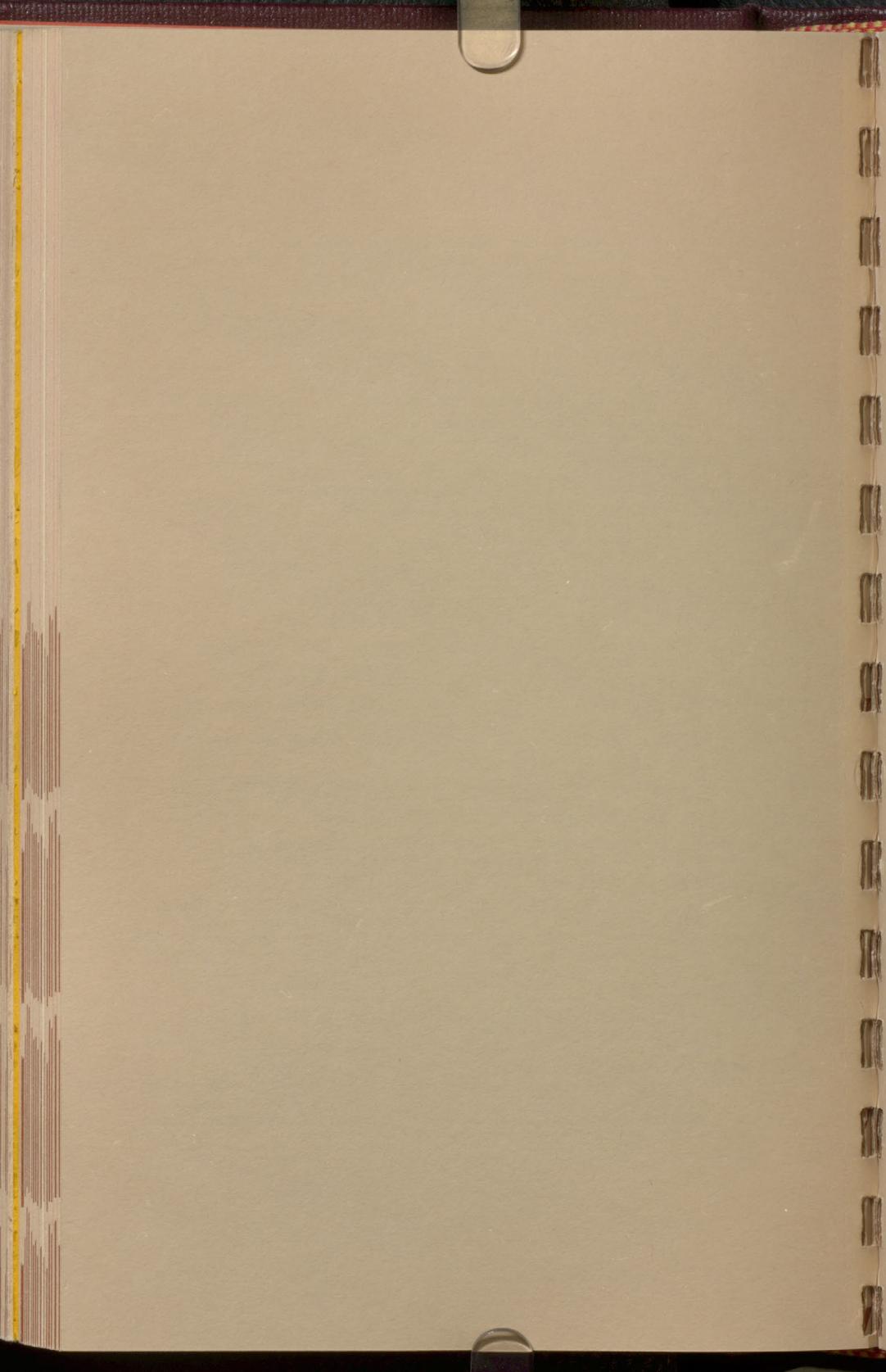
O sweet Love! O love of my heart, I desire You and  
wish to die and to be with You.  
You are my joy, and my salvation.  
O good Jesus, how sweet You are!  
I will always love You and sing your praise.  
I will not pursue the deceitful pleasures of the world,  
but the true loves which heaven offers.  
My heart will despise riches, it will not fear death,  
it is supported by the great strength of your strong right hand.  
It will always sing sweet songs.  
You are my joy and my salvation.  
O good Jesus, how sweet You are!

### L'IMPATIENCE

- Récitatif - She was to have met me in this wood before dawn.  
It is now broad daylight and still she is not here.
- Air Gai - It is not the weight of my chains that now makes me sigh  
but the anticipation of pleasure.  
Knowing my ardor, Love, how can you keep me waiting?
- Récitatif - The birds all around sing in this thicket. I can tell  
from their song that they are perfectly happy. They  
at least know constancy. Perhaps treated better they are  
more loving.
- Air Tendre - Why envy them their just recompense. I am not offended  
when love renders lovers happy. It doubles, by my impatience,  
the gentle pleasure which should be the answer to my wishes.
- Récitatif - But Corine appears and finally I see the charms which  
are to dispell my fears. Let us fall at her feet!  
Birds, of your state I am no longer jealous.
- Air Léger - You like to make people buy of your sweetness, child of Cithera.  
The lover you wish to satisfy is not exempt from your rigors.  
To be happy in your empire he must pay in tears. The more a  
faithful lover sighs, the better he knows the price of your favors.

### JAUCHZET DEM HERREN ALLE WELT (Psalm 100)

O be joyful in the Lord, all ye lands, serve the Lord with gladness,  
and come before His presence with a song.  
Be ye sure that the Lord He is God; it is He that hath made us  
and not we ourselves; we are His people and the sheep of His pasture.  
O go your way into His gates with thanksgiving and into His courts with praise;  
be thankful unto Him and speak good of His Name, for the Lord is gracious,  
His mercy is everlasting and His truth endures from generation to generation.  
O be joyful in the Lord, all ye lands!



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## CANTATE

### L'Impatience

Edmund Brownless, tenor  
Mary Cyr, viola da gamba  
Keith Sadko, harpsichord

Jean-Philippe Rameau  
(1683-1764)

### CONCERTO NO. 3

for two keyboard instruments

P. Antonio Soler  
(1729-1783)

#### I Andantino

#### II Minuē

Vivienne Spiteri, harpsichord  
Keith Sadko, organ

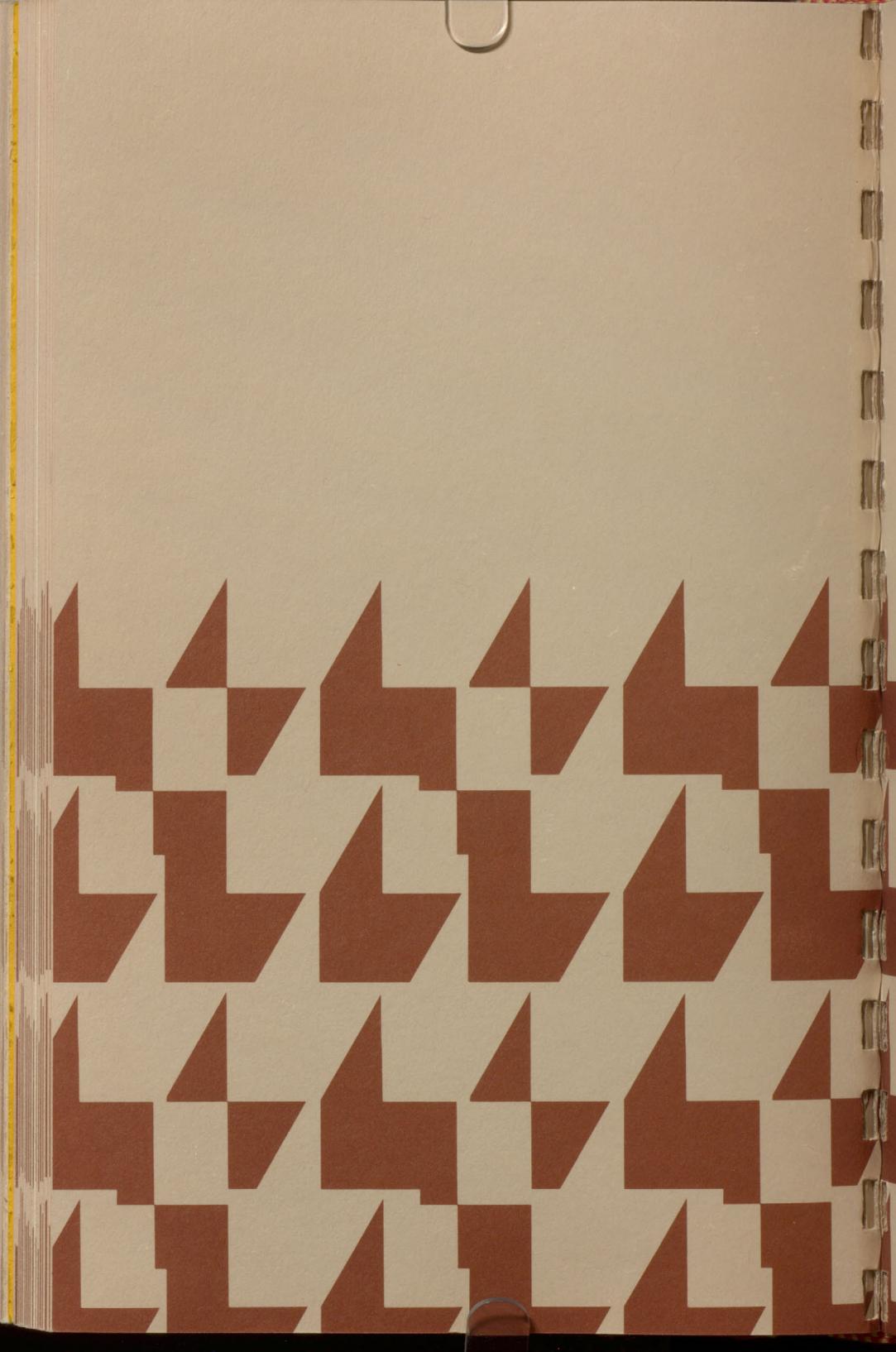
## KIRCHENKANTATE

### Jauchzet dem Herren Alle Welt (Psalm 100)

Edmund Brownless, tenor  
Viviane Roberge, violin  
Françoise Morin, violin  
Mary Cyr, viola da gamba  
Keith Sadko, organ

Nicolaus Bruhns  
(1665-1697)

This recital is in partial fulfillment of the requirements for the degree of Master of Musical Arts.

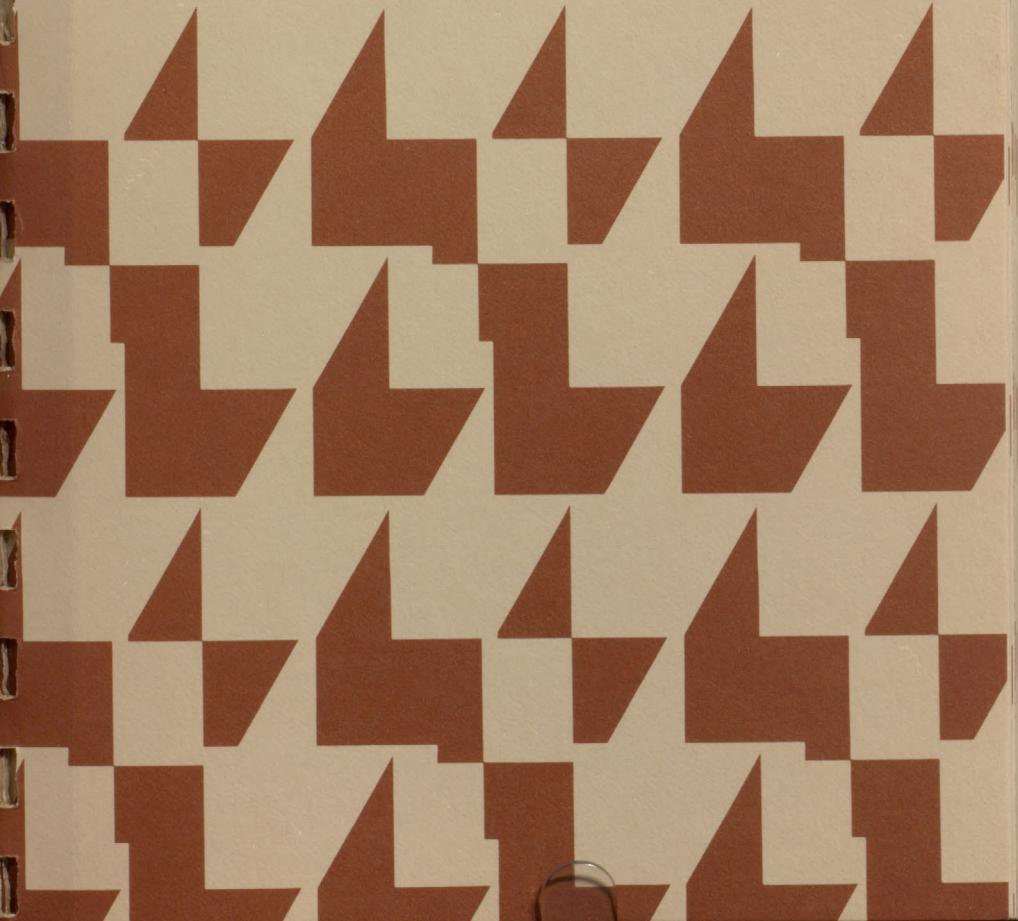


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, April 29, 1977  
1:00 pm

Donna Fownes, soprano  
*student of Winston Purdy*  
accompanied by Brian Jackson, pianist

## FRIHLINGSMÖRGEN

Es klopft an das Fenster der Lindenbaum  
Mit Zweigen, blübenbehangen:  
Steh' auf! Steh' auf!  
Was liegst du im Traum?  
Die Sonn' ist aufgegangen!  
Steh' auf! Steh' auf!  
Die Lerche ist wach, die Büsche web'n!  
Die Bienen summen und Käfer!  
Steh' auf! Steh' auf!  
Und dein munteres Lieb' hab' ich auch schon gesehn.  
  
Steh' auf, Lauschläfer!  
Langschläfer, steh' auf!  
Steh' auf! Steh' auf!

## RHEINLEGENDCHEN

Bald gras' ich am Neckar bald  
gras' ich am Rhein,  
Bald hab' ich ein Schätzchen, bald  
bin ich allein!  
Was hilf' mir das Grasen, wenn  
d'Sichel nicht schneid't,  
Was hilf' mir ein Schätzchen wenn's  
bei mir nicht bleibt!  
So soll ich denn grasen am  
Neckar, am Rhein;  
So werf' ech mein goldenes Ringlein  
hinein!  
Es fliesset im Neckar, und fliesset  
im Rhein, sou schwimmen hinunter  
ins Meer tiefs hinein!  
Und schwimmt es, das Ringlein, so  
frisst es ein Fisch!  
Das Fischlein soll kommen auf's  
König's sein Tisch!  
Der König tät fragen, wem's Ringlein  
sollt' sein?  
Da tät mein Schatz sagen: "Das  
Ringlein g'hört mein!"  
Mein Schätzlein tät springen Berg  
auf Berg ein, tät mir  
wied'r run gringen das Goldringlein  
fein!  
Kannst grassen am Neckar, kannst  
grasen am Rhein! Werf' du mir  
nur immer dein Ringlein hinein!

## WER HAT DAS LIEDLEIN ERDACHT

Dort oben am Berg  
In dem hohen Haus! In dem Haus!  
Da gukcket ein fein's lieb's Mädel heraus!  
Es ist nicht dort daheim!  
Es ist des Wirts sein Töchterlein!  
Es wohnet auf grüner Heide!  
Mein Herze ist wund!  
Komm, Schätzle, mach's g'sund!  
Dein' schwärzbraune Äuglein,  
Die hab'n mich verwund'  
Dein rosiger Mund macht mich Herzengesund.

There taps at the window the linden tree  
With branches, blossomladen:  
Arise! Arise!  
Why do you lie in a dream?  
The sun has come up!  
Arise! Arise!  
The lark is awake, the bushes flutter!  
The bees are humming and the beetles!  
Arise! Arise!  
And what is more, I saw your merry sweetheart  
already.  
Arise, you lie-a-bed!  
Lie-a-bed, arise!  
Arise! Arise! ✓

I now by the Neckar, and now by the  
Rhine, at times I've a sweetheart,  
at times none is mine!  
What good is my sickle if sharp it not  
be, - what good is a sweetheart  
who stays not with me!  
Now if by the Neckar, the Rhine I  
must now, my little gold ring  
in their waters I'll throw!  
'Twill float in the Neckar, 'twill  
float in the Rhine, a swimming  
will float out to ocean's deep  
brane!  
And swimming the ring will be gulped  
by a fish! The fish for King's  
table be served a good dish! The  
King will query whose may the ring  
be?  
My sweetheart will say: "It belongs  
to me!"  
My sweetheart will hasten o'er  
mountain and glen and bring me  
my little gold ring back again!  
So then my the Neckar, the Rhine  
thou may'st mow, if but in their  
waters thy ring thou will throw!

Up there on the mountain  
In the high house! In the house!  
There looks out a fine dear little maiden!  
She is not at home there!  
She is the innkeeper's little daughter!  
She lives on a green heath!  
My heart is sore!  
Come, sweetheart, make it well!  
Your dark brown eyes  
Have wounded me  
Your rosy mouth makes my heart hale.

*Macht Jugend verständig  
 Macht Tote lebendig,  
 Macht Kranke gesund, macht Kranke gesund,  
 Ja gesund.  
 Wer hat denn das schön schöne Liedlein erdacht?  
 Es haben's drei Gäns' über Wasser gebracht,  
 Zwei graue und eine weisse!  
 Und wer das Liedlein nicht singen kann,  
 Dem wollen sie es pfeifen! ja!*

### ERINNERUNG

*Es wecket meine Liebe die Lieder immer wieder!  
 Es wecken meine Lieder die Liebe immer wieder!  
 Die Lippen, die da träumen von deinen heißen  
 Küssem,  
 In Sang und Liedesweisen von dir sie tönen müssen!  
 Und wollen die Gedanken der Liebe sich entschlagen,  
 So kommen meine Lieder zu mir mit Liebesklagen!  
 So halten mich in Banden die Beiden immer wieder!  
 Es weckt das Lied die Liebe!  
 Die Liebe weckt die Lieder!*

### HANS UND GRETHE

*Ringel, ringel Reib'n!  
 Wer fröhlich ist, der schlange sich ein!  
 Wer Sorgen bat, der lasst sie dabeim!  
 Wer ein liebes Liebchen küsst,  
 Wie glücklich der ist!  
 Ei, Hanschen, du bast ja kein's!  
 So suche dir ein's!  
 Ein liebes Liebchen, das ist was Fein's.  
 Juch-be! Juch-be!  
 Ringel, ringel Reib'n!  
 Ei, Gretchen, was stehst denn so allein?  
 Guckst doch hinüber zum Häuslein?  
 Und ist doch der Mai so grün?  
 Und die Läufe, sie ziehn!  
 Ei seht doch den dummen Hans!  
 Wie er rennet zum Tanz!  
 Er suchte ein Liebchen, Juch-be!  
 Er fand's! Juch-be!  
 Juch-be! Juch-be! Juch-be!  
 Ringel, ringel Reib'n!  
 Ringel Reib'n! Ringel Reib'n! Reib'n!*

### MAI

*Puisque Mai tout en fleufs dans le prés nous réclame,  
 Viens, ne te lasse pas de mêler à ton âme  
 La campagne, les bois, les ombrages charmants,  
 Les larges clairs de lune au bord des flots dormants;  
 Le sentier qui finit où le chemin commence,  
 Et l'air, et le printemps et l'horizon immense,  
 L'horizon que ce monde attache humble et joyeux,  
 Comme une lèvre au bas de la robe des cieux.  
 Viens, et que le regard des pudiques étoiles,  
 Qui tombe sur la terre à travers tant de voiles  
 Que l'arbre pénétré de parfums et de chants,  
 Que le souffle embrasé de midi dans les champs,  
 Et l'ombre et le soleil et l'onde et la verdure,  
 Et le rayonnement de toute la nature,  
 Fassent épanouir comme une double fleur,  
 La beauté sur ton front et l'amour dans ton cœur!*

*Makes the young wise  
 Makes the dead come alive,  
 Makes the sick recover, makes the sick recover,  
 Recover indeed.  
 Who then has thought up this fine, fine little song?  
 Three geese brought it over the water.  
 Two gray and a white!  
 And whoever can't sing the little song,  
 They will whistle it for me! Indeed!*

*My love wakens the songs ever anew!  
 My songs waken my love ever anew!  
 My lips which dream of your fervent kisses,*

*In song and melody they have to chant of you!  
 And if my thoughts would like to dismiss love,  
 Then my songs come to me with love's lament!  
 Thus I am held a captive by these two forever!  
 The song will waken love!  
 And love wakens the songs!*

*Ring-around-a-rosy!  
 Whoever is merry let him join in!  
 Whoever has cares, let him leave them at home!  
 Whoever kisses a dear sweetheart,  
 How happy is he!  
 Oh, Hanschen you have none!  
 Then look for one!  
 A dear sweetheart is something grand!  
 High-ho! High-ho!  
 Ring-around-a-rosy!  
 Oh, Gretchen, why do you stand so alone?  
 Yet you are peeping over at Hanselein?  
 And May is so green!  
 And the breezes, they blow!  
 Oh look at stupid Hans!  
 How he is running to the dance!  
 He searched for a sweetheart, High-ho!  
 He found her! High-ho!  
 High-ho! High-ho! High-ho!  
 Ring-around-a-rosy!  
 Around-a-rosy! Around-a-rosy! A-rosy!*

*As May, all in flower, calls us to the meadows,  
 Come, do not cease to bring close to your heart  
 The countryside, the woods, the charming shades,  
 The vast reflection of the moon over the shores of sleepy rivers,  
 The path that ends where the road begins,  
 And the air, the Spring and the immense horizon  
 The horizon, modest and cheerful, which the world places  
 At a lip at the bottom of the gown of the skies.  
 Come, and let the gaze of the chaste stars,  
 Falling on earth through so many veils,  
 The tree, imbued with perfumes and songs,  
 The warm wind of the South in the fields,  
 And the shadow, and the Sun, and the tide and the greenery,  
 And the radiance of all nature,  
 Let them brighten, like a twofold flower,  
 The beauty of your face and the love in your heart!*

SIEBEN FRÜHE LIEDER - Alban Berg (1885-1935)

Nacht (Carl Hauptmann)

Dämmern Wolken über Nacht und Tal,  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiert sich's mit einemmal:  
O gib acht! Gib acht!

Weites Wunderland ist aufgetan.  
Silbern ragen Berge traumhaft gross,  
stille Pfade silberlicht talan  
aus verborgnem Schoss:

und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht  
schattenschwarz, ein Hauch vom fernen Hain,  
einsam leise weht.

Und aus tiefen Grundes Dämmerkeit  
blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib acht! Gib acht!

Night

Twilight floats above the valley's  
night,  
mists are hanging, there's a whispering  
brook.

Now the covering veil is lifted quite:  
come and look! O look!

See the magic land before our gaze:  
tall as dreams the silver mountains  
stand,  
crossed by silent paths shining from  
a secret land.

Noble, pure, the dreaming country sleeps.  
By the path the shadow black and high  
of a beech; a wisp of white smoke creeps  
to the darkening sky.

Where the valley is the darkest hued  
countless little lights shine silently.  
O my soul! Drink of solitude!  
Come and see! O see!

Schilflied (Nikolaus Lenau)

Auf geheimem Waldespade  
schleich' ich gern im Abendschein  
an das öde Schilfgestade,  
Mädchen, und gedenke dein.

Wenn sich dann der Busch verdüstert,  
rauscht das Rohr geheimnisvoll.  
und es klaget und es flüstert,  
dass ich weinen, weinen soll.

Und ich mein', ich höre wehen  
leise deiner Stimme Klang,  
und im Weiher untergehen  
deinen lieblichen Gesang.

Die Nachtigall (Theodor Storm)

Das macht, es hat die Nachtigall  
die ganze Nacht gesungen;  
da sind von ihren süßen Schall,  
da sind in Hall und Widerhall  
die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut;  
nun geht sie tief in Sinnen,  
trägt in der Hand den Sommerhut  
und duldet still der Sonne Glut,  
und weiß nicht, was beginnen.

Traumgekrönt (Rainer Maria Rilke)

Das war der Tag der weißen Chrysanthemen,  
mir bangte fast vor seiner Pracht ..  
Und dann, dann kamst du mir die  
Seele nehmen,  
tief in der Nacht.

Song amongst the reeds

Through green secret paths I wander  
to the reedy pool's quiet brink,  
in the evening there to ponder,  
sweet girl, there of thee to think.

Soon the sun's rays will be dying,  
rustling reeds speak secretly,  
ever moaning, ever sighing,  
telling me to weep for thee.

And it seems the breezes blowing  
in the air your voice retain,  
and the water, scarcely flowing,  
brings your song to me again.

The Nightingale

The nightingale, which sings to thee  
throughout the night, discloses  
in gardens sweet its melody,  
heard echoing from tree to tree,  
that bears a thousand roses.

She used to be a wild young maid,  
now she in meditation  
walks in the sun and scorns the shade,  
nor of the wind and rain afraid;  
is it pain or exaltation?

A Crown of Dreams

The white chrysanthemums did bloom as  
never:  
I almost feared their brilliant light.  
And then, and then you came my soul to  
gather,  
deep in the night.

Mir war so bang, und du kamst lieb  
und leise,  
ich hatte grad im Traum an dich  
gedacht.  
Du kamst, und leis' wie eine  
Märchenweise,  
erklang die Nacht.

Im Zimmer (Johannes Schlaf)

Herbstsonnenschein.  
Der liebe Abend blickt so still herein.  
Ein Feuerlein rot  
knistert im Ofenloch und loht.  
So! Mein Kopf auf deinen Knie'n,  
so ist mir gut.  
Wenn mein Auge so in deinem ruht,  
wie leise die Minuten zieh'n.

I was afraid, and you came softly to me,  
as I'd just hoped in dreaming that you  
might.  
You came, and softly like an old, old  
story  
we heard the night.

Liebesode (Otto Erich Hartleben)

Im Arm der Liebe schliefen wir selig  
ein.  
Am offnen Fenster lauschte der Sommer-  
wind,  
und unsrer Atemzüge Frieden  
trug er hinaus in die helle Mondnacht.  
Und aus dem Garten tastete zagend  
sich ein Rosenduft  
an unserer Liebe Bett  
und gab uns wudervolle Träume,  
Träume des Rausches  
so reich an Sehnsucht.

Indoors

An autumn light.  
The evening looks in with its dying light.  
A fire gaily burns,  
crackles and brightly glows by turns.  
So! My head upon your knee;  
that's happiness!  
When my eyes your lovely face caress,  
how silently the minutes flee.

Lovers' Ode

Embraced by love we blissfully fell  
asleep.  
A breeze of summer stood by the garden  
door,  
waiting to bear our peaceful breathing  
out to the night that was bathed  
in moonlight.  
And from the garden came to us timidly  
the roses' fragrance  
blessing our bed of love,  
and bringing wonderful sweet dreaming,  
dreaming in rapture,  
and filled with longing.

Sommertage (Paul Hohenberg)

Nun ziehen Tage über die Welt,  
gesandt aus blauer Ewigkeit,  
im Sommerwind verweht die Zeit.  
Nun windet nächstens der Herr  
Sternenkranze mit seliger Hand  
Über Wander- und Wunderland.  
  
O Herz, was kann in diesen Tagen  
dein hellstes Wanderlied denn sagen  
von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
nun schweigt das Wort,  
wo Bild um Bild zu dir zieht  
und dich ganz erfüllt.

Summer Days

Now days of summer ride through the world,  
heralds of blue eternity;  
on gentler winds the hours flee.  
By night the Lord gently weaves  
starry garlands with his blessed Hand,  
hangs them over his magic land.  
  
My heart, in these days summer's bringing,  
what can you say with all your singing  
of what you deeply, deeply feel?  
For beauty all your words doth steal,  
and comes in silence  
with the view of eventide  
and filleth you.

## PRISON

Le ciel est, par-dessus le toit, si bleu, si calme...  
Un arbre, par-dessus le toit, berce sa palme...  
La cloche, dans le ciel qu'on voit, doucement tinte,  
Un oiseau, sur l'arbre qu'on voit, chante sa plainte...  
Mon Dieu, mon Dieu! La vie est là simple et tranquille!  
Cette paisible rumeur là vient de la ville...  
Qu'as-tu fait, ô toi que voilà, pleurant sans cesse,  
Dis! qu'as-tu fait, toi que voilà, de ta jeunesse?

*The sky above the roof is so blue, so calm. . .  
A tree above the roof rocks its crown. . .  
The bell, in the sky that one sees, softly rings,  
A bird, on the tree that one sees, plaintively sings . . .  
My Lord, my Lord! Life over there is simple and quiet!  
This peaceful clamour comes from the town. . .  
What have you done, oh you, who now weeps endlessly,  
Say! what have you done, you, with your youth?*

## ICI BAS

Ici-bas tous les lilas meurent,  
Tous les chants des oiseaux sont courts,  
Je rêve aux étés qui demeurent toujours!  
Ici-bas les lèvres effleurent  
Sans rien laisser de leur velours,  
Je rêve aux baisers qui demeurent toujours!  
Ici-bas, tous les hommes pleurent  
Leurs amitiés ou leurs amours...  
Je rêve aux couples qui demeurent,  
Qui demeurent toujours!

*Down here all lilacs die,  
All songs of the birds are short,  
I dream of summers that endure forever!  
Down here lips fade  
And leave nothing of their velvet,  
I dream of kisses that last forever!  
Down here, all men weep  
For their friendships or their loves. . .  
I dream of couples who remain,  
Who remain always together!*

## APRES UN REVE

Dans un sommeil que charmait ton image  
Je rêvais le bonheur, ardent mirage;  
Tes yeux étaient plus doux, ta voix pure et sonore.  
Tu rayonnais comme un ciel éclairé par l'aurore;  
Tu m'appelais, et je quittais la terre  
Pour m'enfuir avec toi vers la lumière;  
Les cieux pour nous entr'ouvriraient leurs nues,  
Splendeurs inconnues, lueurs divines entrevues . . .  
Hélas! Hélas, triste réveil des songes!  
Je t'appelle, ô nuit, rends-moi tes mensonges;  
Reviens, reviens radieuse,  
Reviens, ô nuit mystérieuse!

*In a slumber charmed by your image  
I dreamed of happiness, ardent mirage;  
Your eyes were more tender, your voice pure and clear.  
You were radiant like a sky brightened by sunrise;  
You were calling me, and I left the earth  
To flee with you towards the light;  
The skies opened their clouds for us,  
Splendors unknown, glimpses of divine light. . .  
Alas! Alas, sad awakening from dreams!  
I call to you, oh night, give me back your illusions;  
Return, return with your radiance,  
Return, oh mysterious night!*

## NELL

Ta rose de pourpre à ton clair soleil,  
O Juin, étincelle enivré,  
Penché aussi vers moi ta coupe dorée:  
Mon cœur à ta rose est pareil.  
Sous le mol abri de la feuille ombreuse  
Monte soupir de volupté;  
Plus d'un ramier chante au bois écarté,  
Ô mon cœur, sa plainte amoureuse.  
Que ta perle est douce au ciel enflammé,  
Etoile de la nuit pensive!  
Mais combien plus douce est la clarté vive  
Qui rayonne en mon cœur, en mon cœur charmé!  
La chantante mer, le long du rivage,  
Taira son murmure éternel,  
Avant qu'en mon cœur, chère amour, ô Nell,  
Ne fleurisse plus ton image!

*Your purple rose in your brilliant sun,  
Oh June, sparkles as if intoxicated,  
Bend toward me, too, your golden cup:  
My heart and your rose are alike.  
Under the soft shelter of shady boughs  
Sounds a voluptuous sigh;  
And turtle doves coo in the spreading wood,  
Oh my heart, their amorous lament.  
How sweet is your pearl in the flaming sky,  
Star of the pensive night!  
But sweeter still is the vivid light  
Which shines in my heart, my charmed heart!  
The singing sea, along the shore,  
Will silence its everlasting murmur,  
'Ere in my heart, dear love, oh Nell,  
Your image will cease to bloom!*

#### I. AT SAINT PATRICK'S PURGATORY

13th century  
Translated by Sean O'Faolain

Pity me on my pilgrimage to Loch Derg!  
O King of the churches and the bells  
bewailing your sores and your wounds,  
But not a tear can I squeeze from my eyes!  
Not moisten an eye after so much sin!  
Pity me, O King!  
What shall I do with a heart that seeks only its own ease?  
O only begotten Son by whom all men were made,  
who shunned not the death by three wounds,  
Pity me on my pilgrimage to Loch Derg  
and I with a heart not softer than a stone!

#### II. CHURCH BELL AT NIGHT

12th century  
Translated by Howard Mumford Jones

Sweet little bell, struck on a windy night,  
I would liefer keep tryst with thee.  
Than be  
With a light and foolish woman.

#### III. ST. ITA'S VISION

Attributed to Saint Ita, 8th century  
Translated by Chester Kallman

"I will take nothing from my Lord," said she,  
"unless He gives me His Son from Heaven  
In the form of a Baby that I may nurse Him."  
So that Christ came down to her  
in the form of a Baby and then she said:  
"Infant Jesus, at my breast,  
Nothing in this world is true  
Save, O tiny nursing, You.  
Infant Jesus, at my breast,  
By my heart every night,  
You I nurse are not  
A churl but were begot  
On Mary the Jewess by Heaven's Light.  
Infant Jesus, at my breast,  
what King is there but You who could  
Give everlasting Good?  
wherefor I give my food.  
Sing to Him, maidens, sing your best!  
There is none that has such right  
To your song as Heaven's King  
To even  
Infant Je... bre...

#### IV. THE HEAVENLY BANQUET

Attributed to St. Brigid, 10th century  
Translated by Sean O'Faolain

I would like to have the men of Heaven in my own house;  
with vats of good cheer laid out for them.  
I would like to have the three Marys, their fame is so great.  
I would like people from every corner of Heaven.  
I would like them to be cheerful in their drinking.  
I would like to have Jesus sitting here among them.  
I would like a great lake of beer for the King of Kings.  
I would like to be watching Heaven's family  
Drinking it through all eternity.

#### V. THE CRUCIFIXION

From The Speckled Book, 12th century  
Translated by Howard Mumford Jones

At the cry of the first bird  
They began to crucify Thee, O Swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.  
Ah, sore was the suffering borne  
By the body of Mary's Son,  
But sorrier still to Him was the grief  
Which for His sake  
Came upon His Mother.

#### VI. SEA-SNATCH

8th-9th century

It has broken us, it has crushed us, it has drowned us,  
O King of the starbright Kingdom of Heaven;  
the wind has consumed us, swallowed us,  
as timber is devoured by crimson fire from Heaven.  
It has broken us, it has crushed us, it has drowned us,  
O King of the starbright Kingdom of Heaven!

#### VII. PROMISCUTY

9th century

I do not know with whom Edan will sleep,  
but I do know that fair Edan will not sleep alone.

#### VIII. THE MONK AND HIS CAT

8th or 9th century  
Translated by W. H. Auden

Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.

Each has his own work to do daily;  
For you it is hunting, for me study.  
Your shining eye watches the wall;  
my feeble eye is fixed on a book.  
You rejoice when your claws  
Entrap a mouse;  
I rejoice when my mind  
Fathoms a problem.  
Pleased with his own art,  
Neither hinders the other;  
Thus we live ever  
Without tedium and envy.

Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.

#### IX. THE PRAISES OF GOD

11th century  
Translated by W. H. Auden

How foolish the man  
Who does not raise  
His voice and praise  
With joyful words,  
As he alone can,  
Heaven's High King.  
To Whom the light birds  
With no soul but air,  
All day, everywhere  
Laudation sing.

#### X. THE DESIRE FOR HERMITAGE

8th-9th century  
Based on a translation by Sean O'Faolain

Ah! To be all alone in a little cell with nobody near me;  
beloved that pilgrimage before the last pilgrimage to Death  
Singing the passing hours to cloudy Heaven;  
feeding upon dry bread and water from the cold spring.  
That will be an end to evil when I am alone  
in a lovely little corner among tombs  
far from the houses of the great.  
Ah! To be all alone in a little cell,  
to be alone, all alone:  
I came into the world

FRÜHLINGSMORGEN  
RHEINLEGENDCHEN  
WER HAT DAS LIEDLEIN ERDACHT  
ERINNERUNG  
HANS UND GRETHE

Mahler

SIEBEN FRÜHE LIEDER

Berg

Nacht  
Schilflied  
Die Nachtigall  
Traumgekrönt  
Im Zimmer  
Liebesode  
Sommertage

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

MAI  
PRISON  
ICI BAS  
APRES UN REVE  
NELL

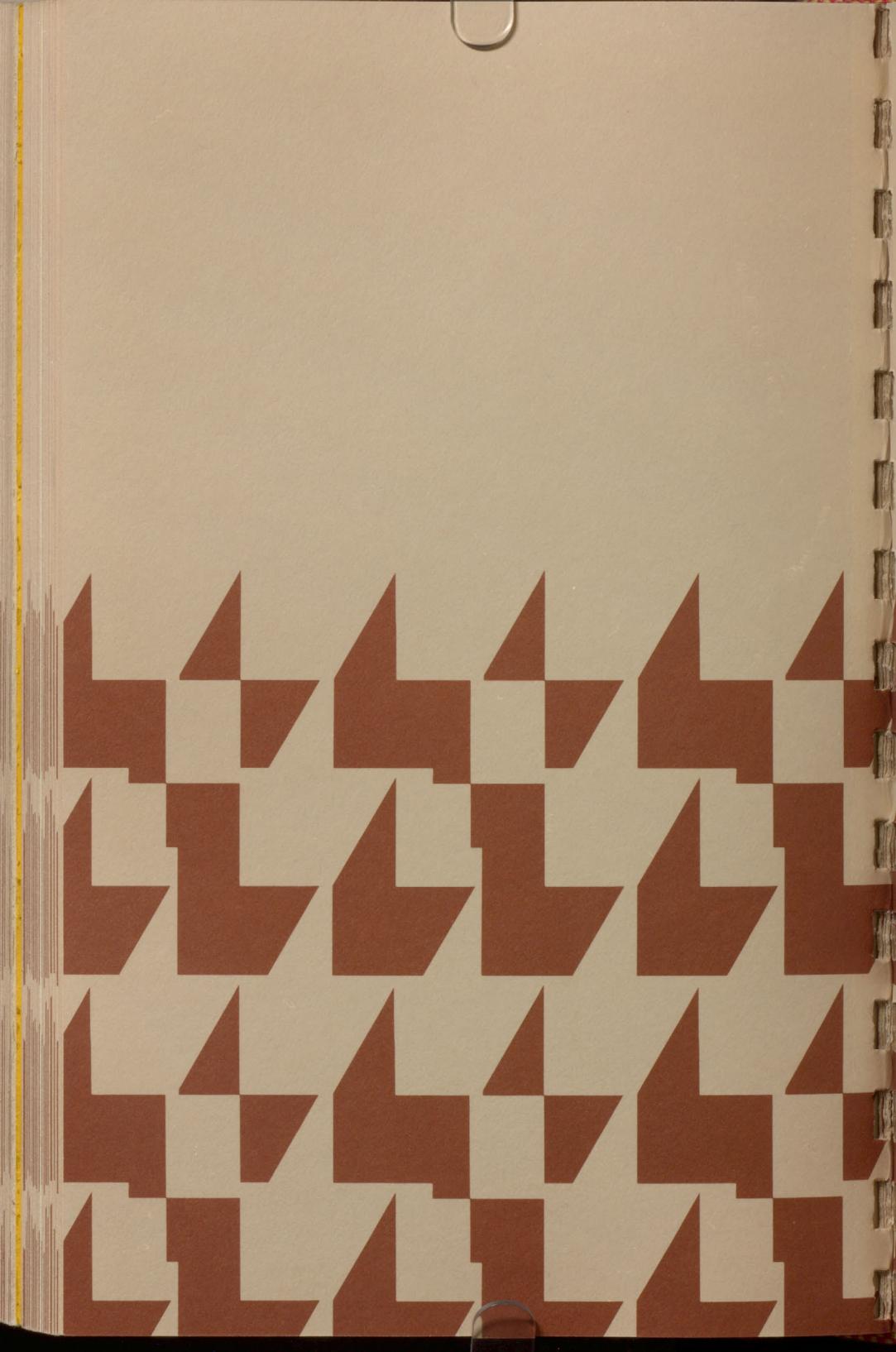
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HERMIT SONGS

Barber

At Saint Patrick's Purgatory  
Church Bell at Night  
St. Ita's Vision  
The Heavenly Banquet  
The Crucifixion  
Sea Snatch  
Promiscuity  
The Monk and his Cat  
The Praises of God  
The Desire for Hermitage

This recital is in partial fulfillment of the  
Concert Diploma.



# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday 29 April 1977, 8:30 pm

R E C I T A L

---

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

---

assisted by

Michael McMahon      piano

Gail Teixeira      viola

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

# BRAHMS: FOUR SONGS

## DEIN BLAUES AUGE

Dein blaues Auge hält so still,  
Ich blicke bis zum Grund,  
Du fragst mich, was ich sehen will?  
Ich sehe mich gesund.  
Es brannte mich ein glühend Paar,  
Noch schmerzt das Nachgefühl;  
Das deine ist wie See so klar,  
Und wie ein See so kühl.

## STÄNDCHEN

Der Mond steht über dem Berge,  
So recht für verliebte Leut;  
Im Garten rieselt ein Brunnen,  
Sonst stille weit und breit.  
Neben der Mauer im Schatten,  
Da steh'n der Studenten drei  
Mit Flöt' und Geig' und Zither,  
Und singen und spielen dabei.  
Die Klänge schleichen der Schönsten  
Sacht in den Traum hinein;  
Sie schaut den blonden Geliebten  
Und lispelet: "Vergiss nicht mein!"

## DER TOD, DAS IST DIE KÜHLE NACHT

Der Tod, das ist die kühle Nacht,  
Das Leben ist der schwüle Tag.  
Es dunkelt schon, mich schläfert,  
Der Tag hat mich müd' gemacht.  
Über mein Bett erhebt sich ein Baum,  
D'rinn singt die junge Nachtigall;  
Sie singt von lauter Liebe,  
Ich hör' es, ich hör' es sogar im Traum.

## BLINDE KUH

1. Im Finstern geh ich suchen,  
Mein Kind, wo steckst du wohl?  
Ach, sie versteckt sich immer,  
Dass ich verschmachten soll!
2. Im Finstern geh ich suchen,  
Mein Kind, wo steckst du wohl?  
Ich, der den Ort nicht finde,  
Ich irr im Kreis umher!  
Wer um dich stirbt, der hat keine Ruh!  
Kindchen, erbarm dich, Kindchen,  
Erbarm dich und komm herzu!

## ZIGEUNERLIEDER

(1) He, Zigeuner, greife in die Saiten ein!  
Spiel' das Lied vom ungetreuen Mägdelein!  
Lass die Saiten weinen, klagen, traurig bange,  
Als die heiße Träne netzet diese Wangen!

## YOUR BLUE EYES

Your blue eyes are still and serene,  
I gaze into their depths.  
You ask me what I wish to see?  
I see myself well again.  
I was burned by a fiery pair,  
I still can feel the pain.  
Your eyes are like a lake so clear,  
And like a lake so cool.

## SERENADE

The moon shines above the mountain  
Just right for people in love;  
In the garden ripples a fountain,  
Elsewhere silence, far and wide.  
Beside the wall in the shadow,  
Three students are standing  
With flute and violin and zither,  
And they play, and sing while playing.  
The strains are stealing gently  
Into the fairest maiden's dream;  
She sees her blond beloved  
And whispers: "Forget me not!"

## DEATH IS THE COOL NIGHT

Death is the cool night,  
Life is the sultry day.  
It now grows dark, I am sleepy,  
The day has tired me.  
Above my bed rises a tree,  
The young nightingale sings therein;  
It sings of naught but love,  
I hear it, I hear it even in my dream.

## BLIND MAN'S BLUFF

1. In darkness I go seeking,  
My child, where may you be?  
Oh, she is always hiding,  
That I shall pine away!
2. In darkness I go seeking,  
My child, where may you be?  
I cannot find the place;  
I stray in a circle!  
He who is dying for you has no peace!  
Little darling, have pity,  
Have pity, and come here!

## GYPSY SONGS

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

(2.) Hochgetürmte Rimaflut,

Vie bist du so trüb,  
An dem Ufer klag' ich laut  
Nach dir, mein Lieb.

Vellen fliehen, Wellen strömen, rauschen  
An den Strand heran zu mir;  
An dem Rimauf er lass mich  
Zwischen weinen nach ihr!

(2.) High towering Rima waves,

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

(3.) Wisst ihr, wann mein Kindchen am  
allerschönsten ist?

Nenn ihr süßes Mündchen scherzt und lacht und küsst.  
Mägdlein, du bist mein, inniglich küss ich dich,  
Dich erschuf der liebe Himmel einzig nur für mich!  
Wisst ihr, wann mein Liebster am besten mir gefällt?  
Nenn in seinen Armen er mich umschlungen hält,  
ichätzlein, du bist mein, inniglich küss' ich dich,  
Dich erschuf der liebe Himmel einzig nur für mich!

(3.) Do you know when my little one is her  
loveliest?

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

(4.) Lieber Gott, du weisst, wie oft bereut ich  
Dass ich meinem Liebsten einst ein Küßchen gab.  
Ferz gebot, dass ich ihn küsself muss,  
Denk' so lang ich leb' an diesen ersten Kuss.  
ieber Gott, du weisst, wie oft in stiller Nacht:  
ch in Lust und Leid an meinen Schatz gedacht,  
ieb' ist süß, wenn bitter auch die Reu',  
Armes Herze bleibt ihm ewig, ewig treu!

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

(5.) Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind,  
Schlägt die Sporen keck zusammen,  
Czardas Melodie beginnt,  
Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Cimbal, dass es klingt.

(5.) The bronzed young fellow leads to the dance  
His lovely blue-eyed maiden,  
Boldly clanking his spurs together.  
A Czardas melody begins.  
He caresses and kisses his sweet dove,  
Whirls her, leads her, shouts and springs about;  
Throws three shiny silver guilders  
On the cymbal to make it ring!

(6.) Röslein dreie in der Reihe blüh'n so rot,  
Dass der Bursch zum Mädel geht, ist kein Verbot!  
ieber Gott, wenn das verboten wär',  
ständ' die schöne, weite Welt schon längst nicht mehr,  
Edig bleiben Sünde wär!  
Ichöstes Städtchen in Alföld ist Ketschkemet,  
Dort giebt es gar viele Mädchen schmuck und nett!  
Freunde, sucht euch dort ein Bräutchen aus,  
Reit um ihre Hand und gründet euer Haus,  
Freudenbecher leeret aus!

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

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

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

(8.) Rote Abendwolken zieh'n  
Am Firmament,  
Jehnsuchtvoll nach dir, mein Lieb,  
Das Herze brennt,  
Himmel strahlt in glüh'nder Pracht,  
Und ich träum' bei Tag und Nacht,  
Nur allein von dem süßen Lichchen mein.

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

## Les Ingénus

hauts talons luttaient avec les longues jupes,  
n'sorte que, selon le terrain et le vent,  
infois luisaient des bas de jambes,  
sop souvent interceptés!  
nous aimions ce jeu de dupes.  
fois aussi le dard d'un insecte jaloux  
quiétait le col des belles sous les branches,  
c'étaient des éclairs soudains des nuques  
[blanches],  
ce regal comblait nos jeunes yeux de fous.  
soir tombait, un soir équivoque d'automne :  
es belles se pendant reueuses à nos bras,  
firent alors des mots si spéciaux, tout bas,  
e notre âme depuis ce temps tremble et s'étonne.

*High heels struggled with long skirts,  
So that, depending on the terrain and the wind,  
The calves of legs sometimes glistened,  
Too often spied!  
And we loved this game of tricks.  
Also, sometimes the sting of a jealous insect  
Troubled the neck of some pretty maiden under the bough.  
And then there was a sudden sight of a snow-white thro'.  
And this treat strained our young foolish eyes.  
The night was falling, the enigmatic autumn night:  
The pretty maidens, leaning on our arms,  
Were saying then, in low voices, such strange, peculiar  
[words],  
That our souls since then tremble and are astounded.*

## Le Faune

Un vieux faune de terre cuite  
Et au centre des boulingrins,  
Sesageant sans doute une suite  
Jauaise à ces instants sereins,  
Qui m'ont conduit et t'ont conduite,  
Élançoliques pelerins,  
Asqu'à cette heure dont la fuite  
Purnoie au son des tambourins.

*An old satyr of terracota  
Laughs in the middle of a bowling green,  
Predicting no doubt a bad sequel  
To these blissful moments,  
Whi.b led you and me.  
Melancholy wayfarers,  
To this point when the hours pass,  
Circling about to the sound of tambourines.*

## Coloque sentimental

ans le vieux parc solitaire et glacé  
Deux formes ont tout à l'heure passé.  
Leurs yeux sont morts et leur lèvres sont molles,  
Et l'on entend à peine leurs paroles.  
Dans le vieux parc solitaire et glacé  
Deux spectres ont évoqué leur passé.  
Je souviens-il de notre extase ancienne?  
Pourquoi voulez-vous donc qu'il m'en souvienne?  
Ton cœur bâ-t-il toujours à mon seul nom?  
Toujours vois-tu mon âme en rêve? Non.  
Ah! Les beaux jours de bonheur indicible  
Où nous joignions nos bouches: C'est possible.  
Qu'il était bleu, le ciel, et grand l'espoir!  
L'espoir a fui, vaincu, vers le ciel noir.  
Tels ils marchaient dans les avoines folies,  
Et la nuit seule entendit leurs paroles.

*In the old park, deserted and cold,  
Two figures have just passed by.  
Their eyes are lifeless and their mouths are slack.  
And one can hardly bear their words.  
In the old park, deserted and cold,  
Two ghosts have evoked their past.  
"Do you remember our rapture of yore?"  
"Why do you wish me to remember it?"  
"Does your heart still beat faster merely at my name?"  
"Do you still see my soul in your dreams?" "No."  
"O, the beautiful days of inexpressible joy,  
When we would join our lips!" It is possible."  
"How blue was the sky and how sublime our hope."  
"Hope has fled, defeated, towards the dismal sky."  
And so they walked amidst the wild oats,  
And the night alone has heard their words.*

## En sourdine

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.  
Fondons nos âmes, nos cœurs  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbousiers.  
Ferme tes yeux à demi,  
Croise tes bras sur ton sein,

## Muted

Serene in the twilight  
Made by the high branches,  
Let our love be imbued  
With this deep silence.  
Let us blend our souls, our hearts,  
And our enraptured senses,  
Amidst the vague languor  
Of the pines and arbutus.  
Do not close your eyes completely.  
Cross your arms on your breast,

*Et de ton cœur endormi  
Chasse à jamais tout dessein.  
Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient à tes pieds rider  
Les ondes de gazon roux.  
Et quand solennel, le soir,  
Des chênes noirs tombera,  
Voix de notre désespoir,  
Le rossignol chantera.*

*And from your drowsy heart,  
Drive out forever any scheming.  
Let us give in  
To the soft and rocking breath,  
Which comes and ripples at your feet,  
The waves of the russet lawn.  
And when, solemnly, the night  
Will fall from the black oaks,  
Voice of our despair,  
The nightingale shall sing.*

### *Claire de Lune*

*Votre âme est un paysage choisi  
Que vont charmants masques et bergamasques*

*Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques,  
Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Ils n'ont pas l'air de croire à leur bonheur,  
Et leur chanson se mêle au clair de lune,  
Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau  
Les grands jets d'eau sveltes parmi les marbres.*

*Moonlight*

*Your soul is a chosen landscape  
Where charming masks and bergamasks are  
promenading,  
Playing a lute and dancing, and almost  
Sad under their fantastic disguise,  
While singing in the minor mode  
Of conquering love and a pleasant life.  
They do not seem to believe in their happiness  
And their song mingles with the moonlight;  
The quiet moonlight, sad and lovely,  
Which sets the birds in the trees adreaming,  
And makes the fountains sob with ecstasy,  
The tall slim fountains, among the marble rocks.*

### *Fantoches*

*Scaramouche et Pulcinella  
Qu'un mauvais dessein rassembla  
Gesticulent noirs sous la lune,  
Cependant l'excellent docteur Bolonais  
Cueille avec lenteur des simples  
Parmi l'herbe brune.  
Lors sa fille, piquant minois  
Sous la charmille, en tapinois.  
Se glisse demi-nue  
En quête de son beau pirate espagnol.  
Dont un amoureux rossignol  
Clame la détresse à tue-tête.*

### *Phantoms*

*Scaramouch and Pulcinella,  
Whom wicked intentions brought together,  
Gesticulate darkly under the moon,  
While the excellent Doctor Bolonais  
Is slowly gathering healing herbs  
Among the brown grasses.  
And while his daughter, roguishly pretty  
Secretly slips semi-nude      maid  
Under the hawthorn bushes,  
In quest of her handsome Spanish pirate,  
Whose distress an amorous nightingale  
Proclaims at the top of its voice.*

Programme

ART THOU TROUBLED?  
SEI MIA GIOIA

Handel

FETES GALANTES I

Debussy

Les Ingénus  
Le Faune  
Colloque sentimental

FETES GALANTES II

Debussy

En Sourdine  
Claire de Lune  
Fantoches

GIRL'S SONG (Yeats)  
THE REVERIE OF POOR SUSAN (Wordsworth)  
FUNERAL BLUES  
A RIDDLE (Reaney)

Chester Duncan

Intermission

DEIN BLAUES AUGE  
STÄNDCHEN  
DER TOD, DAS IST DIE KÜHLE NACHT  
BLINDE KUH

Brahms

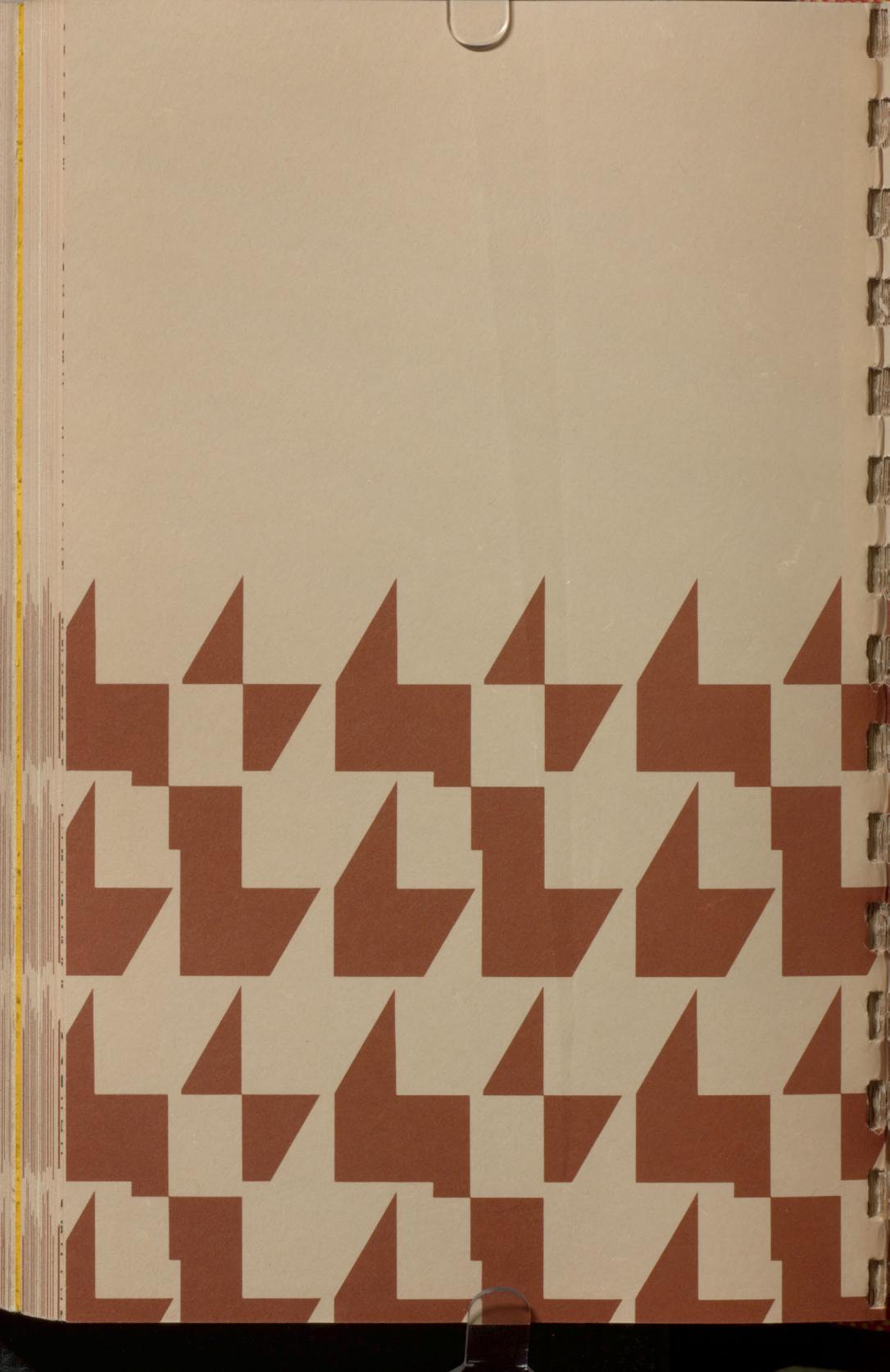
ZWEI GESÄNGE für eine Altstimme  
mit Viola und Klavier, Op. 91

Brahms

Gestillte Sehnsucht  
Geistliches Wiegenlied

ZIGEUNERLIEDER

Brahms

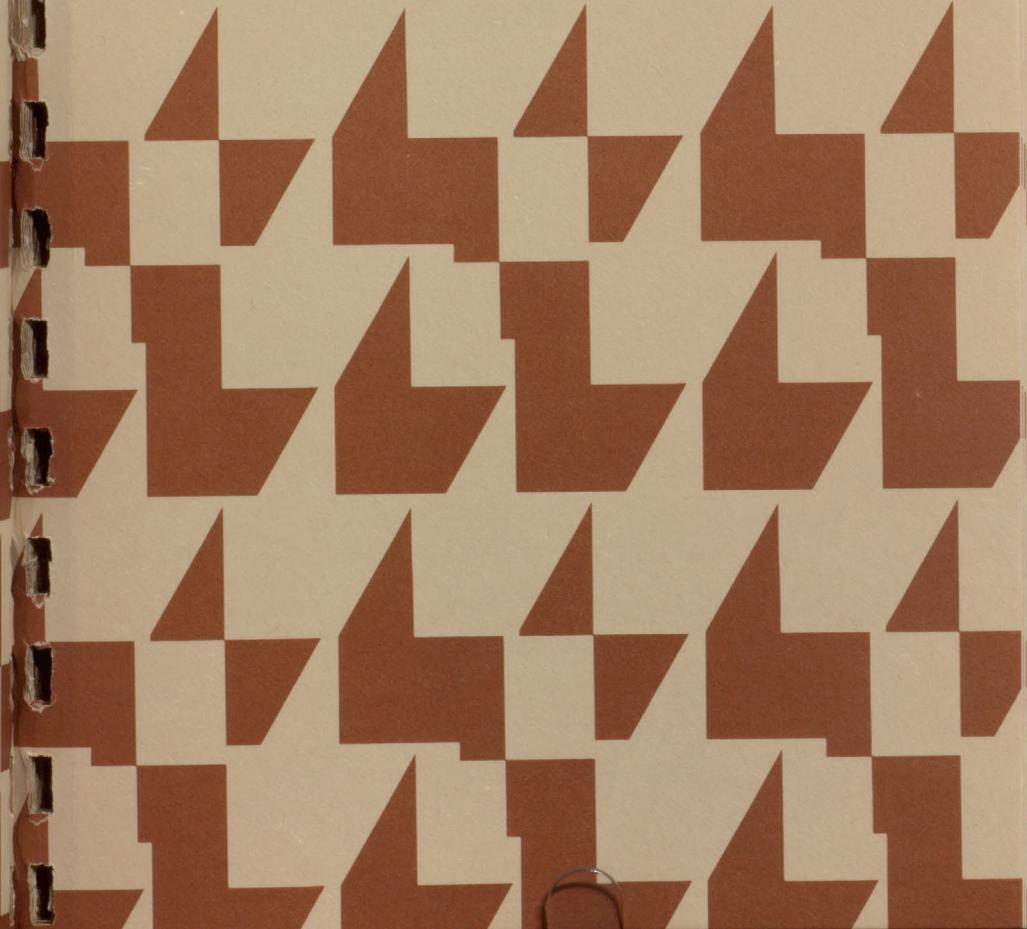


# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, May 2, 1977  
8:30 pm

VIVIENNE SPITERI, harpsichord

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*student of John Grew*

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

SONATA in G major, BWV 1027  
for harpsichord and viola da gamba

J.S. Bach  
(1685-1750)

Adagio

Allegro ma non tanto

Andante

Allegro moderato

*Mary Cyr, viola da gamba  
Vivienne Spiteri, harpsichord*

#### FIRST CONCERT

from "Pieces de clavecin en concerts"

J.P. Rameau  
(1683-1764)

La coulicam

La livri

Le vézinet

*Claire Guimond, flute  
Mary Cyr, viola da gamba  
Vivienne Spiteri, harpsichord*

#### INTERMISSION

#### SECOND CONCERT

from "Concerts royaux"

F. Couperin  
(1668-1733)

Prélude, gracieusement

Allemande fuguée, gaiement

Air tendre

Air contrefugué, vivement

Echos, tendrement

*Paul Schieman, oboe  
Mary Cyr, viola da gamba  
Vivienne Spiteri, harpsichord*

#### CONCERTO in C major, BWV 1061

for two harpsichords

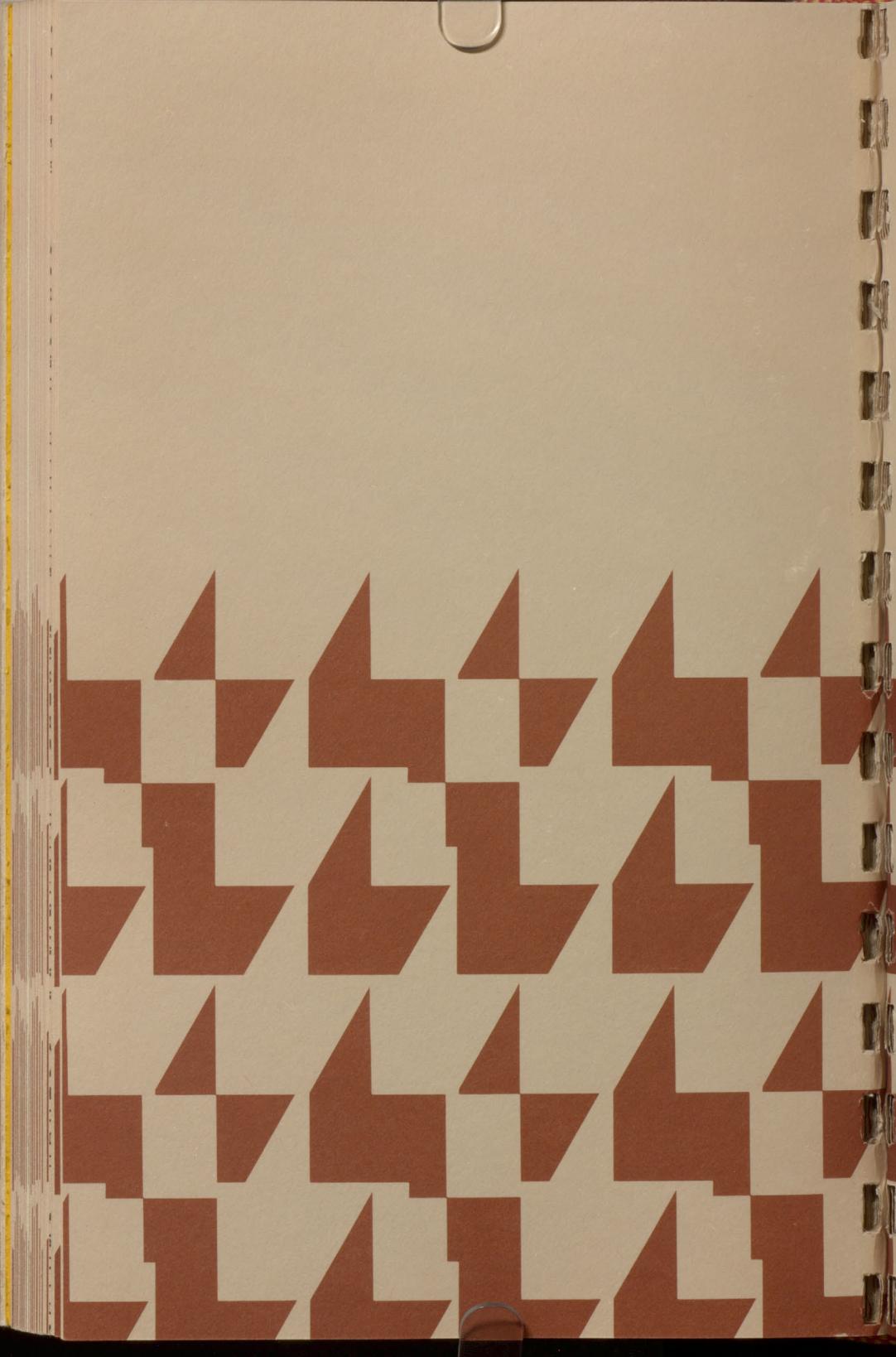
J.S. Bach

Allegro

Adagio ovvero largo

Fuga

*Hank Knox, harpsichord  
Vivienne Spiteri, harpsichord*



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, May 3, 1977  
8:30 pm

ANDREW CREAGHAN, guitar  
*student of Stephen Fentock*

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

PROGRAMME

FANTASIE in E major John Dowland

ASTURIAS Isaac Albéniz

SONATA for guitar Harry Somers

Prelude

Scherzo

Molto lento

Finale

GRAND OVERTURE Mauro Giuliani

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

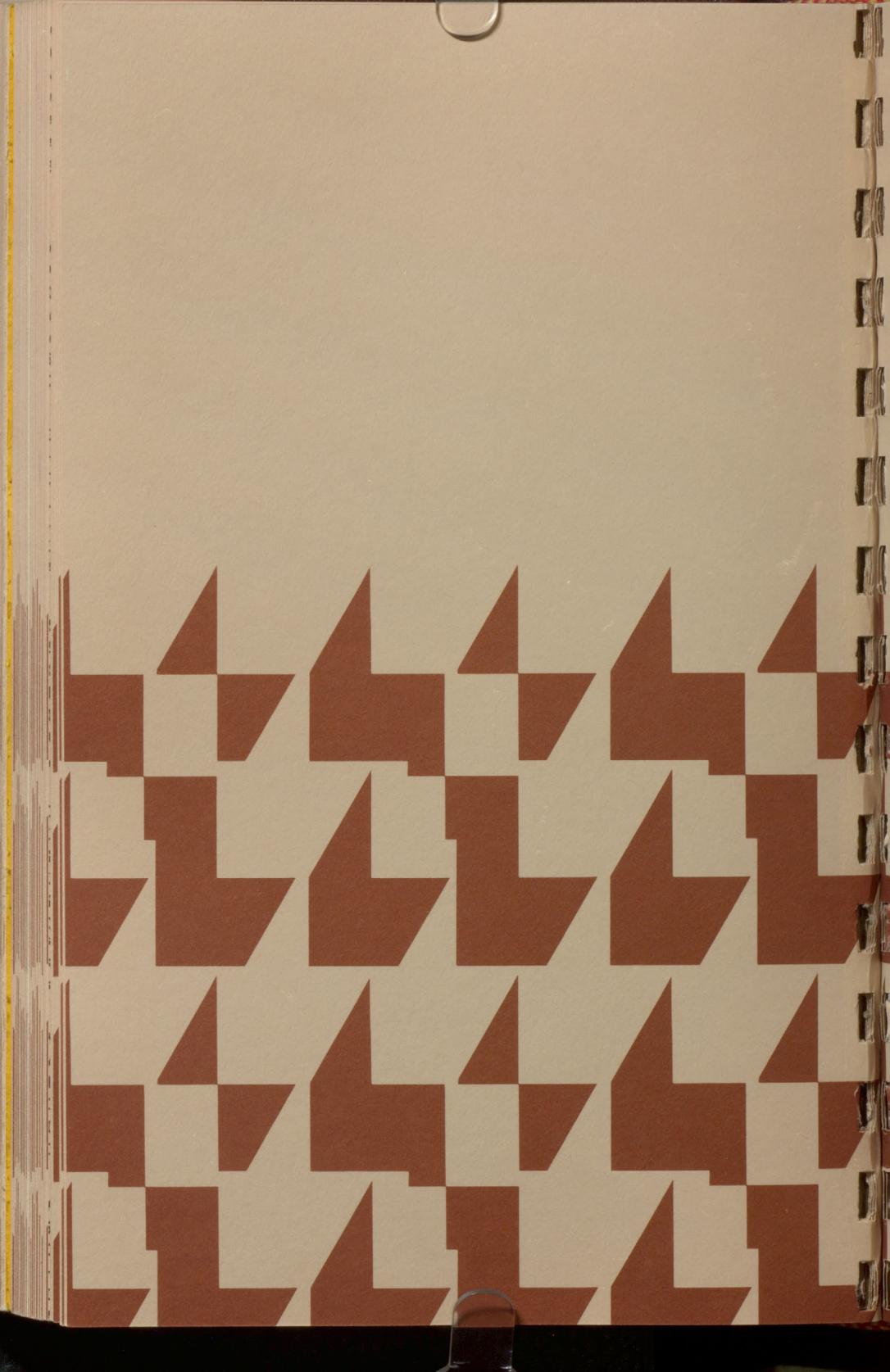
FANTASIA PARA UN GENTILHOMBRE Joaquin Rodrigo

Villano y Ricercar

Españoleta y Fanfare

*accompanied by Stephen Hubner, piano*

CHA CONNE in D minor Johann Sebastian Bach

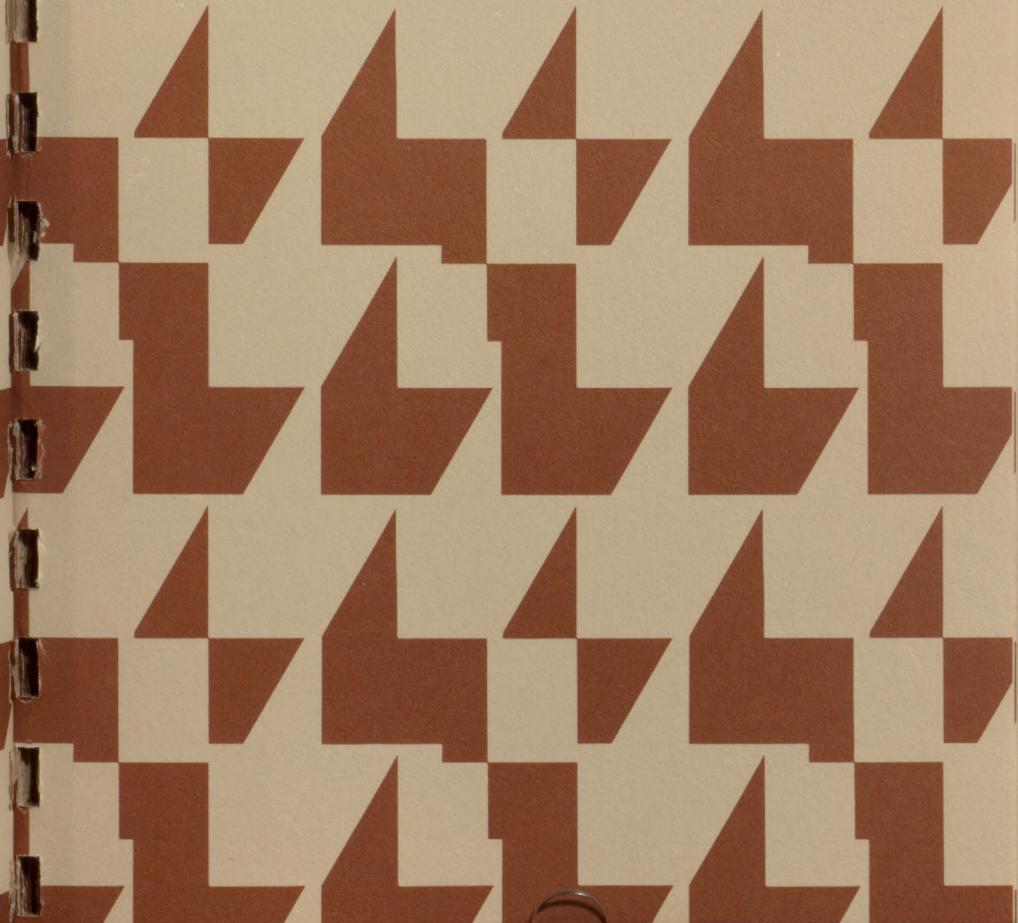


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Sunday, May 8, 1977  
2:30 pm

Preparatory School

presents

S U Z U K I      D E M O N S T R A T I O N  
directed by Dr. Alfred Garson

SUZUKI VIOLIN TEACHERS: Mary Ruth Allan  
Andres Gutmanis  
Cordelia Hall  
Eric Madsen  
Kathryn Szostak

SUZUKI VIOLA TEACHER : Gail Teixeira

SUZUKI CELLO TEACHER : Catherine Walker

ACCOMPANIST: Chrystelle Garson

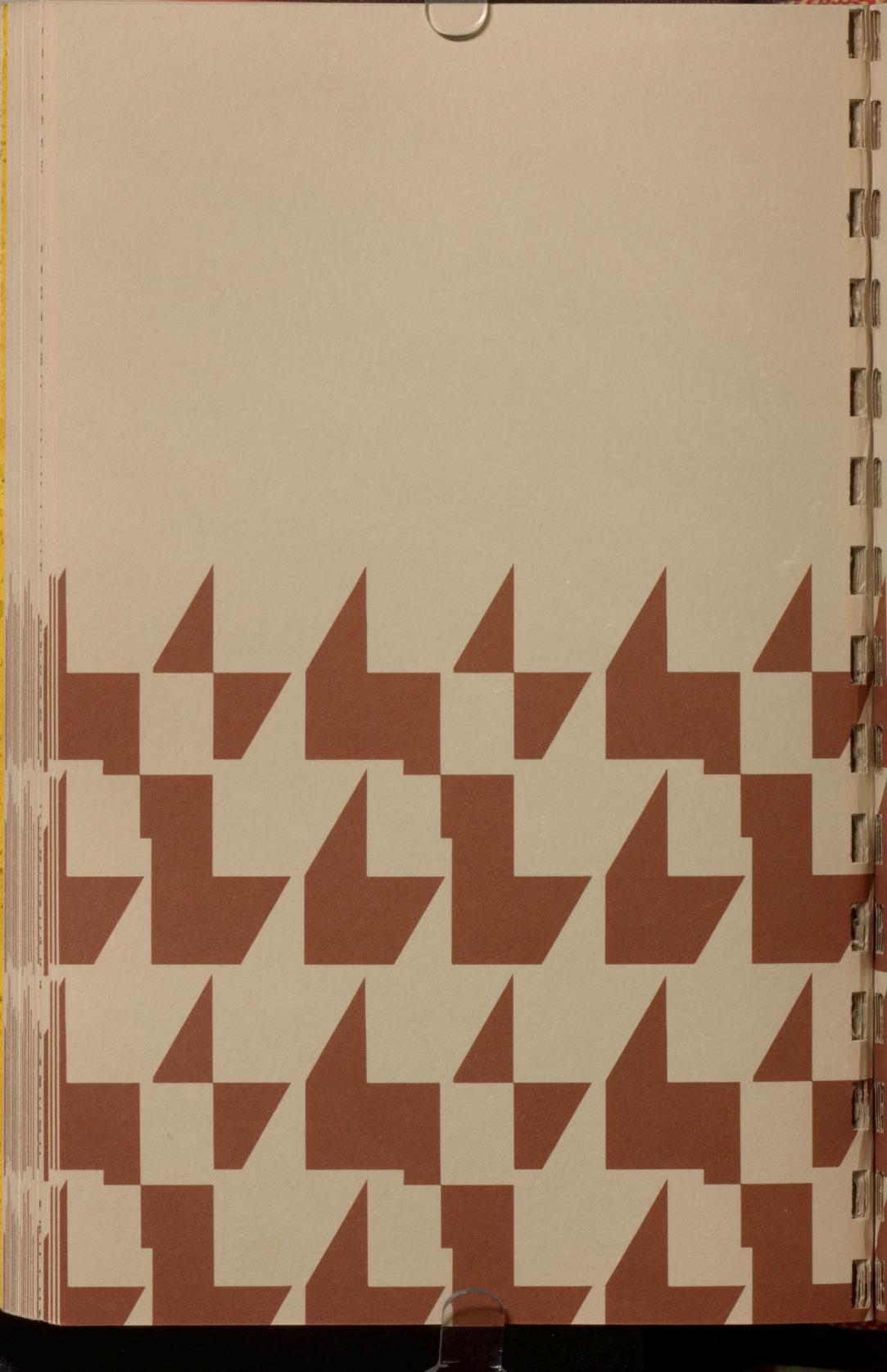
ORCHESTRA:  
Suzuki Parents  
Student Suzuki Teachers  
Senior Suzuki Pupils

# PROGRAMME

ALLEGRO	Fiocco
CONCERTO in A Minor	Vivaldi
Adagio	
Allegro	
BOURREE	Bach
GAVOTTE	Lully
HUNTER'S CHORUS	Weber
CHORUS from "Judas Maccabeus"	Handel
THE HAPPY FARMER	Schumann
MINUET NO.2	Bach

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

PRE-TWINKLERS (Cello Pupils)	
VARIOUS ORIGINAL COMPOSITIONS by the Pupils	
PERPETUAL MOTION	Suzuki
ALLEGRO	Suzuki
LONG LONG AGO	Bayly
FOLKSONGS	
May Song	
O Come Little Children	
Go Tell Aunt Rhody	
Song of the Wind	
Lightly Row	
TW VARIATIONS	Suzuki



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, May 9, 1977  
8:30 pm

NEW MUSIC AT MCGILL

---

direction: Donald Steven

PROGRAMME

VARIANTS for piano

Byron Hermann

Byron Hermann, piano

*This piece was composed in January, 1976.  
It is a series of seven short movements in  
an arch-form with each main theme reappearing  
in later movements as a variant of the original.*

THREE PIECES for solo cello

Hope Lee

Paula Kashul, cello

PETITE SUITE POUR HAUTBOIS SOLO  
(or l'histoire d'un Albatros seul)

Benoit Sarrasin

Stephen Klein, oboe

TWO FAIRY TALES for solo piano

Hope Lee

Lullaby  
Cinderella

Johann Schröder, piano

PIECE for solo piano

Hope Lee

Johann Schröder, piano

COLLISIONS for tape

Byron Hermann

*In "Collisions" the Gregorian chant melody is modulated by square wave patterns so as to represent the collision of the sounds of the past with the sounds of the future. The resultant is then remodulated by the underlying pulsations representing man's movement towards the end of the world.*

KUMIUTA I

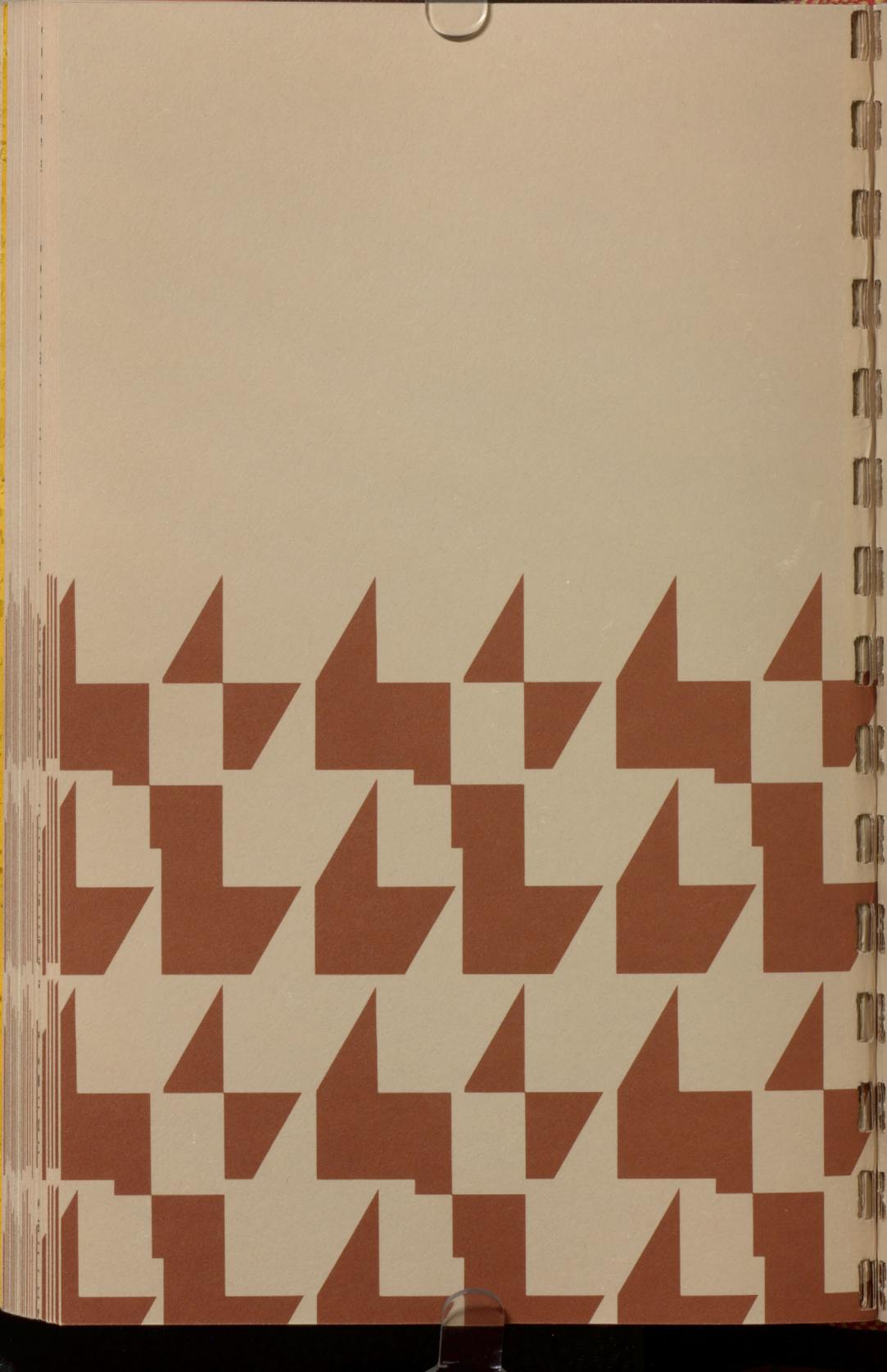
Cathy Nolan

Sally Richter, flute

Paula Kashul, cello

Elizabeth Szeremeta, piano

Susan Sawatsky, soprano

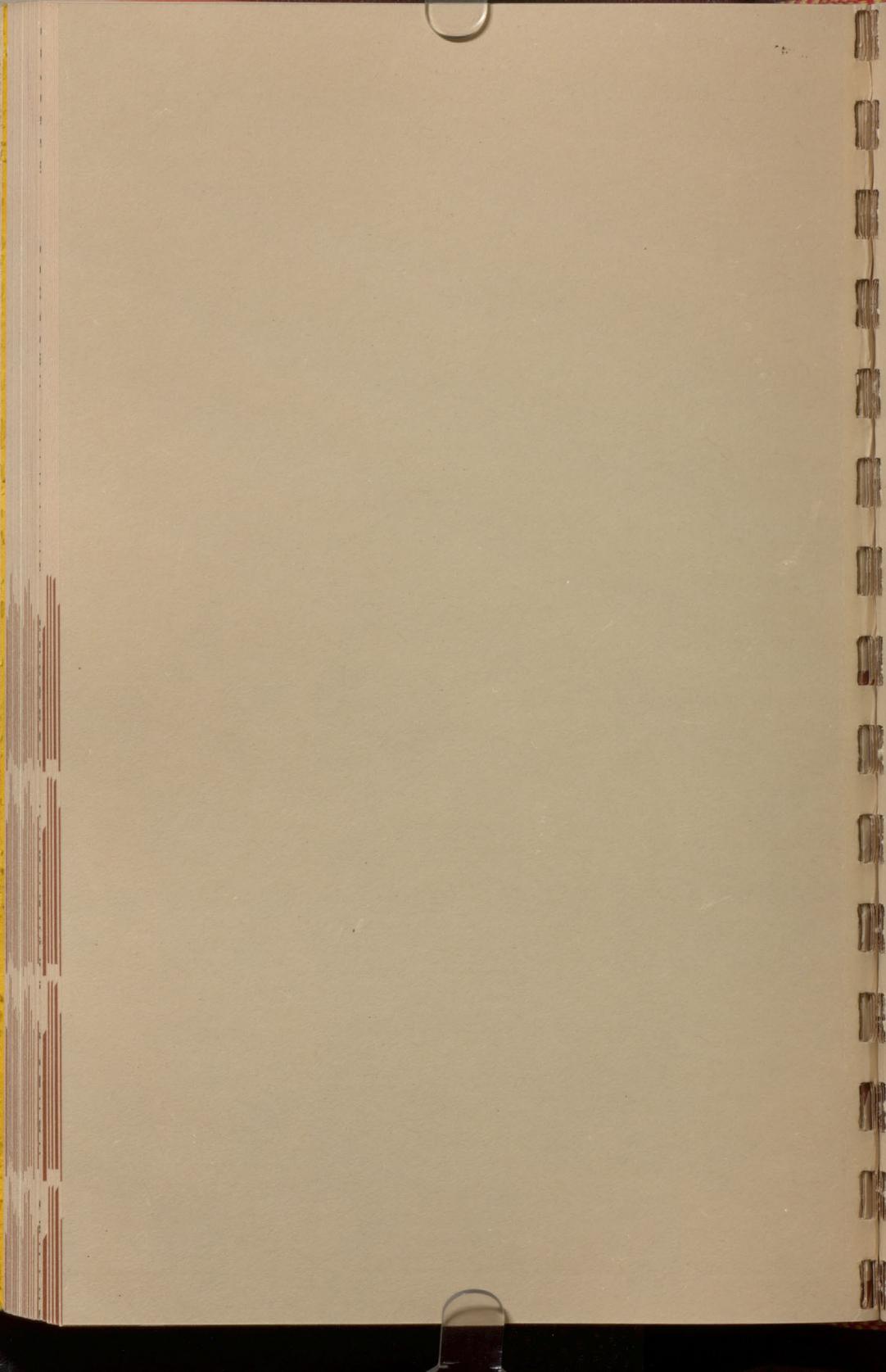


Monday, May 9, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC

M a r g a r e t   d e   C A S T R O , organ  
*student of John Grew*

QUEEN MARY ROAD CHURCH  
Hampstead



## PROGRAMME

PRELUDE and FUGUE  
in F sharp minor

Buxtehude

PARTITA  
on "Was Gott tut, das ist wohlgetan"

Pachelbel

PRELUDE and FUGUE  
in C minor, BWV 546

Bach

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

SONATA NO.1

Hindemith

Massig schnell - lebhaft  
Sehr langsam  
Phantasie, frei  
Ruhig bewegt

SHOGAKU

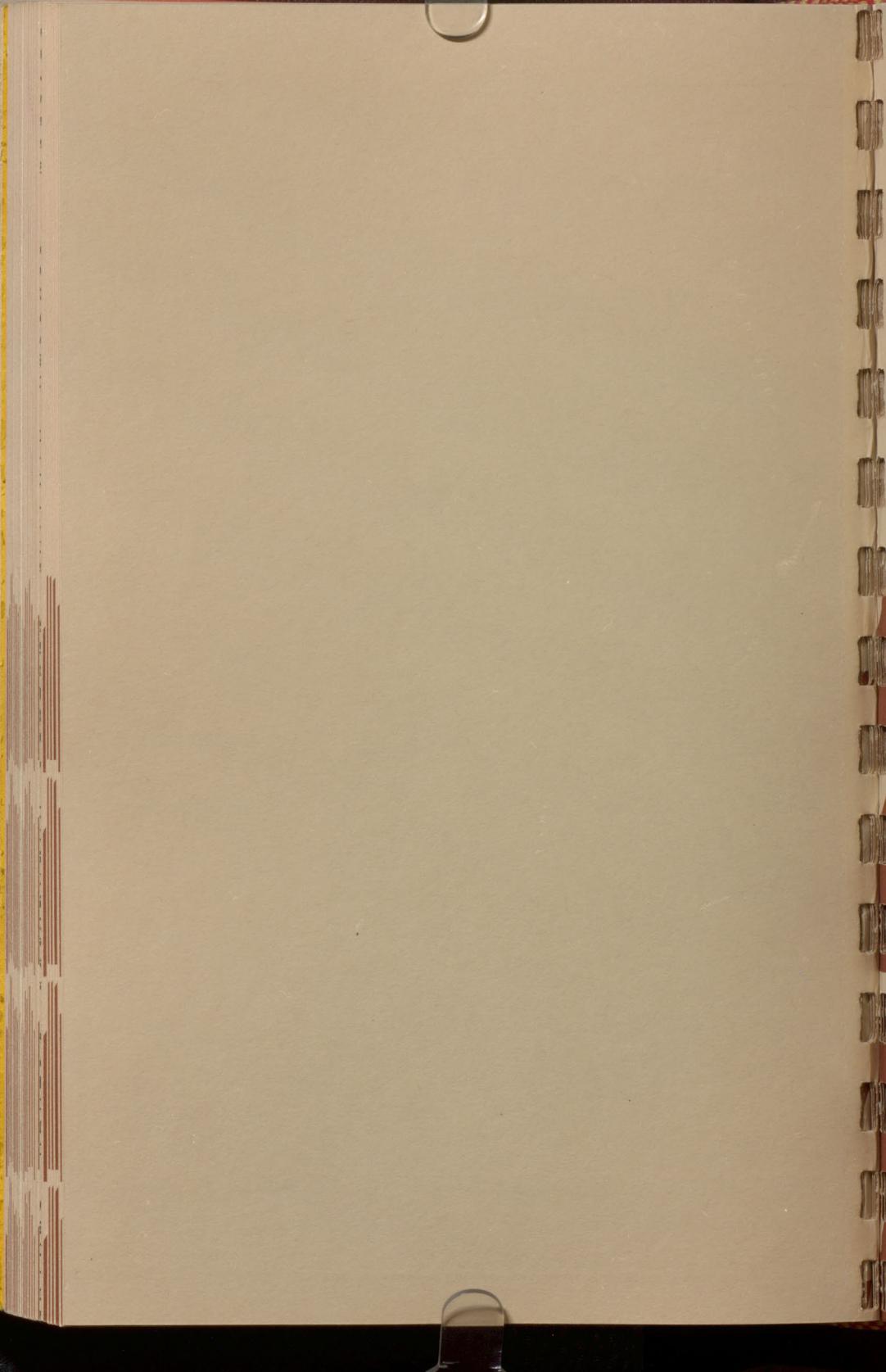
Hambraeus

SONATA NO.1

Mendelssohn

Allegro moderato e serioso  
Adagio  
Andante recit  
Allegro assai vivace

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



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, May 12, 1977  
8:30 pm

DANIELLE GODBOULT-KOZLOVSKY, piano  
*student of Dorothy Morton*

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

## PROGRAMME

IMAGES, book I

Claude Debussy

Reflets dans l'eau

Hommage à Rameau

Mouvement

SECHS KLAVIERSTÜCKE, op. 19

Arnold Schoenberg

SONATA NO. 3 in A minor, op. 28

Serge Prokofiev

## INTERMISSION

FIVE PIECES for piano

George Crumb

SONATA NO. 3

Norman Dello Joio

*Theme and variations*

*Presto e leggiero*

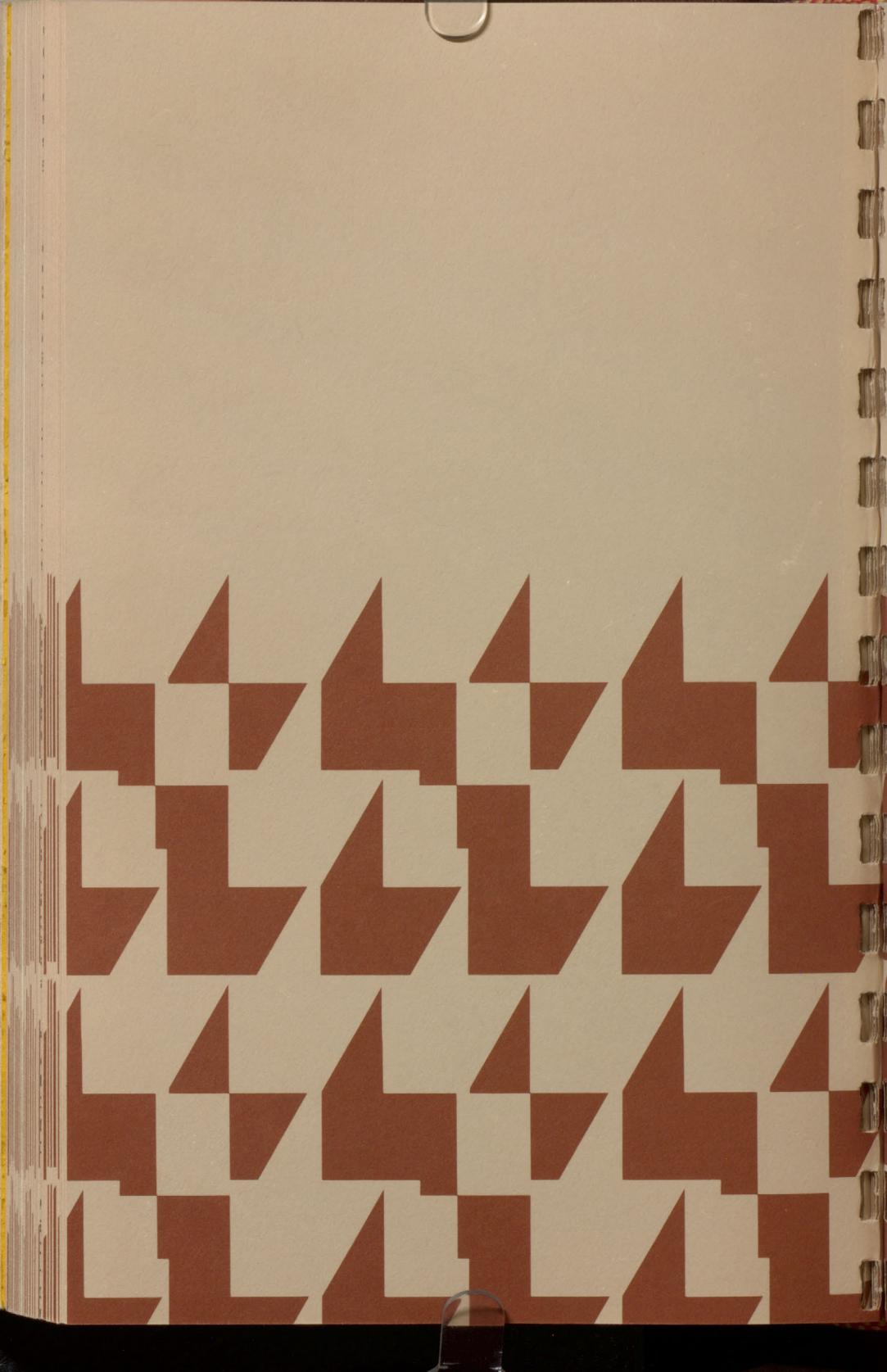
*Adagio*

*Allegro vivo e ritmico*

REGARD DE L'ESPRIT DE JOIE NO. 10

Olivier Messiaen

from "Vingt Regards de l'Enfant Jésus"



# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, May 17  
8:30 pm

NEW MUSIC AT MCGILL

direction: Donald Steven

PROGRAMME

TO THE CHILDREN OF OUR TIME  
LOVE, SHARON

Roger Savage

Adagio  
Vivace  
Lento

*Patrick Cardy, flute  
François Destrempe, guitar*

ALEXANDRE for solo oboe

François Destrempe

*Stephen Klein, oboe*

PIECE for solo flute

Winslow Yerxa

*David Eagle, flute*

ACHEMINEMENT

Daniel Vermette

*David Eagle, flute*

RAVEN

Stephen Klein

*Guy Traficante, violin  
Claudia Martin, violin  
Gail Teixeira, viola  
Iona Corber, cello  
Stella Amar, oboe  
Stephen Klein, conductor*

FORCES for magnetic tape

Raymond LaLiberté  
(on leave of absence  
from Vanier College)

INTERMISSION

ISOLEMENT

François Destrempe

"Le Soleil des Vivants n'échauffe plus les morts."  
"Un seul Etre vous manque, et tout est dépeuplé."  
"Emportez-moi, orageux Aquilons!"

-Lamartine

Karen Stone, flute  
Stephen Klein, oboe  
Susan Dasie, clarinet

WOULD

Stephen Klein

Patrick Cardy, flute  
Byron Hermann, piano  
Susan Sawatzky, soprano  
Stephen Klein, conductor

IN FLUX

David Eagle

Sally Richter, flute  
Harold Kilianski, bass clarinet  
Dave Nutting, trumpet  
Jeff Gibson, french horn  
Gail Teixeira, viola  
Catherine Walker, cello  
Frédéric Liessens, Aldo Mazza, percussion  
Bruce Mather, conductor

PROGRAMME NOTES

FORCES. A display of natural forces. However, a simple rhythmic idea ends the piece to show the supremacy of Man over Nature.

Un déploiement de forces naturelles. Cependant une simple idée rythmique termine la pièce pour démontrer la suprématie de l'humain sur la nature.

IN FLUX. Flux sb. M.E. (a. Fr.: -Lat. fluxus, Fr. fluere, Lat. root flugv to flow.)

II. gen. 1. The action of flowing. Now usu. fig., 1600. 2. The flowing in of the tide. Often in phr. flux and reflux., 1612. 3. A flowing stream, a flood. Also transf. and fig., 1600. 4. The passing away (of life, time, etc.), 1759. 5. A continuous succession of changes, 1625. Math. A continued motion (of a point), 1656.

\* \* \* \* \*

The next New Music Concert will be presented by the Electronic Music Studio under the direction of Alcides Lanza and Kevin Austin on Wednesday, May 25 at 8:30 pm in Pollack Concert Hall.



# McGill University

# Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday, May 18, 1977  
8:30 pm

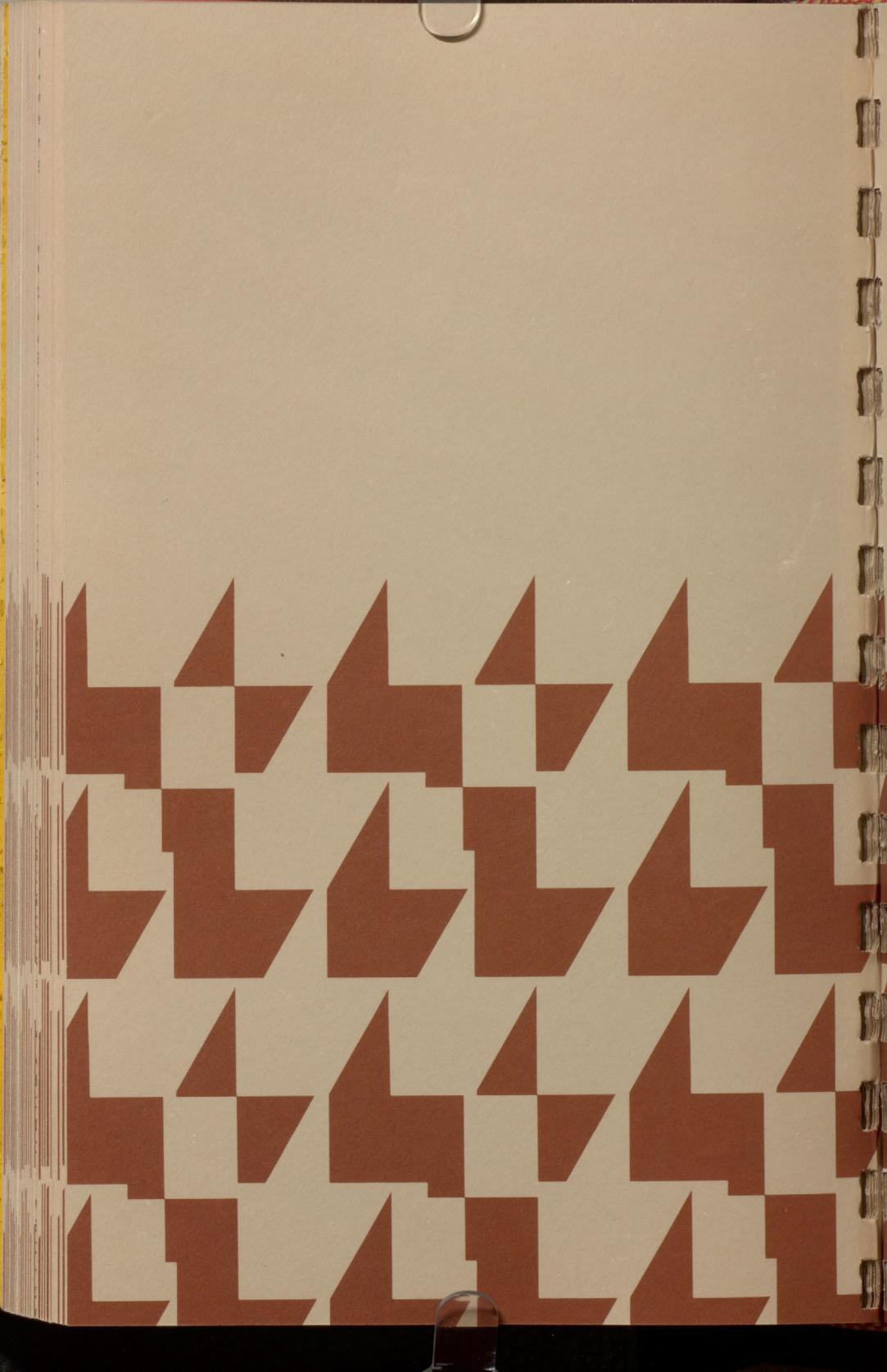
S U S A N   J E A N   P A L M E R , harpsichord

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*student of John Grew*

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

- THE BELLS William Byrd  
THE QUEEN'S ALMAN (1542-1623)
- DER TODKRANKE UND WIEDER Johann Kuhnau  
GESUNDE HISKIAS (1660-1722)
- Il lamento di Hiskia per la  
morte annonciata gli e le  
sue preghiere ardenti
- La di lui confidenza in Iddio
- L'allegrezza del Re convalescente
- PASSACAGLIA Georg Muffat  
(1645-1704)
- TOCCATTA in G major Johann Sebastian Bach  
Allegro (1685-1750)  
Adagio  
Allegro e presto
- i n t e r m i s s i o n
- SUITE in D major, No. XX Johann Jakob Froberger  
*Memento Mori* (1616-1667)  
Froberger
- Allemande  
Courante  
Sarabande  
Gigue
- PASSACAILLE François Couperin  
Huitième Ordre, deuxième Livre (1668-1733)
- LE FORQUERAY Jacques Duphly  
CHACONNNE, troisième Livre (1715-1789)

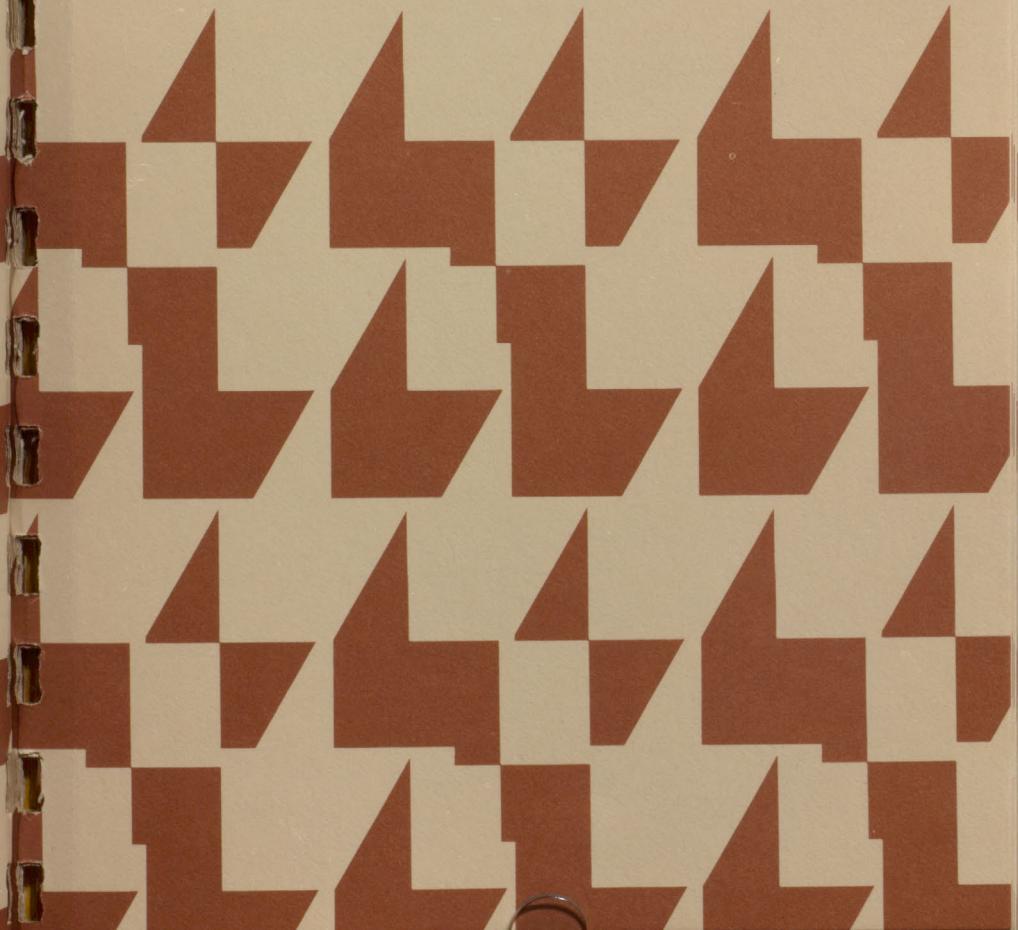


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, 19 May, 1977  
8:30 pm

JOHANN SCHRÖDER, piano

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*student of Elizabeth Dawson*

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

DAS WOHLTEMPERIERTE KLAVIER,  
Vol. I Johann Sebastian Bach  
(The Well Tempered Clavier) (1722)  
(1685-1750)

Praeludium and Fuga  
No. 7 in E flat major  
No. 8 in E flat minor

KLAVIERSTÜCK, Op. 33a Arnold Schoenberg  
(1874-1951)

SONATE FÜR KLAVIER, Op. 1 Alban Berg  
(1885-1935)

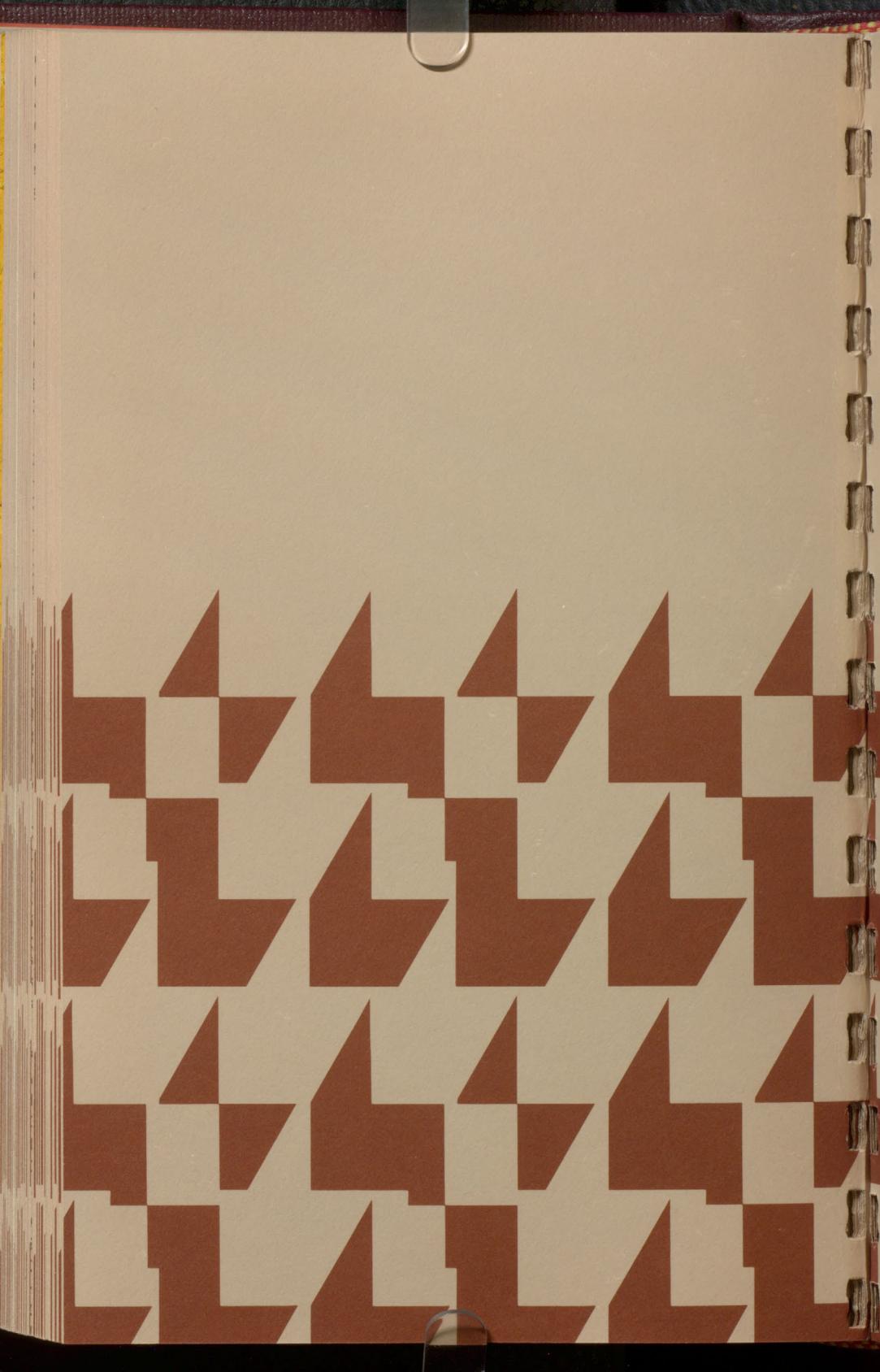
VARIATIONS POUR PIANO (1974) Jacques Hétu  
(born 1938)

Introduction - Maestoso e sostenuto  
Variation I - Vivace - Vivacissimo  
Variation II - Adagio  
Variation III - Andante  
Variation IV - Allegro molto - Maestoso -  
Vivacissimo

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

KLAVIERSTÜCKE, Op. 76 (1879) Johannes Brahms  
(1833-1897)

No. 1 Capriccio in F sharp minor  
No. 2 Capriccio in B minor  
No. 3 Intermezzo in A flat major  
No. 4 Intermezzo in B flat major  
No. 5 Capriccio in C sharp minor  
No. 6 Intermezzo in A major  
No. 7 Intermezzo in A minor  
No. 8 Capriccio in C major



# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday,  
20 May, 1977  
8:30 pm

GRADUATION RECITAL

Lilian SAFDIE, piano  
*student of Dorothy Morton*

## PROGRAMME

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PARTITA, NO. II in C minor

J.S. Bach

Sinfonie  
Allemande  
Courante  
Sarabande  
Rondeau  
Caprice

SONATA, NO. 42 in C major

J. Haydn

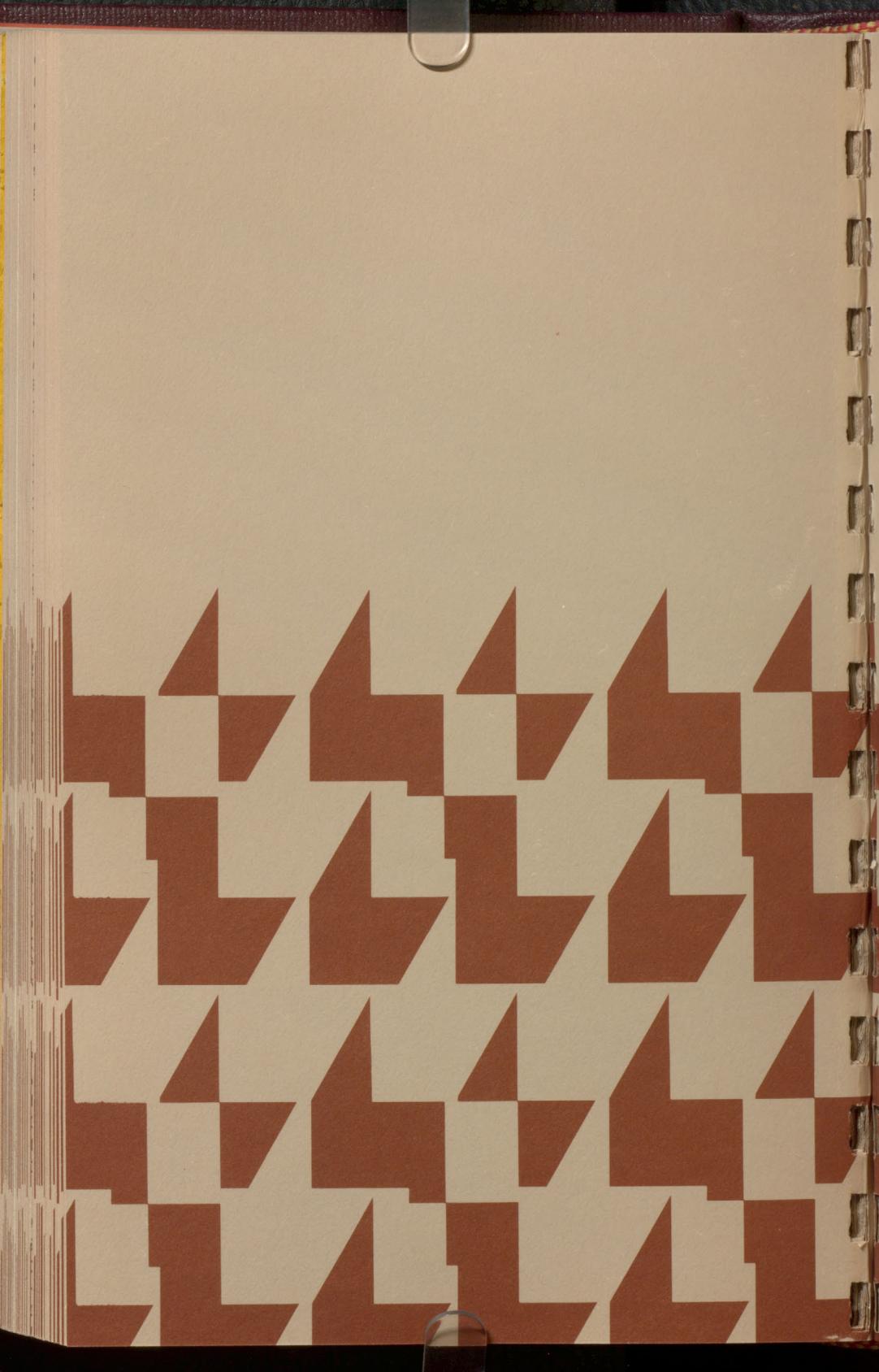
Allegro  
Adagio  
Allegro molto

## INTERMISSION

KREISLERIANA, Op. 16 (1838)  
8 Fantasies

R. Schumann

Äusserst bewegt (Agitatissimo)  
Sehr innig und nicht zu rasch  
(Molto ardente e non troppo allegro)  
Sehr aufgereg't (Molto eccitato)  
Sehr langsam (Molto lento)  
Sehr lebhaft (Molto vivace)  
Sehr langsam (Molto lento)  
Sehr rasch (Molto presto)  
Schnell und spielend (Allegro e scherzando)



# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Wednesday, May 25, 1977  
8:30 pm

E L E C T R O N I C   M U S I C   S T U D I O

artistic direction: alcides lanza, kevin austin

technical assistance: eric johnstone, martin gotfrit

## AWAYCARGOCLASL'PO! (1977)

Yorkshire, situated in the north of England, has a dialect which is mostly incomprehensible to outsiders. The phrase on which this composition is based, and which is also the title, actually means "I have a headache". I have combined aspects of both the humour of the dialect and the meaning of the phrase itself.

## MUSIC AFTER MONSU DESIDERIO'S: RUINS WITH THE LEGEND OF SAINT AUGUSTINE (1977)

electro-acoustic piece for four-track magnetic tape

The haunting landscape, ethereal architecture, and ephemeral ambience of this seventeenth century painting so intrigued me as to dedicate this piece to the painter, his work and its bizarre abstruseness - whether there exists a complementary relationship between the music and the painting, I hesitate to be certain.

The piece consists of four distinct sections giving the over-all form an "A-B-A<sub>1</sub>-C" structure. The sound source material for section A and A<sub>1</sub> is from the metallic bars of a toy xylophone. Section B consists of the layering of sine tones. In section C the spliced assemblages of section A material to form the themes of this quasi-contrapunctal texture were subjected to multi-track layering and tape-delay processes.

## FUSION (1977)

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

## RAYS (1977)

The title describes the path of magnetic particles moving through space. The unusual shape is similar to that of a comet, with its amorphous, luminous head and its tail which may reach millions of miles.

The sound source for this piece consisted of clusters played on a polyphonic synthesizer. A small amount of reverberation was added. The material was then filtered (EMS 8 Octave filter), and superimposed upon itself in four layers. Each of the four layers was played back on a variable speed taperecorder, a plan was drawn up to control the rate of speed change. The final mix (four to two) used the Burwin noise-reducer as a filter and in order to keep the tape hiss at a minimum.

## MA PLAQUE FAVORITE (1977)

The star of tonight's performance was found abandoned in the rafters of the McGill Engineering laboratory, just one short year ago. His father was an IRON, or E, (which left his mother smelting) and he never knew his grandfather, who was killed in the war accumulating many metals as a solder for the ALLOYS. Yet he rose above these sordid founderings to discover Art, his musical destiny having been cut and shaped by Charles de Mestral. He has improvised extensively with le groupe dum/Musical Design, and recently received a grant to explore the performance potential of various living organisms (homo sapiens, apes, penguins, etc.). While rivetted to tonight's performance, please remember that this is his solo début.

Martin Gotfrid is a composer and theorist specializing in information theory as pertains to music. His works have been performed throughout Europe and North America. Mr. Gotfrid considers tonight's performance to be the pinnacle of his career to date.

## AVAYGARDLAKASE'PO' (1977)

Au Yorkshire, dans le Nord de l'Angleterre, on parle un dialecte qui est presque incompréhensible pour les gens qui ne sont pas de la région. L'expression qui sert de base à cette composition et qui en est aussi le titre, signifie en fait "J'ai mal à la tête". Dans ma composition, j'ai voulu combiner les deux aspects d'humour du dialect et de signification de l'expression elle-même.

## MUSIQUE D'APRES LE TABLEAU DE MONSU DESIDERIO: RUINES AVEC LA LEGENDE DE SAINT AUGUSTIN (1977)

morceau électro-acoustique pour ruban magnétique à quatre pistes.

Le paysage obsédant, l'architecture éthérée et l'ambiance éphémère de cette peinture du dix-septième siècle m'ont intrigué au point de dédier ce morceau au peintre, à son oeuvre et son étrange complexité - qu'il existe ou non un rapport de complémentarité entre la musique et la peinture, je n'oserais pas l'affirmer avec certitude.

Le morceau comprend quatre sections différentes qui donnent à la forme totale une structure "A-B-A<sub>1</sub>-C". Le matériel sonore utilisé dans les sections A et A<sub>1</sub> provient des lames métalliques d'un xylophone pour enfant. La section B consiste en la superposition en couche de tous sinusoïdaux. Dans la section C, les montages du matériel de la section, qui forment les thèmes principaux de cette composition dont la structure est presque en contrepoint, ont été soumis à une super-position sur pistes multiples et à des procédés de retardement de bandes.

## FUSION (1977)

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

## RAYONS (1977)

Le titre se réfère à la trajectoire des particules magnétiques qui se déplacent dans l'espace. La forme curieuse de rapproche de la trajectoire d'une comète, avec sa tête brillante et amorphe et sa queue qui peut décrire une orbite de plusieurs millions de milles.

La source sonore de cette pièce provient de groupes de sons joués sur synthétiseur polyphonique, auxquels s'ajoute une légère réverbération. Le matériel a ensuite été filtré (filtre à 8 octaves EMS), et superposé en quatre couches. Chacune des quatre couches a été rejouée sur magnétophone à vitesse variable et un plan a été établi pour contrôler le rythme du changement de vitesse. La combinaison finale (proportion de quatre à deux) a été réalisée à l'aide d'un réducteur de parasites Burwin qui a servi de filtre et a permis de réduire le bruit de fond du ruban magnétique au minimum.

## MA PLAQUE FAVORITE (1977)

est une extension logique de mon travail. Dans le groupe mud / Musical Design , j'ai voulu prendre le son d'un des instruments du groupe, le déplacer du milieu des représentations en direct au studio de musique électronique. Après certaines manipulations relativement simples (ring modulation, filtrage, variation de vitesse) et plusieurs mixages, j'ai créé un son complexe, malgré une source sonore unique provenant d'un morceau d'acier non-sophistiqué.

P R O G R A M M E

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UNTITLED PIECE Pat Culvert  
(The Mountain Royal)

CLICK Brian Finch

AVAYGARDLAKASE 'PO' (1977) Pat Kerridge

MA PLAQUE FAVORITE (1977) Andrew Culver  
*La Plaque, guest soloist*  
*Martin Gotfrid, concert master*

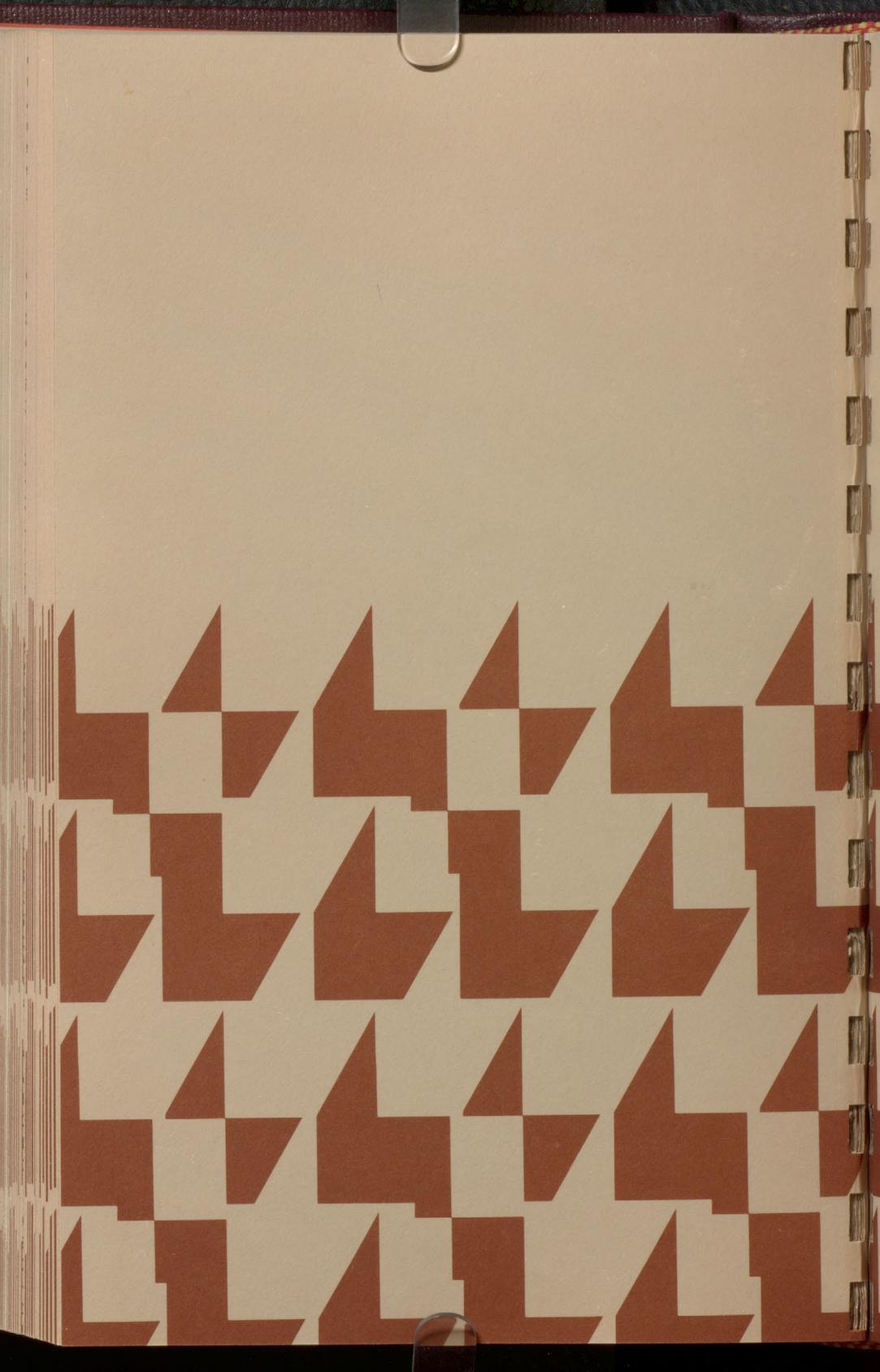
I N T E R M I S S I O N

SSSSSS'S John Wiltkamp  
CLICKS V

MUSIC AFTER MONSU DESIDERIO'S: Philip Goodall  
RUINS WITH THE LEGEND OF SAINT AUGUSTINE (1977)

FUSION (1977) Serge Perron  
for magnetic tape and piano  
Serge Perron, piano

RAYS (1977) John Winiarz



# McGill University

## Faculty of Music



Pollack concert hall

Salle de concert Pollack



Thursday, 26 May, 1977  
8:30 pm

GRADUATION RECITAL

Bryan TOWNSEND, guitar  
*student of Michael Strutt*

PROGRAMME

CANCIÓN DEL EMPERADOR  
(sobre "Mille Regredz" des Josquin)  
BAXA DE CONTRAPUNTO

Luys de Narváez  
(fl. 1538)

D'AMOURS ME PLAINS, D.B. 11  
on a "Chanson à quatre" by Roger Pathie

Valentine Bakfark  
(1507-1576)

LUTE SUITE no. 4 in E major, BWV 1006

Johann Sebastian Bach  
(1685-1750)

Präludium  
Loure  
Gavotte en rondeau  
Minuets 1 and 2  
Bourrée  
Gigue

INTERMISSION

LA ESPIRAL ETERNA (1971)  
ELOGIO de la Danza (1964)

Léo Brouwer  
(b. 1939)

*Lento*  
*Obstinato*

CONCERTO no. 1 in D major, op. 99 (1939)

Mario Castelnovo-Tedesco  
(1895-1968)

*Allegretto*  
*Andantino-quasi romanza*  
*Ritmico e cavalleresco*

accompanied by Steven Huebner

### LUYS DE NARVÁEZ

The pieces by Narváez are examples of the Spanish repertoire for Vihuela, a double strung instrument similar to the guitar. The Vihuela was the preeminent domestic instrument in Spain, whereas in the rest of Europe in the 16th century the lute held sway. The *Canción del Emperador* is so called because it was the Emperor Charles V's favourite composition.

### VALENTINE BAKFARK

Bakfark is the first important Hungarian musician known to us. Both his *d'Amours me plains* and the *Canción del Emperador* are ornamented ('colored') settings of vocal compositions and the former goes nearly to the limits of polyphony possible to a plucked instrument. *D'Amours me plains* was a very popular piece in its day as there are extant not one or two but seven lute transcriptions of the *Chanson*, all by different lutenists.

### JOHANN SEBASTIAN BACH

Bach wrote four suites for the 13-course baroque lute as well as a few shorter works. The present suite is a reworking of the third violin partita whose prelude also appears as the sinfonia to two cantatas.

### LÉO BROUWER

The Cuban, Léo Brouwer, whose family is of Dutch origin, is widely known as a composer and interpreter of 20th century music. He studied at Juilliard and with Stockhausen in Berlin. *La Espiral Eterna* contains this motto in the score:

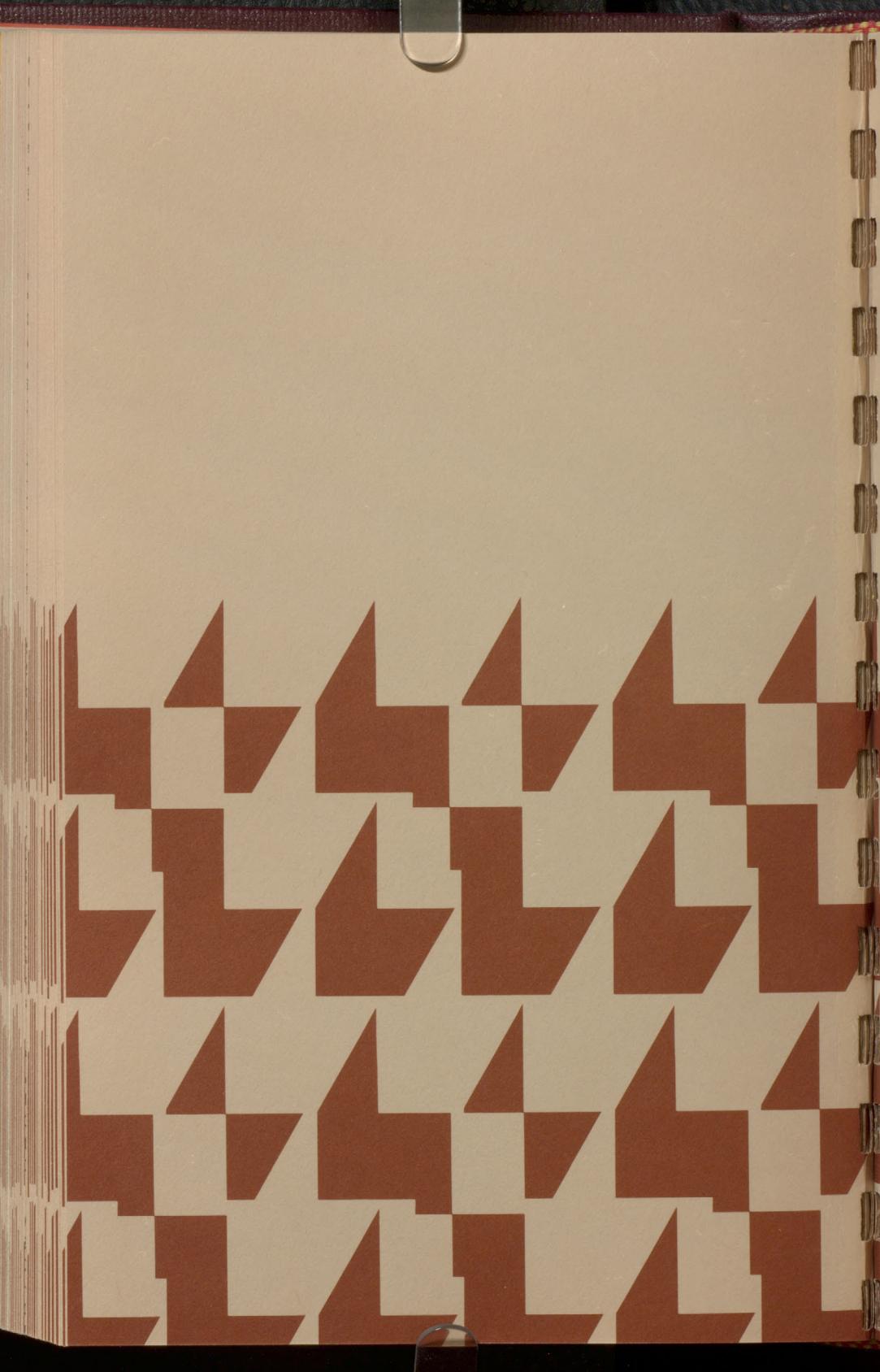
"For the first time it is revealed  
in cycles the famous spiral  
structure used extravagantly  
by nature in the organic world."

-G.L. Whitrow: *The Structure of the Universe*

### MARIO CASTELNUOVO-TEDESCO

The concerto by Castelnuovo-Tedesco was written just prior to his forced departure from Italy due to the persecution of Jews under Mussolini. He subsequently lived in the U.S. and wrote a prodigious amount of music for guitar.

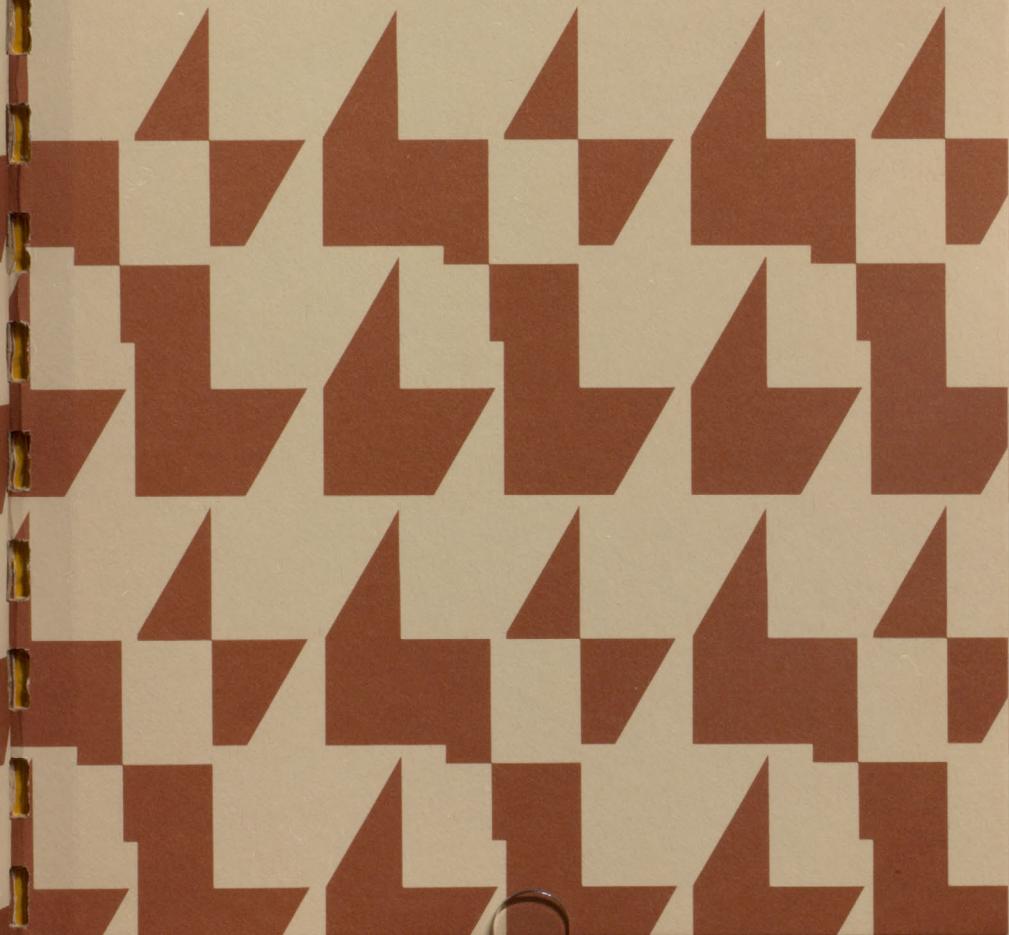
(notes by Bryan Townsend)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Monday, May 30, 1977  
8:30 pm

GRADUATION RECITAL

Henry RENGLICH, piano  
*student of Charles Reiner*

## PROGRAMME

TOCCATA in C minor

Johann Sebastian Bach

SONATA, Op.31 No.1  
in G major

Ludwig van Beethoven

Allegro vivace  
Adagio grazioso  
Rondo

## INTERMISSION

VARIATIONS, K.460  
on a theme of Sarti -  
"Come un agnello"

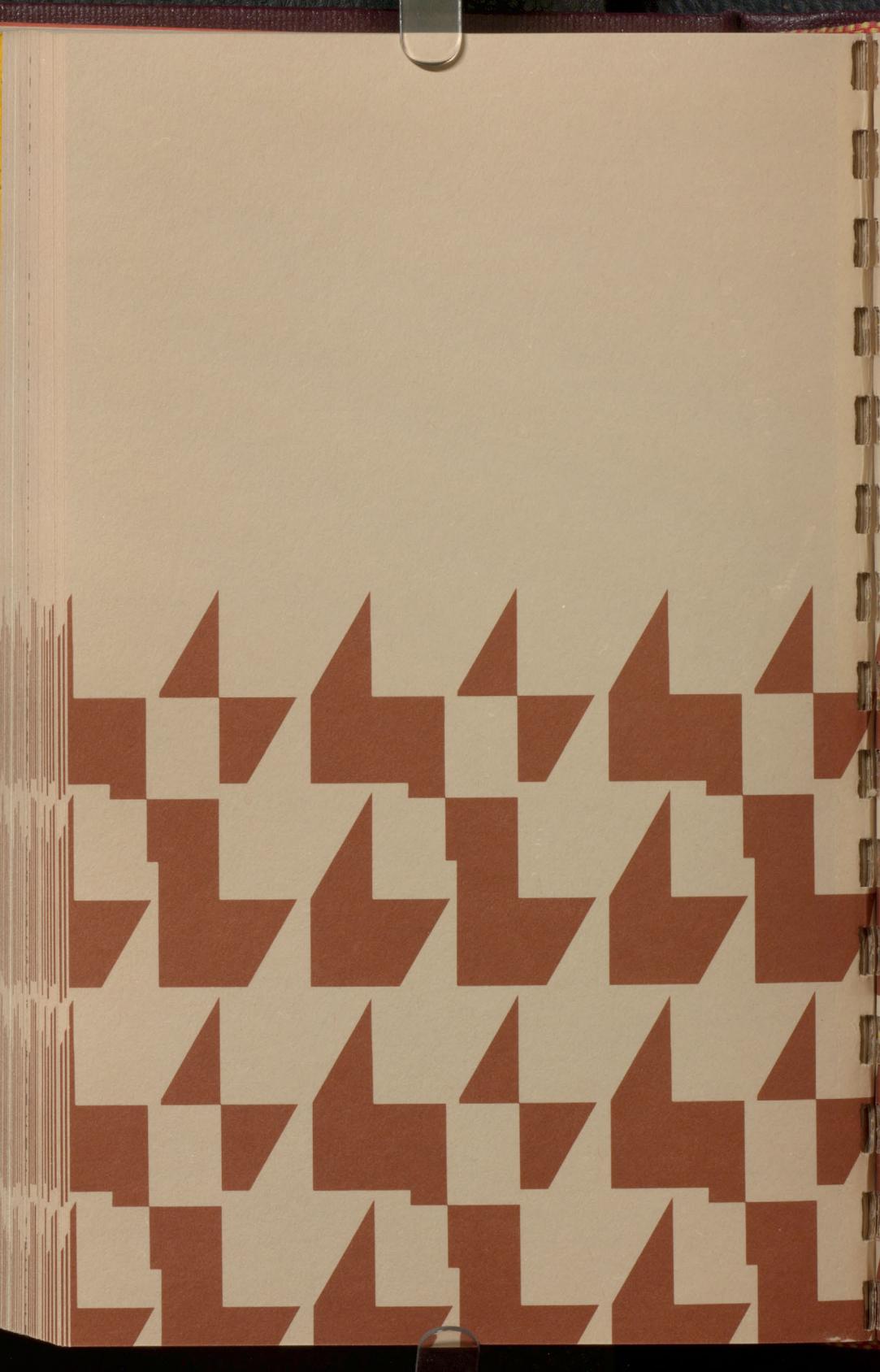
Wolfgang Amadeus Mozart

FANTASIE, Op.17  
in C major (1836)  
(dedicated to Franz Liszt)

Robert Schumann

- 1) Durchaus phantastisch und  
leidenschaftlich vorzutragen.  
Im Legendenton.
- 2) Mässig. Durchaus energisch.
- 3) Langsam getragen. Durchweg leise zu halten.

Motto: Durch alle Töne tönet  
Im bunten Erdentraum  
Ein leiser Ton gezogen  
Für den der heimlich lauschet  
(Friedrich Schlegel)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, May 31, 1977  
8:30 pm

GRADUATION RECITAL

Judith RUBINSTEIN, piano  
*student of Charles Reiner*

PROGRAMME

SONATA, K.333  
in B flat major

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro  
Andante cantabile  
Allegretto grazioso

KLAVIERSTÜCKE, Op.119

Johannes Brahms  
(1833-1897)

Intermezzo - Adagio  
Intermezzo - Andantino un poco agitato  
Intermezzo - Grazioso e giocoso  
Rhapsody - Allegro risoluto

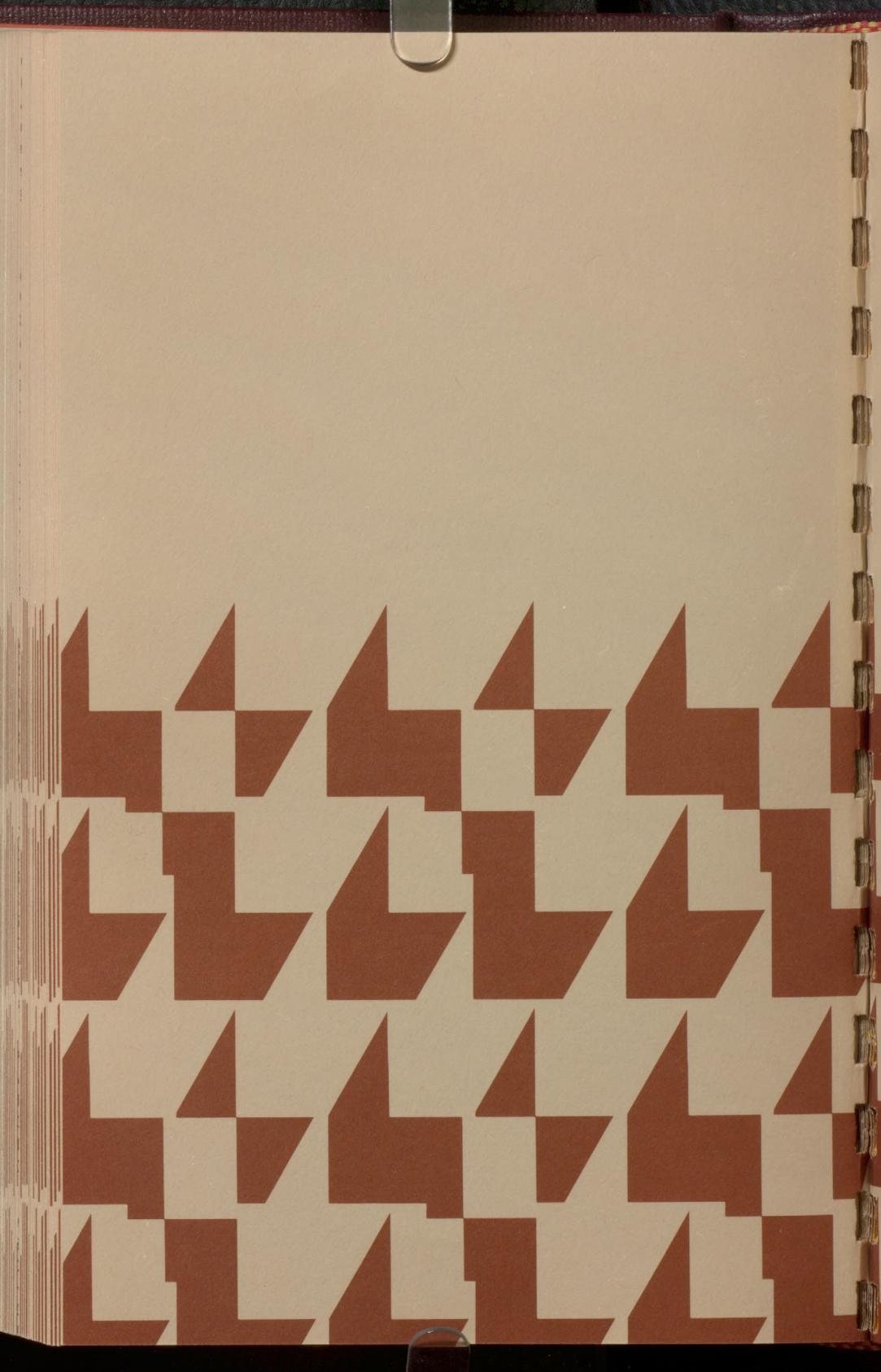
INTERMISSION

THEME AND VARIATIONS, Op.73

Gabriel Fauré  
(1845-1924)

FANTASÍA BAÉTICA (1919)

Manuel de Falla  
(1876-1946)

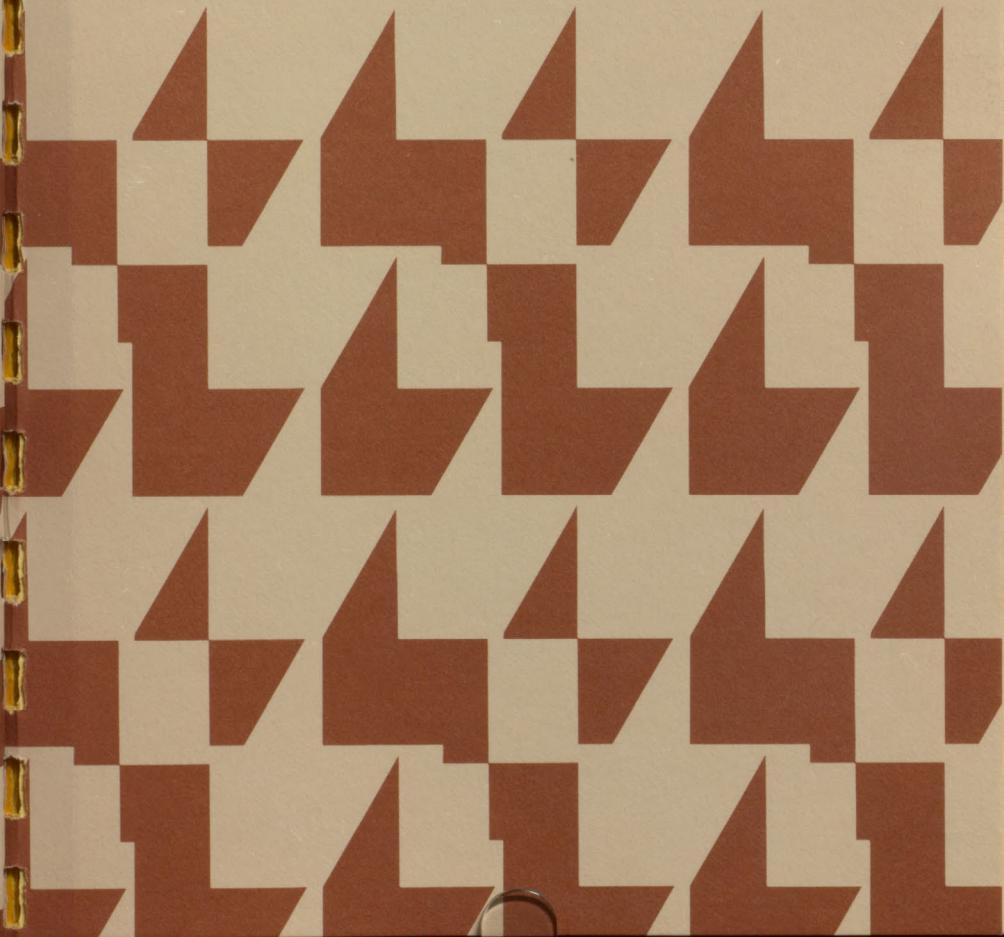


# McGill University

## Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, June 3, 1977  
8:30 pm

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

R o l f   B E R T S C H , piano  
*student of Dorothy Morton*

## PROGRAMME

FANTASIE in D minor, K. 397      Wolfgang Amadeus Mozart

KLAVIERSTUCKE, Op. 76      Johannes Brahms

Capriccio

Capriccio

Intermezzo

Intermezzo

Capriccio

Intermezzo

Intermezzo

Capriccio

PIANO SONATA (1971)      Donald Keats

Comfortably flowing

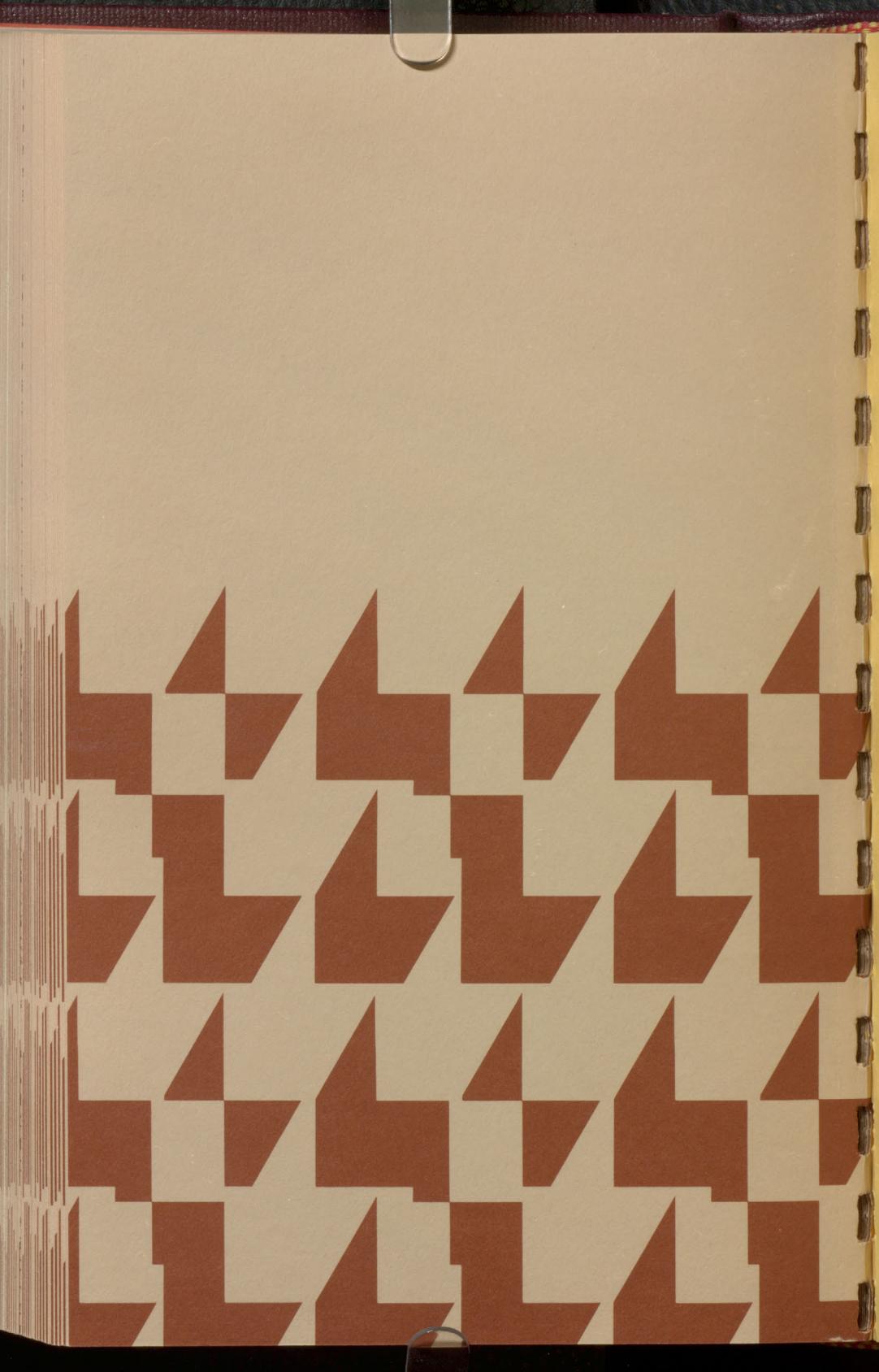
Fast and precise

Slow, in a free style

Very fast and with vigor

## INTERMISSION

SONATA in B minor      Franz Liszt



RECITAL ROOM C209  
Friday, January 28, 1977  
7:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC

P R E P A R A T O R Y   S C H O O L  
C O N C E R T

## PROGRAMME

1) SONATA in B flat major

D. Scarlatti

MISCHIEF

R. Jaque

*Naoko Tajiri, piano (Sec. IV)*

2) FRENCH SUITE in C minor

J.S. Bach

Minuet and Air

VARIATIONS ON AN ORIGINAL THEME  
in G major

L. v Beethoven

*Marc Becker, piano (Sec. V)*

3) DOLLY SUITE, Op.56

G. Fauré

Berceuse

Kitty Valse

*Naoko Tajiri (Sec. IV)  
Julie Kim (Sec. V) piano 4 hands*

4) FRENCH SUITE NO. 6 in E major

J.S. Bach

Allemande

SONATA in E major, Op.14 No.1  
Allegro

L. v Beethoven

*Michel René, piano (Sec. V-Col. I)*

students

Elizabeth Dawson, Nos. 2, 4  
Sonia Jelinkova, No. 5  
Dorothy Morton, No. 7

5) SONATINA A. Dvorak

Allegro Risoluto

Larghetto

Vivace

Allegro

*Marc-André Savoie, violin (Col.I)*

6) SONATINA M. Ravel

I. Modéré

II. Mouvement de Menuet

III. Animé

*Jane Wright, piano (Col.II)*

7) SONATA in C major D. Scarlatti

ETUDE, Op.25 No.2

F. Chopin

REFLEXES DANS L'EAU

C. Debussy

*Amira Acre, piano (Col.III)*

se classes of

Mark Pinzow, No. 6  
Dagmar Rydlo, No. 1,3



RECITAL ROOM C209  
Monday, January 31, 1977  
4:00 pm

VOICE RECITAL

students from the classes of -  
Kathleen Anderson  
Betty Doroschuk  
Carmen Hepta  
Winston Purdy  
Jan Simons

PROGRAMME

CONTESSA'S ARIA (Il Conte Ory)	Rossini
Elise Bedard, soprano (major final)	
Doris Killam, piano	
CARO LACCIO, DOLCE MONO	Gasparini
VEZZOSETTE E CARE	Falconière
MAI	Fauré
Francesco Carbonaro, tenor (concentration III)	
Dale Innes, piano	
AIR GRAVE	Poulenc
AIR CHAMPETRE	Poulenc
MAGDA'S ARIA (The Consul)	Menotti
Mona Pitt, soprano (major semi-final)	
Doris Killam, piano	
AUTOMNE	Fauré
OH! HAD I JUBAL'S LYRE (Joshua)	Handel
THE TREES THEY GROW SO HIGH	Britten
Michelle Desmarais, soprano (concentration III)	
Doris Killam, piano	
DIE LOTUSBLUMEN	Schumann
LIEB DER BRAUT NO. 1	Schumann
LIEB DER BRAUT NO. 2	Schumann
Brenda Nelson, soprano (concentration II)	
Mary Ellen Mauro, piano	
RECIT: AH TARDAI TROPPO	Donizetti
ARIA: O LUCE DI QUEST' ANIMA (Linda di Chamounix)	Donizetti
Virginia Percy, soprano (major intermediate)	
Elizabeth Szeremeta, piano	



RECITAL ROOM C209  
Tuesday, February 1, 1977  
8:00 pm

Mc GILL OPERA STUDIO

*directed by Edith Della Pergola*

presents

"The First of the Month Concert" - "Le Concert du Premier du Mois"

*organized by Barry WIESENFELD, senior coach and accompanist*

Theme: The Italian Opera - L'opéra italien

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*This is the 198th performance of the McGill Opera Studio since its inception in 1956.*

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*Next "Concert of the first of the month" will take place on Tuesday, March 1, 1977, at 8:00 pm in Recital Room C209. Admission will be free.*

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*Next "Sunday at the Opera", a performance of Excerpts, is dedicated to our 200th performance and will take place in Pollack Concert Hall on Sunday, March 6, 1977 at 8:00 pm. Admission will be free.*

---

LA TRAVIATA (\* 1853)  
duet, Act III

Giuseppe Verdi  
(1813-1901)

Gina Fiordaliso, soprano

Florent Grégoire, tenor

I LOMBARDI (\* 1843)  
trio, Act III

Giuseppe Verdi

Katerina Zacko, soprano

André Sandor, bass

Florent Grégoire, tenor

LA BOHÈME (\* 1896)  
quartet, Act III

Giacomo Puccini  
(1858-1924)

Gina Fiordaliso, soprano  
Jean Yves Arsenault, tenor

Elfrieda Langemann, soprano  
Robert Sedillot, baritone

ADRIANA LECOUVREUR (\* 1902)  
quartet, Act IV

Francesco Cilea  
(1866-1937)

Lorraine Lafontaine, soprano  
Jean Marie Bergeron, tenor

Kathryn Pycock, mezzosoprano  
John Plant, baritone

FRANCESCA DA RIMINI (\* 1914)  
quartet, Act II

Riccardo Zandonai  
(1893-1944)

Katerina Zacko, soprano  
Elizabeth Ekholm, soprano

Marie France Ouellet, soprano  
Kathryn Pycock, mezzosoprano

RIGOLETTO (\* 1851)  
quartet, Act III

Giuseppe Verdi

Patricia Orange, soprano  
Jean Yves Arsenault, tenor

Deborah Kraus, mezzosoprano  
Robert Sedillot, baritone

DON CARLO (\* 1884, second edition)  
quartet, Act III

Giuseppe Verdi

Madeleine Osborne, soprano  
Robert Sedillot, baritone

Deborah Kraus, mezzosoprano  
André Sandor, bass

LUCIA DI LAMMERMOOR (\* 1835)  
sextet, Act II

Gaetano Donizetti  
(1797-1848)

Patricia Orange, soprano  
Jean Yves Arsenault, tenor  
John Plant, baritone

Marie France Ouellet, soprano  
Jean Marie Bergeron, tenor  
Gregory Atkinson, bass

FALSTAFF (\* 1893)  
nonet, Act I, scene 2

Giuseppe Verdi

Elizabeth Ekholm, soprano  
Kathryn Pycock, mezzosoprano  
Florent Grégoire, tenor  
Jean Marie Bergeron, tenor  
André Sandor, bass

Elise Bédard, soprano  
Deborah Kraus, mezzosoprano  
Jean Yves Arsenault, tenor  
John Plant, baritone

\* performed for the first time

RECITAL ROOM C209  
Tuesday, February 8, 1977

RECITAL ROOM C209  
Tuesday, February 8, 1977  
1:00 pm

T R U M P E T      R E C I T A L

direction: Robert Gibson

P R O G R A M M E

CONCERT ETUDE

A. Geodicke

*Don Thompson, trumpet  
Barbara Maxedon, accompanist*

LA ZAMBECARI

M. Cazzati

Allegro maestoso  
Allegro  
Vivace

*Jean Trudel, trumpet  
Barbara Maxedon, accompanist*

HAROUTIN

A. Hovhaness

Aria  
Fugue

*Ron DiLauro, trumpet  
Barbara Maxedon, accompanist*

SONATA No. 3

D. Gabrielli

*John McMurray, trumpet  
Barbara Maxedon, accompanist*

CONCERTO in E<sup>b</sup>

J. Haydn

Allegro  
Andante  
Allegro

*Murray Robertson, trumpet  
Barbara Maxedon, accompanist*

LA TRINIDAD 1962

1000 m. elev.

The following species

Common Name

Lantana 1962

1000 m. elev.

Red-flowered Lantana

1000 m. elev.

Very abundant

Lantana 1962

1000 m. elev.

Red-flowered Lantana

LANTANA - Red-flowered

Portulaca

abundant

Portulaca - Red-flowered

Polygonum

abundant

Polygonum - Red-flowered

Salicornia

abundant

Salicornia - Red-flowered

Ipomoea

abundant

Ipomoea - Red-flowered

Ipomoea - Red-flowered

Ipomoea - Red-flowered

RECITAL ROOM C209  
Tuesday, February 8, 1977  
8:30 pm

Mc G I L L      B A R O Q U E      E N S E M B L E S

---

*Mary Cyr, director*

*Christopher Jackson and Michael Prescesky, assistants*

present

" German Concertos and Chamber Music "



## TEXTS

"DALLA GUERRA AMOROSA", CANTATA by G.F. Handel

### Recitative

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

### Aria

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

### Recitative

Fly, yes, fly. Ah, with how much poison Love sprinkles his pleasures; ah, how much sorrow He ministers to those who follow him and adore his laws.

If a countenance makes you fall in love, be it known to you, oh my thoughts, that which is pleasing in a short time vanishes -- and then comes displeasure.

### Aria

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

### Recitative (arioso)

Fly, yes, fly. To him who lives enchain'd as a servant of Love: enjoyment is doubtful -- pain is certain.

"GOTTLOB! NUN GEHT DAS JAHR ZU ENDE", ARIA FROM CANTATA NO. 28 by J.S. Bach

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

-- E. Neumeister, 1725



RECITAL ROOM C209  
Thursday, February 10, 1977  
1:00 pm

Marc FOURNEL, flute  
*student of Jeanne Baxtresser*

accompanied by Henry RENGLICH, piano

PROGRAMME

SONATA in E minor J.S. Bach  
*Largo*  
*Allegro*  
*Andante*  
*Allegro*

SICILIENNE for flute and piano G. Fauré

---

1:30 pm

Alan FRASER, piano

PROGRAMME

ME A. Ary

WALTZ in E minor (oeuvre posthume) F. Chopin

TWO PRELUDES F. Chopin  
*C sharp minor*  
*D flat major*

SONATA in F major, K. 533 W.A. Mozart  
*Allegro*



Monday, February 14, 1977  
4:00 pm

### VOICE RECITAL

students from the classes of  
Kathleen Anderson  
Betty Doroschuk  
Carmen Mehta  
Winston Purdy  
Jan Simons  
Dina Narici

### PROGRAMME

LILACS	Rachmaninoff
THE ISLAND	Rachmaninoff
Julian Truskowski, soprano (major intermediate) Anat Benor, piano	
CHANSON D'AMOUR	Fauré
LE SECRET	Fauré
PUR DICESTI, O BOCCA BELLA	Lotti
Darquise Bilodeau, soprano (concentration II) Carolyn Handelman, piano	
INFIDELITE	Renaldo Hahn
QUAND JE FUS PRES AU PAVILLON	Renaldo Hahn
Jean Pierre Couturier, baritone (concentration II) Melinda Isaacson, piano	
GRETCHEN AM SPINNRADE	Schubert
RECIT: OH DID'ST THOU KNOW	Handel
ARIA: AS WHEN THE DOVE (Acis and Galatea)	Handel
Deborah Stevens, soprano (major intermediate) Jeff Prince, piano	

DIE BECKERTE

Wolf

LA FEE AUX CHANSONS

Fauré

COPLAS DE CURRO DULCE

Granados

Marie-France Ouellet, soprano (major final)  
Doris Killam, piano

ANAKREONS GRAB (Goethe Lieder)

Wolf

BLUMENGRUSS (Goethe Lieder)

Wolf

MÄRENKA'S ARIA (Bartered Bride)

Smetana

Christine McMahon, soprano (major final)  
Doris Killam, piano

GESTILLTE SEHNSUCHT

Brahms

GEISTLICHES WIEGENLIED

Brahms

Louise Bourbeau, mezzo soprano (major intermediate)  
Frances Gutzwiler, piano  
Elizabeth Comtois, viola

Tuesday, February 15, 1977  
8:30 pm

Jean Rousseau, guitar  
student of Michael Strutt

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PROGRAMME

AIR Thomas Robinson

BELLVEDERE

PRELUDE J.S. Bach

FUGUE

ALLEGRO

*all from BWV 998*

PRELUDES VII, X, XI Manuel M. Ponce

Intermission

VARIATIONS Fernando Sor  
on a theme by Mozart, Op. 9

BURGALESA F. Moreno Torroba

MADRONOS

PASSACAGLIA Franz Burkhart

ETUDE No. 1 Heitor Villa-Lobos

PRELUDE No. 2



RECITAL ROOM C209  
Monday, February 21, 1977  
6:00 pm

## JAZZ RECITAL

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direction: Armas Maiste

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First year Improvisation Class of 240-214B

I When Lights are Low  
Anthropology

PERFORMERS

Yoram Levy	trumpet
Janis Steprans	alto saxophone
Jonathan Jones	alto saxophone
Sid Freund	el. guitar
Steve Holt	piano
Jacques Labelle	el. bass
James Brender	drums

II Billie's Bounce  
Dewey Square

PERFORMERS

Margaret Saavedra	voice
Jean Trudel	trumpet
Doug Miller	alto saxophone
Rob Ahad	piano
Warren Stolow	el. bass
Tony DiChiara jr.	drums

III Satin Doll  
Confirmation

PERFORMERS

Meg Amato	flute in C
Richard Mortimer	tenor saxophone
Mark Bankley	tenor saxophone
Joyce Vanderberg	trombone
Jonathan Finkelman	guitar
Steve Montanaro	piano
Warren Stolow	bass
Jeff Wolpert	drums

Second year Improvisation Class of 240-314B

- I So What
- II Night Dreamer
- III Straight, No Chaser

PERFORMERS

Alan Feider	clarinet in B <sup>b</sup>
Robert Cazabon	tenor saxophone
Makoto Hiraro	tenor saxophone
Mary Fineman	piano
John Hyde	bass
Blair McKay	drums

- I Blue Funk
- II A Child is Born
- III Minority

PERFORMERS

Jerry Steiman	alto saxophone
Frederick Liessens	vibes
Rolf Bertsh	piano
John Hyde	bass
Aldo Mazza	drums

Third year Improvisation Class of 240-414B

- I Joshua
- Iris
- Nutville

PERFORMERS

David Kreuter	clarinet in B <sup>b</sup>
Paul Shapiro	tenor saxophone
Armas Maiste	piano
Tim Charbonneau	el. bass
Blair McKay	drums

# McGILL UNIVERSITY



## WOMEN ASSOCIATES OF McGILL

Redpath Hall      22 February 1977

Tuesday, 22 February 1977, 8:30 pm

THE STRATHCONA WINDS

Karen Stone	flute
David Wilson	oboe
Susan DaSie	clarinet
Alain Monast	French horn
Claire Newman	bassoon

Our sincere thanks to the Strathcona Winds  
for their participation.  
Nos sincères remerciements aux Strathcona  
Winds pour leur participation.

QUINTET in E<sup>b</sup> major, Op.71

Beethoven

Adagio-Allegro

Adagio

Menuetto

Rondo

KLEINE KAMMERmusik FÜR  
FÜNF BLÄSER, Op.24,Nr.2

Hindemith

Lustig

Walzer

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft

QUARTET in F major

Rossini

Andante

Theme & Variations

Allegretto - Theme

Variations I - V

Finale con brio

TROIS PIECES BREVES

Ibert

Allegro

Andante

Allegro scherzando

Coffee will be served after the concert.

Nous vous invitons à prendre le café après le concert.

The Strathcona Winds are students at the McGill Faculty of Music, except Alain Monast, who graduated last year.

This is the quintet's third year together as a group, performing regularly at McGill functions.

The Strathcona Winds sont des étudiants dans la Faculté de musique à l'Université McGill, à l'exception d'Alain Monast qui a gradué l'année passée.

C'est la troisième année que le quintette se produit régulièrement aux événements à McGill.



GRAND DUO (Sonata) in C, Op.140  
Allegro moderato

Schubert

Janette Kwan - Jill Northey

SONATA (1938)

Hindemith

Mässig bewegt

Denise Dubé-Charbonneau - Dale Innes

PETITE SUITE, Nos.1 and 2

Debussy

En Bateau

Cortège

Mariette LaCombe - Linda Zaback

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Next concert in C 209: tomorrow at 1:00 pm:

RECITAL : Frederic Liessens, percussionist

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RECITAL ROOM C 209  
Wednesday 23 February 1977, 4:00 pm

PIANO DUET CONCERT

direction: Elizabeth Dawson

HUNGARIAN DANCES Nos.1 and 2

Brahms

*Mariette LaCombe - Linda Zaback*

FANTASY in F minor, K.594

Mozart

Adagio

Allegro

Adagio

*Janette Kwan - Jill Northey*

SONATA in D major, Op.6

Beethoven

Allegro molto

IMPROMPTU No.1 from

Schumann

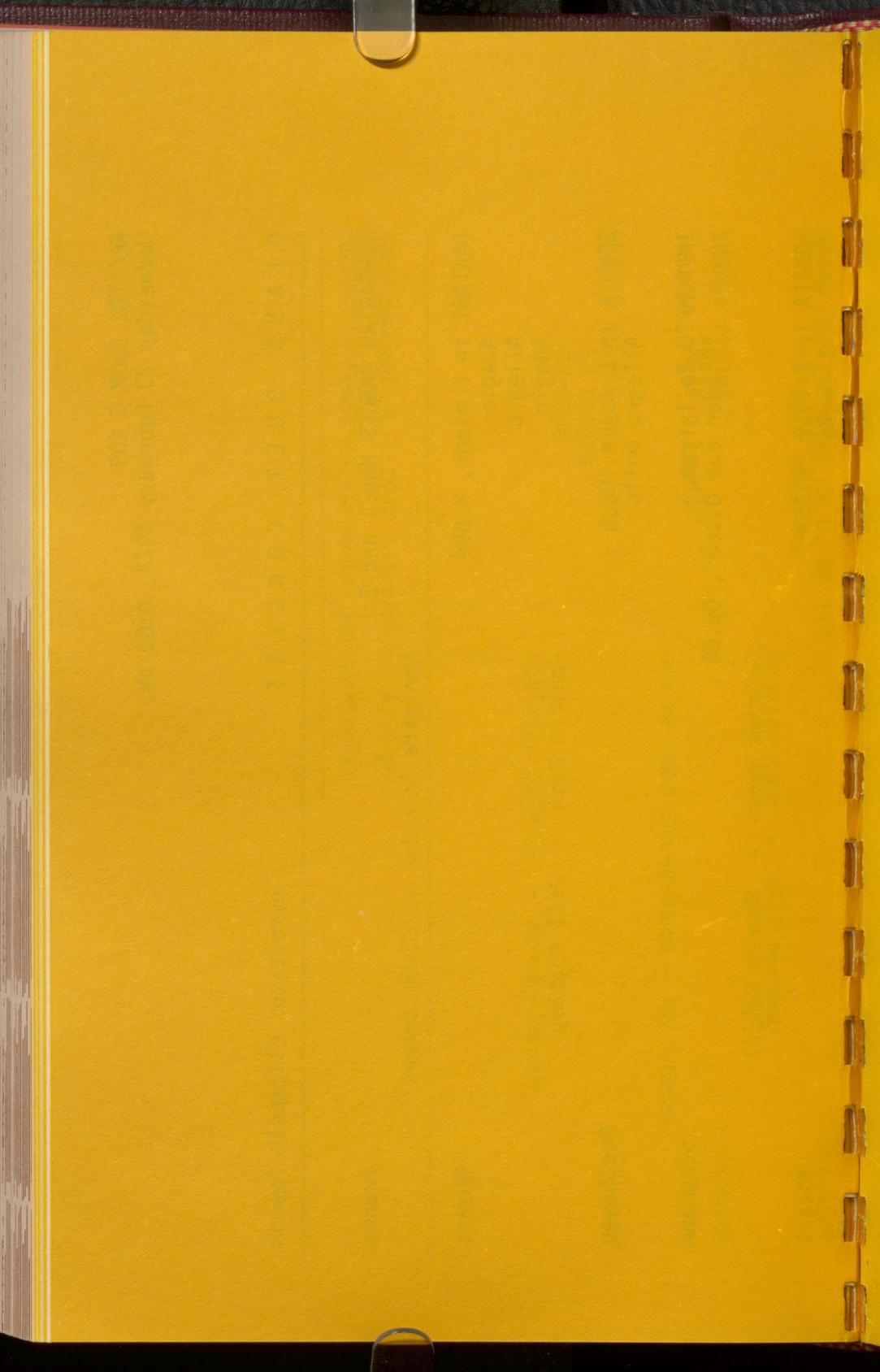
"Bilder aus Osten", Op.66

*Deborah Buset - Sharon Cahill*

SONATA in B flat, K.358

Mozart

Allegro



RECITAL ROOM C209  
Thursday, February 24, 1977  
1:00 pm

Frederick LIESSENS,  
percussion

*student of Pierre Béluse*

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PROGRAMME

SUITE FOR TIMPANI Peterson

MARCH Carter  
(Keyboard music by Bach and Heller)

INSPIRATIONS DIABOLIQUE Tagawa



RECITAL ROOM C209  
Monday, February 28, 1977  
4:00 pm

VOICE RECITAL

students from the classes of-  
Kathleen Anderson  
Betty Doroschuk  
Dina Narici  
Winston Purdy  
Jan Simons

PROGRAMME

BLESS'D THE DAY	Handel
LE SECRET	Fauré
CHANSON D'AMOUR	Fauré
Darquise Bilodeau, soprano (concentration II) Michael McMahon, piano	
RECIT: Giunse alfin il momento	Mozart
ARIA: Deh vieni non tardar (Marriage of Figaro)	Mozart
BEAU SOIR	Debussy
CHARMANTS PAPILLONS	Debussy
Deborah Bolande, soprano (concentration II) Dale Innes, piano	
CHANSON DE LA MARIEE	Ravel
CHANSON DES CUEILLEUSES DES LENTISQUES	
LIEBESLANSCHEN	Schubert
THE MONK AND HIS CAT	Barber
Steven Lecky, baritone (major semi-final) Carl Urquhart, piano	
WER HAT DIES LIEDLEIN ERDACH?	Mahler
UND OB DIE WALKE (Der Freischütz)	von Weber
OH THOU BILLOH HARVEST FIELDS	Rachmaninoff
Patty Keith, soprano (major final) Doris Killam, piano	

(WORKS TO BE ANNOUNCED)

Arthur Muhendission, baritone (major intermediate)

GIRL'S SONG

Duncan

REVERIE OF POOR SUSAN

Duncan

UNA VOCE POCO FA (Barber of Seville)

Rossini

Lois Watson, contralto (concert diploma)  
Michael McMahon, piano

Jean Vives Ansenuze, tenor

II

DON GIOVANNI - "Madamina! il catalogo è questo" Mozart

*André Sandor, bass*

MIGNON - "Connais-tu le pays" Thomas

*Lois Watson, mezzo-soprano*

I CAPULETI E MONTECCHI - "Oh! quante volte" Bellini

*Patricia Orange, soprano*

DON CARLO - "O don fatale" Verdi

*Deborah Kraus, mezzo-soprano*

DON CARLO - "Per me giùanto" Verdi

*Robert Sédillot, baritone*

DON CARLO - "Tu che le vanità" Verdi

*Madeleine Osborne, soprano*

LA FORZA DEL DESTINO - "Oh, tu che in seno agli angeli" Verdi

*Jean Yves Arsenault, tenor*

RECITAL ROOM C209  
Tuesday, March 1, 1977  
8:00 pm

Mc G I L L   O P E R A   S T U D I O

---

directed by Edith Della Pergola

organized by Monik Grenier

presents the fourth

"CONCERT OF THE FIRST OF THE MONTH" - A Recital of Arias

le quatrième

"CONCERT DU PREMIER DU MOIS" - Un Récital d'Arias

---

PROGRAMME

Catherine Pycock, mezzo-soprano

Catherine Pycock, mezzo-soprano

WERTHER - "Pourquoi me réveiller"

Massenet

Jean Marie Bergeron, tenor

ROMEO ET JULIETTE - "Air du page Stephano"

Gounod

Marie France Ouellet, soprano

LAKME - "Lakm , ton doux regard se voile"

Delibes

Guy Jean Beaulieu, baritone

LA BOHEME - "Mi chiamano Mimi"

Puccini

Lorraine Lafontaine, soprano

LA TRAVIATA - "De'miei bollenti spiriti"

Verdi

Florent Gr goire, tenor

NABUCCO - "Tu sul labbro de'veggenti"

Verdi

Jacques Belizaire, bass

SEMIRAMIDE - "Bel raggio lusinghier"

Rossini

Katerina Zacko, soprano

DUETTO BUFFO DI DUE GATTI

Rossini

Patricia Orange, soprano

Deborah Kraus, mezzo-soprano

THE MEDIUM - "Monica's Aria"

Menotti

Donna Brown, soprano

PORGY AND BESS - "My man's gone now"

Gershwin

Elise Bédard, soprano

PORGY AND BESS - "Bess, you is my woman now,  
Porgy, I's yo' woman now"

Gershwin

Elise Bédard, soprano

Gregory Atkinson, bass

PORGY AND BESS - "Oh, I got plenty o' nuttin' "

Gershwin

Gregory Atkinson, bass

---

The next performance of the OPERA STUDIO is its 200th  
performance to be given in Pollack Concert Hall on Sunday, March 6 at  
8:00 pm.

\* \* \* \* \*

The next "Concert of the First of the Month" will be given on Friday,  
April 1 at 8:00 pm in this same Recital Room.

\* \* \* \* \*

"Sunday at the Opera" will take place again on April 24 at 8:00 pm in  
the Pollack Concert Hall.

McGILL UNIVERSITY  
FACULTY OF MUSIC

presents

D a v i d      M A C D O N A L D , organist  
student of John Grew

L'ORATOIRE SAINT JOSEPH  
Montreal, Quebec

Friday, March 4, 1977  
8:00 pm

## PROGRAMME

PASSACAGLIA AND FUGUE  
in C minor, BWV 582

J.S. Bach  
(1685-1750)

TWO CHORALE PRELUDES  
from Dritter Teil der Klavierübung

J.S. Bach

Dies sind die heilgen zehn Gebot, BWV 678  
Christ, unser Herr, zum Jordan kam, BWV 684

PRELUDE AND FUGUE on B.A.C.H.

Franz Liszt  
(1811-1886)

## E N T R ' A C T E

SYMPHONIE, Opus 42, No. 5

Charles-Marie Widor  
(1845-1937)

Allegro vivace  
Allegro cantabile  
Andantino quasi allegretto  
Adagio  
Toccata

This programme is presented in partial fulfillment of  
the requirements for the Master of Musical Arts degree.

DAVID MACDONALD was born in Cape Breton, Nova Scotia. In 1970, he began his organ studies with Dr. Maitland Farmer in Halifax, continuing with James Burchill in 1971, and graduated from Dalhousie University in 1974 with a Bachelor of Music Education degree. While there, he placed first in organ classes and won scholarships from the Sydney, Halifax and New Brunswick Festivals of Music, and for the past three years has received a scholarship from the Nova Scotia Talent Trust, being the 1976 recipient of the Arthur F. Barnstead Award.

Mr. MacDonald is presently completing the requirements for the Master of Musical Arts degree in organ performance at McGill University in Montreal, where he studies organ with Prof. John Grew and also has studied with Monsieur Raymond Daveluy. In addition to his studies, he is a Graduate Teaching Assistant at the University. Since 1974, Mr. MacDonald has been the assistant organist and choirmaster at The Church of St. Andrew and St. Paul in Montreal where he works under the well-known choral conductor, Wayne Riddell.

Beginning in September, 1977, he has been accepted to study with the internationally acclaimed French organist in Paris, Marie-Claire Alain, and to study church music at Christ Church Cathedral, Oxford, under the guidance of Mr. Simon Preston.

\* \* \* \* \*

DAVID MACDONALD est né au Cape Breton en Nouvelle-Ecosse. En 1970, il débute ses études d'orgue à Halifax avec le Dr. Maitland Farmer. En 1974, il a reçu son diplôme d'Education musicale à l'Université Dalhousie, remportant la première place dans ses études d'orgue et de plus, gagnent des bourses d'études par ses magnifique représentations aux festivals de musique qui ont eu lieu à Sydney, Halifax et au Nouveau-Brunswick. Au cours des trois dernières années, il a reçu une bourse d'étude du

Nova Scotia Talent Trust et est le récipiendaire de la bourse 1976 d'Arthur F. Barnstead.

Présentement M. MacDonald complète sa maîtrise d'Arts musicales d'organiste à l'Université McGill de Montréal. Il étudie avec le Professeur John Grew et Monsieur Raymond Daveluy. Il est aussi un adjoint d'enseignement diplômé à l'Université McGill. Depuis 1974, M. MacDonald est assistant organiste et maître de chapelle à l'Eglise St. Andrew et St. Paul de Montréal. Il travaille avec Wayne Riddell, le célèbre directeur de la chorale.

En Septembre 1977, M. MacDonald poursuivra ses études à Paris avec l'organiste française de renommée mondiale Marie-Claire Alain, et étudiera la musique d'église à la cathédrale Christ Church d'Oxford, sous la direction de M. Simon Preston.

McGILL UNIVERSITY  
Faculty of Music  
Recital Room C209

Friday 4 March, 1977  
8:30 p.m.

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FLUTE ENSEMBLES and WOODWIND QUINTET

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Debi Brown Virginia Spicer, flute  
Jocelyne Fillion David Wilson, oboe  
Laurie Glencross Geoffrey Trump, clarinet  
Karen Stone Seiichi Umemoto, bassoon  
Jeff Gibson, horn

direction: Cindy Shuter

FLUTE QUARTET Op.106 Florent Schmitt  
I pompeux  
II vif  
III lent  
IV avec entrain mais sans précipitation

WOODWIND QUINTET - 1st movement: Allegro Paul Taffanel  
MARCH from Piano Duet Igor Stravinsky  
arranged for woodwind quintet by Geoffrey Trump

FLUTE TRIO Abelardo Albisi  
Canto di primavera  
La Campanella  
Barcarola Veneziana  
La Sorgente

KLEINE KAMMERmusik FÜR FÜNF BLASER, Op.24 Nr.2 Paul Hindemith  
Lustig  
Walzer  
Ruhig und einfach  
Schnelle Viertel  
Sehr lebhaft

THREE MINIATURES for flute quartet Ary van Leeuwen



Monday, March 7, 1977  
4:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
RECITAL ROOM C209

PIANO AND ENSEMBLE RECITAL

direction: Tom Plaunt

PROGRAMME

PRELUDES - Book I (1910)

Claude Debussy  
(1862-1918)

Danseuses de Delphes  
La fille aux cheveux de lin  
La cathédrale engloutie

Sandra Bond  
Jeff Prince  
Serge Perron

JEUX D'EAU (1901)

Maurice Ravel  
(1875-1937)

FANTASIESTÜCKE, Op. 12

Robert Schumann  
(1810-1856)

In der Nacht

Marlene Gregory

IMPROMPTU No. 2, Op. 31

Gabriel Fauré  
(1845-1924)

Sandra Bond

TO BE GIVEN A TITLE\*

Serge Perron

Serge Perron

PIANO SONATA NO. 2 (Concord, Mass., 1840-1860)

Charles Ives  
(1874-1954)

The Alcotts

Jeff Prince

TRIO, Op. 90 - "Dumky"

Antonin Dvorak  
(1841-1904)

Lento maestoso - allegro  
Poco adagio - vivace non troppo  
Andante - vivace  
Andante moderato - allegro scherzando  
Allegro - in tempo leggiero  
Lento maestoso - vivace

violin  
cello  
piano

Mary Ruth Allan  
Mario Giroux  
Yvan Leduc

\* The audience is invited to submit titles (graciously) at the end of the program.

PRINTED SHEETS  
SHEET TO SHEET  
SHEET FOLDERS

1101 X 1000 mm  
160 G/m<sup>2</sup>

MASTER SHEET - 1000 mm x 1000 mm

PRINTED SHEET - 1000 mm x 1000 mm

### PRINTED SHEETS

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printed sheet - 1000 x 1000 mm

RECITAL ROOM C209  
Tuesday, March 8, 1977  
1:00 pm

E n s e m b l e     S A N Z     C U E R

Judy Cohen  
Susan Palmer

Ariane Dind  
Sandra Weeks

P R O G R A M M E

CZECH DANCE (15th century)

TWO HYMNS FROM THE COMPOSTELA CODEX (12th century)

Gratulantes Celebremus  
Congaudeant Catholici

EN M'EN VENANT - popular song from France (15th century)

TWO CRUSADE SONGS

Seigneur Sachiez - Thibaut, Roi de Navarre (13th century)  
Palestinalied - Walther von der Vogelweide (13th century)

CZECH DANCE (15th century)

A PARIS / ON PAROLE / FRESES NOUVELLES - motet (13th century)

DOMINO - clausulae and motets on Benedicamus Domino  
(School of Notre Dame)

AMOR POTEST - hocket

TWO CANTIGAS OF ALFONSO EL SABIO, Galicia, Spain (13th century)

No. 353 - Quen a Omagen da Virgen  
No. 200 - Santa Maria Loei

LA PERONTINA

Robert Morton

DELÀ LA RIVIERE - popular song from France (15th century)

VERBUM CARO FACTUM EST - trilingual carol from England (15th century)

TWO SONGS FROM THE LLIBRE VERMELL, Montserrat, Spain (14th century)

Los Set Goyts (Dance Song)

O Virgo Splendens (Plainchant sung as 3-part canon)

ELEND DU HAST UMFANGEN MICH - anonymous, Germany (13th century)

CHANSON DE TOILE - anonymous, France (13th century)

HEZ SIRE ASNE - France (12th century)

CHANCONETA TEDESCA (13th century)

---

#### INSTRUMENTS

##### Winds

Kornamuse  
Krumhorn  
Rackett  
Recorders  
Renaissance flute

##### Strings

Celtic harp  
Psaltery  
Viola da gamba

##### Voice

##### Percussion

Drum and cymbals from Syria  
Tambourine from Galicia (Spain)  
Turkish spoons

\* \* \* \* \*

SANZ CUER was formed in Montreal in September, 1976.

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Wednesday, March 9, 1977  
4:00 pm

Louise BOURBEAU, mezzo-soprano  
student of Jan Simons  
accompanied by Carl Uhrquart, pianist

ZIGEUNERLIEDER

Brahms

He, Zigeuner  
Hochgetürmte  
Wisst ihr, wann mein Kindchen  
Lieber Gott, du weisst  
Brauner Bursche  
Röslein Dreie in der Reihe  
Kommt dir manchmal  
Rote Abendwolken

\* \* \* \* \*

Janette KWAN, pianist  
student of Elizabeth Dawson

SONATA, Op. 53 - "Waldstein"

Beethoven

Allegro con brio  
Introduzione - Adagio molto  
Rondo - Allegretto moderato

\* \* \* \* \*

Elizabeth EKHOLM, soprano  
student of Betty Doroschuk

accompanied by Octavio Lafourcade, guitar

SPANISH FOLK SONGS

arr. by F.G. Lorca

Anda, jaleo  
Los cuatro muleros  
Las morillas de Jaén  
El café de Chinitas  
Nana de Sevilla  
Sevillanas del siglo XVIII

\* \* \* \* \*



Wednesday 9 March 1977, 8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
ROOM C 209

THE MCGILL BAROQUE ENSEMBLES

present

MUSIC FOR VOICES AND VIOLS FROM ENGLAND AND SPAIN

*Mary Cyr, director*

CHANSON "Doulce memoire"

Pierre Sandrin  
(d.1561)  
Diego Ortiz  
(? - ?)

RECERCADA sopra "Doulce memoire"

RECERCADA SEGUNDA (from Tratado de Glossas, 1553)

VIOL CONSORT and Bryan Townsend, guitar

THREE SPANISH SONGS

Soy contento y vos servida

Juan del Encina  
(1468-1526)  
Luis Milan  
(fl.1535)  
Gabriel (Mena?)  
fl.ca.1600

Sospirastes Baldovinos

No so yo quien la descubre

THREE ENGLISH SONGS

Farre from triumphing court

John Dowland  
(1562-1626)

I saw my Lady weep

Wilt thou unkind thus reave me

*Edmund Brownless, tenor and Bryan Townsend, guitar*

SACRED SONG, "Lord, what is man?"

Henry Purcell  
(1659-1695)

*Patricia Orange, soprano and Hank Knox, organ*

FANTASIA (a 3)

Mr. Chetwoode  
fl.ca.1620

VIOL CONSORT

TWO CONSORT SONGS

Ye Sacred Muses (elegy on the death of Thomas Tallis) William Byrd)

(1543-1623)

Anon.

This merry pleasant Spring

*Edmund Brownless, tenor and VIOL CONSORT*

THE COUNTRY CRIES

Richard Deering  
(ca.1580-1630)

Ginger Percy and Christine McMahon, sopranos;

Barbara McPherson, alto; Robert Morrow, tenor;

Steven Lecky, bass;

Mimi Waitzman, recorder and VIOL CONSORT:

Mary Cyr, treble viol

Constance Pathy, tenor viol

Sandra Weeks, tenor viol

Madeline Ballard-Kennard, bass viol

Ann Smith, bass viol

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RECITAL ROOM C209  
Thursday, March 10, 1977  
1:00 pm

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Marc FOURNEL, flute  
student of Jeanne Baxtresser

accompanied by Conrad GRIMES, harpsichord  
Henry RENGLICH, piano

PROGRAMME

SONATA in E<sup>b</sup> major Johann Sebastian Bach

Allegro Moderato

Sicilienne

Allegro

ALLEGRETTO ET IDYLLE Benjamin Godard  
for flute and piano

LE MERLE NOIR Olivier Messiaen  
for flute and piano

---

SAXOPHONE QUARTET

students of Abe Kestenberg

Jane Lippert - soprano and alto saxophone  
Patrick Vetter - alto saxophone  
Bob Cazabon - tenor saxophone  
Kim Dooley - baritone saxophone

PROGRAMME

FANTAZIA Orlando Gibbons

PAN-AM RAG (Ragtime Suite) Scott Joplin

ANDANTE ET SCHERZO Eugène Bozza

FANFARE, AIR, ET FINALE Arthur Frackenpohl

DIVERSION NO. 1 Lloyd Conley

SECRET BOOK CLUB  
LITERATURE GROUP FOR ADULTS  
1940

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### MEMBERSHIP

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### MEMBERSHIP

SECRET BOOK CLUB



Monday, 14 March, 1977  
4:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

V O I C E      R E C I T A L

Students from the classes of

Kathleen Anderson  
Betty Doroschuk  
Dina Marić  
Winston Purdy  
Jan Simons

P R O G R A M M E

Nicolino Steiner, baritone

Michael Fuhrmann, piano

CHACUN LE SAIT (La fille du Régiment)

Donizetti

TRENNEN UND SCHEIDEN

Brahms

MAI

Fauré

Susan McLachlan, soprano

Rolf Bertsch, piano

O HAD I JUBAL'S LYRE (Joshua)

Handel

DEIN ANGESICHT

Schumann

HEIMWEH

Wolf

Virginia Percy, soprano

Elizabeth Szeremeta, piano

RESPONDIT DEUS (Oedipus)

Stravinsky

BOIS EPAIS

Lully

MARK'S MONOLOGUE (Tristan)

Wagner

John Plant, baritone

WORKS TO BE ANNOUNCED

Lois Watson, contralto

Michael McMahon, piano



RECITAL ROOM C209  
Tuesday, March 15, 1977  
12:00 pm

THE L.C.B.O. QUINTET

Christine Ong, flute                    Elizabeth Lambert, oboe  
Dennis Beck, clarinet                Malcolm Crawford, bassoon  
Shelley Crawford, horn  
with  
Robert Stevenson, clarinet

SERENADE

Ferenc Farkas  
(b. 1905)

Allegro

Andante espressivo

Saltarello

LE CHEMINEE DU ROI RENE

Darius Milhaud  
(1892-1974)

Cortège

Joutes sur l'Arc

Aubade

Chasse à Valabre

Jongleurs

Madrigal - Nocturne

La Maousinglade

QUINTET in G

Franz Danzi  
(1763-1826)

Allegretto

Menuet e Trio

Allegro

HOMAGE TO BEATRIX POTTER

Christopher LeFleming  
(b. 1908)

Mr. Jeremy Fisher

The Puddle-Ducks take a walk

The Flopsy Bunnies

(Mr. Drake, Rebeccah, and

Two Bad Mice

Jemima)

Mr. Jackson calls on

Samuel Whiskers and Anna Maria

Mrs. Tittlemouse

EXCITING ROOM 202  
Wednesday, March 15, 1973  
12:00 pm

THE F.B.I. OUTLINE

CONFIDENTIAL INFORMATION  
SUGGESTED COUNTERMEASURES  
NOTICE  
PAPER SUBMISSIONS, COUNTER

REFERENCE  
(P. 1002)

CHARTER OF THE  
COMMITTEE ON RENEWAL  
OF THE CONSTITUTION  
FOR THE UNITED STATES  
OF AMERICA - HIGHLIGHTS  
CHARTER OF THE JAPANESE  
PEOPLES' COMMUNIST PARTY  
NOTES ON THE  
POLITICAL SITUATION

CHARTER OF THE  
COMMITTEE ON RENEWAL  
OF THE CONSTITUTION  
FOR THE UNITED STATES  
OF AMERICA - HIGHLIGHTS  
NOTES ON THE  
POLITICAL SITUATION

CHARTER OF THE  
COMMITTEE ON RENEWAL  
OF THE CONSTITUTION  
FOR THE UNITED STATES  
OF AMERICA - HIGHLIGHTS  
NOTES ON THE  
POLITICAL SITUATION

RECITAL ROOM C209  
Tuesday, 15 March, 1977  
1:00 pm

M i m i W A I T Z M A N , harpsichordist

student of John Grew

## SUITE in G major

J.H. D'Anglebert

Prélude  
Allemande  
Courante  
Sarabande  
Gigue  
Gaillarde

## TOCCATA in E minor

J.S. Bach

intermission

## SUITE in A major

G.F. Handel

Prélude  
Allemande  
Courante  
Gigue

CONCERTO in D major  
(after Vivaldi)

J.S. Bach

Allegro  
Larghetto  
Allegro

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RECITAL ROOM C209  
Tuesday, March 15, 1977  
8:30 pm

Claudette WHITE, flute  
student of Cindy Shuter

accompanied by Debi BROWN, flute  
Rolf BERTSCH, piano

---

SONATA in C major  
for flute and piano J.S. Bach

Andante  
Allegro  
Adagio  
Minuet

VARIATIONS on a theme by Rossini  
for flute and piano F. Chopin

Tema - Andantino  
Var. I - Allegretto  
Var. II - Andante  
Var. III - Allegretto  
Var. IV - Allo assai

13me GRANDO SOLO, op. 96  
for flute and piano J.L. Tulou

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

CANONIC SONATA, op. 31, no. 3 P. Hindemith  
for two flutes

Munter  
Langsame Achtel  
Presto

SONATA  
for flute and piano F. Poulenc

Allegro Malinconico  
Cantalena  
Presto

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Thursday, March 17, 1977  
1:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

DAVID KREUTER, clarinet  
student of Emilio Iacurto  
accompanied by Claire Bériault, piano

Marvin GALATZ, piano

PROGRAMME

## Allegro amabile

**Allegro appassionato**

Andante con moto - allegro

David Kreuter  
Claire Bériault

to be announced

## Alexander Scriabin

Marvin Galatz

SOLO DE CONCOURS

André Messager

David Kreuter  
Claire Bériault

1918年1月1日  
星期六 晴  
2020—新年第一天

今天是2020年1月1日，新年第一天。我从早上开始就一直躺在床上，没有起床。直到中午12点左右，我才慢慢爬起来，伸了个懒腰。然后，我开始整理床铺，收拾房间。下午，我和家人一起吃了顿丰盛的午餐，有红烧肉、鱼、青菜等。饭后，我们还一起看了春晚。晚上，我和家人一起吃了顿丰盛的晚餐，有红烧肉、鱼、青菜等。饭后，我们还一起看了春晚。今天天气晴朗，阳光明媚，空气清新。新的一年，希望我们一家人能够幸福安康，万事如意。

Monday 21 March 1977, 5:00 pm  
Recital Room C209

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

P E T E R   F L A M E R

Y V A N   L E D U C

piano students of Esther Master

PARTITA No.1 in B <sup>b</sup> major	Bach
Praeludium - Allemande	
SONATA in E <sup>b</sup> major	Haydn
Allegro - Adagio - Presto	
RHAPSODIE in g minor	Brahms
IMAGES (Book II)	Debussy
Et la lune descend sur le temple qui fut	

P e t e r   F l a m e r , piano

SONATA in A major, Op.120

Schubert

Allegro moderato - Andante - Allegro

FIRST BALLADE in g minor

Chopin

LE TOMBEAU DE COUPERIN

Ravel

IV - Rigaudon

Y v a n   L e d u c

January 25 March 29 1900 by  
Recd Tel from COSO

RECEIVED - 1900

Tuesday, 22 March, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

STRING QUARTET

coached by Paul Rosenthal

FIVE NOVELETTES

Alexander Glazunov

violin	Viviane Roberge
violin	Paula Wise
viola	Madeleine Mercy
cello	Manon Reddy

\* \* \* \*

BRIAN BLACK, piano

student of Charles Reiner

CONCERTO in D major

Bach/Vivaldi

SONATA in B flat major

Franz Schubert

RECEIVED  
FACULTY OF MUSIC  
McGILL UNIVERSITY  
RECEIVED FROM GOS

TUESDAY, 25 MARCH, 1972  
1:00 PM

S T R I K E   C O U R A T E

COLLECTED BY JOHN LEWIS

Alexander Glazunov

LIVE NOUVELLES

Violoncello Concerto  
Sinfonia No. 1  
Sinfonia No. 2  
Sinfonia No. 3  
Sinfonia No. 4

Adagio  
Adagietto  
Andante  
Cello  
Cello

S T R I K E   S U C C E S S   L i s t

COLLECTED BY JOHN LEWIS

Spec\MA11d1

COLLECTED BY JOHN LEWIS

Felix Schubert

SONATA IN G MAJOR

Wednesday,  
March 23, 1977  
4:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

CHAMBER MUSIC GROUPS and PIANO SOLOS

direction: Luba Zuk

SONATE A TROIS

J.B. Loeillet

Adagio molto sostenuto  
Allegro con trio  
Largo  
Allegro

*Susan Morse, flute  
Brenda Walsh, flute  
Sylvie Michaud, piano*

ITALIAN CONCERTO

J.S. Bach

Allegro animato

*Yeow-Bin Teng, piano*

ROMANCE, Op. 94 No 1

R. Schumann

*Brenda Walsh, flute  
Sylvie Michaud, piano*

SONATA, Op. 27 No 2

L.v. Beethoven

Adagio sostenuto  
Allegretto  
Presto agitato

*Yeow-Bin Teng, piano*

FANTASIE, Op. 79

G. Fauré

Andantino  
Allegro

*Susan Morse, flute  
Sylvie Michaud, piano*

EIGHT PIECES, Op. 83  
for clarinet, viola and piano

M. Bruch

No 1 - Andante in A minor  
No 2 - Allegro con moto in B minor  
No 3 - Andante con moto in C sharp minor  
No 4 - Allegro agitato in D minor

*David Kreuter, clarinet  
Pierre Yves Gagnon, viola  
Claire Bériault, piano*

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WILLIAMSON, JAMES  
WILLIAMSON, JAMES  
WILLIAMSON, JAMES

Wednesday,  
March 23, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Don PILARZ, lute and guitar  
student of Michael Strutt

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LUTE

PACKINGTON'S POUND	Anonymous
MRS. WINTER'S JUMP	John Dowland
LACHRIMAE PAVAN	John Dowland
HEIGH-HO HOLIDAY	Anthony Holborne
QUEEN ELIZABETH'S GALLIARD	John Dowland
PAVAN	Alfonso Ferrabasco
FANTASIA	Gregorio Howet
FANTASIA (Fancy)	John Dowland

GUITAR

COURANTE AND GIGUE	Silvius Leopold Weiss
VARIATIONS ON A THEME OF HANDEL CALLED: "THE HARMONIOUS BLACKSMITH"	Mauro Giuliani
STUDY NO. 10	Dodgson-Quine
STUDY NO. 4	Heitor Villa-Lobos
STUDY NO. 14	Dodgson-Quine
CAPRICHO ARABE	Francisco Tarrega
VENEZUELAN WALTZ NO. 3	Lauro

我們的問題是  
對他們的問題

問題是他們的問題

Thursday,  
March 24, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Andrew CREAGHAN, guitar

Madeleine OSBORNE, soprano

---

FANTASIE in E sharp (solo)

John Dowland

Fine Knacks for Ladies  
I say my Lady weep  
Wilt Thou, unkind, thus reave me?

FOLK SONG ARRANGEMENTS

Benjamin Britten

Master Kilby  
I will give my love an apple  
The shooting of his Dear

BACHIANAS BRASILEIRAS No. 5

Heitor Villa-Lobos

SONGS FROM ABBASIN

Andrew Creaghan

"Some people are like an open grave"  
"We must meet only after dark"  
"The soul driven from the body"  
"Moving fast a girl came to me one night"  
"We laughed, our laughing betrayed scorn"  
"I've experienced all the hardships of life"

CHACONNE in D flat (solo)

J.S. Bach

Der Tag mit seinem Lichte  
Ach, dass nicht die letzte Stunde

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Thursday 24 March 1977  
Room C 209            8:30pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC

R E N E E   A L L E N      horn

student of Thomas K e n n y

assisted by pianist Heather T o e w s

and horn class :      Candy Borden  
                          JoAnne Childs  
                          Pat Courtice  
                          Eileen Eby  
                          Jeff Gibson  
                          Peter Pike  
                          Nancy Wightman  
                          Jane Wright

Programme:

CONCERTO No.1 in D major K.412            Mozart

SONATA OP.17 for horn and piano            Beethoven

KLEINE SUITE FÜR HORN QUARTET            Hugo Herrmann

PRELUDE NOCTURNE                            Tcherepnin

CHANT POPULAIRE RUSSE

ANDANTE for four horns                    Sussmith

PRELUDE AND FUGUE in A minor            J.S.Bach/Shaw

YESTERDAY LATELY  
SEEM TO SWELL

WEAR DOWNED & LABORED  
WALKED 800' 3 min.

Fri  
25  
8:3

WIND 10-15 MPH 800' GUSTS

TEMP 55° SWEAT TO DEATH

REMOVED TENT AND SAWDUST  
REMOVED TENTS & SAWDUST AND BOULDER  
REMOVED TENTS & SAWDUST  
REMOVED TENTS & SAWDUST

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Friday,  
25 March, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Stefanie PRZYBYLSKA, bassoon  
student of Sid Rosenberg

Susan DASIE, clarinet  
student of Emilio Iacurto

# CLARINET QUINTET in A , K.581

Wolfgang A. Mozart

## Allegro

## Larghetto

## Minuet and Trio

## Tema con variazioni

Susan DaSie, clarinet

Guy Traficante, violin

Madeleine Mercy, viola

Claudia Martin, violin

Iona Corber, cello

## THREE PIECES FOR SOLO CLARINET

## Igor Stravinsky

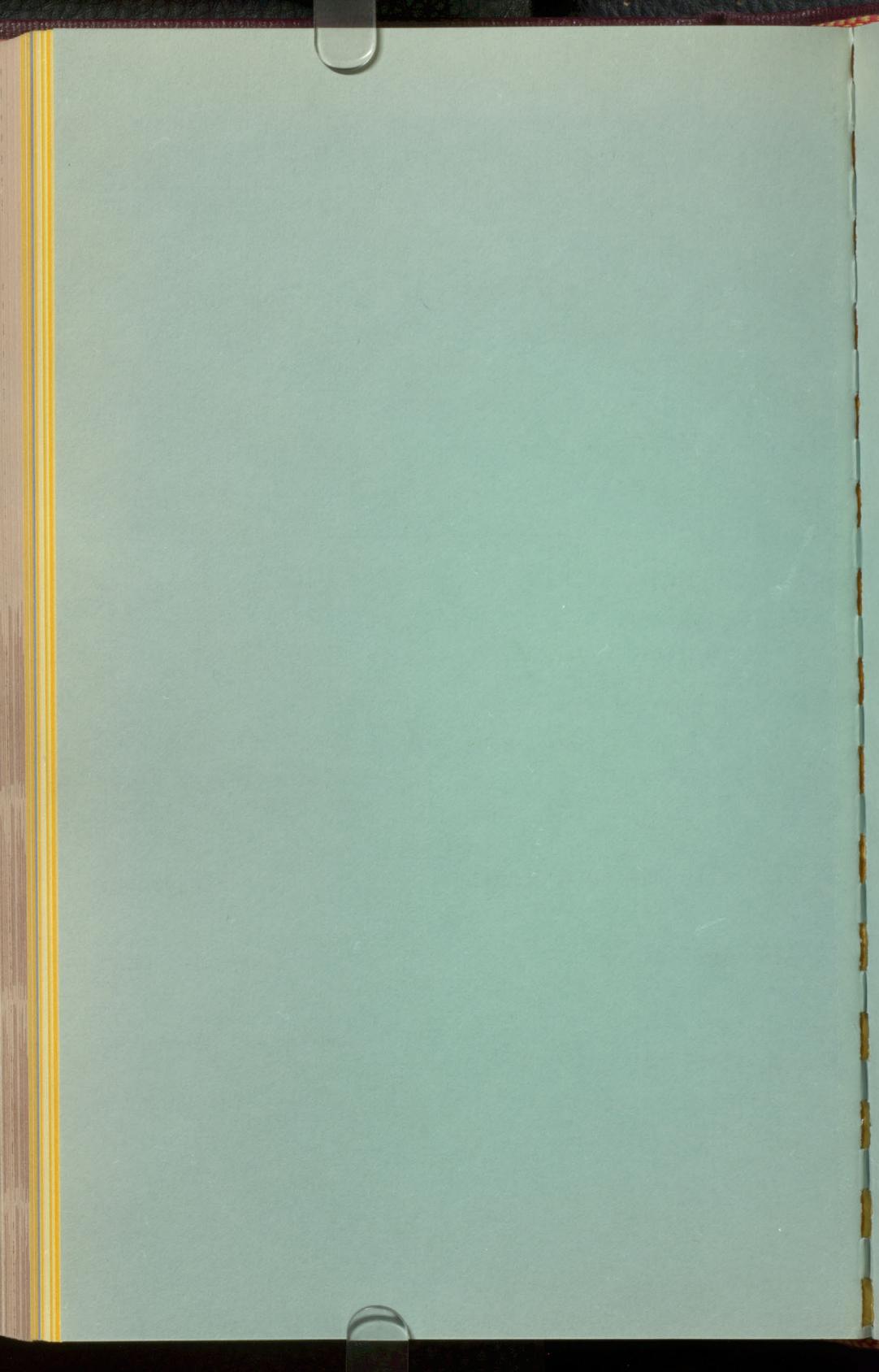
## SONATA in D minor

Georg Telemann

DUO NO. 3  
FOR CLARINET AND BASSOON

## Ludwig van Beethoven

**Allegro sostenuto**  
**Aria con variazioni**



Monday,  
28 March, 1977  
4:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

VOICE RECITAL

*students from the classes of*  
Kathleen Anderson  
Betty Doroschuk  
Carmen Mehta  
Dina Narici  
Winston Purdy  
Jan Simons

MOTET: EXULTATE JUBILATE

Mozart

Exultate Jubilate  
Recit: Fulget, amica dies  
Tu virginum Corona  
Alleluia

Linda Pavelka, soprano (major final)  
Inta Zvagulis, piano

THE HIGHLAND BALON

Britten

SEPHESTIAS' LULLABY

(A charm of lullabies)

Deborah Boland, soprano (concentration II)  
Dale Innes, piano

SEQUENZA III

Berio

Elise Bédard, soprano (major final)

LES PAPILLONS

Chausson

L'INVITATION AU VOYAGE

Duparc

SI, MI CHIAMANO MIMI (La Bohème)

Puccini

Betty Davis, soprano (major semi-final)  
Doris Killam, piano

DREI LEIDER, Op. 25

Webern

Susan Sawatzky, soprano (major semi-final)  
Byron Hermann, piano

ACCOUREZ, RIANTE JEUNESSE

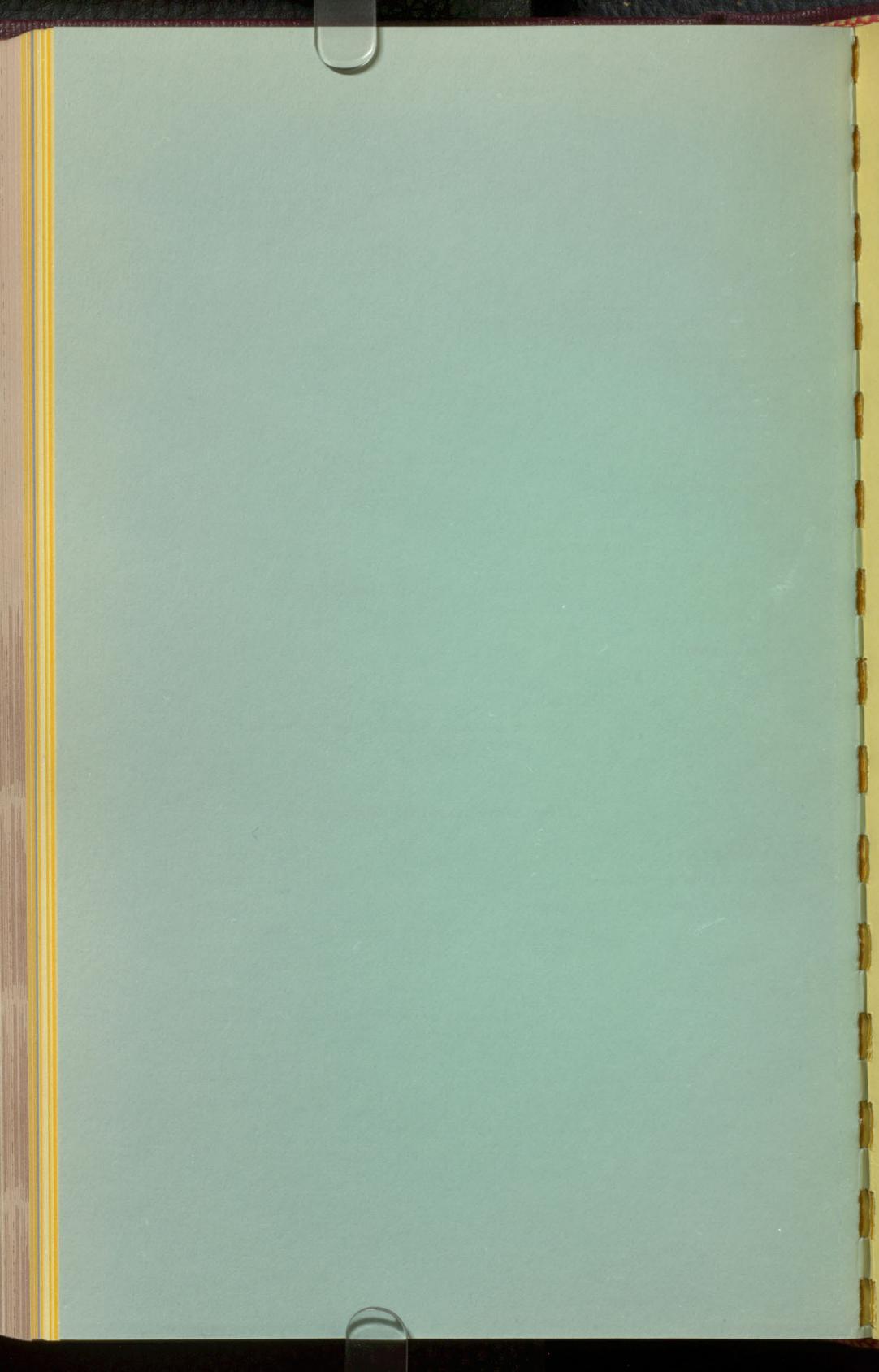
Rameau

NOW THE LEAVES (On this Island)

Britten

IL CAPRO E LA CAPRETTA (The Marriage of Figaro)

Marie France Ouellet, soprano (major semi-final)  
Doris Killam, piano



Tuesday,  
29th March, 1977  
7:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

P R E P A R A T O R Y

S C H O O L

C O N C E R T

PROGRAMME

- 1) RONDO W.A. Mozart  
REVERIE R. Schumann

*Julie Courchesne, violin (Sec. IV)*

- 2) TWO PART INVENTION NO.1 J.S. Bach  
in C major  
VOLKSLIEDCHEN Op.68, No.9 R. Schumann  
REITERSTÜCK Op.68, No.23 R. Schumann

*Mark Bedard, piano (Sec. IV)*

- 3) INVENTION NO.1 J.S. Bach  
MAZURKA Op.67, No.2 F. Chopin  
LE PETIT NEGRE C. Debussy

*Guy Cosette, piano (Sec. IV)*

- 4) PARTITA in E major J.S. Bach  
Preludium

*Marc Andre Savoie, violin (Col. I)*

- 5) SONATA in D minor D. Scarlatti  
ETUDE Op.25, No.2 F. Chopin  
UN SOSPIRO F. Liszt  
PRELUDE Op.12, No.7 S. Prokofiev

*Olga Gross, piano*

*students from*

*Mrs. S. Jelinkova, Nos.1,4  
Prof. D. Morton, Nos.5,7 - Mr. M. Pinza*

- 6) THREE PART INVENTION NO.4 J.S. Bach  
in D minor
- MAZURKA Op.17, No.1 F. Chopin  
in B flat major
- Minh Giang, piano (Col. V)*
- 7) SONATA in C major D. Scarlatti  
ALLEMANDE and BOUREE J.S. Bach  
from French Suite No.6
- SCHERZO Op.20 in B minor F. Chopin
- Amira Acre, piano*
- 8) SONATA Op.33 in D major J. Haydn  
Allegro  
Adagio  
Tempo di minuet
- Stan Pavlik, piano (Col. I)*
- 9) IMPROMPTU Op. 142, No.2 F. Schubert  
in A flat major
- RONDO K.485 in D major W.A. Mozart
- Wayne Smith, piano (Col. I)*
- 10) PRELUDE and FUGUE in F major (Book I) J.S. Bach  
SONATA Op.10, No.3 L. v Beethoven  
Presto
- MINSTRELS (Preludes Book I) C. Debussy
- Leslie Atkinson, piano (Col. II)*

from classes of

Miss J. Lalinec, No.10  
Part 3 - Mr. K. Steiner, Nos. 2, 6, 8, 9

July 28, 1970

A DAY IN THE LIFE OF A TEACHER  
IN A PRIMARY SCHOOL

Report 14

From T. G. G. AIRUSAM

Primary school teacher, 1970, Madras State, India

Tuesday,  
29th March, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

F L U T E      R E C I T A L

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Jocelyne FILLION

Karen STONE

*students of Jeanne Baxtresser*

accompanied by Edith Béluse, piano

---

SONATA in G minor

J.S. Bach

Allegro

Adagio

Allegro

FANTASIE

Gabriel Fauré

*Jocelyne Fillion - Edith Béluse*

SONATINE

Jean Martinon

SONATINE

Eldin Burton

Allegretto granioso

Andantino sogrando

Allegro giocoso

*Karen Stone - Edith Béluse*

ANDANTE and RONDO

Franz Doppler

*Jocelyne Fillion - Karen Stone - Edith Béluse*

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Wednesday 30 March 1977, 4:00 pm  
Recital Room C209

MCGILL UNIVERSITY  
FACULTY OF MUSIC

PIANO RECITAL

Jill Northey  
Linda Zaback  
Mariette Lacombe  
Students of Elizabeth Dawson

RELUEDE FROM ENGLISH SUITE No.5 in e minor

J.S.Bach

SONATA OP.81a in E flat major, "LES ADIEUX"

Beethoven

Das Lebewohl -- Adagio - Allegro  
Abwesenheit -- Andante espressivo  
Das Wiedersehn -- Vivacissimamente

CHERZO No.4 in E major, Op.54

Chopin

Jill Northey

ETITE SUITE

Debussy

En bateau  
Cortège  
Menuet  
Ballet

Linda Zaback - Mariette Lacombe

FIFTEEN HUNGARIAN PEASANT SONGS

Bartok

SONATA No.1 in f minor, Op.1

Prokofieff

Jill Northey

----

Tonight in C209, 8:30 pm: FLUTE RECITAL - Peter O'Loughlin  
works by Debussy, Mozart, Piston, C.P.E.Bach, Martin  
assisted by : Dale Innes, piano; Jacques Lareau, baritone; Susan Palmer, harpsichord;  
Lucille Brais, harp; Gail Teixeira, viola; Claudia Martin, violin;  
Catherine Walker, cello.



Wednesday,  
30th March, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Peter O'LOUGHLIN, flute  
student of Cindy Shuter

SONATA in B flat major

C.P.E. Bach

Adagio

Vivace

Allegro

accompanied by Lucille Brais, harp

TROIS CHANTS DE NOEL

Frank Martin

Les Cadeaux

Image de Noel

Les Bergers

accompanied by Jacques Lareau, baritone

Dale Innes, piano

SONATA for flute and piano

Walter Piston

Allegro moderato

Adagio

Allegro vivace

accompanied by Dale Innes, piano

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

SONATA for flute, viola, and harp

Claude Debussy

Pastorale

Interlude

Finale

accompanied by Gail Teixeira, viola

Lucille Brais, harp

QUARTET in D major

W.A. Mozart

Allegro

Adagio

Rondo

accompanied by Claudia Martin, violin

Gail Teixeira, viola

Catherine Walker, cello

1928  
RECENTLY OR  
Herciell Wood C202

1928 March 1928  
RECENTLY OR  
Herciell Wood C202

RECITAL ROOM C209  
Thursday, March 31  
1:00 pm

B R A S S   E N S E M B L E   R E C I T A L

3 Ensembles under the direction of  
Ellis WEAN, James THOMPSON, Ted GRIFFITH

P R O G R A M M E

I	RONDEAU TOCCATA ALLELULIA	Moret Haines Byrd
Brass Ensemble coached by Ellis Wean		
II	SONATA DI CHIESA, Op. 3, #9	Correlli
Trombone Trio coached by Ted Griffith		
III	EXHIBITION LITTLE BROWN JUG	Tull arr. by Rosenthal
Brass Quintet coached by Ellis Wean		
IV	SUITE IN 4	Uber
Trombone Trio coached by Ted Griffith		
V	SCHERZO SONATINE	Cheetham Bozza
Brass Quintet coached by James Thompson		

P E R F O R M E R S

BRASS QUINTET  
coached by Ellis Wean

J. MacMurray, trumpet, piccolo trumpet  
R. Di Lauro, trumpet  
E. Eby, french horn

G. Simms, trombone  
G. Morrison, bass trombone,  
Euphonium

BRASS QUINTET  
coached by James Thompson

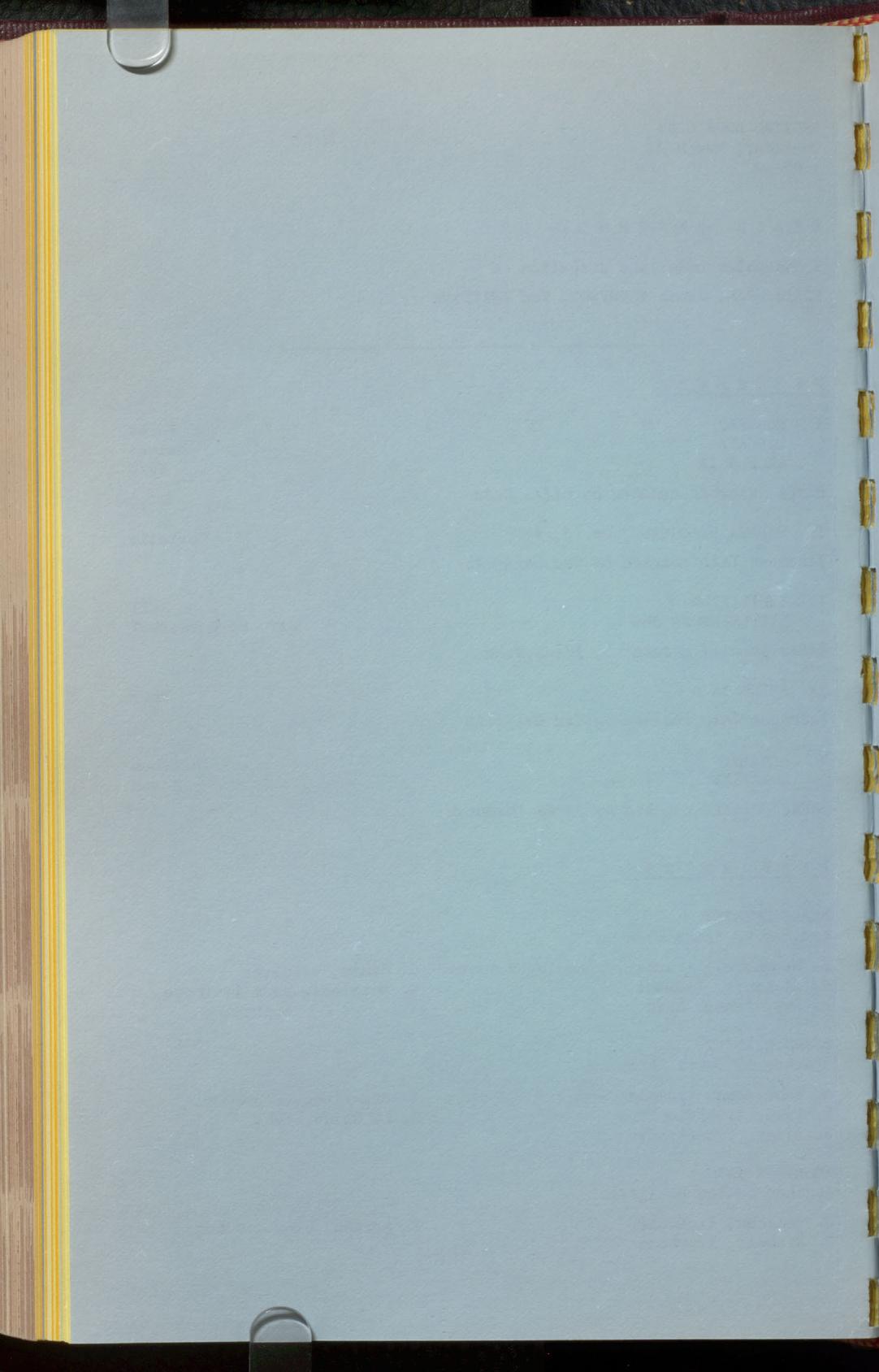
M. Robertson, trumpet  
Y. Levy, trumpet  
R. Allen, french horn

A. Armstrong, trombone  
J. De Wolfe, tuba

TROMBONE TRIO  
coached by Ted Griffith

D. Renshaw, trombone  
S. Nichols, trombone

P. Marion, bass trombone



Friday,  
1 April, 1977  
8:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Mc G I L L   O P E R A   S T U D I O

directed by Edith and Luciano Della Pergola

organized and accompanied by Monik GRENIER

presents the fifth  
"CONCERT OF THE FIRST OF THE MONTH" - A Recital of Arias

présente le cinquième  
"CONCERT DU PREMIER DU MOIS" - Un Récital d'Arias

The next performance by the MCGILL OPERA STUDIO will take place on Sunday, April 24th at 8:00 pm in Pollack Concert Hall. Presented will be works by Verdi, Puccini, Menotti, Tomasi, Mozart, and others.

GILLES CESARE - "Piangerò" Haendel

Elfrieda Langemann, soprano

JUDAS MACCABEUS - "Arm, Arm ye brave!" Haendel

Guy Jean Beaulieu, baritone

DON PASQUALE - "Quel guardo, il cavaliere" Donizetti

Elise Bédard, soprano

MIREILLE - "Chanson de Magali" Gounod

Marie France Ouellet, soprano  
Jean Marie Bergeron, tenor

ERNANI - "Ernani, involami ..." Verdi

Katerina Zacko, soprano

ERNANI - "Infelice" Verdi

Jacques Bélisaire, bass

MIGNON - "Elle ne croyait pas" Thomas

Florent Grégoire, tenor

LA FORZA DEL DESTINO - "Madre, pietosa Vergine" Verdi

Madeleine Osborne, soprano

CARMEN - "Près des remparts de Seville" Bizet

Lois Watson, mezzo-soprano

CARMEN - "La fleur que tu m'avais jetée" Bizet

Jean Yves Arsenault, tenor



RECITAL ROOM C209  
Monday, April 4, 1977  
4:30 pm

B R Y A N   T O W N S E N D , guitar  
student and assistant to Michael Strutt

assisted by Edmund BROWNLESS, tenor  
Stephen HUEBNER , piano

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P R O G R A M M E

SONGS of the Half-Light (1964)

Lennox Berkeley  
(b.1903)

Rachel  
Full Moon  
All That's Past  
The Moth  
The Fleeting

LUTE SUITE no. 4 in E major, BWV 1006

J.S. Bach  
(1685-1750)

Präludium  
Loure  
Gavotte en rondeau  
Minuets 1 and 2  
Bourrée  
Gigue

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

ELOGIO de la Danza (1964)

Léo Brouwer  
(b.1939)

Lento  
Obstinato

LA ESPIRAL ETERNA (1971)

CONCERTO no. 1 in D major, op. 99 (1939)

Mario Castelnuovo-Tedesco  
(1895-1968)

Allegretto  
Andantino-quasi romanza  
Ritmico e cavalleresco

PROGRAMME NOTES

*The Songs of the Half-Light*, setting poems by Walter de la Mare, are dedicated to Peter Pears. The composer studied in France with Nadia Boulanger and has in addition written two very fine works for solo guitar and a concerto.

J.S. Bach wrote four suites for the 13-course baroque lute as well as a few shorter works. The present suite is a reworking of the third violin partita whose prelude also appears as the sinfonia to two cantatas.

The Cuban Léo Brouwer, whose family is of Dutch origin, is widely known as a composer and interpreter of twentieth-century music. He studied at Julliard and with Stockhausen in Berlin. *La Espiral Eterna* contains this motto in the score:

"For the first time it is revealed  
in cycles the famous spiral  
structure used extravagantly  
by nature in the organic world."

-G.L. Whitrow: *The Structure of the Universe*

The concerto by Castelnuovo-Tedesco was written just prior to his forced departure from Italy due to the persecution of Jews under Mussolini. He subsequently lived in the U.S. and wrote a prodigious amount of music for guitar.

Monday,  
4 April, 1977  
7:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

PIANO RECITAL

by students of Charles Reiner

SONATA in D major  
SONATA in G major  
IMPROVIMENTO Op. 90, No. 2

Scarlatti  
Scarlatti  
Schubert

Luc Belleau

THREE PRELUDES ON GREGORIAN THEMES  
Inta Zvagulis

Respighi

SONATA in B flat major  
SCHERZO in B flat major

Mozart  
Chopin

Stephen Armour

PRELUDIE AND GIGUE in G minor  
from the English Suite  
SONATA NO. II

Bach

Hindemith

Marlene Basarab

FANTASIA Op. 17

Schumann

Henry Renglich

1960-1961  
1961-1962  
1962-1963

1963-1964  
1964-1965  
1965-1966  
1966-1967

1967-1968

1968-1969

1969

1970-1971

1971

THE CHANGES OF ELECTROSTATIC IMAGE  
IN THE DRYING

1960-1961 AT 100°C

1961-1962 AT 100°C

1962-1963 AT 100°C

1963-1964 AT 100°C

1964-1965 AT 100°C

1965-1966 AT 100°C

1966-1967 AT 100°C

1967-1968 AT 100°C

1968-1969 AT 100°C

1969-1970 AT 100°C

1970-1971 AT 100°C

1971-1972 AT 100°C

Tuesday,  
5 April, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

François DESTREMPELS, guitar  
student of Edward Rusnac

FANTASIA

G. Huwet

STUDY NO. 20

F. Sor

PRELUDIE and FINALE  
from "Sonata for Guitar"

H. Somers

SUITE VENEZOLANA

A. Lauro

Registro  
Danza Negra  
Cancion  
Vals

\* \* \* \* \*

PIANO SOLO and DUET RECITAL

students of Elizabeth Dawson

SONATA in D major, L461

Scarlatti

SONATA in F minor, L438

Scarlatti

SCHERZO NO.3 in C sharp minor

Chopin

VARIATIONS Op.27

Webern

Janette Kwan

SONATA (1938) for piano duet

Hindemith

Mässig bewegt

Lebhaft

Ruhig bewegt

Denise Dubé-Charbonneau and Dale Innes

1)

2)

3)

4)

5)

6)

Tuesday,  
5 April, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Melinda Isaacson, piano

student of Rose Goldblatt

CAPRICCIO on the departure of  
a beloved brother

J.S. Bach

- 1) Arioso: a coaxing by his friends to dissuade him from his journey
- 2) A picturing of the various calamities that can befall him in foreign parts
- 3) A general lament
- 4) They resign themselves, and take their leave
- 5) Air of the Postillion
- 6) Fugue

SONATA No.30, Op.109 in E major L. van Beethoven

Vivace ma non troppo / Adagio espressivo

Prestissimo

Andante cantabile ed espressivo

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

IMPROMPTU Op. 36 in F<sup>#</sup> major

F. Chopin

SONATINE

M. Ravel

Modérément

Mouvement de Menuet

Animé

Alan Sanderson, bass

James Brenden, drums

YESTERDAY  
TODAY  
TOMORROW

TODAY  
TOMORROW  
TOMORROW

good, P.L.

CASEBOOKS - on the absence of  
a peremptory challenge

or element of the defense a trial  
court can most easily  
overrule motions and to prevent a  
defendant from being  
convicted when he has  
been found guilty

overruled any of the above, the trial court  
can reverse a guilty verdict on any of the  
above grounds by holding that the guilty  
verdict was obtained through

about 2

REASONING OF THE TRIAL COURT

level, M.

SUMMING

WILLIAM  
BROWN  
JONES, JR., ATTORNEY  
GENERAL

Wednesday,  
6 April, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

---

MARVIN GALATZ, keyboard  
and his Band

---

piano solo

THE BABY TAPES

TURN ON THE LIGHTS

*composed by Marvin Galatz*

---

the band

Mark Bankley, saxophone

Harold Kilianski, clarinet

Yoram Levy, trumpet

Alan Yanofsky, bass

James Brender, drums

---

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room 250D

Wednesday,  
6 AM, 1977  
8:30 AM

MARVIN EATON, solo piano

base solo

bass solo

THE BEAT TAPEZ

TURN ON THE LIGHTS

composed by Marvin Eaton

cheese

Mark Sankoff, saxophone

Holiday Kiliuski, cello

Yolow Leaf, trumpet

Aian Aszotssky, bass

James Bruegger, drums

Wednesday,  
6 April, 1977  
4:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Debi BROWN, flute  
student of Cindy Shuter

accompanied by Edith Béluse, piano

---

SONATA V in E minor

J.S. Bach

*Adagio ma non tanto*  
*Allegro*  
*Andante*  
*Allegro*

THREE ROMANCES, Op. 94

Robert Schumann

*Nicht Schnell*  
*Einfach, innig*  
*Nicht Schnell*

AIRS DE BALLET D'ASCANIO

C. Saint-Saëns

*Adagio*  
*Variation*

SONATA

Francis Poulenc

*Allegro malinconico*  
*Cantilena*  
*Presto giocoso*



Tuesday 12 April 1977, 1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC

PIANO RECITAL

GUY BEDARD student of Ljerka Wollmarker

ANDRÉ BELZIL élève de Paul Loyonnet

PRELUDE ET FUGUE EN DO<sup>#</sup> MAJEUR, VOL.I NO.3

J.S.Bach

SIX PRELUDES OP.28

Chopin

"LES TIERCES ALTERNEES", VOL.II NO.11

Debussy

32 VARIATIONS EN DO MINEUR

Beethoven

SCHERZO HUMORISTIQUE "LE CHAT ET LA SOURIS"

Copland

Guy Bédard, pianiste

SONATE OP.7 EN MI<sup>b</sup> (1<sup>er</sup> mouvement)

Beethoven

ETUDE OP.10 NO.12 "REVOLUTIONNAIRE"

Chopin

FANTAISIE OP.17 EN DO MAJEUR (1<sup>er</sup> mouvement)

Schumann

ONDINE, EXTRAIT DE "GASPARD DE LA NUIT"

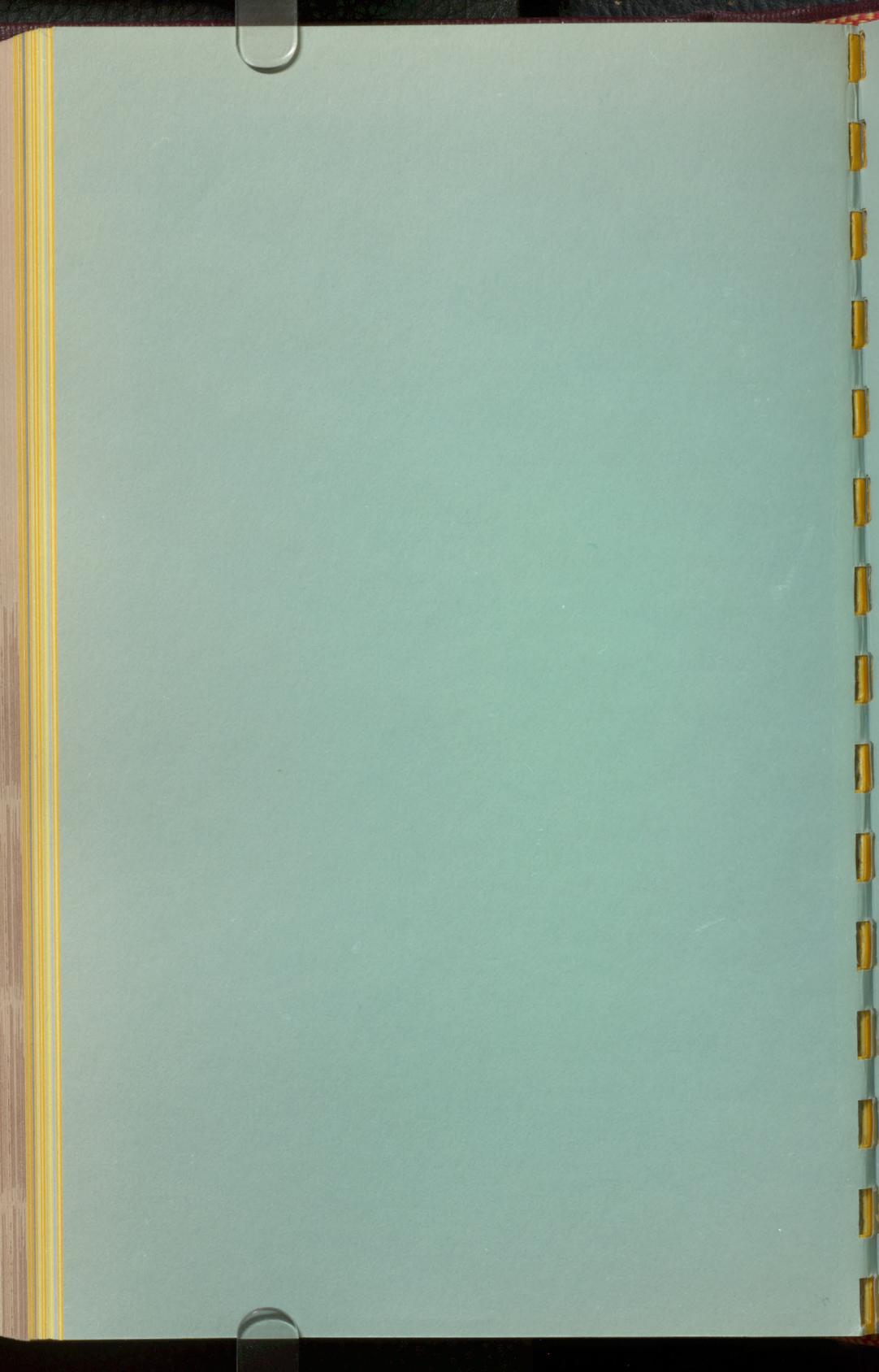
Ravel

BOURREE FANTASQUE

Chabrier

André Belzil, pianiste

Coming recitals in C 209: Tonight at 8:30 pm : Recital of Lieder Class  
Tomorrow at 4:00 pm : Piano students of Elizabeth Dawson  
Tomorrow at 8:30 pm : Piano Recital Frances Gutzwiler  
In room C 310, tonight, at 8:00 pm : Two piano and piano four hands recital by  
students of Luba Zuk



Tuesday 12 April 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC

Recital Room C 209

Conducted: David

Chorale McGill University  
directed by David Plaunt

POT-POURRI CONCERT

REHEARSAL REHEARSAL

A special concert  
of the LIEDER CLASS

ensemble directed by  
David Plaunt  
direction: Jan Simons and Tom Plaunt

Music Hall

THEATRE MUSICAL  
SALLE MUSIQUE ET THÉÂTRE

Chorale McGill University  
directed by David Plaunt

WIDMUNG AN DEN  
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1863 Januar 15 geboren  
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DIE FORELLE  
FRÜHLINGSGLAUBE  
SELIGKEIT

Franz Schubert

Glenda Balkan, soprano  
Carmen Picard, piano

HAUPTMANNS WEIB SONGS I & II Robert Schumann  
AUS DEN HEBRÄISCHEN GESÄNGEN

A CASSANDRE

Keith Bissell

PIANO RECITAL

Elise Bédard, soprano

Yvan Leduc, piano

PIANO RECITAL

WAS SOLL DER ZORN?  
HEER, WAS TRÄGT DER BODEN HIER  
ELFENLIED

Hugo Wolf

Christine McMahon, soprano  
Judith Rubinstein, piano

CHANSONS DE BILITIS

Claude Debussy

LA CHEVELURE

LA FLÛTE DE PAN

LE TOMBEAU DE NAIADES

*Elizabeth Ekholm, soprano*

*Celine Dutilly, piano*

AU CIMETIERE

Gabriel Fauré

TOUJOURS

AUTOMNE

*Lois Watson, mezzo-soprano*

*Michael McMahon, piano*

SIETE CANCIONES POPULARES ESPAÑOLAS Manuel de Falla

El Pano Moruno

Seguidilla Murciana

Asturiana

Jota

Nana

Cancion

Polo

*Katherina Zacko, soprano*

*Peter Flamer, piano*



Tuesday,  
12 April, 1977  
8:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C310

PIANO ENSEMBLE GROUP

direction: Luba Zuk

works for two pianos and piano duet

## PROGRAMME

### LE CARNAVAL DES ANIMAUX

Camille Saint-Saens

Introduction et Marche Royale du Lion  
Tortues  
L'Eléphant  
Aquarium  
Fossiles  
Le Cygne  
Final

*Yeow-Bin Teng  
Azniv Gananian*

### SONATA in B flat major, K. 358

Wolfgang A. Mozart

Allegro  
Adagio  
Molto presto

*Henry Renglich  
Marlene Basarab*

### CONCERTINO in A minor, Op. 94

Dmitri Shostakovich

*Amat Benor  
Azniv Gananian*

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

VISIONS DE L'AMEN

Olivier Messiaen

Amen de la Cr eation

RONDE VILLAGEOISE

Clermont P epin

*Jean Marc Beauchamp  
Christiane Lafontaine*

SIX PIECES, Op. 11

Sergei Rachmaninoff

Barcarolle  
Scherzo

*Joane Lefebvre  
Yeow-Bin Teng*

SCARAMOUCHE

Darius Milhaud

Vif  
Mod er e  
Brazileira

*Melinda Isaacson  
Joanne Macaskill*

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Wednesday,  
3 April, 1977  
4:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

PIANO RECITAL

for two and four hands

by students of Elizabeth Dawson

TOCCATA from E minor Partita Bach

BALLADE NO.3 in A<sup>b</sup> major Chopin

ESTAMPES Debussy

Pagodes

Soirée dans Grenade

Jardins sous la pluie

ETUDE OP.42, No.5 in C<sup>#</sup> minor Scriabin

SONATA para piano Ginastera

Allegro marcato

Presto misterioso

Adagio molto appassionato

Ruvido ed ostinato

Jo-Ann Strathdee

SONATA OP.140, "Grand Duo" Schubert

Allegro moderato

Andante

Scherzo

Allegro vivace

Janette Kwan  
Jill Northey



Wednesday,  
13 April, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

FRANCES GUTZWILLER, piano  
student of Kenneth Woodman

## PROGRAMME

- |  |           |
|--|-----------|
| SINFONIA-ANDANTE-ALLEGRO<br>from Partita II in C minor | Bach      |
| SONATA Op. 10 No. 3                                    | Beethoven |
| <i>Presto</i>  |           |
| <i>Largo e Mesto</i>                                   |           |
| <i>Menuetto</i>  |           |
| <i>Rondo</i>   |           |
| FANTAISIE-IMPROPTU Op. 66                              | Chopin    |
| NOCTURNE Op. 48 No. 1 in C minor                       | Chopin    |
| SONATINE in F <sup>#</sup> minor                       | Ravel     |

三、植物病害及防治

1. 植物病害的种类  
2. 植物病害的防治方法

3. 植物病害的诊断与治疗

4. 植物病害的预防与控制

5. 植物病害的综合防治

6. 植物病害的生物防治

7. 植物病害的物理防治

Thursday,  
14 April, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

H A N K   K N O X , harpsichord  
*student of John Grew*

U T R E M I F A S O L L A

William Byrd

VARIATIONS ON WALSINGHAM

William Byrd

FANTASIA

Giles Farnaby

Harpsichord built in Italy, late seventeenth century; signed "F.A. 1677" on lowest key; tuned in mean-tone temperament.  
From the collection of Kenneth Gilbert.

\*     \*     \*     \*

W O O D W I N D   O C T E T

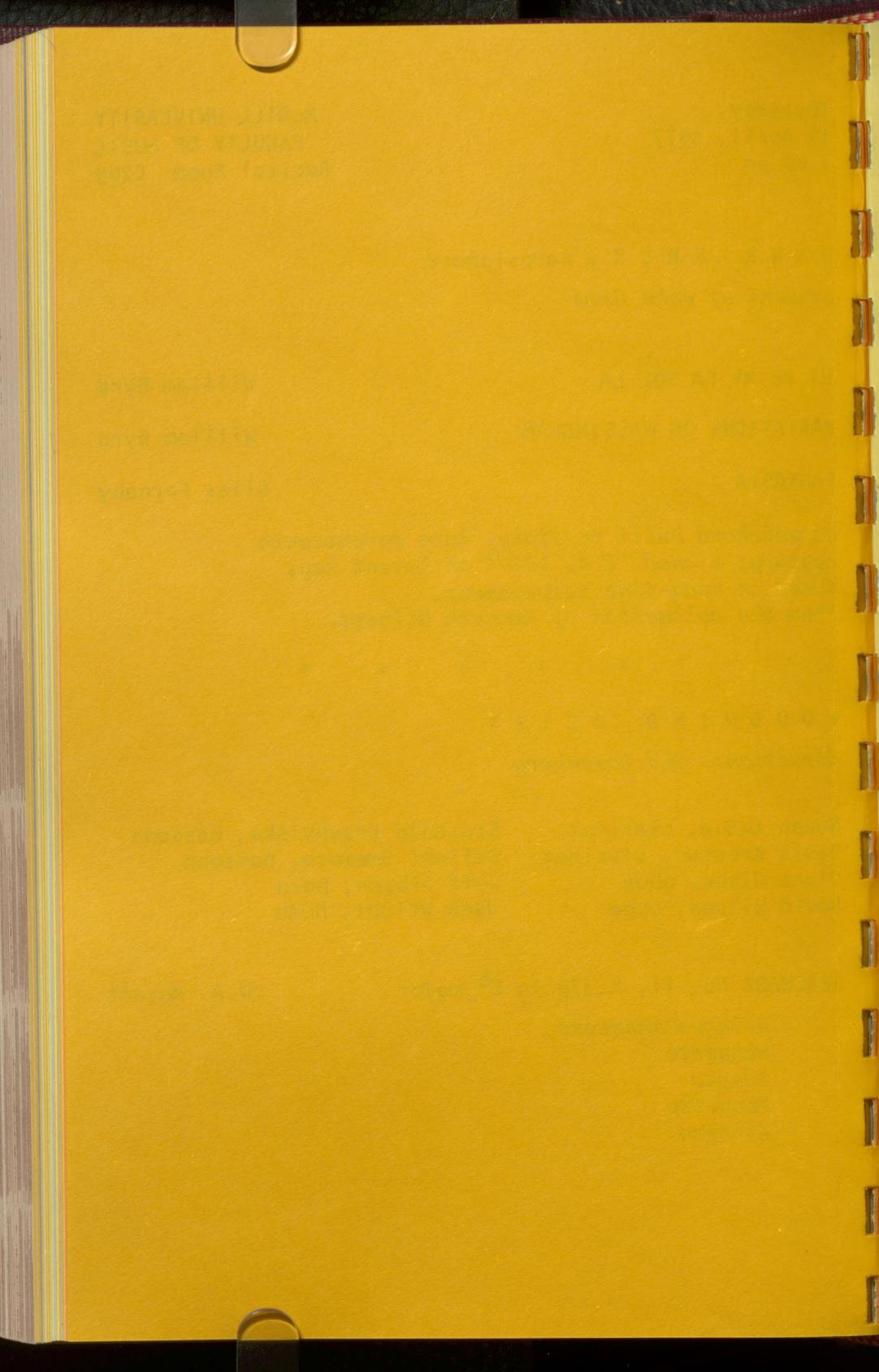
direction: Sid Rosenberg

Susan DaSie, clarinet	Stefanie Przybylska, bassoon
David Kreuter, clarinet	Seiichi Umemoto, bassoon
Diana Gibbs, oboe	Jeff Gibson, horn
David Wilson, oboe	Jane Wright, horn

SERENADE No. 11, K.375 in E<sup>b</sup> major

W.A. Mozart

Allegro maestoso  
Menuetto  
Adagio  
Menuetto  
Allegro



Thursday,  
14 April, 1977  
7:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C310

Frederick LIESSENS,  
percussionist  
*student of Pierre Béluse*

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TIMPANY ETUDE	Vic Firth
TIMPANY ETUDE	Jacques Delecluse
THREE INVENTIONS	J.S. Bach
DREI STÜCKE for soprano flute, xylophone, percussion	Victor Korčá
PRELUDE ET FUGUE en do mineur adaptation for cello and vibraphone	J.S. Bach
ETUDE EN FORME DE TOCCATTE for drum set and timpani	F. Morel
PIECE for vibraphone and bass	D. Friedmann
FEELIN' GOOD for Jazz Group	Victor Feldman
VIBRAPHONE SOLO	D. Friedmann

---

accompanied by

Luc Boivin, marimba  
Aldo Mazza, batterie  
John Hyde, bass  
Mario Giroux, cello  
Murielle Sauve, flute

JAZZ GROUP

Frédéric Liessens, vibes  
Rolf Bertsch, piano  
John Hyde, bass  
Aldo Mazza, drums



Thursday,  
14 April, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

Huguette COLLARD, flute  
*student of Jean-Paul Major*  
accompanied by Yvan Leduc, piano

SONATA in E minor

J.S. Bach

Adagio ma non tanto  
Allegro  
Andante  
Allegro

CONCERTO in D minor

C.P.E. Bach

Allegro  
Un poco andante  
Allegro di molto

DIVERTIMENTO

J. Françaix

Toccatina  
Notturno  
Perpetuum mobile  
Romanza  
Finale

\* \* \* \* \*

Iona CORBER, cello

*student of Gisela Depkat*

accompanied by Steven Corber, piano

L. Boccherini

SONATA in A major

Adagio  
Allegro

SONATA in C major, Op.102, No.1

L. v Beethoven

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

SONATA for cello and piano

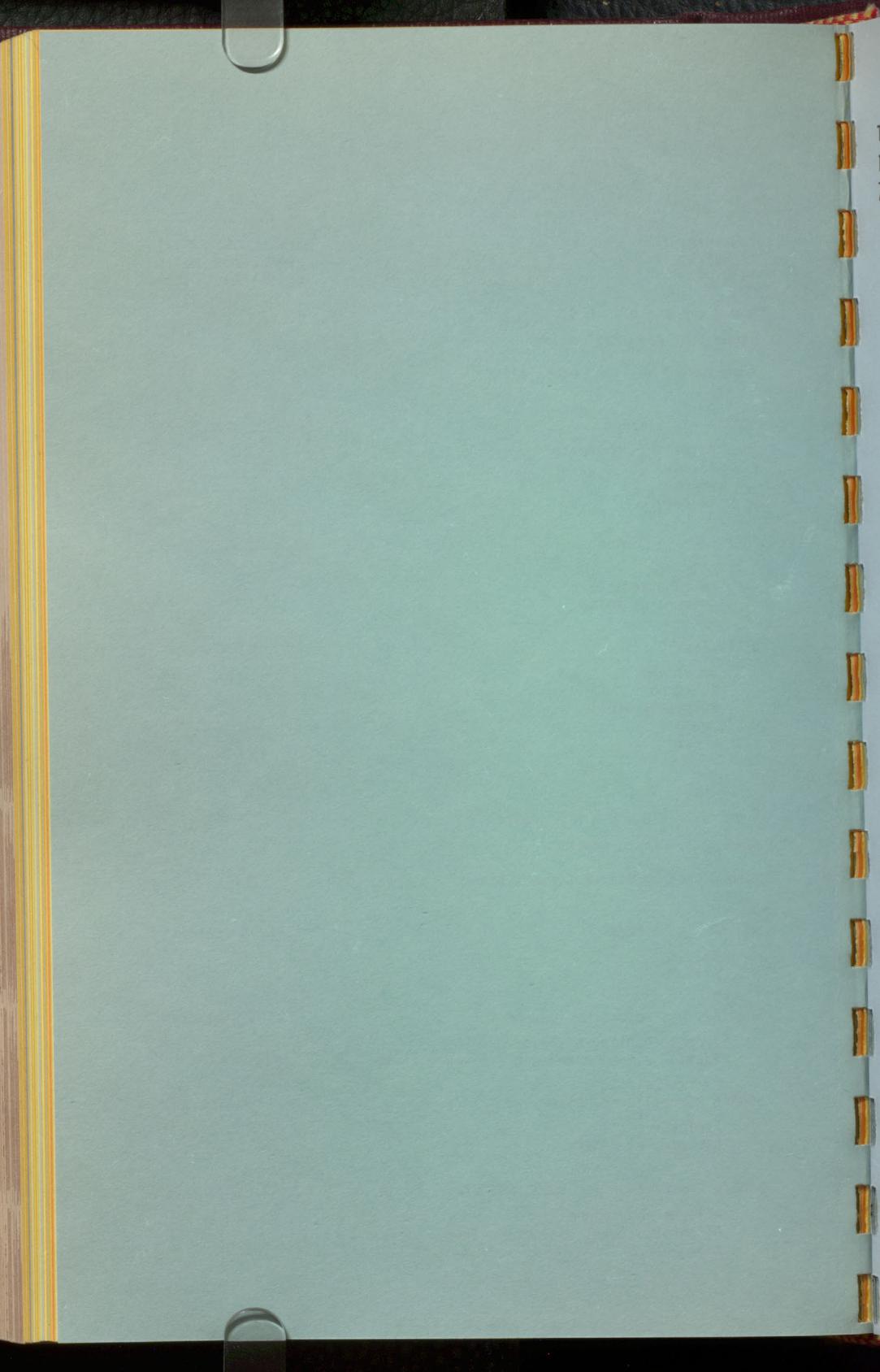
C. Debussy

Prologue  
Sérénade et Finale

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

J. Brahms

Allegro non troppo  
Allegretto quasi minuetto - Trio  
Allegro



Tuesday,  
19th April, 1977  
7:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

P R E P A R A T O R Y  
S C H O O L  
C O N C E R T

- 1) ALLEGRO  
 CONCERTO NO.3  
 Allegro Risoluto  
 Adagio  
 Allegro Vivace  
*Deborah Garson, violin*
- 2) ANDANTE in C major  
*Katherine Kasirer, flute (Sec.III)*
- 3) SIX EASY VARIATIONS  
 on original theme in G major  
 A BLOWN AWAY LEAF  
*Cindy Rosen, piano (Sec.V)*
- 4) SUITE in G minor, No.16  
 Allemande  
 Sarabande  
 NOCTURNE in F minor, Op.55 No.1  
*Stan Pavlik, piano (Col.I)*
- 5) CONCERTO in A minor  
 PERPETUAL MOTION  
*Julie Courschesne, violin (Sec.IV)*
- 6) VIER KLEINE KLAVIESTUCKE, Op.31a No.1  
 Promenade  
 SONATA in D major, HOB.19  
 1st movement  
*Minh Giang, piano (Col.I)*
- Fiocco 7)  
 Seitz 8)  
 Mozart 9)  
 Beethoven 9)  
 Janacek 9)  
 Haendel 10)  
 Chopin 11)  
 Accolay 12)  
 Bohm 12)  
 Apostel 12)  
 Haydn 12)  
 students free  
 Miss J. Fillion, Nos.2,7,10  
 Mrs. S. Jelinkova, No.5  
 Mr. M. Pinzow, No.9  
 Mrs. Garson, No.1  
 Miss K. S.

## 7) MINUET and TRIO

Mozart

*Robert Jones, flute (Sec.III)*

## 8) SONATA in C major

Cimarosa

LITTLE PRELUDE NO.5 in E major

Bach

SONATA in G minor, Op.49 No.1

Beethoven

Rondo

TOCCATINA

Fleming

*Julie Kim, piano (Col.I)*

## 9) SONATA in E minor

Haydn

1st movement

O POLICHINELO

Villa-Lobos

*Elizabeth Wall, piano (Col.I)*

## 10) BERCEUSE

Fauré

*Shelley Lippman, flute (Sec.III)*

## 11) FRENCH SUITE NO.V in G major

Bach

Allemande

Sarabande

SECHS KLEINE INVENTIONEN, Op.21/VIII  
Nos. I, II, III, IV

Jelinek

*Wayne Smith, piano (Col.I)*

## 12) WELL-TEMPERED KLAVIER, Vol. II

Bach

Prelude No. 12 in F minor

PRELUNE EN FORME DE DANCE

Martinu

*Nadya Rambally, piano (Col.I)*

to the classes of

Mrs. D. Rydlo, Nos.3,8,12

Mr. K. Steiner, Nos.4,6,11

Mr. G. Traficante, No.1

artists

Mr. V. Jelinek, No.5  
Nos.2,7,10

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Wednesday,  
20 April, 1977  
7:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

PIANO RECITAL

---

by students of Kenneth Woodman

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Wayne Kratch

PRELUDE AND FUGUE in C sharp major	Bach
SONATA NO.17 in G major	Haydn
SONNETTA DEL PETRARCA	Liszt
BALLADE in F minor	Chopin

---

Peter Jancewicz

PRELUDE AND FUGUE In E minor, Bk.II No.10	Bach
SONATA in E minor	Haydn
Presto	
Adagio	
Molto vivace	
NOCTURNE in E minor, Op.72 No.1	Chopin
ALLEGRO BARBARO	Bartok
LA CAMPANELLA	Liszt

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Thursday,  
21 April, 1977  
8:30 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

LILIAN SAFDIE, piano

student of Dorothy Morton

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PARTITA, NO. II in C minor

J.S. Bach

Sinfonie  
Allemande  
Courante  
Sarabande  
Rondeau  
Caprice

SONATA, NO. 42 in C major

J. Haydn

Allegro  
Adagio  
Allegro molto

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

KREISLERIANA, Op. 16

R. Schumann

8 Fantasies

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7/11/09 - 100% 100%  
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Friday,  
22 April, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

STEFANIE PRZYBYSKA, bassoon  
student of Sid Rosenberg

accompanied by Michael Crabbill, piano  
Joëlle Amar, bassoon  
Susan DaSie, clarinet

---

CONCERTO for bassoon

Kozeluh

Allegro  
Larghetto  
Allegro Assai

FOUR PIECES for bassoon

Starokadomsky

Humoresque  
Pastorale  
Gavotte  
Scherzo

DUO NO. 1 for clarinet and bassoon

Beethoven

Allegro Commodo  
Larghetto Sostenuto  
Rondo - Allegretto

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Friday,  
22 April, 1977  
6:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C310

I CHAMBER ENSEMBLES

CONCERTO in C major, for flute and harp, K. 299

Mozart

Allegro  
Andantino  
Rondo

Sally Richter, flute

Lucile Brais, harp

Patricia Moyst, piano

SONATE B-dur, für Oboe und Continuo

Johann Philipp Kirnberger  
(1721-1783)

Adagio  
Allegro  
Menuetto con variazione

SONATE

Hindemith

Munter  
Sehr langsam - Lebhaft

Mary Catharine Macdonald, oboe

Janette Kwan, piano

II JEAN ROUSSEAU, guitar

student of Michael Strutt  
accompanied by Josiane Lefebvre, piano

FANTASIA, Op. 145

Castelnuovo-Tedesco

III BAROQUE ENSEMBLES

FANTASIA, three parts on a ground

Purcell

QUARTET, from Tafelmusik (II)

Telemann

Andante  
Vivace  
Largo  
Allegro

Sally Richter, flute  
Mario Giroux, cello

Claudette White, flute  
Mary Catharine Macdonald, oboe  
Carmen Boisvert, harpsichord

direction: Michael Prescesky

SUITE in F major, for two horns, strings, continuo

Telemann

Ouverture  
Rondeau  
Sarabande  
Minuet  
Bourée

Eilen Eby, french horn  
Gail Teixeira, violin

Cathy Munro, french horn  
Robert Allard, violin  
direction: Mary Cyr

Mimi Waitzman, continuo  
Gill Stikeman, cello

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Monday,  
5 April, 1977  
8:00 pm

McGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

PIANO RECITAL

by students of Charles Reiner

Programme

- TOCCATA in E minor  
from the Sixth Partita Bach
- SONATA NO. 31 in A flat major, Op. 110 Beethoven  
Anna Szpilberg
- THREE MOVEMENTS in A minor  
from the Third Partita Bach
- FIRST RUMANIAN DANCE Bartok  
Steven Armour
- PAPILLONS, Op. 2 Schumann  
Manon Robert
- BARCAROLLE Chopin  
Kathy Mustacchi
- PICTURES AT AN EXHIBITION Mussorgsky  
Brian Black



Tuesday,  
26 April, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

AN EVENING OF EARLY MUSIC

SHALL I STRIVE  
COME HEAVY SLEEP  
'TWAS A LOVER AND HIS LASS

J. Dowland  
J. Dowland  
T. Morley

Linda Pavelka, soprano  
Don Pilarz, lute

THREE PIECES  
from "The first book of Consort lessons"  
PHILLIP'S PAVAN  
MY LORD OXFORD'S MASKE  
THE BACHELOR'S DELIGHT

T. Morley  
P. Phillips  
W. Byrd  
R. Allison

Lois Watson, Virginia Spicer, recorder  
Don Pilarz, Octavio Lafourcade, lute  
Mario Giroux, cello

ERSTANDEN IST DER HEILIGE CHRIST

N. Bruhns

EASTER CANTATA  
for 2 sopranos, 2 flutes and 1 continuo

Sinfonie  
Versus primus  
Ritornello  
Versus secundus  
Ritornello  
Versus tertius

Linda Pavelka, Marie-France Ouellette, soprano  
Laurie Glencross, Brenda Walsh, flute  
Michael Prescesky, harpsichord

SONATA I

J.E. Galliard

Cantabile  
Spiritoso  
Largo  
Hornpipe a l'Inglaise

Claire Neuman, bassoon  
Michael Prescesky, harpsichord

VOLUME ONE  
PIANO SOLO  
PIANO SOLO

VOLUME ONE  
PIANO SOLO  
PIANO SOLO

CONCERTO A TRE

Allegro  
Loure  
Menuet

Peter Randell, trumpet  
Patricia McGovern, flute  
Michael Prescesky, harpsichord

G.P. Telemann

CONCERTO in E minor (P.137)  
for bassoon

Allegro poco  
Andante  
Allegro

Claire Neuman, bassoon  
Robert Allard, Gail Teixeira, violin  
Mario Giroux, cello  
John Hyde, double bass  
Ann Smith, harpsichord

A. Vivaldi

Thursday 5 May 1977, 7:30 pm  
Recital Room C 209

MCGILL UNIVERSITY  
FACULTY OF MUSIC

P R E P A R A T O R Y   S C H O O L   C O N C E R T

piano students of Elizabeth Dawson

MARCH in D major  
HUNGARIAN FOLK SONG  
INNOCENCE

Kirk Russell

Bach  
Bartok  
Bergmueller

ALLEMANDE from FRENCH SUITE in C minor  
VARIATIONS ON AN ORIGINAL THEME  
WALTZ in C<sup>#</sup> MINOR, OP.64 NO.2  
SONATINA 1959: Allegro giocoso

Marc Becker

Bach  
Beethoven  
Chopin  
Khachaturian

INVENTION IN E MAJOR  
VARIATIONS on "Nel cor piu non mi sento"  
MAZURKA in A MINOR, OP.67 NO.2  
FOUR PIECES from MIKROKOSMOS

Peter Duschenes

Bach  
Beethoven  
Chopin  
Bartok

FANTASIA in D minor  
SONATA in F MINOR, OP.2 NO.1: 4th movement  
IMPROPTU in A<sup>b</sup>, OP.142 NO.2  
THE LITTLE WHITE DONKEY

Roslyn Weinstein

Telemann  
Beethoven  
Schubert  
Ibert

ALLEMANDE from FRENCH SUITE in E major  
SONATA in E MAJOR, OP.14 NO.1: Allegro  
MAZURKA OP.50 NO.3  
CHANSON from LA VIEILLE CAPITALE

Michel René

Bach  
Beethoven  
Chopin  
Dela

CONCERTO FOR TWO CLAVIERS in C : Andante

Bach

Peter Duschenes and Michel René

1970-1971  
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Friday,  
6 May, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

DEBORAH KRAUS, mezzo-soprano  
student of Jan Simons  
accompanied by Judith Rubinstein, piano

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MUSIC FOR AWHILE	Purcell
BLINDE KUH ACH, WENDE DIESEN BLICK	Brahms
LIEDERKREIS, op. 39 <i>Waldgespräch Mondnacht Frühlingsnacht</i>	Schumann
DON CARLO O don fatale	Verdi
KUYAS	Somers
FETES GALANTES I <i>En Sourdine Clair de Lune Fantoches</i>	Debussy
SLEEP NOW	Barber
THE RAPE OF LUCRETIA Aria of the Flowers	Britten
IL BARBIERE DI SIVIGLIA Una Voce Poco Fa	Rossini

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СИВАЯ НАСІНЯ  
СИВАЯ НАСІНЯ  
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Пісні

ПІСНІ ПІСНІ

Спогади

СПОГАДА СПОГАДА

Повітря

ПОВІТРЯ ПОВІТРЯ  
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Троян

ТРОЯН ТРОЯН

Спогади

СПОГАДА

Квіти

КВІТИ КВІТИ  
КВІТИ КВІТИ  
КВІТИ КВІТИ

Музика

МУЗИКА МУЗИКА

Літера

ЛІТЕРА ЛІТЕРА  
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Пісні про

ПІСНІ ПІСНІ  
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## ORCHESTRA

direction: Uri Mayer

### VIOLIN I

Guy Traficante,  
*Concert Master and Conductor*  
Reynald L'Archevêque  
Françoise Morin  
Benson Benovoy

### VIOLIN II

Claudia Martin  
Eric Madsen  
Gail Teixiera  
Mary-Ruth Allen

### FLUTE

Muriel Sauvé  
Penny Pappas

### BASSOON

Joëlle Amar  
Reisa Lipszyc

### TRUMPET

Daniel Doyon  
Ron DiLauro

### VIOLA

Pierre-Yves Gagnon  
Chris Beckett

### CELLO

Paula Kashul  
Catherine Walker

### BASS

Zdzislaw Prochownik

### OBOE

Paul Schieman  
David Wilson

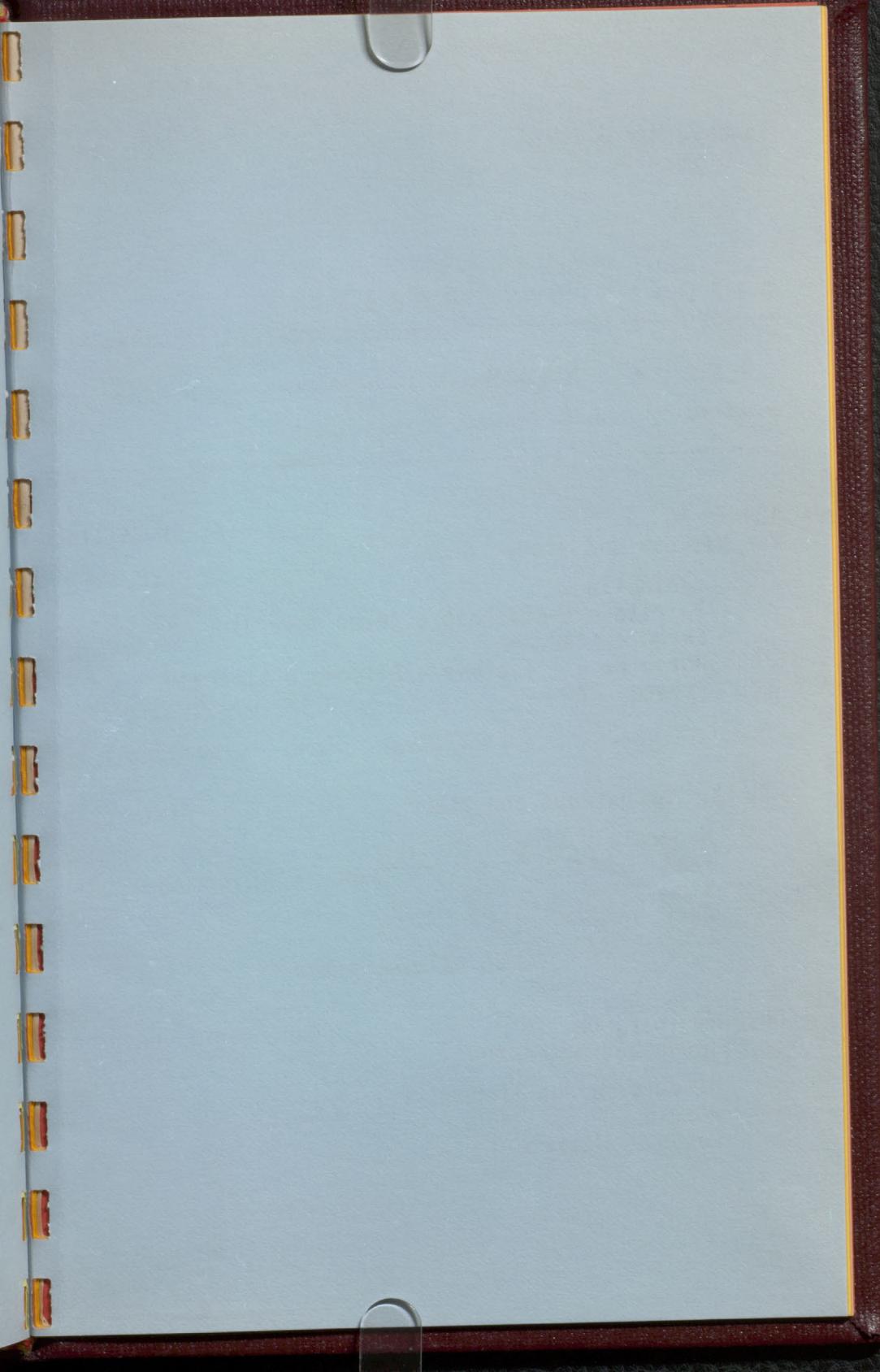
### FRENCH HORN

Alain Monast  
Elaine Gaertner

### TIMPANI

Aldo Mazza





Sunday, May 8, 1977  
8:00 pm

## GRADUATION RECITAL

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Claire NEWMAN, bassoon  
*student of Sid Rosenberg*

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SONATA NO. 1, Johann Ernst Galliard  
for bassoon and piano

Cantabile  
Spiritoso e staccato a tempo moderato  
Largo e staccato  
Hornpipe a l'Inglese - Allegro e staccato  
Vivace

*Edith Béluse, piano*

SONATA, for bassoon and piano Alvin Etler

Moderately slow  
Fast  
Slow  
Fast

*Edith Béluse, piano*

CONCERTO in F, Op. 75 Carl Maria von Weber  
for bassoon and orchestra

Allegro ma non troppo  
Adagio  
Rondo - Allegro

Tuesday,  
10 May, 1977  
1:00 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C310

RECITAL of PIANO DUETS

by students of Lillian Wollmarker

TWO FUGUES from "Kunst der Fuge"	Brian Black	-	J.S. Bach-Czerny <i>Luc Beleau</i>
SIX VARIATIONS "Song with variations"	Louise Valois	-	L. von Beethoven <i>Louise Goyette</i>
EIGHT MELODIOUS PIECES, op. 174	Louise Valois	-	Gurlitt <i>Louise Goyette</i>
MICROCOSMOS			Bartok
Bulgarian Rhythm New Hungarian Folk Songs Perpetuum Mobile	Brian Black	-	<i>Luc Beleau</i>
CONCERTINO, op. 94	Berge Gulanian	-	Shostakovich <i>Jean Pierre Vandelac</i>
MARCH, op. 90	Linda Bertrand	-	Prokofiev <i>Pierre Latour</i>



Wednesday,  
11 May, 1977  
4:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

RAY BOILEAU, piano

student of Dorothy Morton

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PRELUDE AND FUGUE in E<sup>b</sup> major, II book

Bach

SONATA in C major, op. 2 no. 3

Beethoven

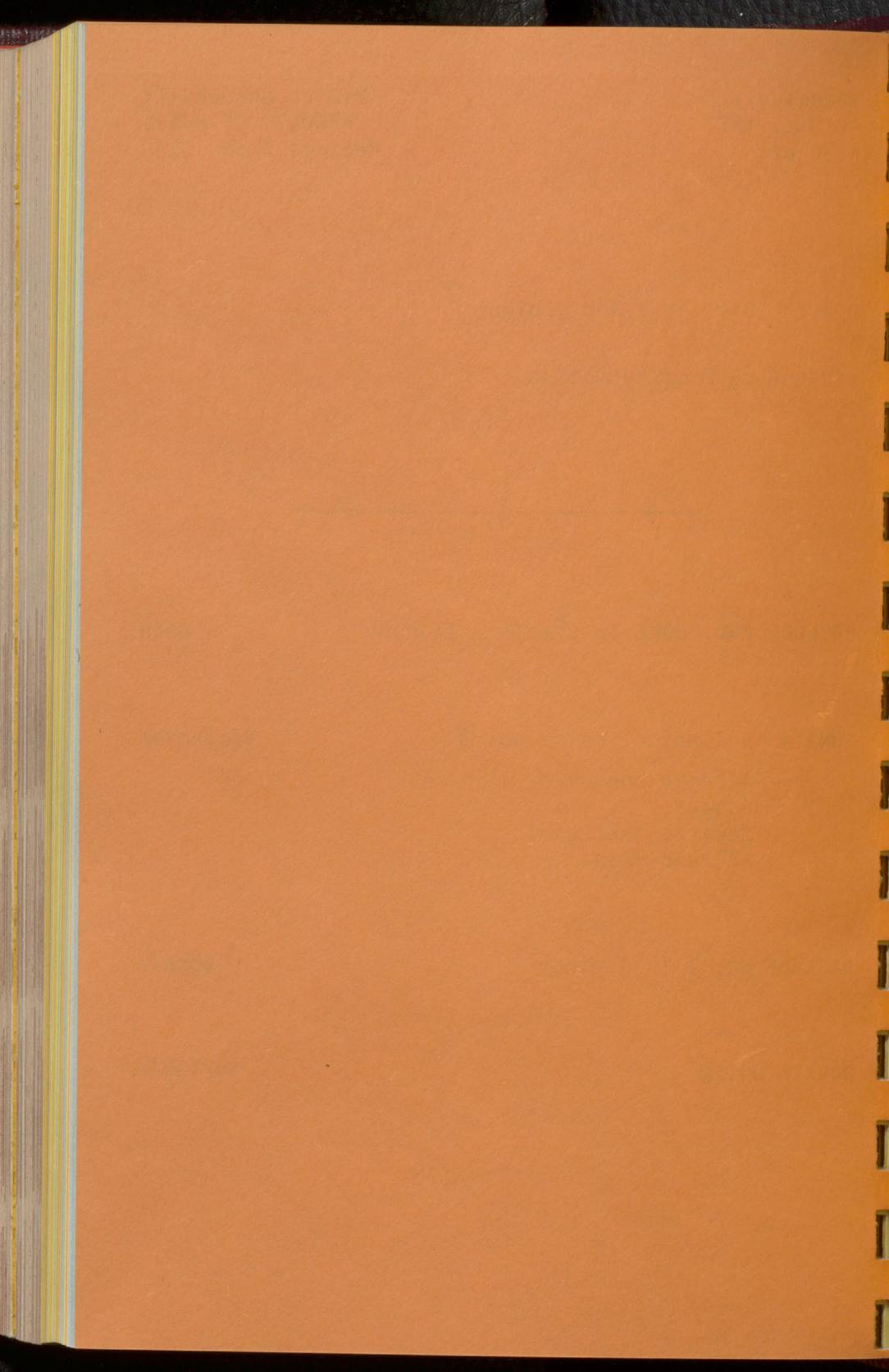
Allegro con brio  
Adagio  
Scherzo (Allegro)  
Allegro assai

BALLADE NO. 1 in G minor

Chopin

SONATA NO. 9

Scriabin



Wednesday, May 11, 1977 at 8:30 pm  
Recital Room C209

McGILL UNIVERISTY  
FACULTY OF MUSIC

GRADUATION RECITAL

Don RENSHAW , trombone  
*student of Ted Griffith*

PROGRAMME

CONCERTINO

Allegro maestoso  
Andante marcia funebre  
Allegro maestoso

Ferdinand David

*Doris Killam, piano*

SONATA A TROIS

Allegro non troppo  
Adagio  
Allegro (presto)  
Adagio  
Poco Allegro  
Adagio  
Allegro  
Allegro

A.J.F. Biber

*Paula Kashut, cello  
Mimi Waitzman, harpsichord*

*Claudia Martin, violin  
Guy Traficante, violin*

INTERMISSION

BALLADE

*Doris Killam, piano*

Eugène Bozza

ARIOSO

*Doris Killam, piano*

Walter S. Hartley

SONG FOR TROMBONE AND PERCUSSION

Peter Bosani, timpani  
Frederick Liessens, vibraphone

Jack McKenzie

François Clément, percussion

THE ENTERTAINER

David Bloch, trumpet  
Alain Monast, horn

Scott Joplin  
arr. by A. Frackenpohl

Pat Downs, bass trombone  
Dave Nutting, trumpet



Monday,  
16 May, 1977  
8:30 pm

MCGILL UNIVERSITY  
FACULTY OF MUSIC  
Recital Room C209

O C K S H I N , piano

student of Tom Plaunt

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SONATA in F major, KV533 and KV494

Mozart

Allegro  
Andante  
Rondo, Andante

IMAGES, 1ère Série

Debussy

Reflets dans l'eau  
Hommage à Rameau  
Mouvement

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

VARIATIONEN UND FUGE, op. 24  
über ein Thema von Händel

Brahms



Monday,  
13th June, 1977  
7:00 pm

McGill University  
Faculty of Music  
Recital Room C209

F I R S T   P I A N O   R E C I T A L

by students of Karl Steiner

PRELUDER and FUGUE NO. 1  
from "Five Miniature Preludes and Fugues"

Alec Rowley

DOUCE AMIE

Mel Bonis

MIREILLE AU PIANO

from "Album pour les Tout-Petits"

Brian Kiteala

MINUET in D minor

G.F. Händel

SONATINA in C major, 2nd movement (Minuet)

Hazel Cobb

MARCH, NO. 1

Otto Joachim (1)

from "12 twelve-tone pieces for children"

Tzippora Rabinovicz

LA TOUPIE

Mel Bonis

LE PETIT MENDIANT

MARIONNETTES

from "Album pour les Tout-Petits"

GOSSIP, NO. 7

Otto Joachim (1)

from "12 twelve-tone pieces for children"

Gautam Gowrisankaran

POLONNAISE in G minor

J.S. Bach

JÄGERLIEDCHEN (Hunting Song), Op. 68, No. 7

R. Schumann

Sylvia Margaritis

IN TRANSYLVANIAN STYLE, No. 53

Béla Bartók

CHROMATIC, No. 54

from "Mikrokosmos", Vol. II

DER FRÖHLICHE LANDMANN (The Happy Farmer), Op. 68, No. 10

R. Schumann

Catherine Salisbury

SONATINA in C major, Op. 20, No. 1,

F. Kuhlau

Allegro

ARIETTA, Op. 12, No. 1

Edvard Grieg

JEST, No. 27

Béla Bartók

from "For Children", Vol. I

Belinda Hummel

- FRENCH SUITE NO. 3 in B minor J.S. Bach  
Allemande
- KINDERSTÜCK (1924) Anton von Webern (2)
- „ FÜRCHTENMACHEN (Bogeyman's coming), No. 11 R. Schumann
- WICHTIGE BEGEBENHEIT (An important event), No. 6 from "Kinderszenen", Op. 15
- TWO-PART INVENTION NO. 1, in C major J.S. Bach  
EVENING, Op. 65, No. 11 S. Prokofieff
- REITERSTÜCK (The Horseman), Op. 68, No. 23 R. Schumann
- Allemande  
Allegro  
Gigue
- SUITE NO. XIV in G major G.F. Händel  
Allemande  
Allegro  
Gigue
- VIER ZWEISTIMMIGE INVENTIONEN, Op. 15, No. 1, Nos. I, II Hanns Jelinek (3)  
BAGATELLE, Op. 33, No. 5 L. van Beethoven
- Rezitativ  
Scherzando  
Cantabile  
A la marcia  
Ostinato  
Musette  
Orgelpunkt
- FOUR DUETTOS in E minor, No. 1 J.S. Bach  
PARTITA PICCOLA, Op. 21 Hanns Jelinek (4)
- ETUDE in A<sup>b</sup> major, Op. posth. F. Chopin
- NOCTURNE in F minor, Op. 55, No. 1 F. Chopin
- Rezitativ  
Scherzando  
Cantabile  
A la marcia  
Ostinato  
Musette  
Orgelpunkt
- Allemande  
Allegro  
Gigue
- Lori Kiteala  
Mark Bedard  
Lena Georgieff  
Elena Cerrolaza  
Suzanne Korf  
Stan Pavlik

- SONATA in A major, Hob. 5, 1st movement (Allegro) J. Haydn
- " TRAUMEREI (Dreaming), No. 7 R. Schumann  
from "Kinderszenen", Op. 15
- Marlene Gatelaro
- SONATA in D major, Hob. 19, 1st movement (Moderato) J. Haydn
- MAZURKA in B<sup>b</sup> major, Op. 17, No. 1 F. Chopin
- Minh Giang
- FRENCH SUITE NO. 5 in G major J.S. Bach  
Allemande  
Gavotte
- SONG WITHOUT WORDS, Op. 38, No. 2 F. Mendelssohn-Bartholdy
- SONATA in G minor, Longo 130 Domenico Scarlatti
- Juliette Skeete
- 

INFORMATION REGARDING TWELVE-TONE MUSIC ON THIS PROGRAMME:

- | <u>FROM:</u>  | <u>PUBLISHED BY:</u>                     |
|---|--|
| 1) 12 Twelve tone Pieces for Children<br>by Otto Joachim  | Berandol Music Limited                   |
| 2) Webern, Kinderstück for Piano  | Carl Fischer, Inc.                       |
| 3) Zwölftonwerk, Vier zweistimmige Inventionen<br>(Twelve-Tone Music, Four Two-Part Inventions),<br>Op. 15/I by Hanns Jelinek | Universal Edition Wien<br>No. 11898      |
| 4) Zwölftonfibel für Klavier (Twelve-Tone Reader<br>for the piano), Op. 21 by Hanns Jelinek                                   | Möseler Verlag,<br>Wolfenbüttel, Germany |

Monday,  
13th June, 1977  
8:30 pm

McGill University  
Faculty of Music  
Recital Room C209

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

by students of Karl Steiner

IMPROVPTU in A<sup>b</sup> major, Op. 142, No. 2

F. Schubert

*Wayne Smith*

NOCTURNE in G major, Op. 37, No. 2

F. Chopin

FROM THE DIARY OF A FLY, No. 142  
from "Mikrokosmos", Vol. VI

Béla Bartók

*Judy Higgins*

BAGATELLEN, Op. 126

L. van Beethoven

Andante

Presto

Quasi allegretto

THE SNOW IS DANCING, No. IV  
from "Children's Corner"

Claude Debussy

SECHS KLEINE STUDIEN, Op. 21/IX

Hanns Jelinek (1)

Presto possibile

Andantino

Con moto

Allegro non troppo

Allegretto

Allegro

*Bruno Steiner*

PRELUDE AND FUGUE NO. 3, in C sharp major  
from "Das Wohltemperierte Klavier"

J.S. Bach

*David Botwinik*

TWELVE-TONE SUITE FOR PIANO

Julius Schloss (2)

Prologue

Scherzo

March

Interlude

Air

Chaconne

Etude

Epilogue

*Ronald Bourne*

DANSEUSES DE DELPHES, No. I  
from "Preludes", Vol. I

Claude Debussy

IMPROPTU in E<sup>b</sup> major, Op. 90, No. 2

F. Schubert

Robert King

SONATA in C major, Hob. 50

J. Haydn

Allegro

Adagio

Allegro molto

PRESTO after J.S.Bach (1st version)

J. Brahms

Andrés Hausmann

SUITE, Op. 45

Carl Nielsen

Allegretto un pochettino

Poco moderato

Allegretto innocente

Allegro non troppo, ma rigoroso

Simon Levine

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INFORMATION REGARDING THE TWELVE-TONE MUSIC ON THIS PROGRAMME:

FROM:

- 1) "Zwölftonfibel für Klavier (Twelve-Tone Reader for the Piano) Op. 21 by Hanns Jelinek
- 2) Twelve-Tone Suite for piano by Julius Schloss

PUBLISHED BY:

Möseler Verlag, Wolfenbüttel, Germany

Peer International Corporation, New York  
Peer Musikverlag,  
G.M.B.H., Hamburg

