



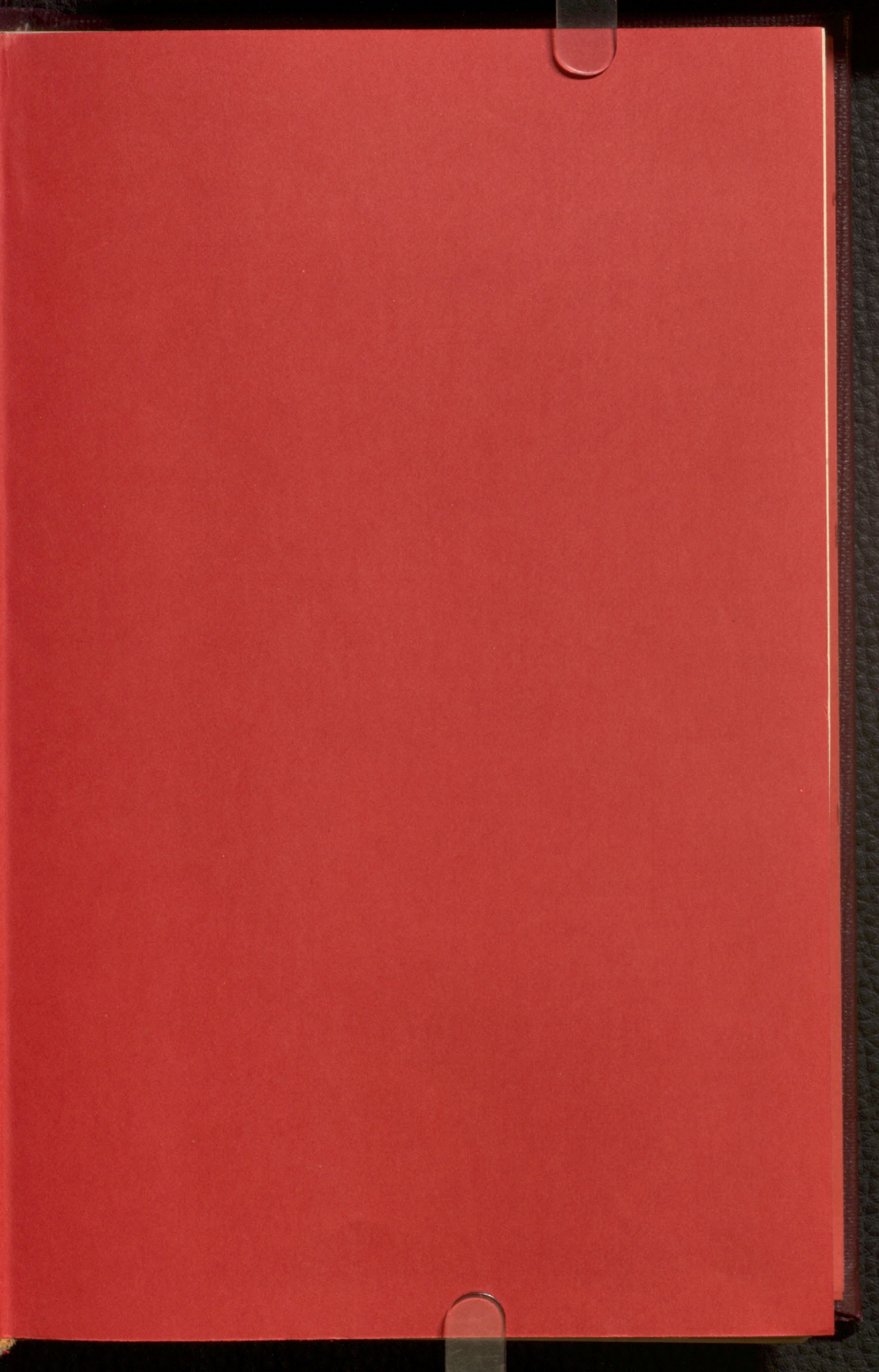
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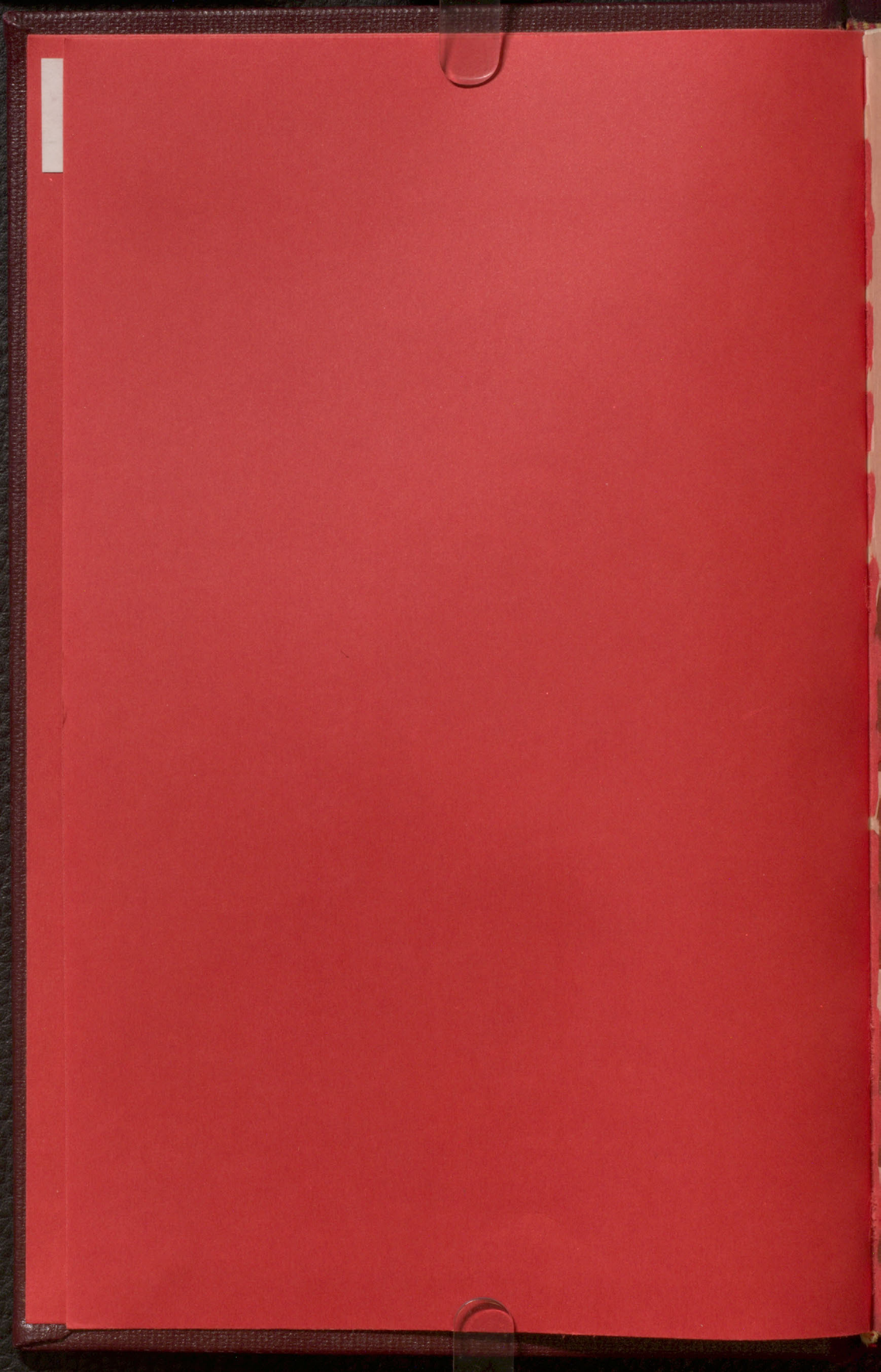


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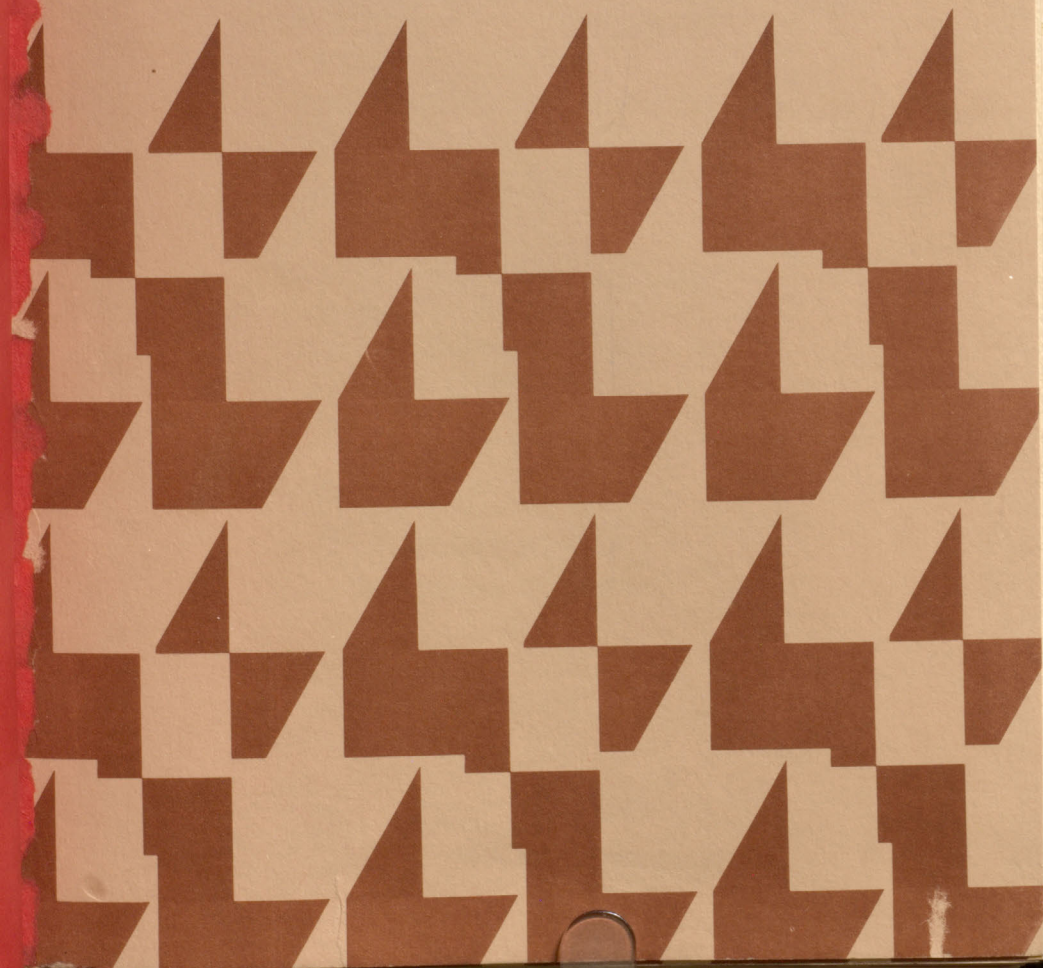


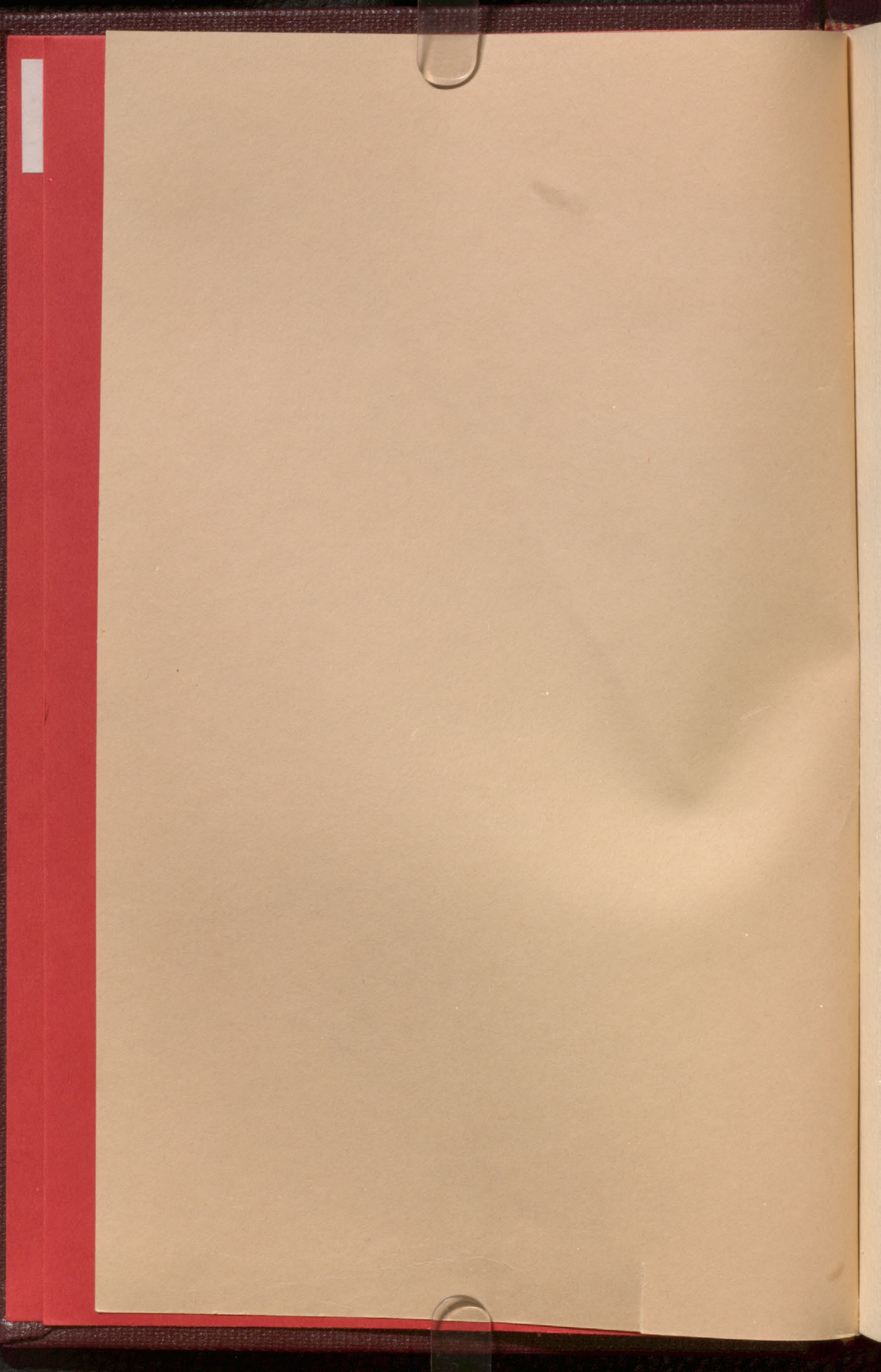
# McGill University Faculty of Music

Concerts <sup>79-80</sup>~~78-79~~  
September-December

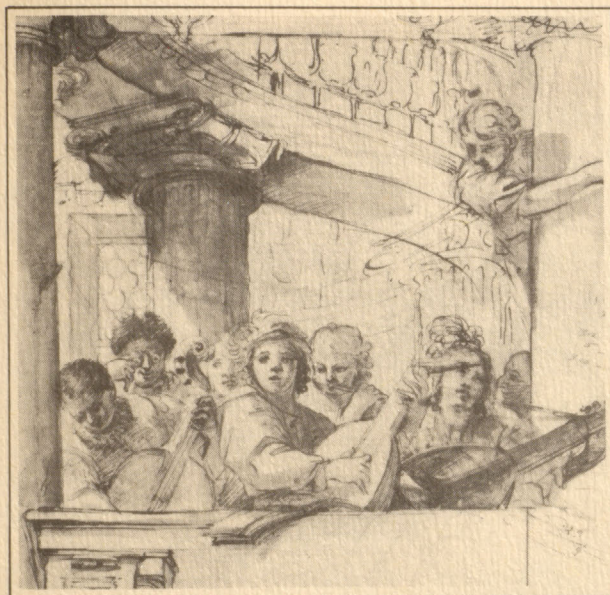


Pollack concert hall  
Salle de concert Pollack





# CBC Festival Allegro



Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**SCOTT ROSS**  
harpsichord / clavecin



CBC RADIO 940  
CBC STEREO 93.5

## SCOTT ROSS

American harpsichordist Scott Ross was born in Pittsburg in 1951. He went to France at the age of 14 to study with Huguette Gremy-Chauliac, Robert Veyron-Lacroix and Kenneth Gilbert and in 1971, won first prize at the Concours International de Bruges. He has had a brilliant career as a soloist, performing extensively in both Europe and North America. Winner of the Grand Prix du Disque for his recordings of the complete works for harpsichord by Jean-Philippe Rameau, Mr. Ross has collaborated with Kenneth Gilbert in the preparation of an edition of the works of both Scarlatti and d'Anglebert. His most recent recordings include the complete harpsichord works of François Couperin.

Since 1973, Mr. Ross has taught harpsichord and figured bass at Laval University in Quebec and at l'Académie de musique ancienne en Languedoc in Montpellier, France. He was recently a jury member for the Bruges International Competition.



## SCOTT ROSS

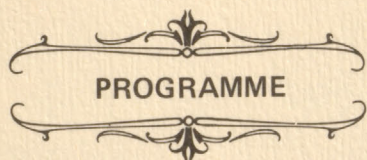
Le claveciniste américain Scott Ross est né à Pittsburg en 1951. A l'âge de 14 ans, il se rend en France pour étudier avec Huguette Gremy-Chauliac, Robert Veyron-Lacroix et Kenneth Gilbert. En 1971, il gagne le premier prix au Concours International de Bruges. Il a fait une brillante carrière comme soliste et a donné de nombreux récitals en Europe et en Amérique du Nord. Gagnant du Grand Prix du Disque pour l'enregistrement de l'intégrale des oeuvres pour clavecin de Jean-Philippe Rameau, Scott Ross a collaboré avec Kenneth Gilbert à la préparation d'une édition des oeuvres de Scarlatti et d'Anglebert. Il vient en outre d'enregistrer l'intégrale des oeuvres pour clavecin de François Couperin.

Depuis 1973, M. Ross enseigne le clavecin et la basse chiffrée à l'Université Laval de Québec et à l'Académie de musique ancienne en Languedoc, à Montpellier, France. Récemment, il a fait partie du jury au Concours International de Bruges.



Pollack Concert Hall  
Monday, September 17, 1979  
8:30 p.m.

Salle de concert Pollack  
Lundi, 17 septembre 1979  
20h30



SONATAS

DOMENICO SCARLATTI  
(1685 - 1757)

K. 141  
K. 208  
K. 209  
K. 211  
K. 212  
K. 215  
K. 216

INTERMISSION / ENTRACTE

SONATAS

ANTONIO SOLER  
(1729 - 1783)

No. 04 - Allegro  
No. 12 - Allegro molto  
No. 15 - Allegretto  
No. 17 - Allegro  
No. 97 - Allegretto  
Minuetto I & II  
Rondo, Andantino con moto  
Allegro

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on the series "In Concert"  
Sunday, October 14, 1979, at 11:05 a.m., on CBC Stereo 93.5

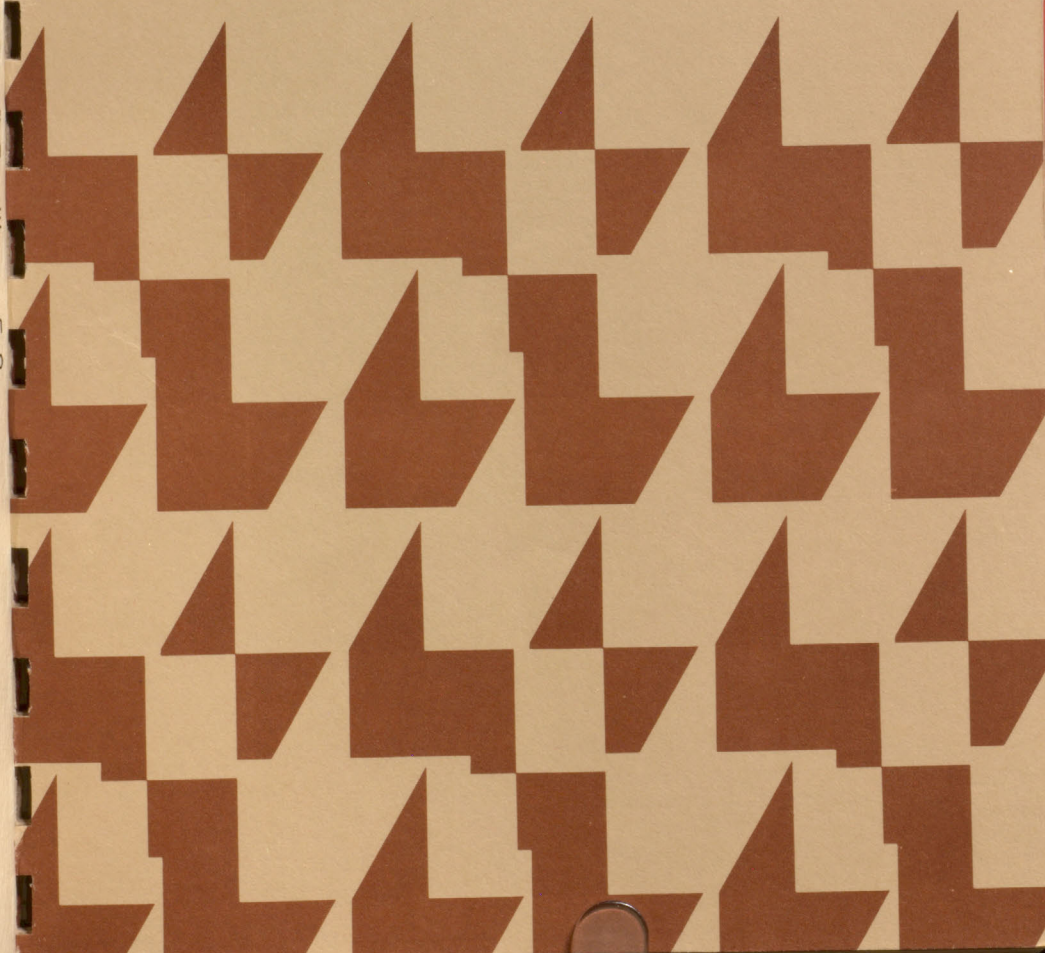
Ce concert sera diffusé dans la série "In Concert"  
le dimanche 14 octobre 1979 à 11h05 sur CBC Stéréo 93.5

Producer / Réalisatrice: **Frances Wainwright**

# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, September 20, 1979  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

GRADUATION RECITAL

D O N   T H O M P S O N , trumpet

---

accompanied by   EUGENE PLAWUTSKY, piano  
                          ERIC LUSSIER, harpsichord, organ  
                          HEATHER TOEWS, piano  
                          GARY ANTONIO, guitar

programme

CONCERTO in D

G. Torelli

Allegro

Adagio - Presto - Adagio

Allegro

SONATA FOR TRUMPET AND PIANO

K. Kennan

With strength and vigor

Rather slowly and with freedom

Moderately fast, with energy

PRELUDE NO. 5

J. S. Bach

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

SONATA FOR TRUMPET AND ORGAN, Op.200

A. Hovhaness

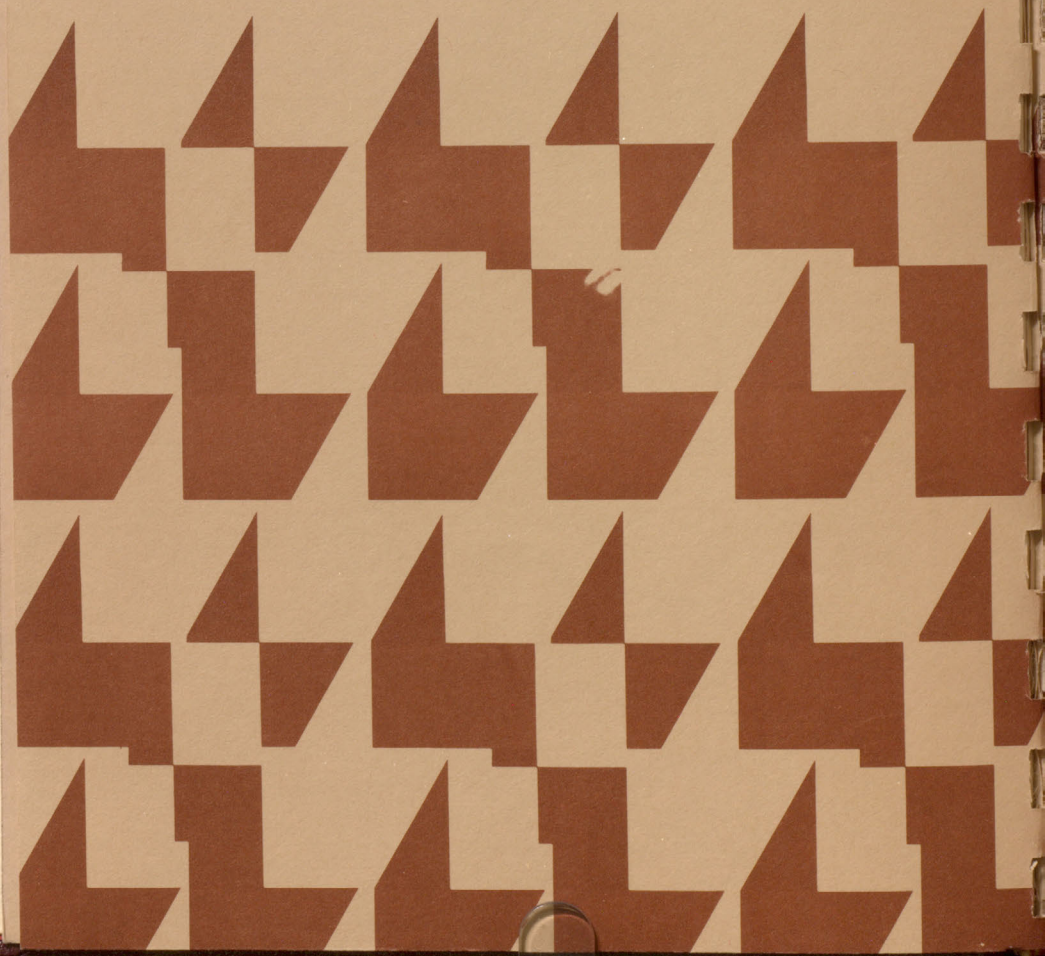
SONATA FOR TRUMPET, GUITAR AND PIANO

A. Clementi

Tempo di Marcia

Pausa

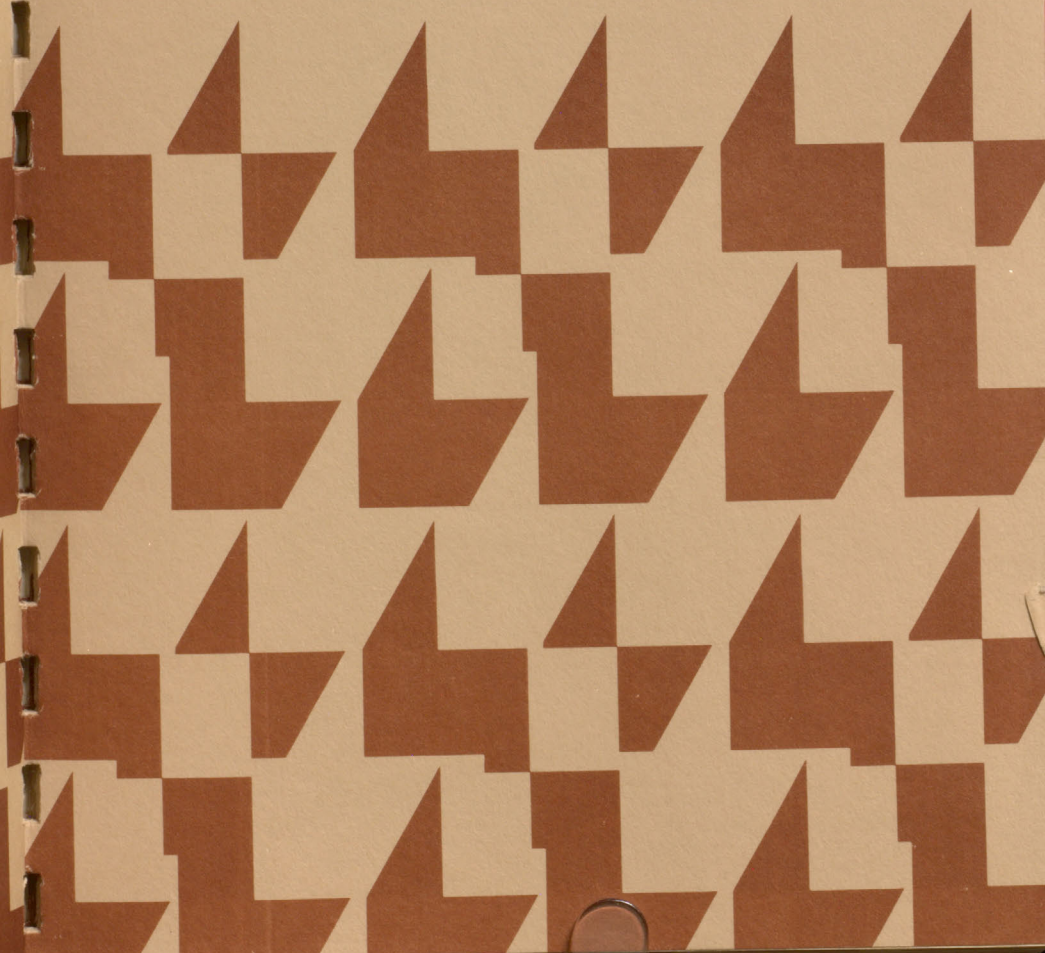
Allegro vivo



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, September 21, 1979  
8:30 pm

MAURICIO FUKS, violin

---

assisted by

violinists SUSAN BELL  
PHILIPPE DAVID  
MICHAEL STEINBERG  
PETER PURICH

and

REYNALD L'ARCHEVEQUE, violin  
STEPHEN KONDAKS, viola  
GUY FOUQUET, cello  
CARMEN PICARD, piano



programme

SONATINA for two violins

Arthur Honegger  
(1892-1955)

Allegro non tanto  
Andantino  
Allegro moderato

with Susan Bell

SONATA NO. 2 for two violins

Jean-Marie Leclair  
(1697-1764)

Allegro  
Sarabande - Largo  
Allegro

SONATA NO. 5 for two violins

Allegro ma poco  
Gavotte - Andante grazioso  
Presto

with Philippe David

12 DUOS for two violins

Bela Bartok  
(1881-1945)

with Michael Steinberg

DUO CONCERTANTE

Charles de Bériot  
(1802-1870)

Moderato  
Adagio moderato  
Rondo - Allegro con spirito

with Peter Purich

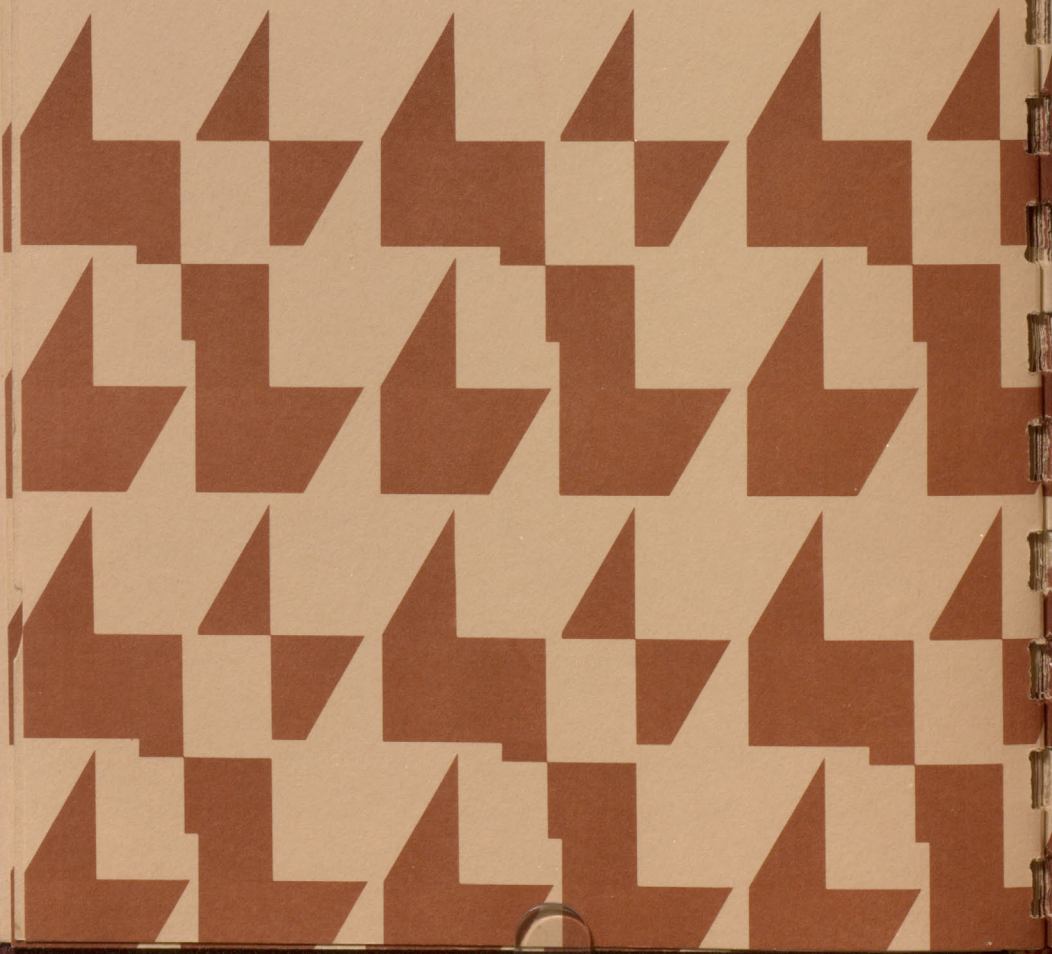
i n t e r m i s s i o n

QUINTET for piano and strings in  
E<sup>b</sup>, Op. 44

Robert Schumann  
(1810-1856)

Allegro brillante  
In modo d'una marcia - Un poco largamente  
Scherzo molto vivace  
Allegro ma non troppo

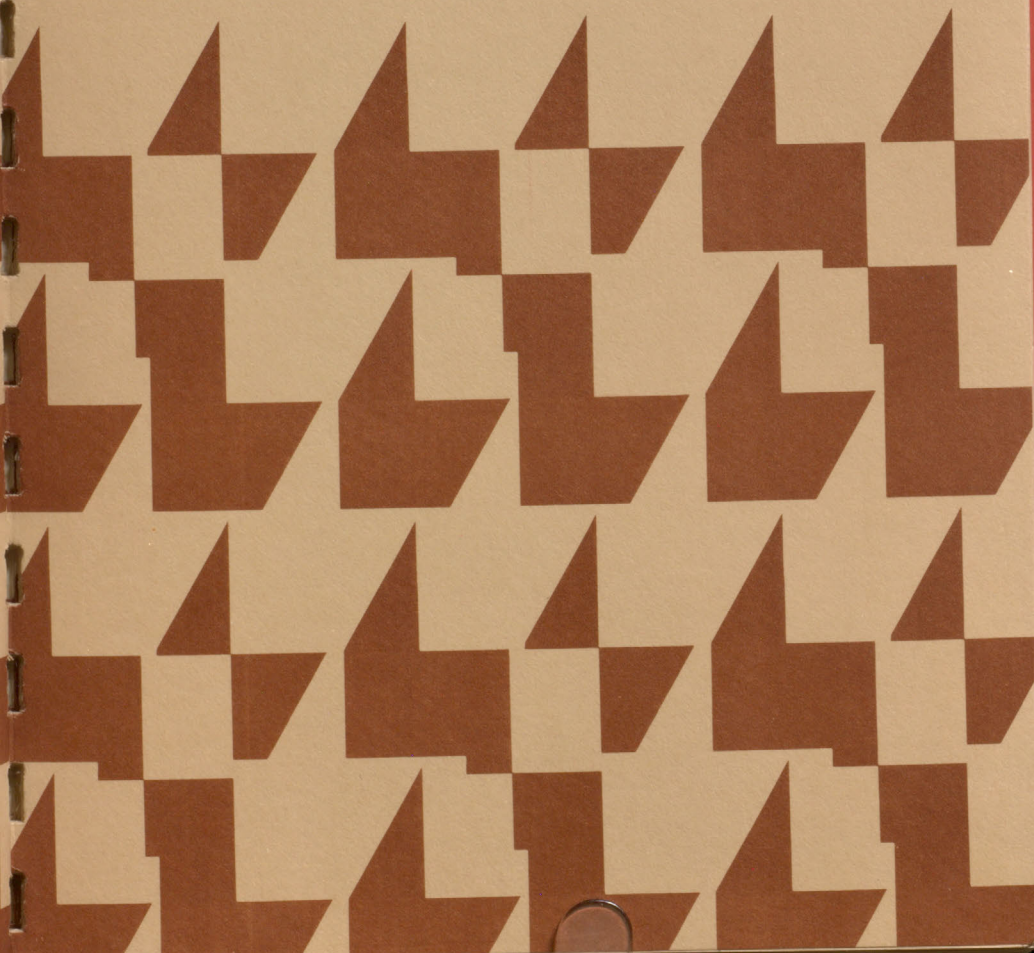
with Reynald L'Archevêque, violin  
Stephen Kondaks, viola  
Guy Fouquet, cello  
Carmen Picard, piano



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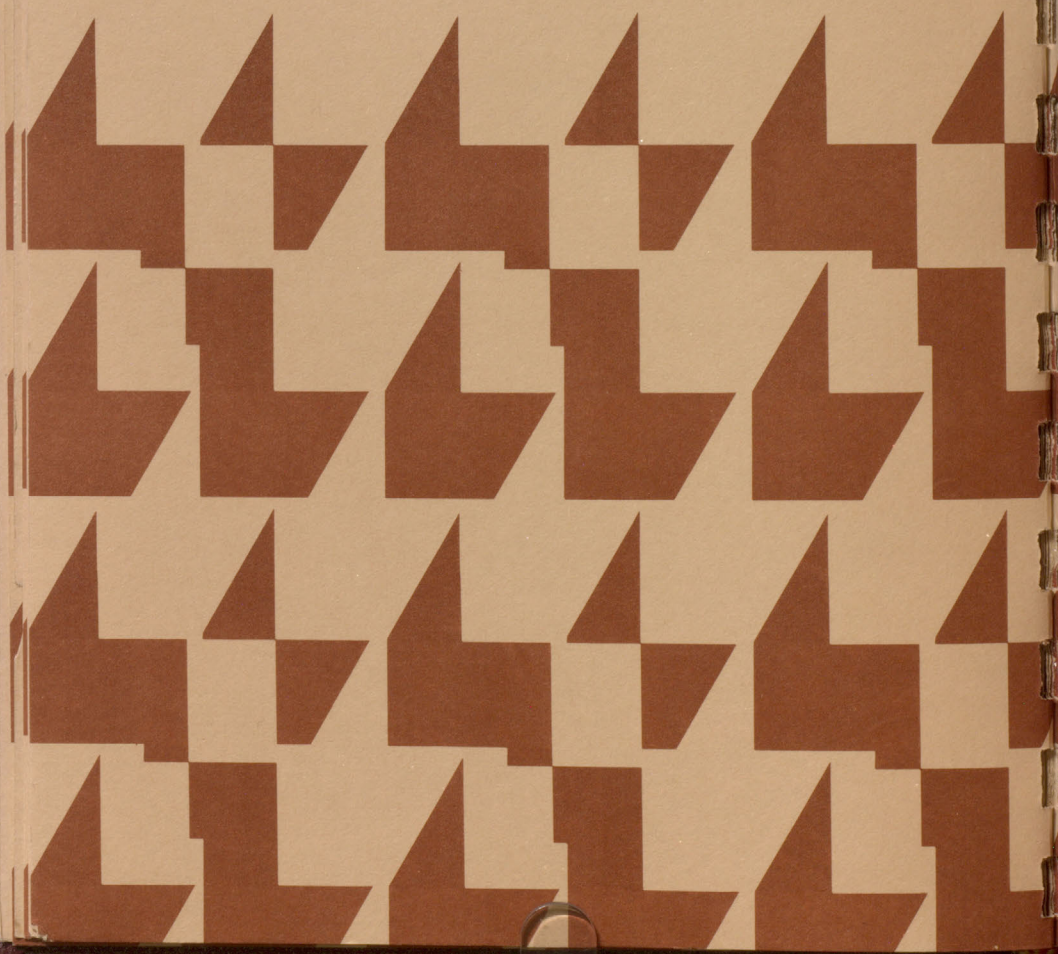
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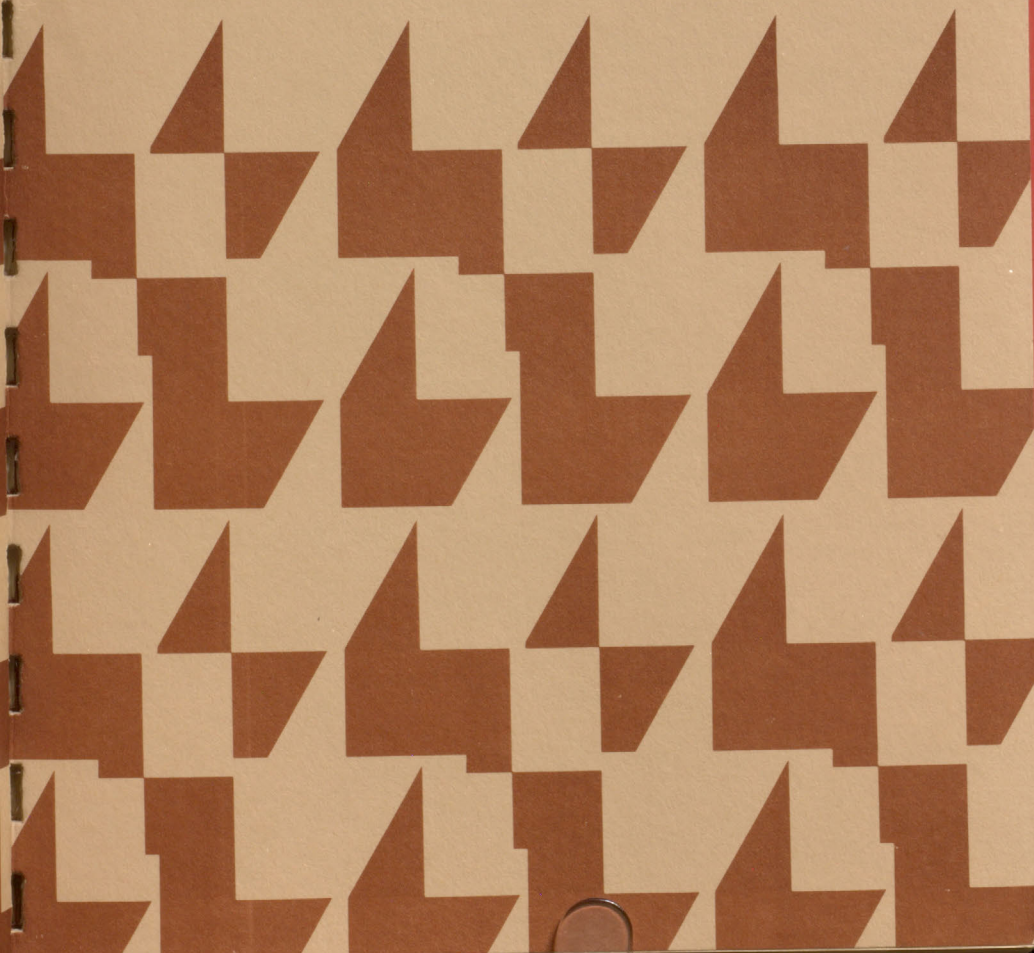
Tempo di Marcia  
Pausa  
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# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, September 21, 1979  
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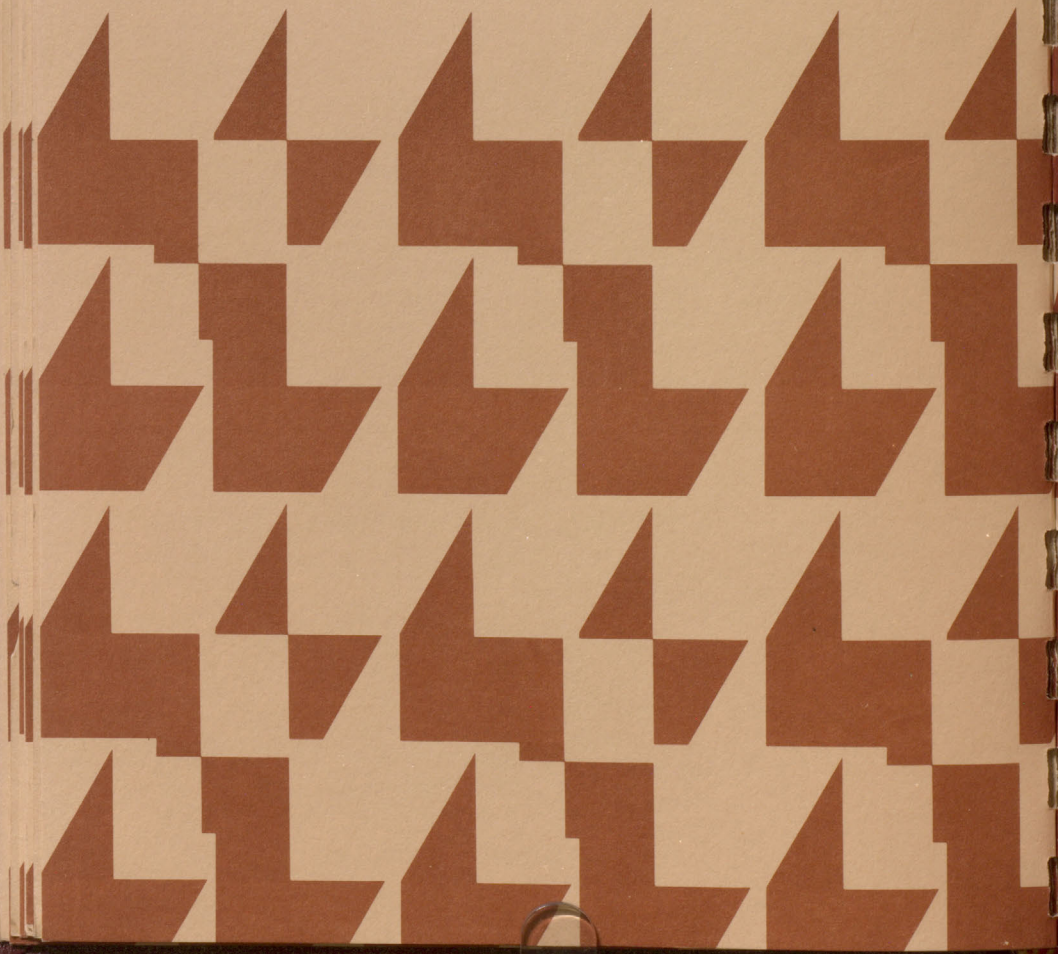
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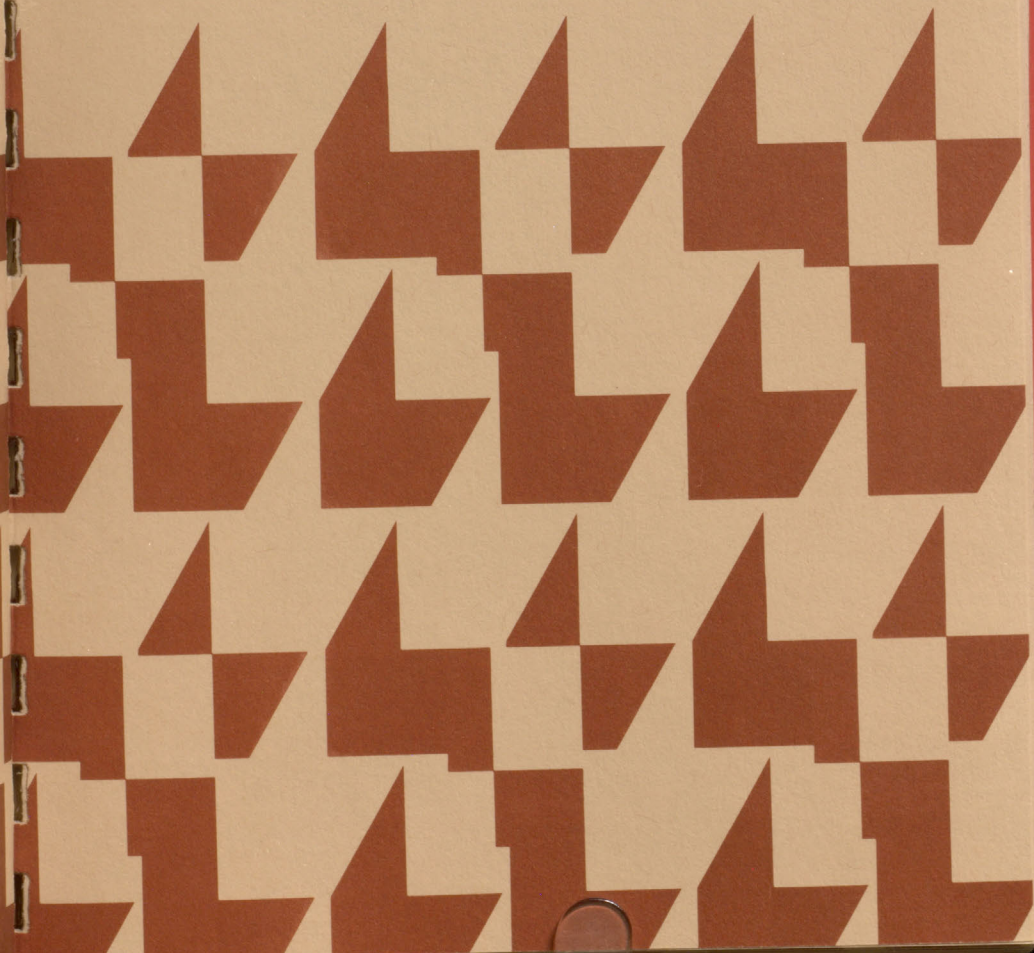
with Reynald L'Archevêque, violin  
Stephen Kondaks, viola  
Guy Fouquet, cello  
Carmen Picard, piano



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, September 28  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

W I N S T O N   P U R D Y , baritone

---

CELINE DUTILLY, piano

DIE SCHÖNE MÜLLERIN - LA BELLE MEUNIERE D. 795 (1823) - Franz Schubert  
(Wilhelm Müller)

Das Wandern - Roaming - Le plaisir de voyager

The miller loves to wander - we have learnt it from the water and the mill wheels. Even the stones long to move faster. Good master and good mistress, let me go in peace upon my way.

*Voyager, voilà le plaisir du meunier: maître meunier et belle meunière, laissez-moi repartir en paix, comme les roues qui tournent sans se lasser, comme l'eau qui toujours voyage, et comme les cailloux. Laissez-moi voyager!*

Wohin? - Whither? - Où me mènes-tu?

I heard a brook rippling. I know not what came over me but I had to follow it. Down and ever further, ever fresher it bubbled and ever clearer the brook. Is this really my path - tell me brook, whither?

*J'entendis murmurer un petit ruisseau, se précipitant vers la vallée et moi aussi, je descendis, mon bâton de voyageur à la main. O petit ruisseau, dis-moi, où mènes-tu? Ton murmure a égaré mes sens. Mais ce sont sans doute les ondines qui chantent. - Laissez-les chanter, compagnon, et poursuis joyeusement ta route.*

Halt - Halte

I see a mill hidden among the alders. O welcome, sweet song of the mill. O brook, was this what you meant?

*Petit ruisseau, tu vois un moulin briller, tu entends le doux chant du moulin devant la maison accueillante. Mais, cher petit ruisseau, est-ce cela que tu voulais dire par le chant de ton eau?*

Danksagung an den Bach - Thanks to the brook - Remerciements au ruisseau

Was this what you meant? To the maid of the mill you intended to lead me, right? Did she send you or have I been fooled - fain would I know. Whatever may be, I asked for work and now I have plenty, for both hands and heart.

*Allons voir la meunière! Est-ce cela que ton chant voulait dire, petit ruisseau qui murmure? Je me rends à cet appel. J'ai demandé du travail. Et maintenant, j'en ai assez pour occuper mes mains et pour combler mon coeur.*

Am Feierabend - In the evening - L'heure du repos

If only I had a thousand arms to work with that the lovely maid of mill would notice my faithful heart. Alas, how weak is my arm - any apprentice can do the same. We sit in the cool of the evening and the miller tells us that he is pleased with our work. His daughter bids us all a good night.

*Hélas! Mon bras est trop faible pour qu'enfin la belle meunière reconnaisse mon coeur fidèle. A l'heure paisible du soir, me voilà assis parmi les autres apprentis et la belle jeune fille souhaite à tous une bonne nuit!*

Der Neugierige - Eager questioner - Le curieux

I ask no flower, no star - They cannot tell me what I wish to know. O brook, one thing only do I want to know - one little word. "Yes" is one word, the other is "No". Brook, how strange you are behaving, say, does she love me?

*Je n'interroge aucune fleur ni aucune étoile, c'est mon petit ruisseau que je veux interroger, qui seul peut me dire ce que j'aimerais tant apprendre. Comme tu es étrange, silencieux ruisseau. Je te le promets, je ne le dirai à personne, mais dis-moi: m'aime-t-elle?*

Ungeduld - Impatience

I'd like to cut it into every tree; on every blank paper would I write; I'd like to train a young starling to repeat the words loud and clear; I'd like to breath it into the morning breezes; I feel it must show in every aspect of my being yet she knows nothing of my longing: Thine is my heart, and ever shall remain.

*Mon coeur t'appartient et t'appartiendra pour l'éternité. Je voudrais en faire part à l'écorce ou à la corneille, au bosquet, aux pétales de fleur pour lui porter le message. Et je croyais qu'on le verrait dans mes yeux, sur mes joues, sur ma bouche, à mon souffle. Mais elle ne remarque rien de tout mon émoi anxieux.*

Morgengruss - Morning greeting - Salut du matin

Good morning lovely maid of the mill! Does my greeting disturb you? If so, I had better go. Let me gaze on your window from afar. You sleep laden eyes - why do you shun the light? Shake off the veil of dreams - and rise into God's clear morning! The lark is singing of love's sorrow.

*Bonjour, belle meunière! Mais pourquoi rentres-tu si vite ta tête mignonne? Et vous, petites fleurs affligées de rosée, vous êtes encore ivres de sommeil. Levez-vous frais et dispos dans le clair matin du bon Dieu.*

Des Müllers Blumen - The miller's flowers - Les fleurs du matin

By the brook are many flowers. I will plant these flowers beneath her window and when she sleeps a dream will whisper to her: Forget me not! When she opens the shutters, the dew in your eyes which she will see, will be my tears.

*Ce sont mes fleurs qui poussent au bord du ruisseau, regardant de leurs yeux bleus et clairs comme les yeux de ma mie. Je les planterai près de sa petite fenêtre pour qu'elle lui chuchotent dans son doux sommeil: ne m'oublie pas, et qu'elles l'accueillent au matin.*

Tränenregen - Rain of tears - Pluie de larmes

We sat cosily side by side and gazed into the brook. The moon and stars joined us but I saw them not - I saw only her eyes nodding and gazing out of the happy brook. My own eyes overflowed, and the mirror dimmed. She said: "It's going to rain. Good-bye, I'm going home".

*Ensemble nous regardions paisiblement couler le ruisseau. Je cherchais à voir son image, et le ruisseau coulait gaiement en chantant: Compagnon, suis-moi. Alors les yeux me piquèrent et l'image se brouilla et elle dit: "La pluie menace, adieu, je m'en retourne chez moi".*

Mein - Mine - Mienne

Brook, stop your rippling, wheels, stop your roaring forest birds, stop your songs. One song alone shall sound: the beloved maid of the mill is mine.

*Petit ruisseau, cesse de murmurer, roue, cesse de grincer et vous les oiseaux, arrêtez vos chants. Et qu'une seule rime retentisse: La meunière bien-aimée est mienna!*

intermission

Pause - Interlude

I have hung my lute on the wall and twined a green ribbon around it - I can no longer sing, my heart is too full. Often the ribbon flutters over the strings as with a sigh. Is that the echo of my longing? Could it be the prelude to new songs?

*Au mur j'ai suspendu mon luth, car je ne sais plus faire entrer dans mes rimes mon coeur qui a trop souffert. Cher luth, reste en repos! Mais quand tes cordes tressaillent, est-ce l'écho de mes peines d'amour ou le prélude à de nouvelles chansons?*

Mit dem Grünen Lantenbande - With a green lute ribbon - Le luth au ruban vert  
"What a pity that the green ribbon should fade here on the wall, I am so fond of green."  
That is what you said to me today - so I take it down and send it to you. Now thread  
it into your tresses, as you are fond of green. Now I know where love abides and now  
too am fond of green.

*Domage pour le beau ruban vert qu'il pâlisce, suspendu au mur. Mais je vais te l'envoyer,  
ma bien-aimée, parce que le vert fleurit avec l'espoir lointain. Tresse-le dans tes  
boucles, alors, je saurai où règne l'amour et j'aimerais bien le vert.*

Der Jäger - The hunter - Le chasseur  
What do you seek dear hunter? There's no quarry here for you. It would be better for  
you to stay in the forest. If you wish to please my sweetheart, shoot the boars that  
trample her garden.

*Que cherche donc le chasseur au bord du ruisseau devant mon moulin? Il n'y a pas de  
gibier pour toi. Dans ce jardin ne vit que pour moi un tendre petit chevreuil. Mieux  
vaudrait, chasseur insolent, que tu restes dans ta forêt pour tuer les sangliers qui,  
la nuit, saccagent mes champs.*

Eifersucht und Stolz - Jealousy and Pride - Jalousie et Fierté  
Whither so fast dear brook? Are you chasing the arrogant hunter? Turn back and chide  
the fickle maid of the mill. But don't tell her about my unhappiness - tell her:  
he has cut a reed pipe from my banks and is playing merry dances and songs to the children.

*Mon cher ruisseau, courrais-tu furieux après l'insolent chasseur? Mais retourne plutôt  
pour gronder ta meunière pour son esprit volage. Et ne lui dis pas ma tristesse.*

Die Liebe Farbe - The good colour - La bonne couleur  
I shall dress in green and seek a cypress grove - my love is so fond of green. Away  
to the merry hunt! The game I hunt is death - my love is so fond of hunting. Cover  
my grave with green grass - no coloured flowers - only green. My love is so fond of  
green.

*Je m'habillerai de vert comme le saule pleureur, je chercherai un pré plein de romarin  
vert et un cyprès, car mon trésor aime tant le vert. Allons joyeusement à la chasse,  
car mon trésor aime tant chasser. Creusez ma tombe dans la pelouse et je ne veux rien  
que du vert autour de moi.*

Die Böse Farbe - The evil colour - La mauvaise couleur  
I should like to go out into the world were it not so green. I should like to pluck  
all the green leaves and bleach the green grass with my tears. I should like to lie  
before her door and softly sing: "Farewell." O take from your brow the green ribbon  
and give me your hand in parting.

*Ah! Le vert, pourquoi me regardes-tu toujours, méchante couleur que tu es, si insolem-  
ment, moi, pauvre homme si pâle. Je voudrais m'étendre devant sa porte et chanter  
adieu! Ote de ton front le ruban si vert et tends la main pour me dire adieu!*

Trockne Blumen - Dry flowers - Les fleurs séchées  
All you flowers that she gave me, shall go with me into the grave. And when she passes  
the mound she will think in her heart: his love was true. Then, little flowers,  
spring forth! May has arrived and winter is over!

*Vous toutes, jolies petites fleurs qu'elle m'a données, que l'on vous mette avec moi dans  
la tombe. Jolies petites fleurs, sortez de terre, le mois de mai est arrivé. Et lorsqu'elle  
se promènera en passant sur la colline, elle songera dans son coeur: celui-là m'est fidèle!*

Der Müller und der Bach - The Miller and the Brook - Le meunier et le ruisseau  
Where a true heart dies of love the lilies wither, the full moon hides its face and  
the angels sob and sing the soul to rest.

The Brook: And when love frees itself from grief a new star will shine in the heavens and the angels will descend to earth.

The Miller: O brook, you mean so well. But do you know what love can do? Down below is cool peace - little brook, sing me to sleep.

*Là où un coeur fidèle se languit d'amour, le lilas se fane, la lune cache ses larmes, les anges sanglotent. Lorsque l'amour s'arrache à la douleur, brille au firmament une nouvelle étoile, dit le ruisseau. - Ah! Petit ruisseau, demande le meunier, mais sais-tu le mal que fait l'amour? Petit ruisseau. Ne t'arrête pas de chanter.*

Des Baches Wiegenlied - The Brook's Lullaby - La berceuse du ruisseau

Rest, rest. You shall lie with me till the ocean shall drain the brooks. When a hunting horn sounds I shall roar around you. Away wicked maid that your shadow not awaken him. Good night until all awakens. The full moon rises, the mists disperse, and the heaven above, how vast its arch.

*Voyageur, repose en paix auprès de moi! De fraîcheur je t'envelopperai. Ne me regardez pas, petites fleurs bleues, vous alourdissez les rêves de mon dormeur. Va-t-en, méchante petite fille, de peur que ton ombre ne le réveille! Bonne nuit! Dors et oublie tes joies et tes peines!*

\* \* \* \* \*



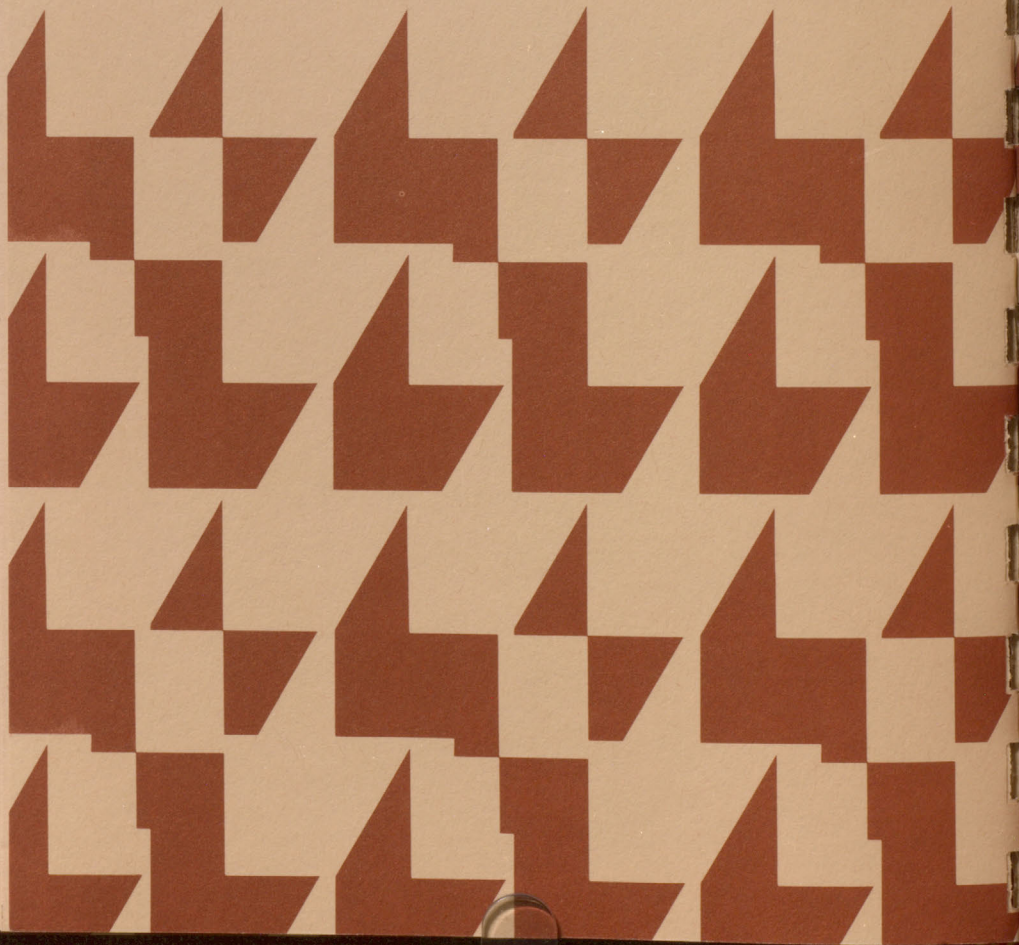
DIE SCHÖNE MÜLLERIN D.795 (1823)

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FRANZ SCHUBERT

(1797-1828)

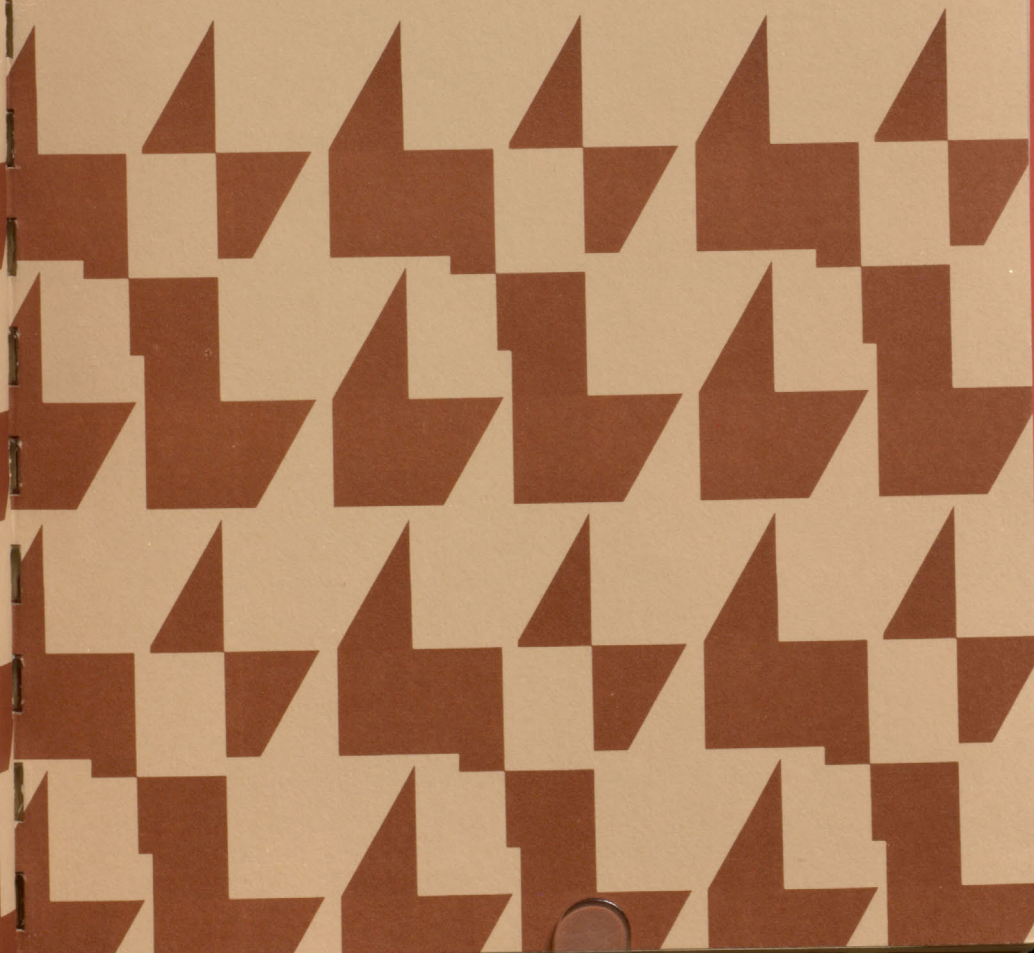
1. Das Wandern
2. Wohin?
3. Halt
4. Danksagung an den Bach
5. Am Feierabend
6. Der Neugierige
7. Ungeduld
8. Morgengruss
9. Des Müllers Blumen
10. Tränenregen
11. Mein
12. Pause
13. Mit dem Grünen Lantenbande
14. Der Jäger
15. Eifersucht und Stolz
16. Die Liebe Farbe
17. Die Böse Farbe
18. Trockne Blumen
19. Der Müller und der Bach
20. Des Baches Wiegenlied



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, October 2, 1979

8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

THE MCGILL TRIO

---

HEATHER TOEWS, piano  
CAROLE SIROIS-BOGENEZ, cello  
FRANCOISE MORIN, violin

*Heather Toews's performance is presented in partial fulfilment of the requirements for the degree of Master of Music.*

*L'exécution d'Heather Toews fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique.*

programme

TRIO in G major (Hob.XV:41)

Joseph Haydn  
(1732-1809)

Allegro  
Menuet and Trio  
Adagio  
Finale: Allegro

TRIO in D major, Op. 70 No. 1,  
"Ghost"

Ludwig van Beethoven  
(1770-1827)

Allegro vivace e con brio  
Largo assai ed espressivo  
Presto

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

TRIO in E minor, Op. 90 "Dumky"

Antonin Dvorak  
(1841-1904)

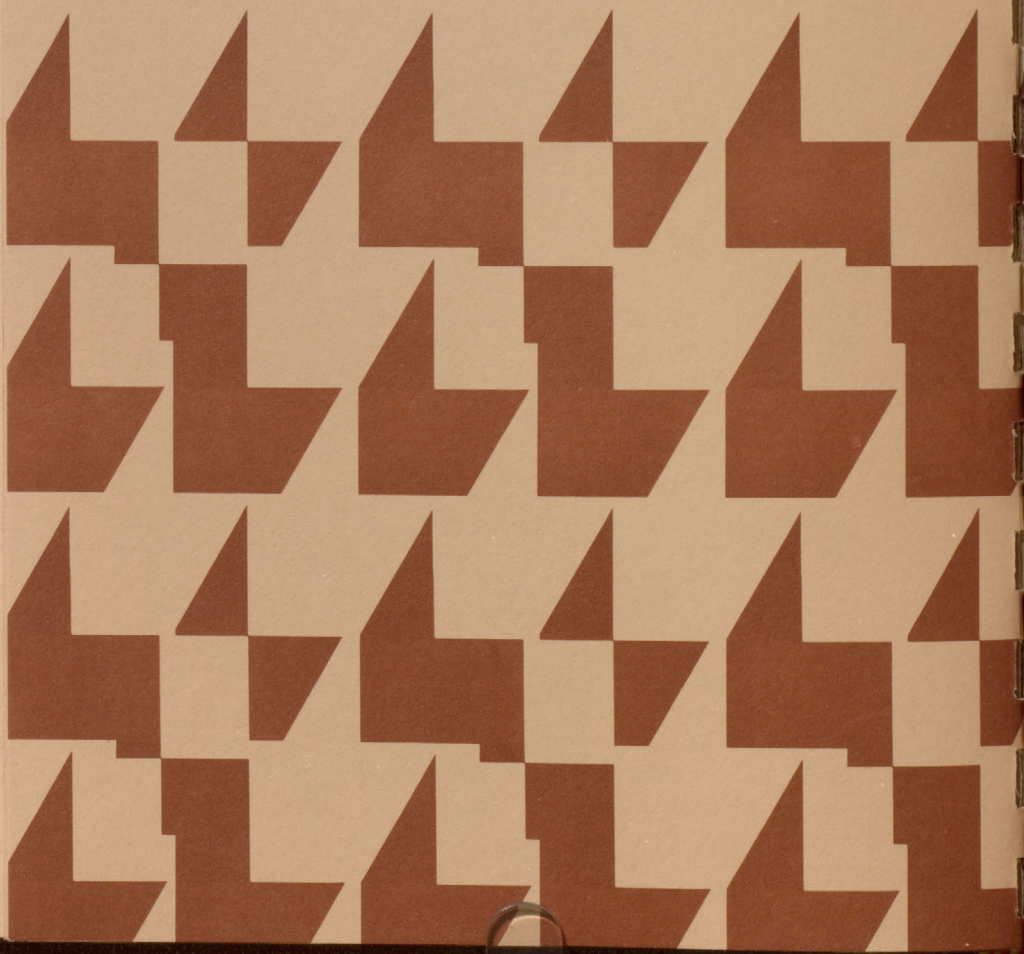
Lento maestoso  
Poco adagio  
Andante.  
Andante moderato  
Allegro  
Lento maestoso

*This recital is being recorded by the CBC for broadcast at a date to be announced.*

*Producer: Kit Kinnaird.*

*Ce récital est enregistré par la CBC et il sera diffusé sur ses ondes à une date ultérieure.*

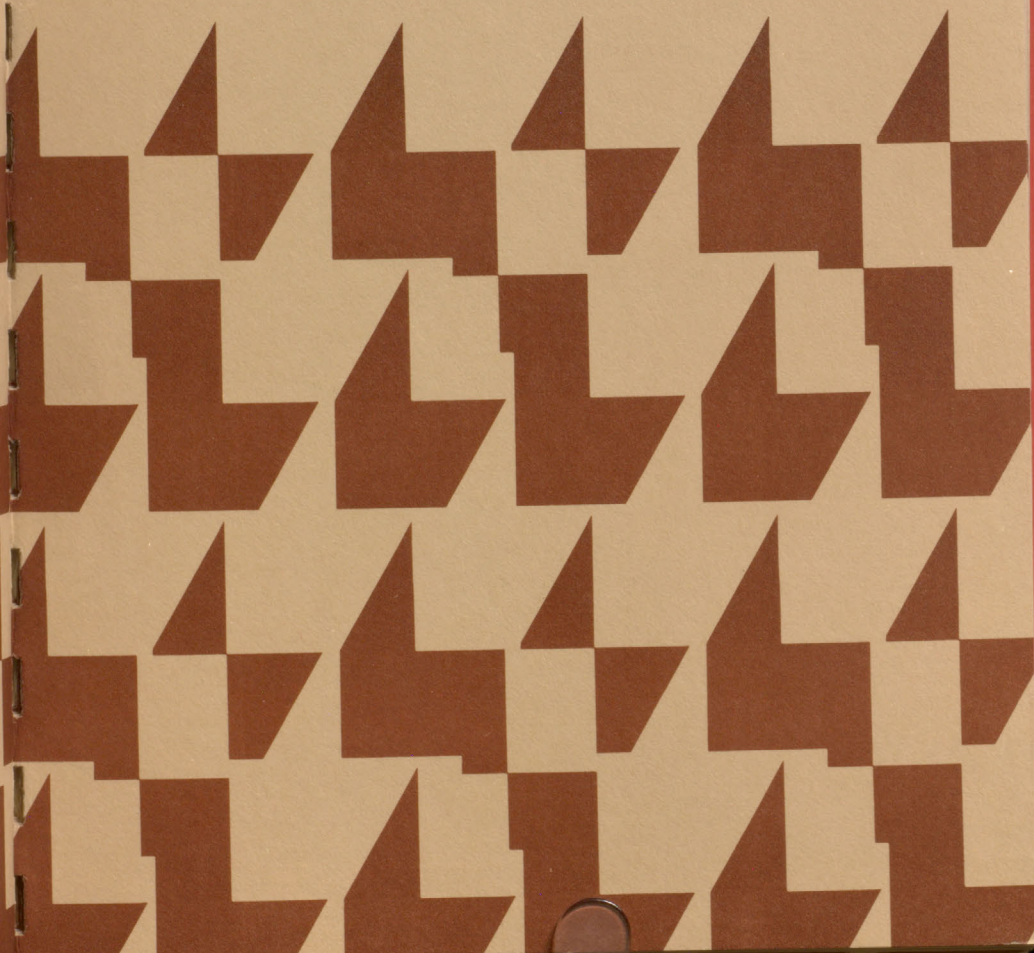
*Réalisateur: Kit Kinnaird.*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Thursday, October 4, 1979  
8:30 pm

*75 years of music at McGill  
75 années de musique à McGill*

S U S A N   S A W A T Z K Y , soprano

---

student of Jan Simons

assisted by ARIANE DIND, harpsichord  
DEBORAH CORBER, piano

*Ce récital fait partie des épreuves imposées pour  
l'obtention d'une maîtrise en musique.*

*This recital is presented in partial fulfilment  
of the requirements for the degree of Master  
of Music.*



LIEDERKREIS, OP.39 - Robert Schumann

In der Fremde - In Foreign Parts

Clouds come from my homeland; father and mother have long been dead and nobody knows me anymore. How soon will my time come, when I too shall rest and no one will know me here?

*De mon pays natal, viennent ces nuages. Mais depuis longtemps, mon père et ma mère y sont morts et personne, là-bas, ne me connaît plus. Ah! que bientôt vienne aussi pour moi le temps où je dormirai en paix!*

Intermezzo

In my heart I carry your beautiful likeness, it looks at me gaily all day. My heart sings an old song that swiftly flies to you.

*Dans mon coeur, à chaque instant, son beau visage me regarde...  
Pour toi, je chante une vieille chanson d'amour.*

Waldesgespräch - Dialogue in the woods

'You lovely bride, why do you ride through the woods alone and so late?'  
'I am heartbroken, cannot trust men. You do not know who I am, fly away!'  
'Your horse is so finely arrayed, and you are so beautiful; now I know you -  
God protect me! You are the witch Lorelei.'  
'Yes you know me, from my high rock on the Rhine. It is late, you will never leave these woods.'

*En promenade dans la forêt, un jeune homme rencontre une écuyère enchanteresse qui l'engage à s'enfuir. Mais lui continue de la contempler, lorsque soudain il reconnaît en elle la sorcière Loreley.*

Die Stille - Stillness

No one knows how happy I feel! My thoughts are quieter than the snow, than the stars. I wish I were a little bird flying across the sea to heaven. No one can guess how happy I feel, if only one other knew!

*Qui saurait deviner mon bonheur? Plus silencieuses que la neige et les étoiles, mes pensées se taisent. Oh! je voudrais, comme l'oiseau, m'envoler sur la mer et dans le ciel.*

Mondnacht - Moonlit Night

It was as if heaven had softly kissed the earth. The breeze was gentle, the night was bright with stars. And my soul spread wide its wings and flew as if towards home.

*Le ciel semblait embrasser la terre en la plongeant dans le rêve. La brise était douce. Et que d'étoiles brillaient au firmament! Mon âme ouvrit alors ses ailes sur la campagne silencieuse...*

### Schöne Fremde - A Lovely Foreign Land

In the tree-tops, a rustle of leaves evokes ancient gods walking around half-ruined walls. What are you saying to me, fantastic night? The brilliant stars above me, the distance, speak as of some great future happiness.

*A la cime des arbres, un bruissement de feuilles évoque la présence des dieux. Nuit fantastique, que m'apportes-tu? Sur moi, brillent les étoiles, et le lointain me parle de bonheur.*

### Auf einer Burg - In a Castle

Centuries have passed over the old knight, turned to stone high at his look-out. Outside all is still, the castle deserted. On the sunlit Rhine down below, wedding music sounds merry, and the lovely bride weeps.

*Des siècles ont passé sur le chevalier endormi. Pierre immuable du défilé silencieux, il semble toujours aux aguets. Au dehors, tout est tranquille; seuls chantent les oiseaux des bois. Mais tandis que dans la vallée on célèbre la noce, la fiancée pleure.*

### In der Fremde - In Foreign Parts

I hear the brook murmuring through the forest, but I do not know where I am. The nightingales, the moonbeams seem to tell me that my love is waiting for me in a rose garden - yet she died long ago.

*J'entends bien le ruisseau murmurer dans la forêt, mais je ne sais où je suis. Dans la clarté de la lune, j'aperçois le château où devrait m'attendre la bien-aimée.*

### Wehmut - Sadness

There may at times be happiness in my songs, when secretly tears well up. In spring, nightingales release the song of longing from its gloomy prison. Then all hearts listen and are gladdened, yet no one feels the song's pain and grief.

*Je voudrais chanter... Des larmes secrètes jaillissent, libérant mon coeur. Tous se réjouissent sans que nul ne soupçonne la profonde tristesse qu'éveille en moi le chant du rossignol.*

### Zweilicht - Twilight

In the twilight, let not your favourite deer graze alone, hunters are moving through the woods. Do not trust a friend at this hour. What goes to its rest today will rise again tomorrow. But much can be lost in the night - be wary and watchful!

*C'est le crépuscule! Les arbres murmurent. Les nuages flottent comme des rêves lourds. Ce qui meurt avec le jour se réveillera demain. Sois alerte et vigilant, plus d'un se perd dans la forêt.*

### Im Walde - In the Woods

A wedding-party passed by the hill-side; birds sang, horsemen flashed by, it was a merry hunt! Then all was gone, night covers woods and mountain, and my heart shudders.

*Le défilé des noces longeait la montagne. Les oiseaux chantaient. Les cors de chasse résonnaient... Quand tout s'arrêta, seul le murmure de la forêt trouvait écho dans mon coeur.*

Fruhlingsnacht - Spring Night

Spring is here! The birds, the moon, the stars, the flowers, the woods, the nightingales, all tell me: "She is yours".

*C'est le printemps! La lune, les étoiles, les rossignols, tout me dit: "Elle est à toi!"*

FALUN (VILLAGE SCENES/SCENES DE VILLAGE) - Béla Bartók

Szénagyujtáskor - Haymaking - Les moissons

Ai, rake up the new-mown hay!  
I'd gladly rake it, if you had mown some more.  
Don't stop raking now, you haven't done your work.  
All because, from sleepiness, you went and broke your rake.

A menyasszonyánál - At the bride's - Chez la fiancée

Proudly the peacocks flutter; their feathers fall, shimmering.  
The pretty maiden takes them and fills the clean white pillows.  
Take them, maiden, you'll soon need the feathers,  
For upon these pillows your lover's head will rest.

Lakodalom - Wedding - Mariage

Annie, in your boxes on the wagon there are fine clothes and bedding for  
when you're married.  
To the bridegroom's village we'll drive, fast as we can to see his place and  
meet his people.  
Finest maple casket, pillows stuffed with feathers,  
Annie, pretty maiden, Now you have no lover.  
Now she has a husband, though she's lost a lover,  
She shall not, like a rose, fade away and wither.  
I'm a rose, but only when I'm single  
Since I have a husband, petals will drop and shrivel.  
Say farewell and leave them - off they go, full of joy.  
You must not go with them.

Bölcsődal - Lullaby - Berceuse

Slumber, darling little baby. When your mother grows old,  
will you take care of her?  
I will take care of you, mother, while I'm single,  
But when I'm married, soon I'll go off and leave you.  
Slumber darling, don't give me any trouble,  
Soon you'll quietly slumber - be still.  
Go in the greenwood, let your little white shirt twinkle  
through the dark green branches.  
Our old Mary sewed it for you in the green fields and embroidered it with silk.  
Slumber, darling baby, wee white angel,  
Don't you ever leave me; never go away.  
Slumber darling baby.

Legénytánc - Lad's dance - Danse de garçon

Little oak tree grows up strong - dance young fellow;  
Little oak tree breaks in two - dance, while life is young and free.  
Hey, old goat, dance if you can, stand up and prance.  
I tried prancing, but tripped and fell.  
Now, my lad, the time has come to get the goats and drive them home.  
Yes, I'd gladly drive them, if the wolf hadn't scared me so.

CINQ MELODIES POPULAIRES GRECQUES - Maurice Ravel

Chanson de la mariée

Réveille toi, perdrix mignonne  
Ouvre au matin tes ailes  
Trois grains de beauté  
Mon cœur en est brûlé.  
Vois le ruban d'or que je t'apporte  
Pour le nouer autour de tes cheveux  
Sit tu veux, ma belle, viens nous marier!

Là-bas, vers l'église

Là-bas, vers l'église, vers l'église, Ayio Sidéro  
L'église, ô Vierge Sainte, l'église, Ayio Costandino  
Se sont réunis, rassemblés en nombre infini  
Du monde, ô Vierge Sainte  
Du monde tous les plus braves.

Quel galant m'est comparable

Quel galant m'est comparable  
Entre ceux qu'on voit passer?  
Dis, dame Vassiliki?  
Vois, pendus à ma ceinture,  
Pistolets et sabre aigu...  
Et c'est toi que j'aime!

Chanson des cueilleuses de lentisques

O joie de mon âme, joie de mon cœur,  
Trésor qui m'est si cher  
Toi que j'aime ardemment,  
Tu est plus beau qu'un ange.  
O lorsque tu parais, ange si doux  
Devant nos yeux comme un bel ange blond,  
Sous le clair soleil,  
Hélas, tous nos pauvres cœurs soupirent

Tout gai

Tout gai, Ha, tout gai,  
Belle jambe, tireli, qui danse,  
Belle jambe, la vaiselle danse,  
Tra la la la la

TRIPATOS

Mains qui n'ont pas pule soleil  
Comment les prennent les médecins  
Et l'un avec l'autre disent  
Comment se fait-il qu'elle ne soit pas destinée à vivre.  
Tra li li la

programme

DOVRO DUNQUE MORIRE  
UDITE, UDITE, AMANTI  
AMARILLI, MIA BELLA

Giulio Caccini  
(c. 1545-1618)

OH LEAD ME TO SOME PEACEFUL GLOOM  
NOW THAT THE SUN HATH VEIL'D HIS LIGHT  
(An Evening Hymn on a Ground)

Henry Purcell  
(c. 1659-1695)

LIEDERKREIS, Op. 39

Robert Schumann  
(1810-1856)

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielight
11. Im Walde
12. Frühlingsnacht

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

FALUN (Village Scenes/Scènes de village)

Béla Bartók  
(1881-1945)

1. Szénagyűjtéskor
2. A menyasszony nál
3. Lakodalom
4. Bölcsődal
5. Legénytánc

CINQ MELODIES POPULAIRES GRECQUES

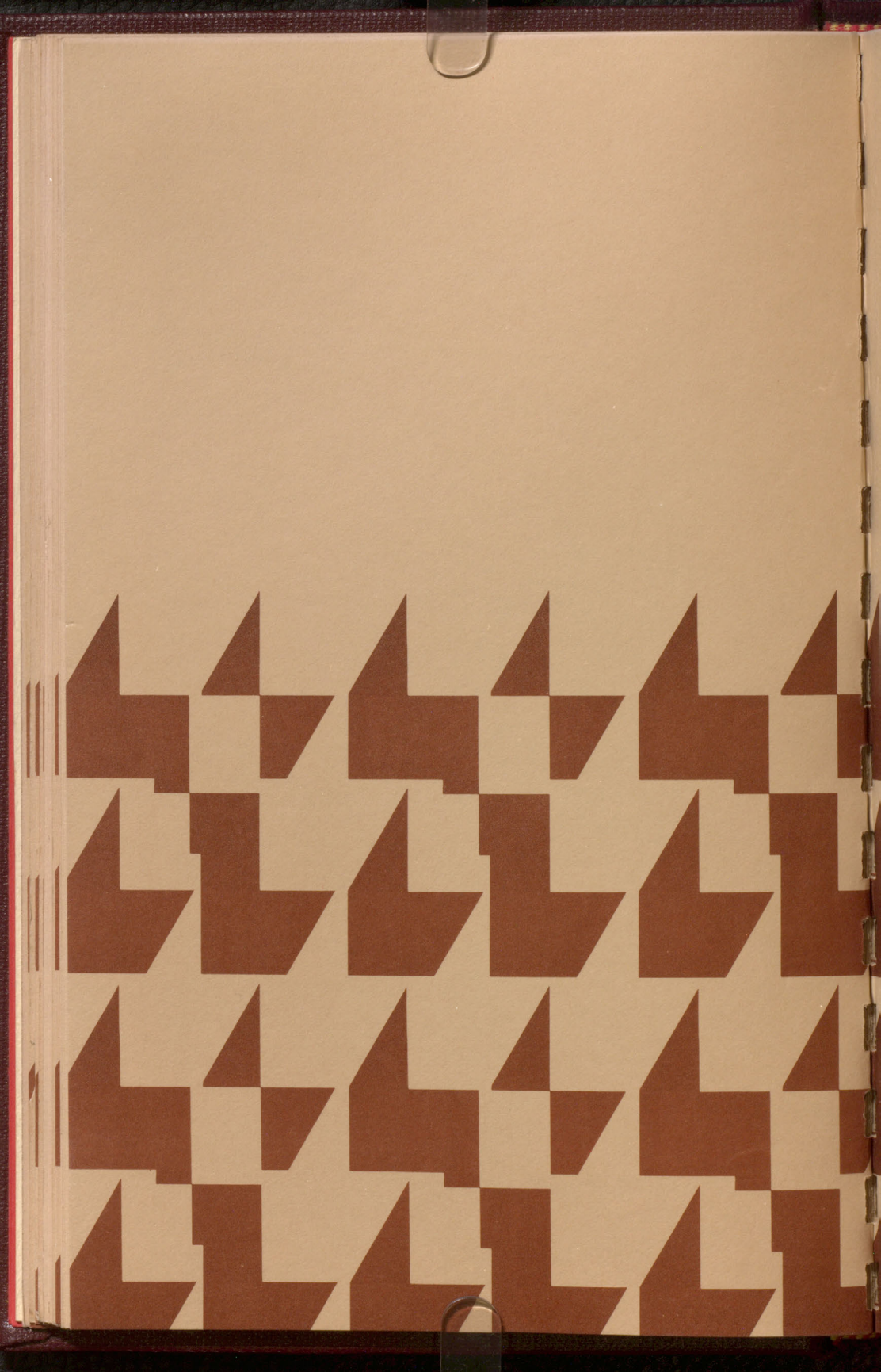
Maurice Ravel  
(1875-1937)

1. Chansons de la mariée
2. Là-bas, vers l'église
3. Quel galant m'est comparable
4. Chanson des cueilleuses des lentisques
5. Tout gai!

TRIPATOS

The Countryman  
The Bayly berith the Bell away  
Sleep  
When as the Rye

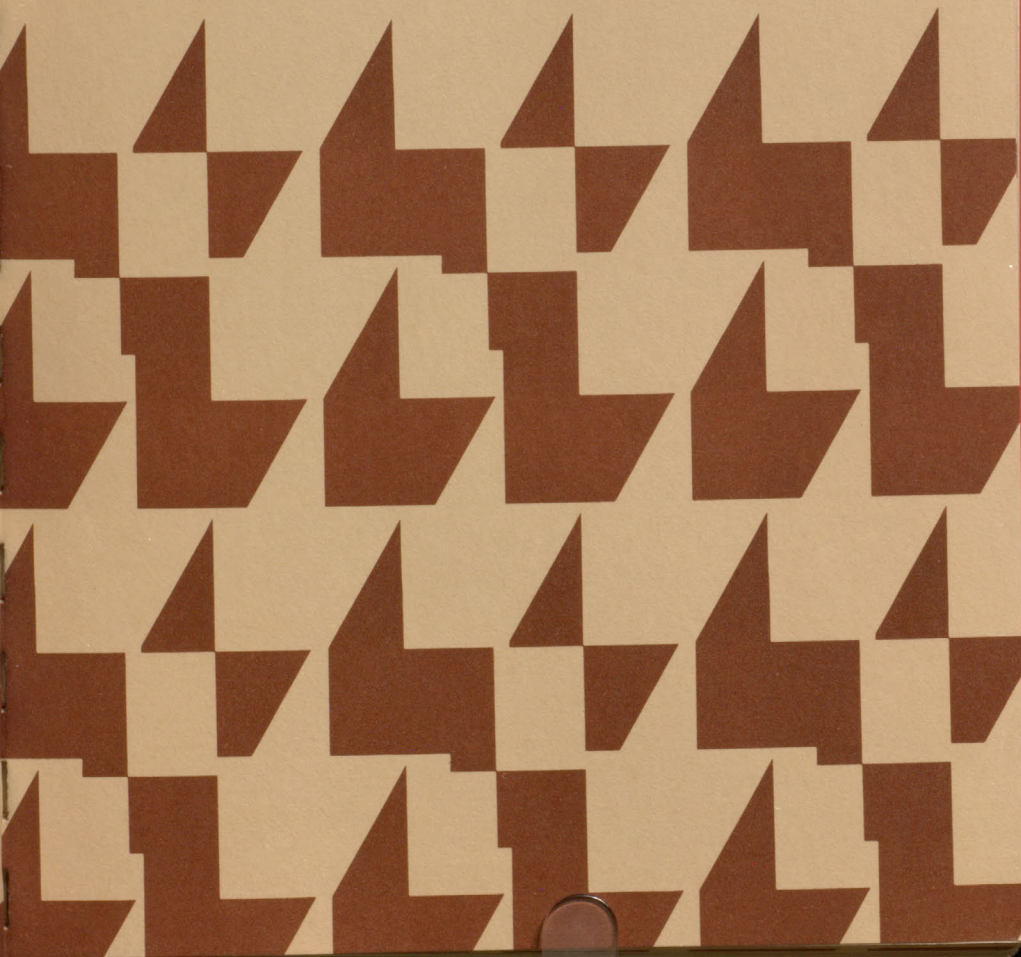
Peter Warlock  
(1894-1930)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, October 5, 1979 - 1:00 pm

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

---

direction ROBERT GIBSON

Next McGill Wind Ensemble concerts in Pollack Hall:

Friday, November 2, 1979 - 8:30pm

Friday, November 30, 1979 - 8:30pm



WIND ENSEMBLE PERSONNEL

FLUTE

Cynthia Bartlett  
Myrtha Boily  
Françoise Lamarche  
Paul St. Laurent  
Robert van Wyck

OBOE

Kathy Davies  
Marie-Line Ross

BASSOON

Garry Bourassa  
Pat McMullen

CLARINET

Serge Bélanger  
Yvan Belleau  
Shaina Bronfen  
Simon Cole  
Sandy Goldman  
Zaven Zakarian

E<sup>b</sup> CLARINET

Penny Marrett

BASS CLARINET

Deborah Summerlin

CONTRA ALTO CLARINET

Kim Freeman

ALTO SAXOPHONE

Luc Beaugrand  
Marc Deschamps

TENOR SAXOPHONE

Mike Letovsky

BARITONE SAXOPHONE

Joanne Lagendyck

TRUMPET

Chris Green  
Bruce McNab  
Christiane Stewart-Patterson  
Bryan Taylor  
Heather Whiting

HORN

Liz Abel  
Barb Loney  
Linda Osatchuk  
Robert Walsh

TROMBONE

Victoria Foster  
Robert McNally  
Colin Murray  
Ron Schirm

EUPHONIUM

Chris Smith

TUBA

Hillary Rowland

CELLO

Mario Giroux

STRING BASS

Luc Sevigny

PERCUSSION

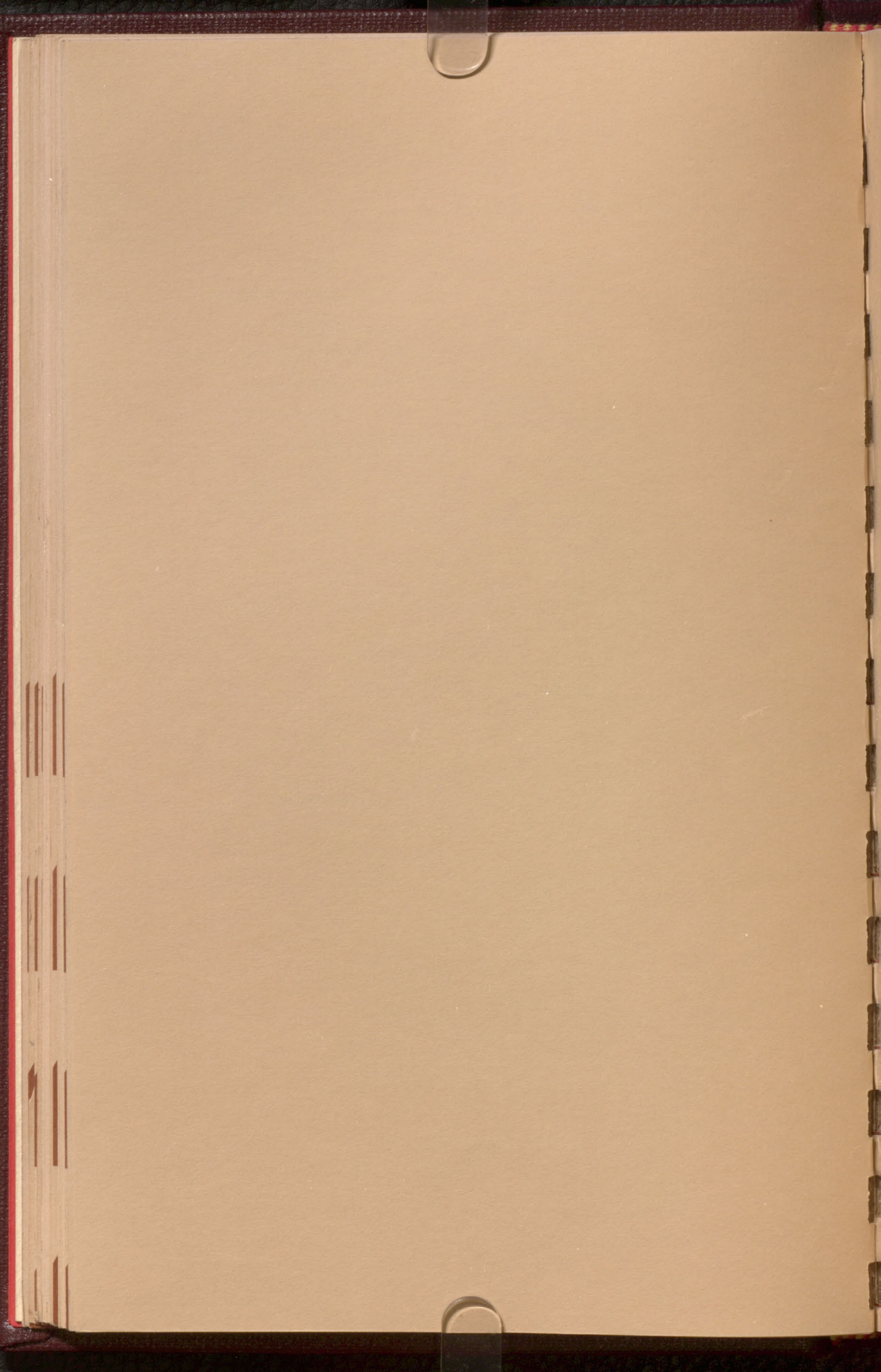
André Boulet  
Pierre Dubé  
Slobodan Popovic  
Robert Slapcoff

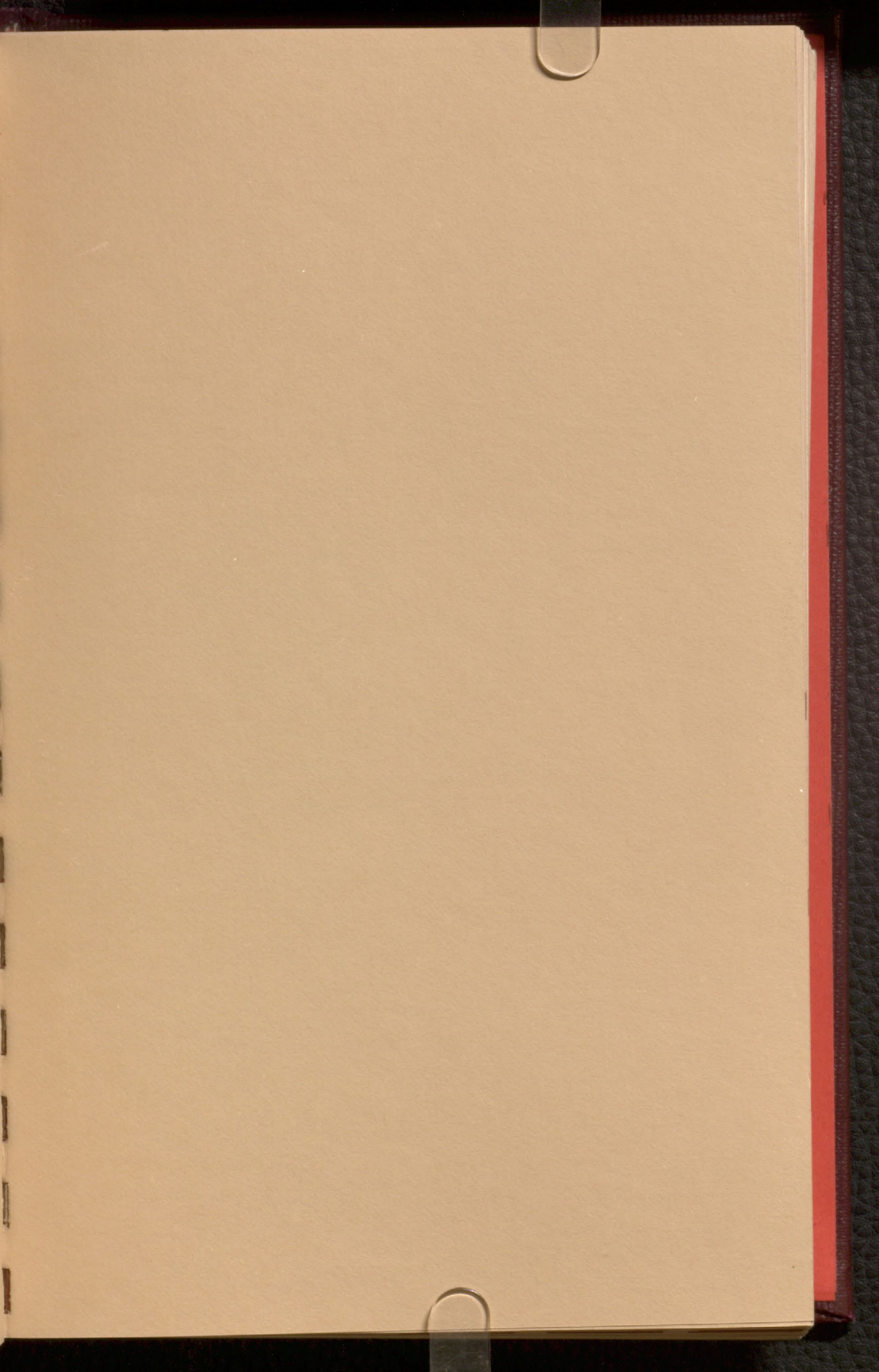
LIBRARIAN

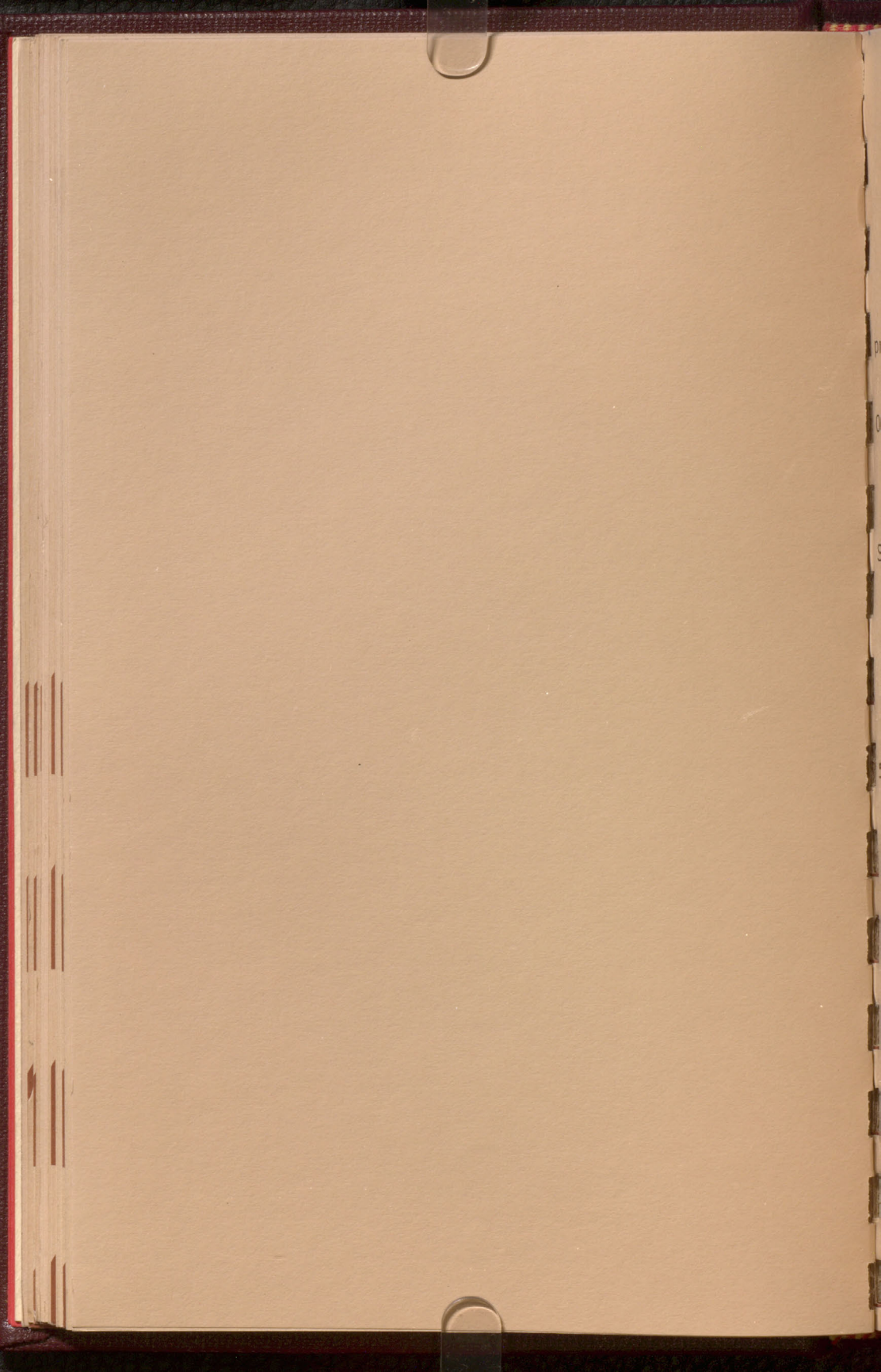
Penny Marrett

MANAGER

Bryan Taylor







programme

OUVERTURE to "The School for Scandal"

Samuel Barber  
arr. Hudson

SERENADE in D minor, Op.44

Antonin Dvorak

Moderato quasi marcia

Menuetto

Andante con moto

Finale

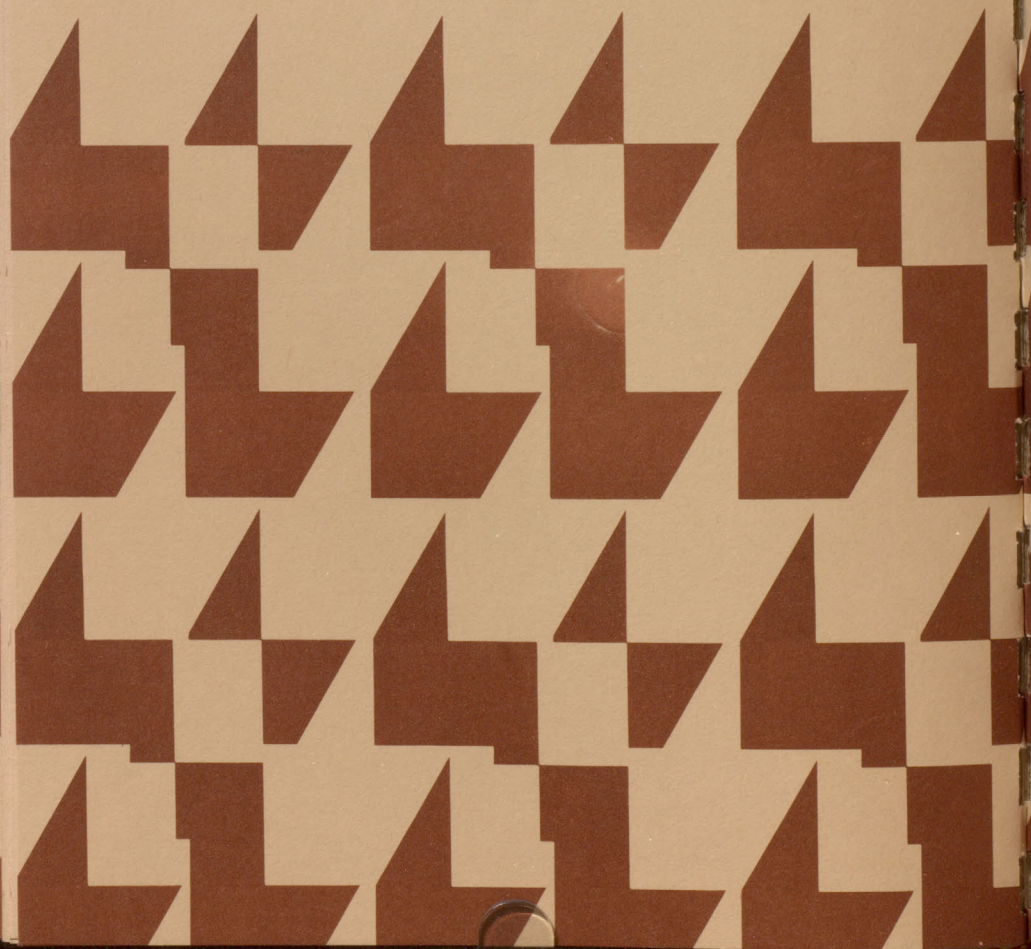
SYMPHONY No. 2 (1961)

John Barnes Chance

Sussurando - Energico

Elavato

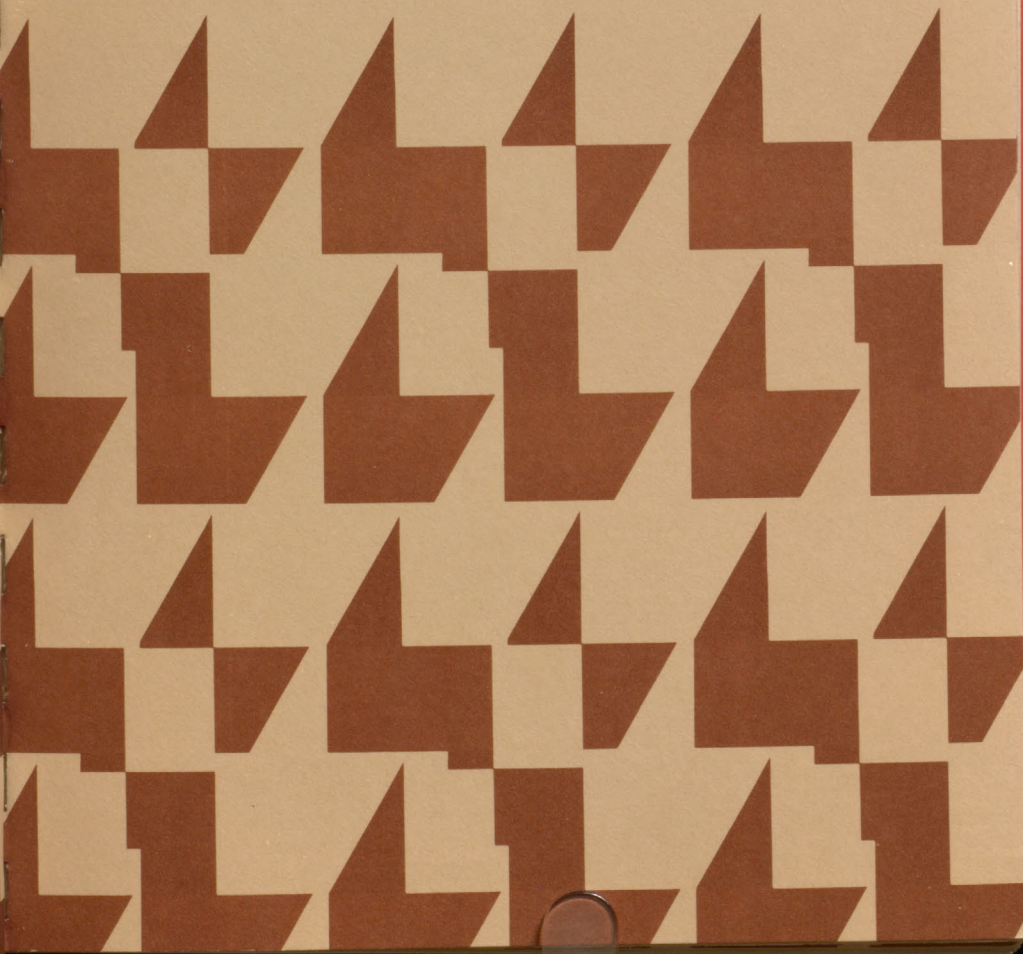
Slancio



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, October 5, 1979 - 8:30pm

C H A M B E R   M U S I C

with

C A R O L Y N   C H R I S T I E , flute

---

Armas Maiste, piano

Betsy Goldberg, harpsichord

Denis James, doublebass

Pierre Béluse, drums

Programme

SONATE No.I, in B minor J. S. Bach  
for flute and harpsichord

Andante

Largo e dolce

Presto

FIRST SONATA FOR FLUTE AND PIANO B. Martinu

Allegro moderato

Adagio

Allegro poco moderato



CARNAVAL DE VENISE  
Fantaisie variée Op.14

P. A. Génin

Entr'acte

SUITE FOR FLUTE AND JAZZ PIANO  
with doublebass and drums

C. Bolling

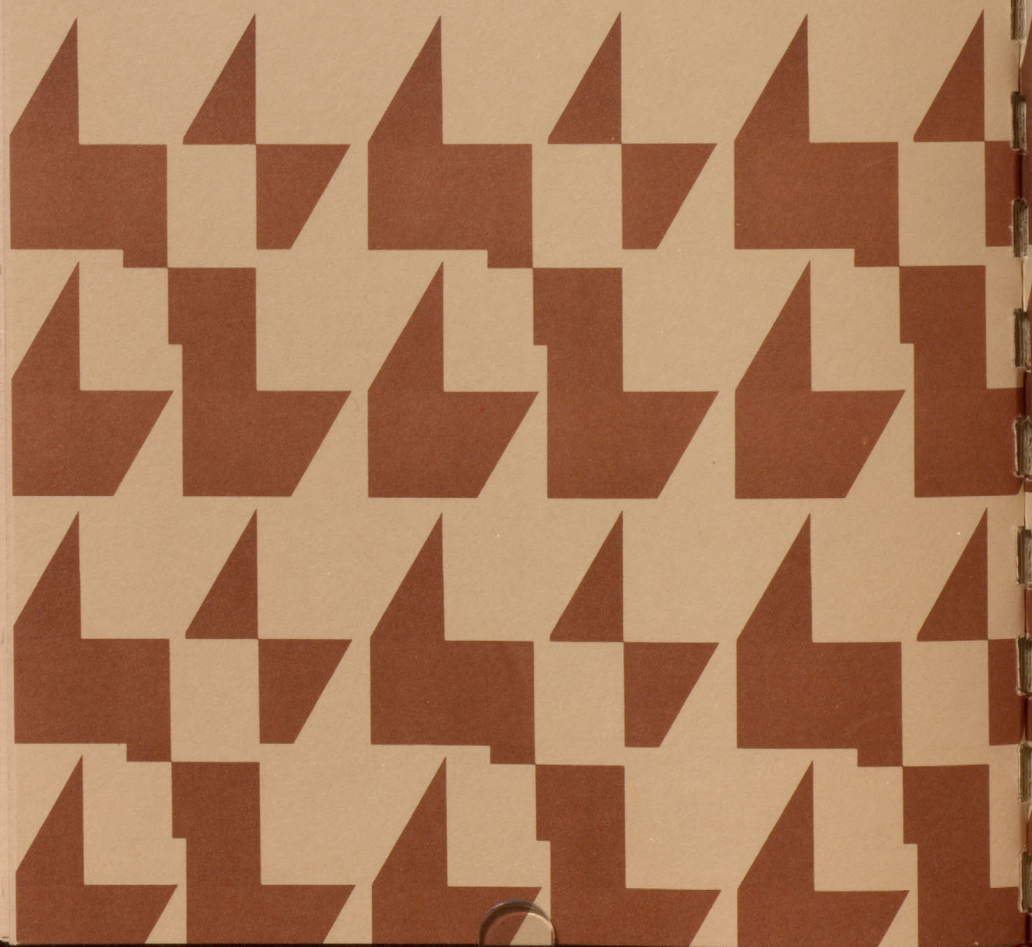
Baroque and Blue  
Sentimentale  
Javanaise  
Fugace  
Irlandaise  
Versatile  
Veloce

*Claude Bolling's works associate, in a new way, jazz and classical music. He is not tempted, as have been so many others, by an impossible fusion of the two styles. Passing from one to the other with what a critic has called 'angelic virtuosity', he has accomplished a juxtaposition exciting to the ear.*

*Accordingly, in the Suite presented here, the style of writing for each instrument is different. It is up to the performers to bring out those opposites in the interpretation.*

*Dans son oeuvre, Claude Bolling allie d'une manière nouvelle le jazz à la musique classique. A la différence de nombreux compositeurs, il ne se laisse pas tenter par la fusion impossible des deux styles. Passant de l'un à l'autre avec ce qu'un critique appelle 'virtuosité angélique' il réalise une juxtaposition fort captivante pour l'oreille.*

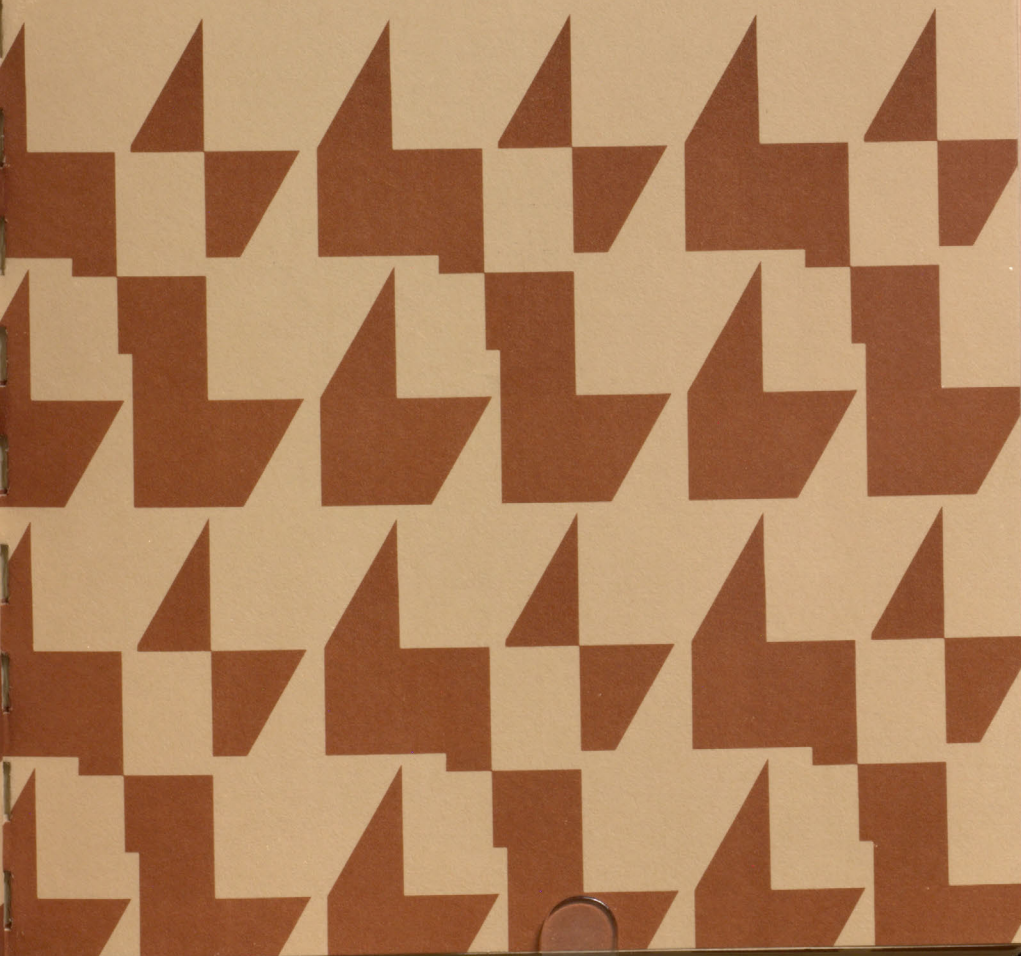
*Les deux style sont donc manifestés dans la Suite pour flute et piano, et c'est aux interprètes de les mettre en relief.*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, October 9, 1979  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

JOEL WAPNICK , piano

---

programme

SONATA No. 30, Op. 109

Ludwig van Beethoven

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

THEME AND VARIATIONS in F<sup>#</sup> minor,  
Op. 72

Alexander Glazounov

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

PICTURES AT AN EXHIBITION

Modeste Mussorgsky

Promenade

Gnomus

Promenade

Il Vecchi Castello

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Two Polish Jews, One Rich the Other Poor

Promenade

Limoges, The Market Place

Catacombae, Sepulcrum Romanum

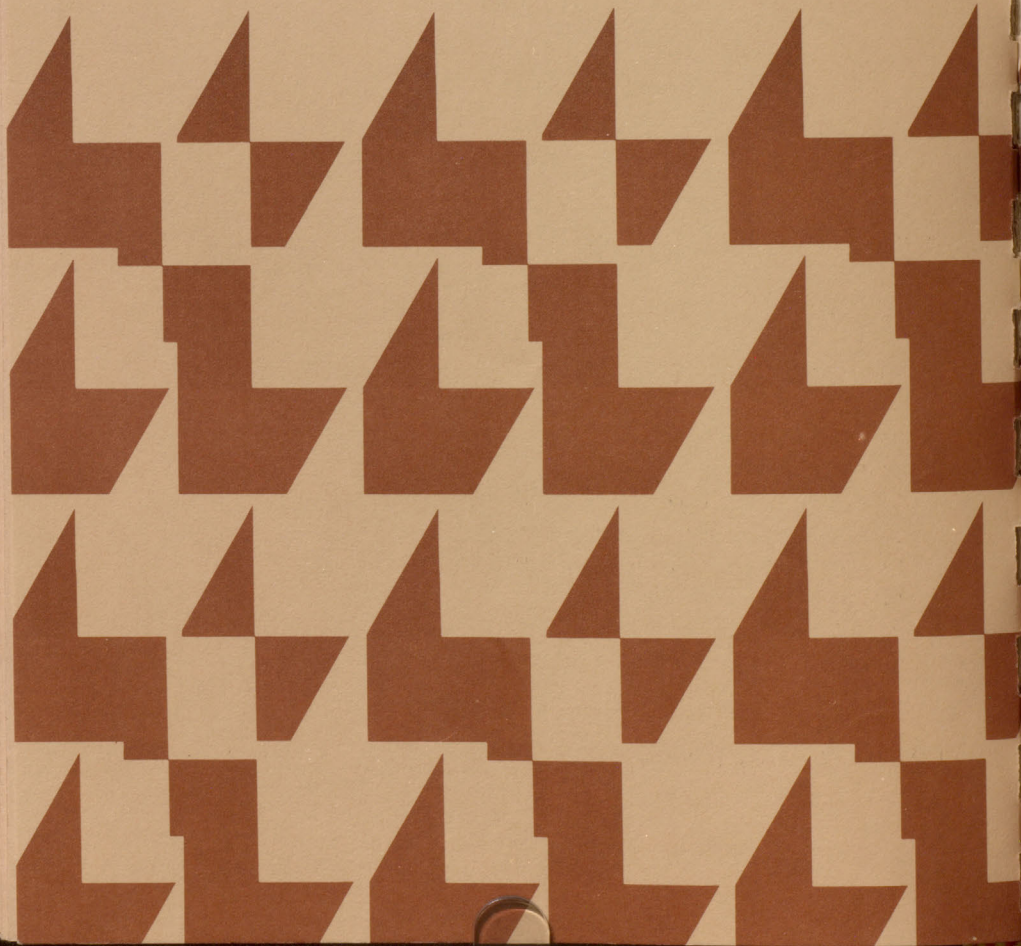
Con Mortuis in Lingua Mortua

The Hut on Fowl's Legs

The Great Gate of Kiev

ALBORADA DEL GRACIOSO

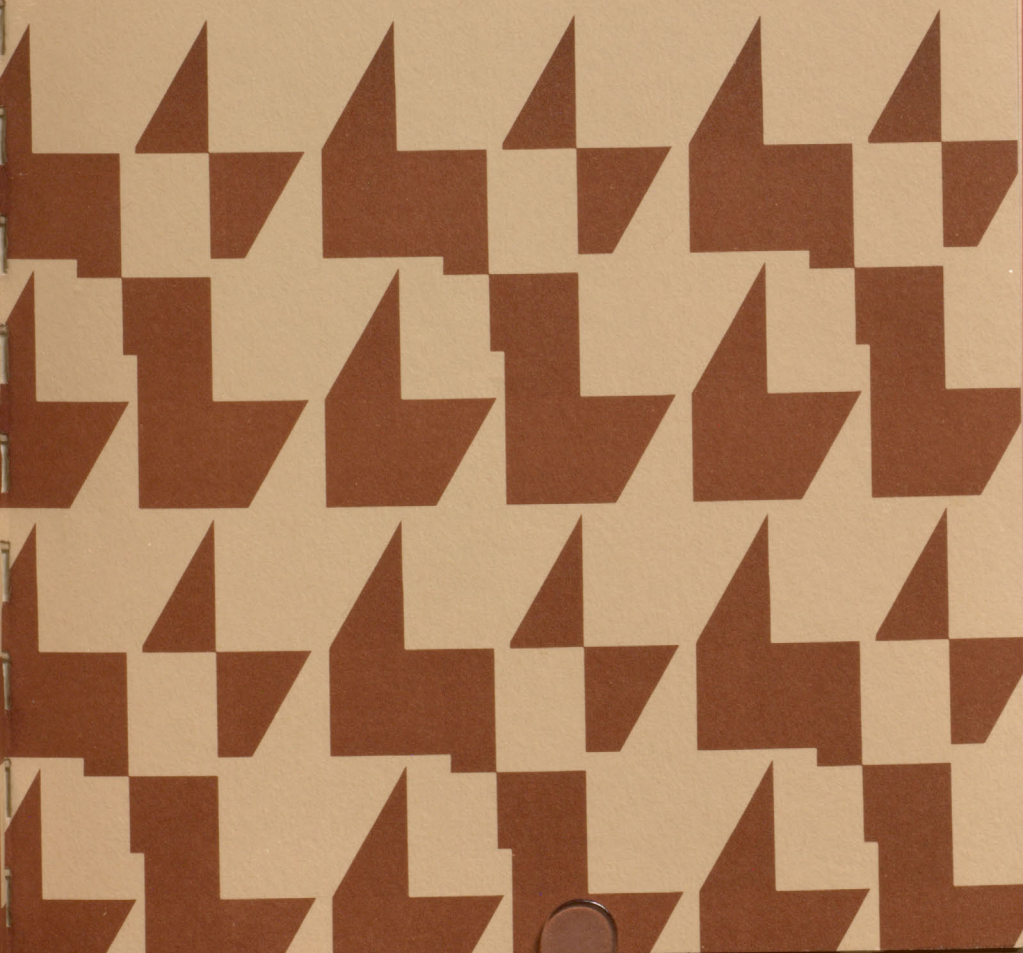
Maurice Ravel



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Wednesday, October 10, 1979  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

DAVID PELTON , tenor

---

Stephen Mortarella, piano



David Pelton studied trumpet, French horn, piano and conducting, before switching his major musical interest to the voice. He has an A.B. from Cornell University and a M.M. from the New England Conservatory of Music in Boston. He taught at the University of Cincinnati/College Conservatory of Music, and at Augusta College, Georgia.

He has travelled much in the United States and abroad. He lived in Aix-en-Provence for a year; as tenor soloist he performed in England, Spain, the Soviet Union and Italy.

In the United States he has performed widely as recitalist, as well as with orchestras in oratorio and opera.

He has recorded for Cornell University Records and the French Edici Records. His repertoire is extensive, covering all periods, but he especially enjoys the challenges and complexities of avant-garde voice literature.

David Pelton is now living in the Boston area pursuing his concert career.

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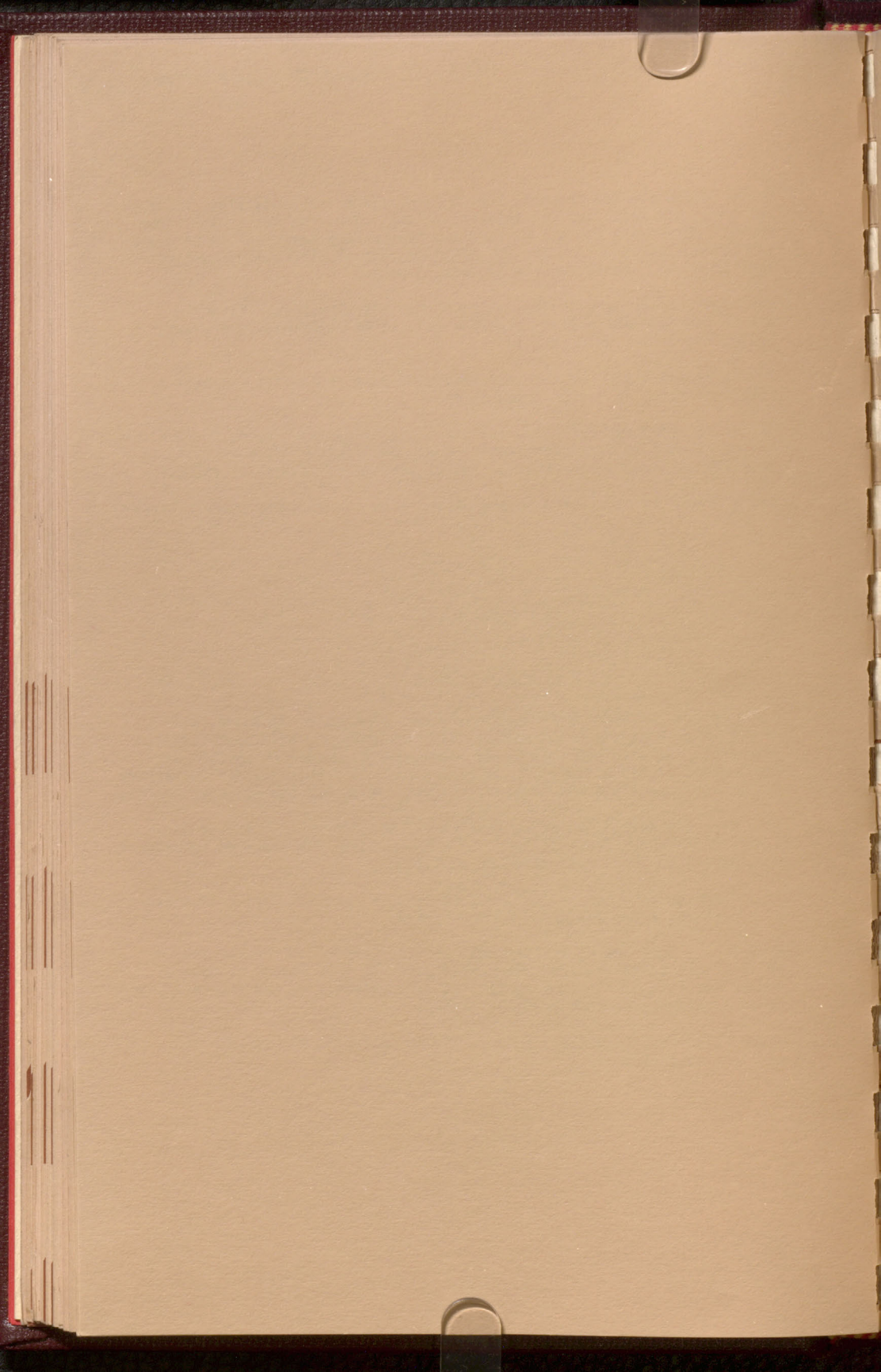
David Pelton a étudié la trompette, le cor d'harmonie, le piano et la direction d'orchestre avant que le chant devienne son principal centre d'intérêt. Il a obtenu un A.B. de l'université Cornell et un M.M. du New England Conservatory of Music de Boston. Il a enseigné à l'University of Cincinnati/College Conservatory of Music et au Augusta College, Georgia.

Il a beaucoup voyagé aux Etats-Unis et à l'étranger. Il a habité un an à Aix-en-Provence; ténor soliste, il s'est produit sur scène en Angleterre, en Espagne, en Union Soviétique et en Italie.

Il a donné de nombreux récitals aux Etats-Unis, et participé, accompagné d'orchestres, à des oratorios et des opéras.

M. Pelton a fait des enregistrements pour la Cornell University Records et le French Edici Records. Son répertoire est très étendu et couvre toutes les époques bien que le défi et la complexité du répertoire d'avant-garde l'intéressent tout particulièrement.

David Pelton habite actuellement la région de Boston et poursuit sa carrière musicale.



programme

RENCESVALS (Trois fragments de la  
La Chanson de Roland) (1946)

Luigi Dellapiccola

SEVEN SONGS

Charles Ives

The Greatest Man (1921)  
Remembrance (1921)  
Ilmenau (1902)  
Du alte Mutter (1900)  
Feldeinsamkeit (1900)  
Grantchester (1920)  
Ann Street (1921)

THREE SONGS, Op.23 (1933)

Sergei Prokofiev

Seroe plat'ice  
Dover'sja mne  
V moem sadoo

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

FIVE MORAVIAN FOLK SONGS (1976)

Karel Husa

Už je slunko  
Když jsem já šel  
Mezi dvouma vršky  
Oj kdyby ne šafare  
Ked' sa Slovák

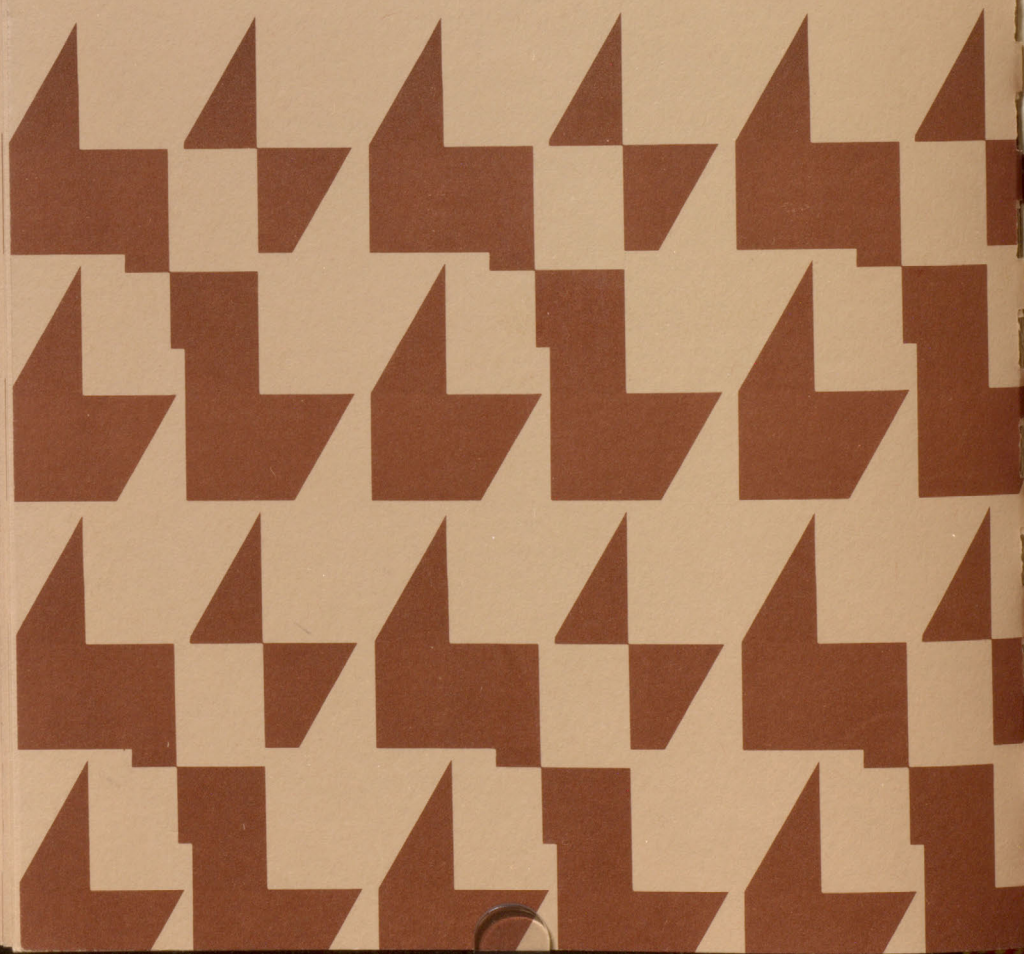
ARIA (1958)

John Cage

TROIS BALLADES DE FRANCOIS VILLON  
(1910)

Claude Debussy

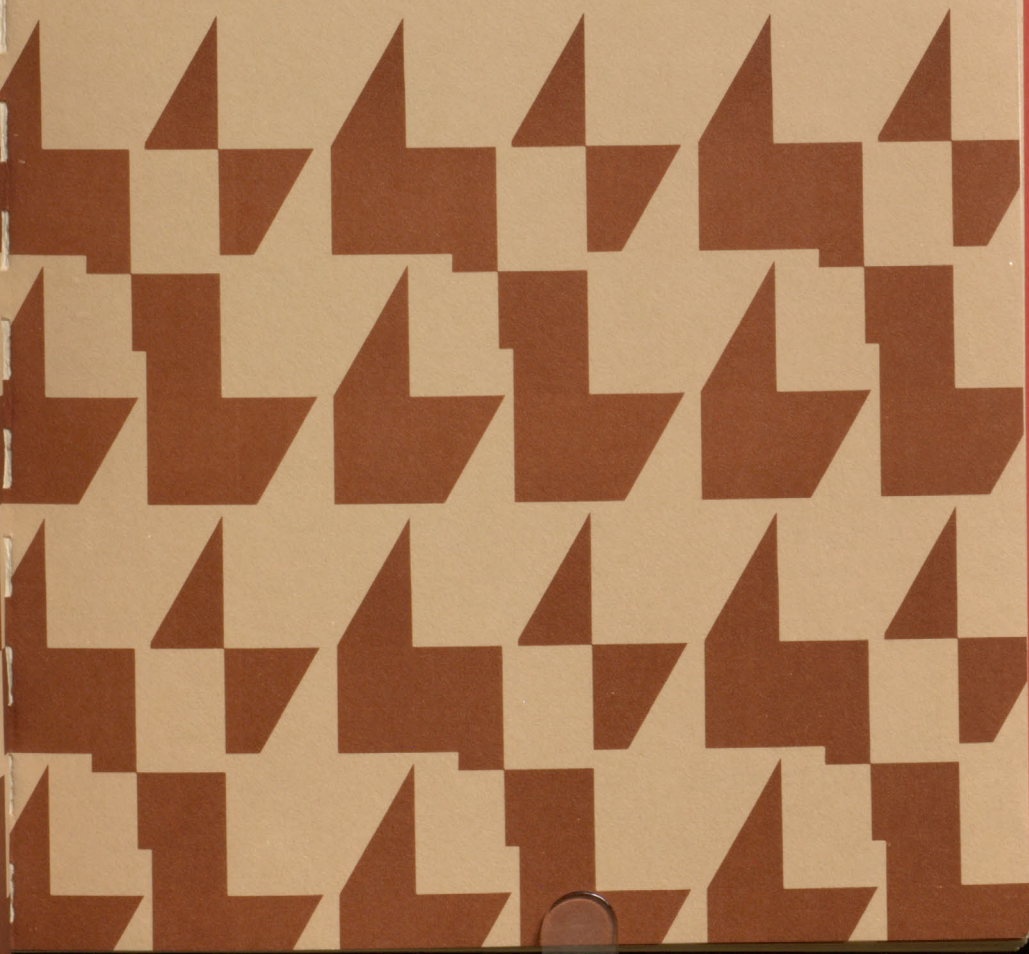
Ballade de Villon à s'amyé  
Ballade que Villon fait à la requeste de  
sa mère pour prier Nostre-Dame  
Ballade des femmes de Paris



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



1st Violin

Susan Bell, concert master  
Philippe David  
Dragan Djerkić  
Vera Djerkić  
Céline Leathead  
Rita Lee  
Vivianne Roberge  
Michael Steinberg  
Paula Wise

2nd Violin

Marie-Anne Blanchet  
John Callaghan  
Sandra Clarke  
Karen Langille  
Claude Leboeuf  
Peter Purich  
Marc-André Savoie  
René Vachon  
Sylvie Allaire

Viola

Peter Ball  
François Barbeau  
Chantal Dion  
Danielle Dion  
Jacques Proulx  
Sylvie Renaud

Cello

Raygis Bélanger  
James Green  
François Guay  
Annabelle Ship  
Don Skochinski  
Gill Stikeman

Bass

Marc Denis  
Benoit Duchêsne  
Luc Sévigny  
Costantino Greco  
Eric Lagacé  
Michael Lachance  
Marcel Pelletier  
Claude Proulx

Oboe

Brett Dill  
Heather Ragg

Flute

Marc Fournel  
Heather Howes  
Doug Miller

Clarinet

Carol Ascroft  
Ross Edwards

Bassoon

Annette Champaness  
Iris Hine

Horn

Donna Campbell  
Jeff Gibson  
Annemarie Leenhout  
Kathy Start

Trumpet

Ron DiLauro  
Bryan Taylor  
Don Thompson

Trombone

Ron Schirm  
Colin Murray

Timpany

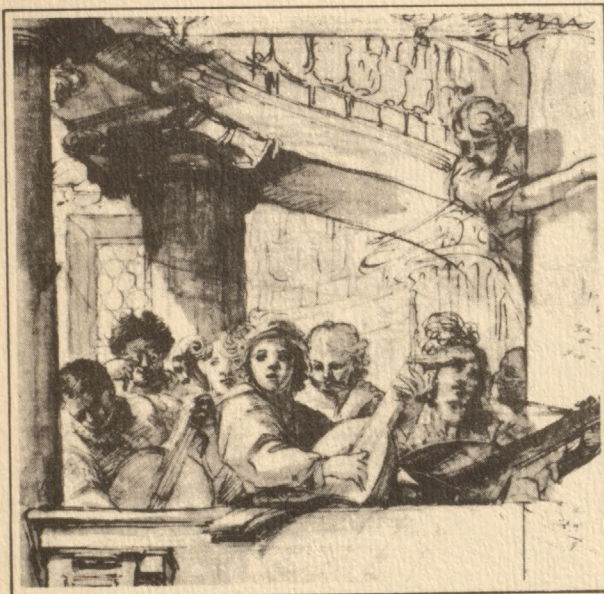
Gregory Laws

Manager

Jeff Gibson

# CBC Festival Allegro

Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)



Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**GISELA DEPKAT**  
cello / violoncelle

**FREDRIK WANGER**  
piano



CBC RADIO 940  
CBC STEREO 93.5

## GISELA DEPKAT

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 Jeunesses 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".

Gisela Depkat a étudié le violoncelle avec George Neikrug à la Musik Akademie de Detmold, en Allemagne, et au Conservatoire Oberlin d'Ohio. À 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 Jeunesses 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 10e 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".

## FREDRIK WANGER

Fredrik Wanger studied at Oberlin College, the Peabody Conservatory and the Vienna Academy of Music. Among his teachers was Leon Fleisher. Mr. Wanger is an Assistant Professor at the Music Faculty of Boston University and has recorded with the seven first chair players of the Boston Symphony. Fredrik Wanger was Miss Depkat's piano partner on her European tour of 40 recitals, as well as her appearances at Town Hall and Carnegie Hall in New York, the Concertgebouw in Amsterdam and at the International Tchaikowsky Competition in Moscow.

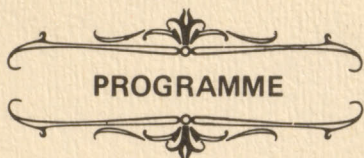
Fredrik Wanger a étudié à Oberlin College (Ohio), au Conservatoire Peabody et à l'Académie de Musique de Vienne. Il fit des études aussi avec Léon Fleisher.

Professeur-adjoint à l'Université de Boston, M. Wanger a déjà fait des enregistrements avec les musiciens de l'orchestre symphonique de Boston. Fredrik Wanger a donné plus de quarante concerts avec Gisela Depkat, pendant sa tournée européenne. Mlle Depkat et Monsieur Wanger ont aussi joué à Town Hall et Carnegie Hall (New York), au Concertgebouw (Amsterdam) et au Concours International Tchaikowsky à Moscou.




Pollack Concert Hall  
Monday, October 15, 1979  
8:30 p.m.

Salle de concert Pollack  
Lundi, 15 octobre 1979  
20 h 30



**PROGRAMME**



SONATA FOR CELLO AND PIANO  
IN 'A' MAJOR

LUIGI BOCCHERINI

Adagio  
Allegro

SUITE III, FOR UNACCOMPANIED CELLO  
BWV 1009

J.S. BACH

Prélude - Allemande - Courante  
Sarabande - Bourée I - Bourée II  
Gigue

**INTERMISSION / ENTRACTE**

SONATA FOR CELLO AND PIANO  
IN 'F' MAJOR, Op. 99

JOHANNES BRAHMS

Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on "Arts National"  
on CBC Stereo 93.5

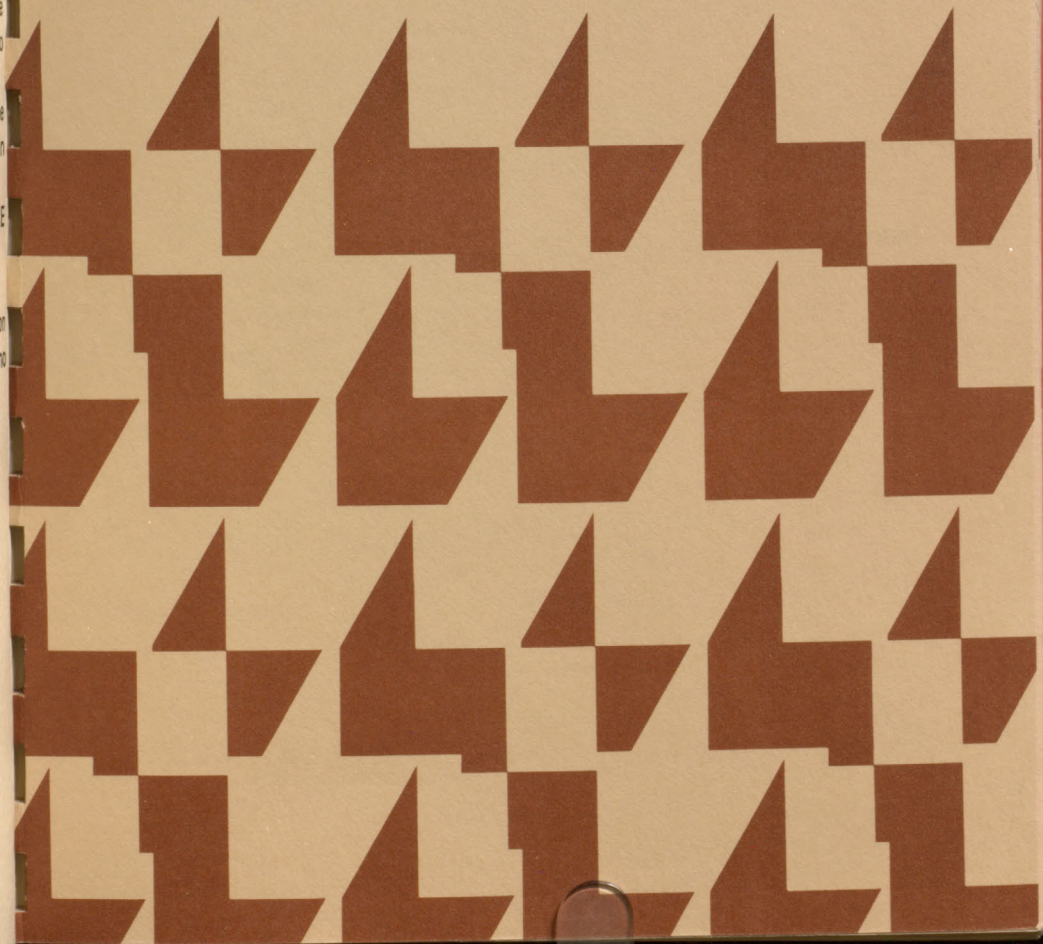
Ce concert sera diffusé dans la série "Arts National"  
sur CBC Stéréo 93.5

Producer / Réalisatrice: Frances Wainwright

# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, October 19, 1979  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

J O - A N N E   B E N T L E Y , mezzo-soprano

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Judy Hoenich, piano

Jo-Anne Bentley was born on December 28, 1949 in Vancouver, B.C. In 1971, after graduating from the University of British Columbia as a Woodrow Wilson Fellow in English Literature, she returned to U.B.C. to take a Bachelor of Music, in Voice and Music History which she received in 1973. With the aid of a Canada Council Special M.A. Scholarship and a McConnell Memorial Fellowship, she then enrolled as a graduate student at McGill where she pursued a M.M.A. in Musicology which she obtained in November 1974. As a result of extra-curricular voice lessons with the distinguished singer and teacher Jan Simons, she remained at McGill to study for a M.M.A. in Voice Performance which she received in May, 1975. From 1974-1976 she worked as a part-time music critic for the Montreal Star. Currently she is singing with Tudor Singers and teaching voice at McGill and at Vanier College. She performs frequently on CBC radio.

Judy Hoenich, born in Montréal in 1951, received the Bachelor of Music and Master of Musical Arts degrees from McGill University, in the class of Dorothy Morton. She has participated in various master classes, in Switzerland, Italy and most recently in Salzburg, Austria, on a Canada Council grant. She has performed on CBC radio and in concert as soloist, chamber musician and accompanist. In addition to her performing activities, Judy Hoenich teaches at Vanier College and at McGill University. She has worked with Jo-Anne Bentley since 1975.

\* \* \* \* \*

Jo-Anne Bentley est née le 28 décembre 1949 à Vancouver, C.B. En 1971, elle est reçue "Woodrow Wilson Fellow" de l'université de Colombie-Britannique en littérature anglaise et elle y retourne afin d'obtenir un baccalauréat en chant et histoire de la musique, auquel elle est reçue en 1973. Munie d'une bourse d'études "Special M.A." du Conseil des Arts du Canada et du "McConnell Memorial Fellowship", elle s'inscrit comme étudiante diplômée à McGill au programme de maîtrise en musicologie qu'elle obtient en novembre 1974. Des leçons de chant particulières avec Jan Simons, chanteur et professeur de distinction, lui permettent de s'inscrire à McGill au programme de maîtrise en interprétation vocale, auquel elle est reçue en mai 1975. De 1974 à 1976, elle travaille à temps partiel comme critique musical au "Montreal Star". Elle est présentement membre de l'ensemble vocal Tudor de Montréal et enseigne le chant à l'université McGill et au Collège Vanier. On a pu l'entendre fréquemment au réseau anglais de Radio Canada.

Née à Montréal en 1951, Judy Hoenich a obtenu un B.M. (Bachelor of Music) et un M.M.A. (Master of Musical Arts) à l'université McGill après avoir été l'élève de Dorothy Morton.

Elle a participé à divers cours de virtuosité en Suisse et en Italie et plus récemment Mademoiselle Hoenich a suivi un cours offert à Salzburg en Autriche grâce à une bourse qui lui a été décernée par le Conseil des Arts du Canada. On a pu l'entendre au réseau anglais de Radio-Canada et elle a également donné des concerts en tant que soliste, avec des ensembles de musique de chambre et comme accompagnatrice. Outre ses activités d'exécutante, Judy Hoenich donne des cours au Collège Vanier et à l'université McGill. Elle travaille avec Jo-Anne Bentley depuis 1975.

#### DEUTSCHE VOLKSLIEDER (Brahms)

"Nur ein Gesicht" (Only one face) is a youth's declaration of undying love and fidelity for his sweetheart.

"Die Sonne scheint nicht mehr" (The Sun no longer shines) relates another facet of youthful romance ... how miserable it is to be seared by love's flame without being certain that one's passion is reciprocated.

"Schwesterlein" (Sister dear) is a dialogue between a brother and sister at a dance. The brother is anxious to depart while his sister pleads to stay. But when her lover leaves her for another she brokenheartedly consents to go home.

Good humour returns with the delightful "Mein Mädle hat einen Rosenmund" (My love has a rosy mouth) which describes the intoxicating charms of a cherished maiden.

The haunting melody of "Da unten im Tale" (Down in the Valley) seems ideally suited to the mood of this poignant song in which a false lover is sorrowfully relinquished.

"Och Moder ich well en Ding han" (Oh Mother, I'd like something) is a bantering folksong in "Kölnisch" dialect. The piece presents a game of question and answer in which the mother tries to guess what her teasing daughter wants. The song comes to an exuberant ending when the mother finally guesses that her daughter wants not a doll, not a ring, not a dress, but a man!

#### WESENDONK LIEDER (Wagner)

The fine Wesendonk Lieder, with texts by Wagner's lover, Mathilde Wesendonk, epitomize the transcendental yearnings of 19th century romanticism. While Wesendonk's poetry is hardly of the highest quality, Wagner has responded to its sentiments with great musical profundity.

The first song, "Der Engel" (The Angel), describes a childhood fantasy in which an angel releases the poet from her earthly sorrows and lifts her spirit to heaven.

In "Stehe still!" (Stand still!) the poet commands life and time to stand still so that she might savour a moment of utter fulfilment and perhaps fathom the mysteries of the universe.

In the third song, "Im Treibhaus" (In the Greenhouse), the poet compares herself, to greenhouse plants which languish trapped, like herself, in an oppressive environment far from their natural home.

"Schmerzen" (Pains) explores the paradox that death and life are irrevocably linked. Just as the sun always reappears out of darkness, death fosters new life and the pains which nature inflicts on humanity will always bring forth new joys.

A study for "Tristan und Isolde", the final song, "Träume" (Dreams), is a rhapsodic tribute to the power and wonder of dreams.

TWELVE POEMS OF EMILY DICKINSON (Copland)

1.  
Nature-the Gentlest Mother is,  
Impatient of no Child-  
The feeblest-or the waywardest-  
Her Admonition mild-

In Forest-and the Hill-  
By Traveller-be heard-  
Restraining Rampant Squirrel-  
Or too impetuous Bird-

How fair Her Conversation-  
A Summer Afternoon-  
Her Household-Her Assembly-  
And when the Sun go down-

Her Voice among the Aisles  
Incite the timid prayer  
Of the minutest Cricket-  
The most unworthy Flower-  
When all the Children sleep-  
She turns as long away  
As will suffice to light Her lamps-  
Then bending from the Sky-

With infinite Affection-  
And infinites Care-  
Her Golden finger on Her lip-  
Wills Silence-Everywhere-

2.  
There came a Wind like a Bugle-  
It quivered through the Grass  
And a Green Chill upon the Heat  
So ominous did pass  
We barred the Windows and the Doors  
As from an Emerald Ghost-  
The Doom's electric Moccasin  
That very instant passed-  
On a strange Mob of panting Trees  
And Fences fled away  
And Rivers where the Houses ran  
Those looked that lived-that Day-  
The Bell within the steeple wild  
The flying tidings told-  
How much can come  
And much can go,  
And yet abide the World!

3.  
Why-do they shut Me out of Heaven?  
Did I sing-too loud?  
But-I can say a little "Minor"  
Timid as a Bird!  
Wouldn't the Angels try me-  
Just-once-more-  
Just-see-if I troubled them-  
But don't-shut the door!

Oh, if I-were the Gentleman  
In the "White Robe"-  
And they-were the little Hand- that  
Knocked-  
Could-I-forbid?

4.  
The World-feels Dusty  
When We stop to Die-  
We want the Dew-then-  
Honors-taste dry-  
Flags-vex a Dying face-  
But the least Fan  
Stirred by a friend's Hand-  
Cools-like the Rain-

Mine be the Ministry  
When thy Thirst comes-  
And Hybla Balms-  
Dews of Thessaly, to fetch-

5.  
Heart! We will forget him!  
You and I-tonight!  
You may forget the warmth he gave-  
I will forget the light!  
When you have done, pray tell me  
That I may straight begin!  
Haste! lest while you're lagging  
I remember him!

6.  
Dear March-Come in-  
How glad I am-  
I hoped for you before-  
Put down your Hat-  
You must have walked-  
How out of Breath you are-  
Dear March, how are you, and the Rest-  
Did you leave Nature well-  
Oh March, Come right up stairs with me-  
I have so much to tell-

I got your Letter, and the Birds-  
The Maples never knew that you were  
coming-till I called  
I declare-how Red their Faces grew-  
But March, forgive me-and  
All those Hills you left for me to Hue-  
There was no Purple suitable-  
You took it all with you-

Who knocks? That April.  
Lock the Door-  
I will not be pursued  
He stayed away a Year to call  
When I am occupied-  
But trifles look so trivial  
As soon as you have come  
That Blame is just as dear as Praise  
And Praise as mere as Blame-

7.  
Sleep is supposed to be  
By souls of sanity  
The shutting of the eye.

Sleep is the station grand  
Down which, on either hand  
The hosts of witness stand!

Morn is supposed to be  
By people of degree  
The breaking of the Day.

Morning has not occurred!

That shall Aurora be-  
East of Eternity-  
One with the banner gay-  
One in the red array-  
That is the break of Day!

8.

When they come back-if Blossoms do-  
I always feel a doubt  
If Blossoms can be born again  
When once the Art is out-

When they begin, if Robins may,  
I always had a fear  
I did not tell, it was their last Experiment  
Last Year,

When it is May, if May return,  
Had nobody a pang  
Lest in a Face so beautiful  
He might not look again?

If I am there-One does not know  
What Party-One may be  
Tomorrow, but if I am there  
I take back all I say-

9.

I felt a Funeral, in my Brain,  
And Mourners to and fro  
Kept treading-treading-till it seemed  
That Sense was breaking through-

And when they all were seated,  
A Service, like a Drum-  
Kept beating-beating-till I thought  
My Mind was going numb-

And then I heard them lift a Box  
And creak across my Soul  
With those same Boots of Lead, again,  
Then Space-began to toll,

As all the Heavens were a Bell,  
And Being, but an Ear,  
And I, and Silence, some strange Race  
Wrecked, solitary, here-

And then a Plank in Reason, broke,  
And I dropped down, and down-  
And hit a World, at every plunge,  
And Finished knowing-then-

10.

I've heard an Organ talk, sometimes  
In a Cathedral Aisle,  
And understood no word it said-  
Yet held my breath, the while-

And risen up-and gone away,  
A more Bernardine Girl-  
Yet-know not what was done to me  
In that old Chapel Aisle.

11.

Going to Heaven!  
I don't know when-  
Pray do not ask me how!  
Indeed I'm too astonished  
To think of answering you!  
Going to Heaven!  
How dim it sounds!  
And yet it will be done  
As sure as flocks go home at night  
Unto the Shepherd's arm!

Perhaps you're going too!  
Who knows?  
If you should get there first  
Save just a little space for me  
Close to the two I lost-  
The smallest "Robe" will fit me  
And just a bit of "Crown"-  
For you know we do not mind our dress  
When we are going home-

I'm glad I don't believe it  
For it would stop my breath-  
And I'd like to look a little more  
At such a curious Earth!  
I'm glad they did believe it  
Whom I have never found  
Since the mighty Autumn afternoon  
I left them in the ground.

12.

The Chariot  
Because I could not stop for Death  
He kindly stopped for me-  
The Carriage held but just Ourselves-  
And Immortality.

We slowly drove-He knew no haste  
And I had put away  
My labor and my leisure too,  
For His Civility-

We passed the School, where Children strove  
At Recess-in the Ring-  
We passed the Fields of Gazing Grain  
We passed the Setting Sun-

Or rather-He passed Us-  
The Dews drew quivering and chill-  
For only Gossamer, my Gown-  
My Tippet-only Tulle-

We paused before a House that seemed  
A Swelling of the Ground-  
The Roof was scarcely visible-  
The Cornice-in the Ground-

Since then-'tis Centuries-and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity-



programme

DEUTSCHE VOLKSLIEDER

Johannes Brahms  
(1833-1897)

Nur ein Gesicht auf Erden lebt  
Die Sonne scheint nicht mehr  
Schwesterlein  
Mein Mädel hat einen Rosenmund  
Da unten im Tale  
Och Moder, ich well en Ding han

WESENDONK LIEDER

Richard Wagner  
(1813-1883)

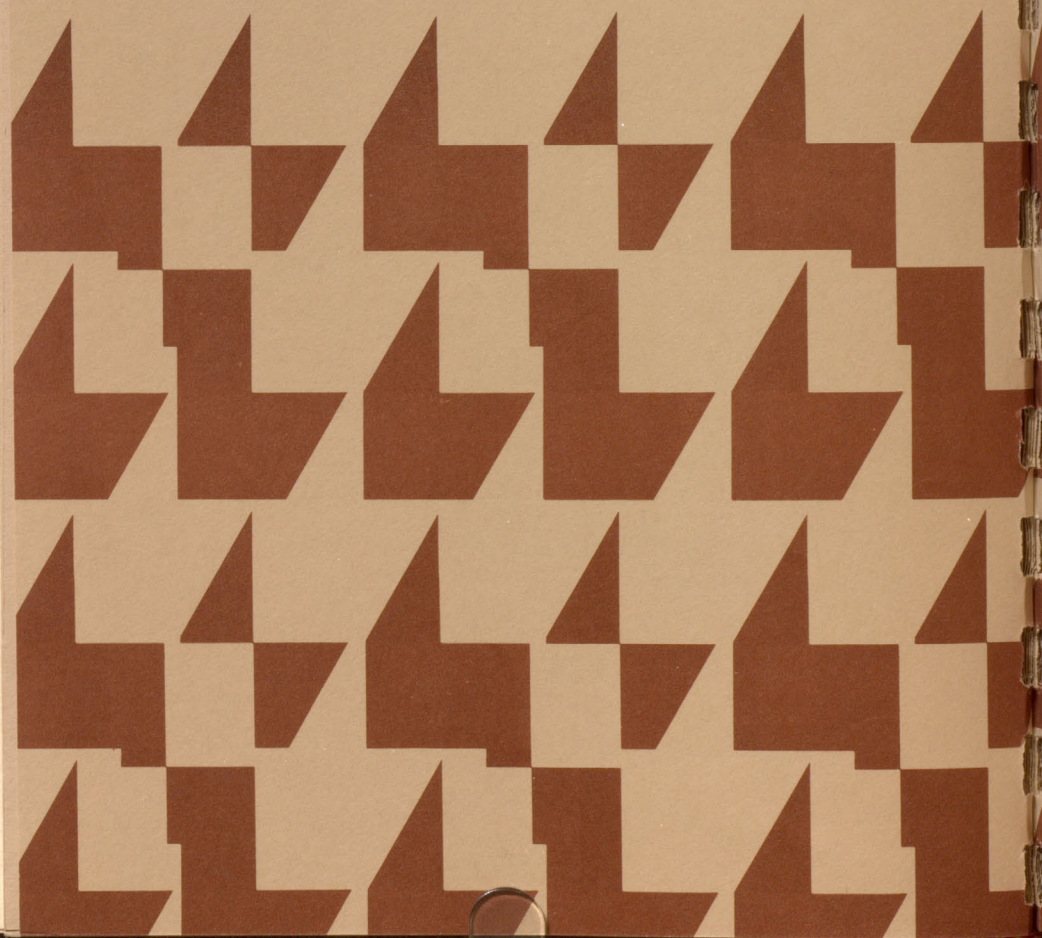
Der Engel  
Stehe still!  
Im Treibhaus  
Schmerzen  
Träume

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

TWELVE POEMS of EMILY DICKINSON

Aaron Copland

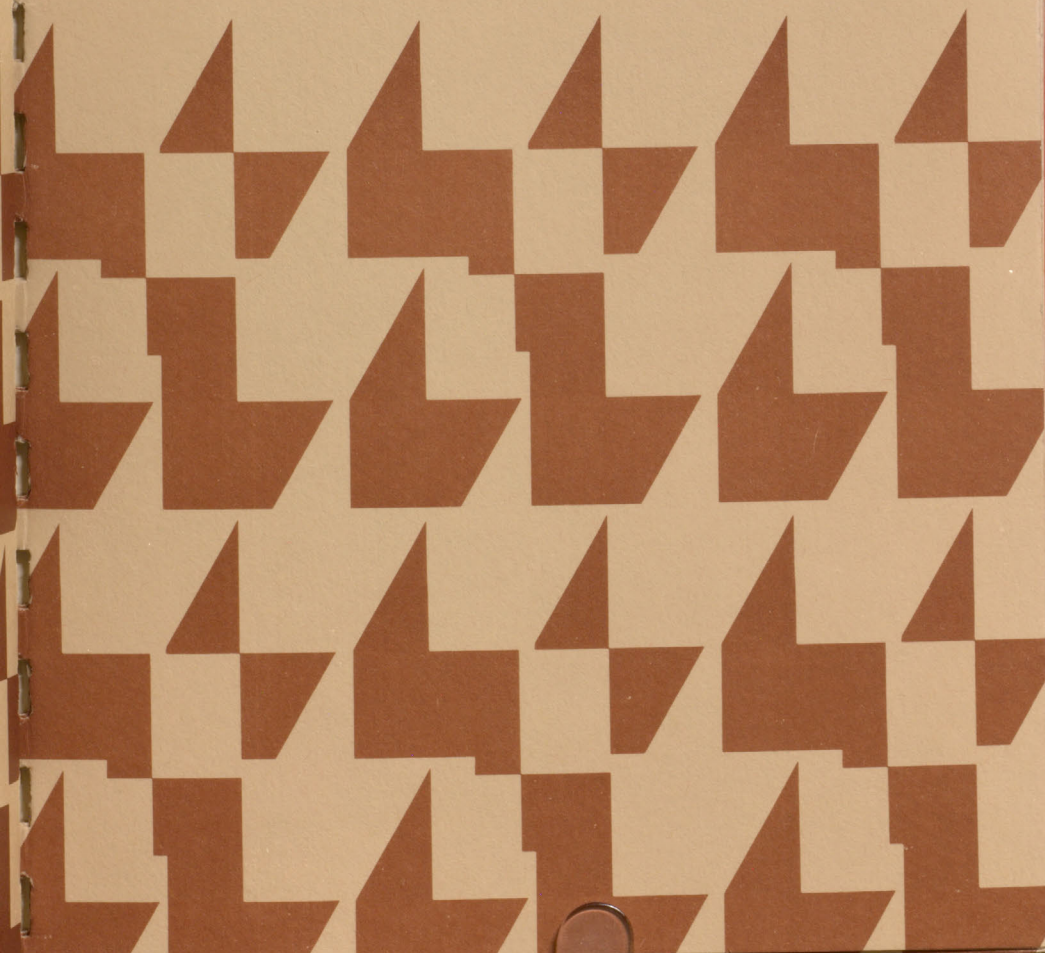
Nature, the gentlest mother  
There came a wind like a bugle  
Why do they shut me out of Heaven?  
The world feels dusty  
Heart, we will forget him  
Dear March, come in!  
Sleep is supposed to be  
When they come back  
I felt a funeral in my brain  
I've heard an organ talk sometimes  
Going to Heaven!  
The Chariot



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



# 75 years of music at McGill Années de musique à McGill

Sunday, October 21, 1979 - 8:00pm

## MCGILL OPERA STUDIO

director: Edith Della Pergola

presents its 226th performance: "SUNDAY AT THE OPERA" - "DIMANCHE A L'OPERA"

a special combined performance to mark the beginning of the 25th year of uninterrupted activity of the MCGILL OPERA STUDIO.

### PART I

#### Concert of Ensemble Works

LES PECHEURS DE PERLES, duo, act I	G. Bizet
Nadir.....André McDONALD (tenor)	
Zurga.....Jean Michel SERENI (baritone)	
AIDA, duo act IV	G. Verdi
Aida.....Nicole DUCHEMIN (soprano)	
Rhadames.....Alain NONAT (tenor)	
LE NOZZE DI FIGARO, trio, act II	W. A. Mozart
Il Conte Almaviva.....Arthur MUHENDISSIAN (baritone)	
La Contessa.....Jane KEE (soprano)	
Susanna.....Wendy HAMEL (soprano)	
DON CARLO, quartet, act III	G. Verdi
Filippo.....André SANDOR (bass)	
Elisabetta.....Kathleen BRODERICK (soprano)	
Eboli.....Marie TRUDEL (mezzosoprano)	
Rodrigo.....Gilles LATOUR (baritone)	
RIGOLETTO, quartet, act III	G. Verdi
Il Duca di Mantova.....Louis MAJOR (tenor)	
Rigoletto.....Arthur MUHENDISSIAN (baritone)	
Gilda.....Patricia ORANGE (soprano)	
Maddalena.....Céline PLOURDE (mezzosoprano)	
THE MAGIC FLUTE, quintet, act I	W. A. Mozart
Tamino.....John MacMASTER (tenor)	
Papageno.....Jean Michel SERENI (baritone)	
First Lady.....Kim ANDREWS (soprano)	
Second Lady.....Susan WISE (soprano)	
Third Lady.....Beverley MCGUIRE (mezzosoprano)	
CARMEN, quintet, act II	G. Bizet
Carmen.....Marie TRUDEL (mezzosoprano)	
Frasquita.....Suzanne RAYMOND (soprano)	
Mercedes.....Beverley MCGUIRE (mezzosoprano)	
Le Dancaire.....Arthur MUHENDISSIAN (baritone)	
Le Remendado.....Louis MAJOR (tenor)	
LUCIA DI LAMMERMOOR, sextet, act II	G. Donizetti
Lord Enrico Ashton.....Gilles LATOUR (baritone)	
Lucia.....Patricia ORANGE (soprano)	
Edgardo.....Guy LAVIGUEUR (tenor)	
Lord Arthur Bucklaw.....Louis MAJOR (tenor)	
Raimondo.....Renato RIEDI (bass)	
Alice.....Céline PLOURDE (mezzosoprano)	

Members of the Baroque Orchestra

Violin I

Michael Steinberg, principal  
Karen Langille  
Elizabeth McGann

Violin II

Peter Purich, principal  
Michel Dominigue  
Cynthia Volkert

Viola

François Barbeau  
Peter Ball

Violoncello

Betsy MacMillan  
Gill Stikeman

Double Bass

Costantino Greco

Oboe

Musa Speranza  
Brett Dill

Bassoon

Patricia McMullen

Harpichord

Peter Smyth

Flute

Angela Knock  
Evelyn Kiely

librarian: Eric Lussier

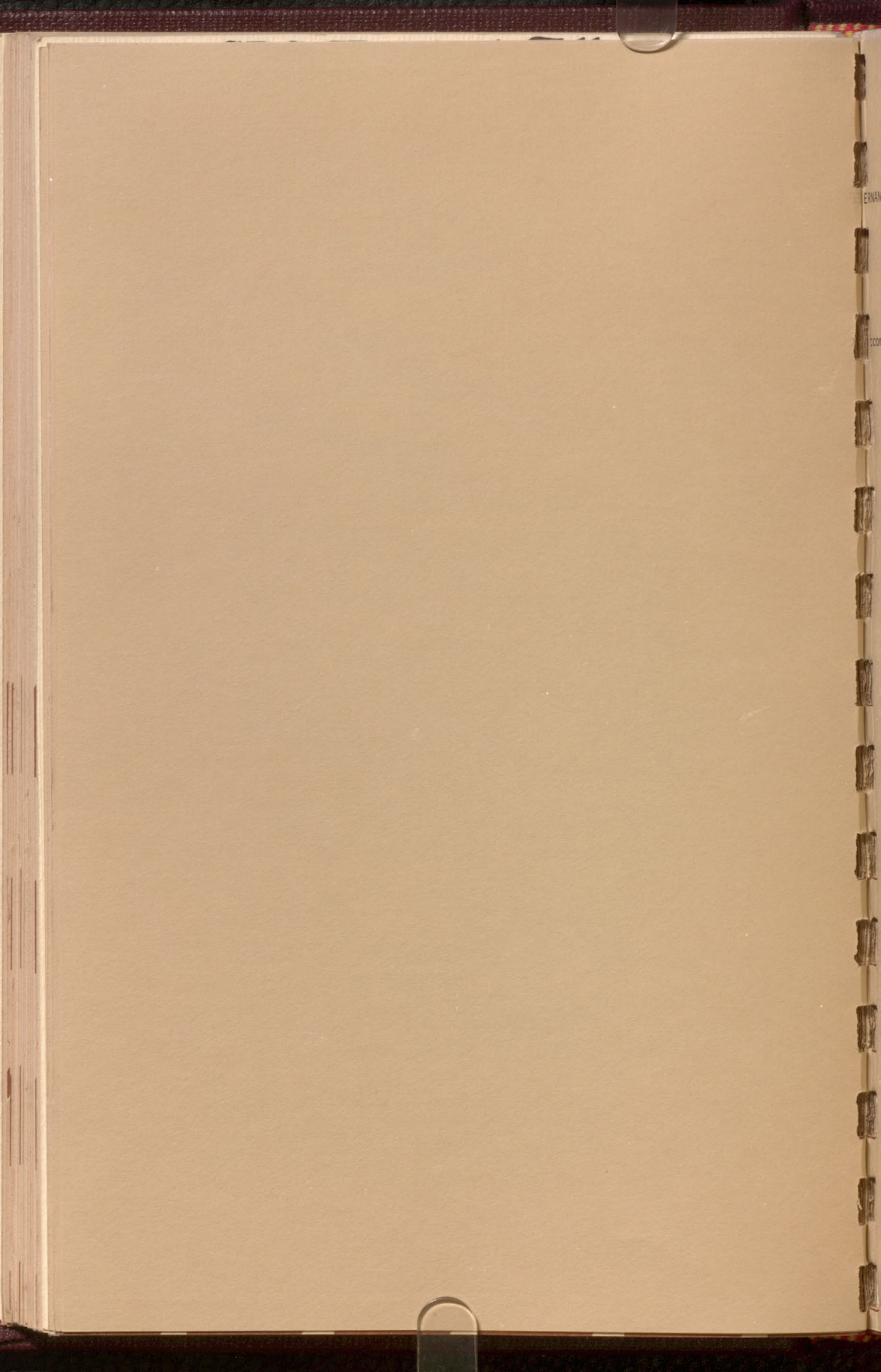
"BASTIEN AND BASTIENNE" was composed by Mozart in 1768, when the prodigy child was only twelve. The one-act "singspiel" (how Mozart himself liked to call it) was first performed in the garden of Dr. Anton Mesmer (the discoverer of "animal magnetism") in Vienna. The libretto is derived from "Le Devin du Village" by Rousseau and the music is an agreeable trifle, more or less, in the French style. The opera is very suitable for puppet theatres (The Marionettes of Salzburg) and this is the way it is staged at McGill Opera Studio. "Bastien and Bastienne" is being presented for the second time at McGill, having been performed for the first time in 1965.

The shepherdess Bastienne, grieved by the coolness of her lover, Bastien, consults a pseudo-sorcerer Colas, who advises her to fake her own coolness in order to rekindle her lover's attention; however she cannot withstand for long the sight of Bastien suffering due to her sham and therefore admits all: the two youths reconcile.

\* \* \* \* \*

C'est en 1768 à l'âge de douze ans, que Mozart composa "BASTIEN ET BASTIENNE". Ce "singspiel" (comme Mozart se plaisait à l'appeler) en un acte fut interprété pour la première fois dans les jardins du Dr. Anton Mesmer (qui découvrit le "magnétisme animal") à Vienne. Le livret est tiré du "Devin du Village" de Rousseau et la musique est un agréable délassement composé plus ou moins dans le style français. Cet opéra se prête à merveille aux théâtres de marionnettes (Les Marionnettes de Salzbourg) et c'est ainsi qu'il a été mis en scène par le studio d'opéra de McGill. C'est la deuxième fois que "Bastien et Bastienne" est joué à McGill, la première remontant à 1965.

La bergère Bastienne, désolée de la froideur de son amoureux Bastien, consulte le pseudo-sorcier Colas qui lui conseille de feindre, elle-même, la froideur pour reconquérir son ami; mais elle ne peut supporter longtemps la vue de la peine que cette comédie cause à Bastien et elle lui avoue sa ruse: les deux jeunes se reconcilient.



ERNANI, septet, act III

G. Verdi

Don Carlo.....Gilles LATOUR (baritone)  
Silva.....André SANDOR (bass)  
Ernani.....Georges PERRAS (tenor)  
Don Riccardo.....Louis MAJOR (tenor)  
Jago.....Arthur MUHENDISSIAN (baritone)  
Elvira.....Cassandra ROBERTSON (soprano)  
Giovanna.....Beverley McGUIRE (mezzosoprano)

Accompanist: Prof. Barry WIESENFELD, senior coach.

PART II

a complete opera

# Bastien and Bastienne

OPERA IN ONE ACT BY WOLFGANG AMADEUS MOZART (1756-1791)

Libretto by Schachtner: English version by Olga Paul

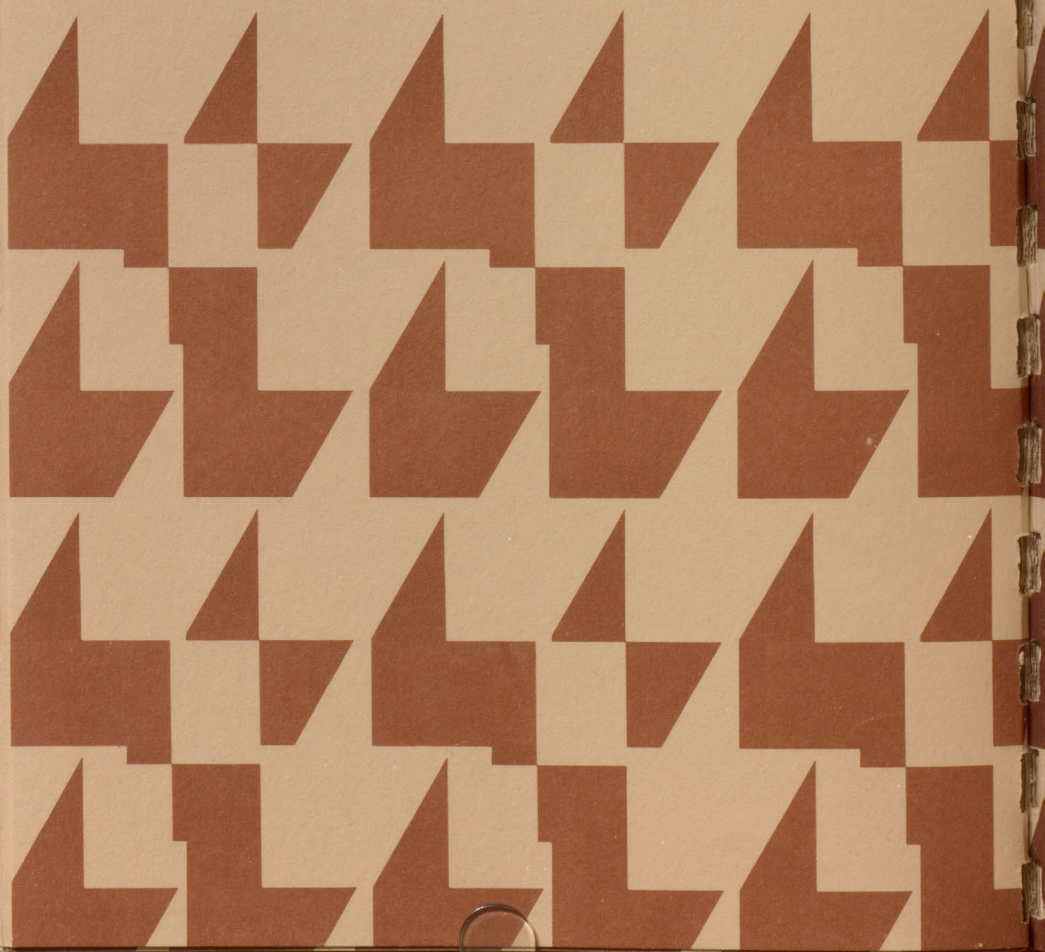
Musical Director and Conductor / Mary CYR  
Directeur musical et Chef d'orchestre

Stage Directors / Edith and Luciano DELLA PERGOLA  
Mise-en-scène

Characters: Bastien.....Nancy DE LONG (mezzosoprano)  
Bastienne.....Lise LEBREUX (soprano)  
Colas.....André HOELET (bass)

Production	McGILL OPERA STUDIO director: Edith Della Pergola
Musical preparation	Marie Thérèse PAQUIN
Musical co-ordinator on stage/ Co-ordinateur musical sur la scène	Monik GRENIER
Sets and lighting/ Décors et éclairage	Ron MORISSETTE
Properties / Accessoires	McGILL OPERA STUDIO
Stage Manager / Directeur de scène	Ron MORISSETTE
Costumes /	"Le Costumier du Roy", Montréal
Electrician / Electricien	Tim SHERWOOD
Make-up / Maquillage	Luciano DELLA PERGOLA
Stage hands / Machinistes	Harold KILIANSKI Frank OPOLKO Serge PERRON Glen MORRISSON Martin BENDER

*Next performance of the Opera Studio, "Sunday at the Opera" - "Dimanche à l'Opéra",  
a performance of Excerpts will be presented on Sunday, December 16, 1979, 8:00pm  
in Pollack Concert Hall.*

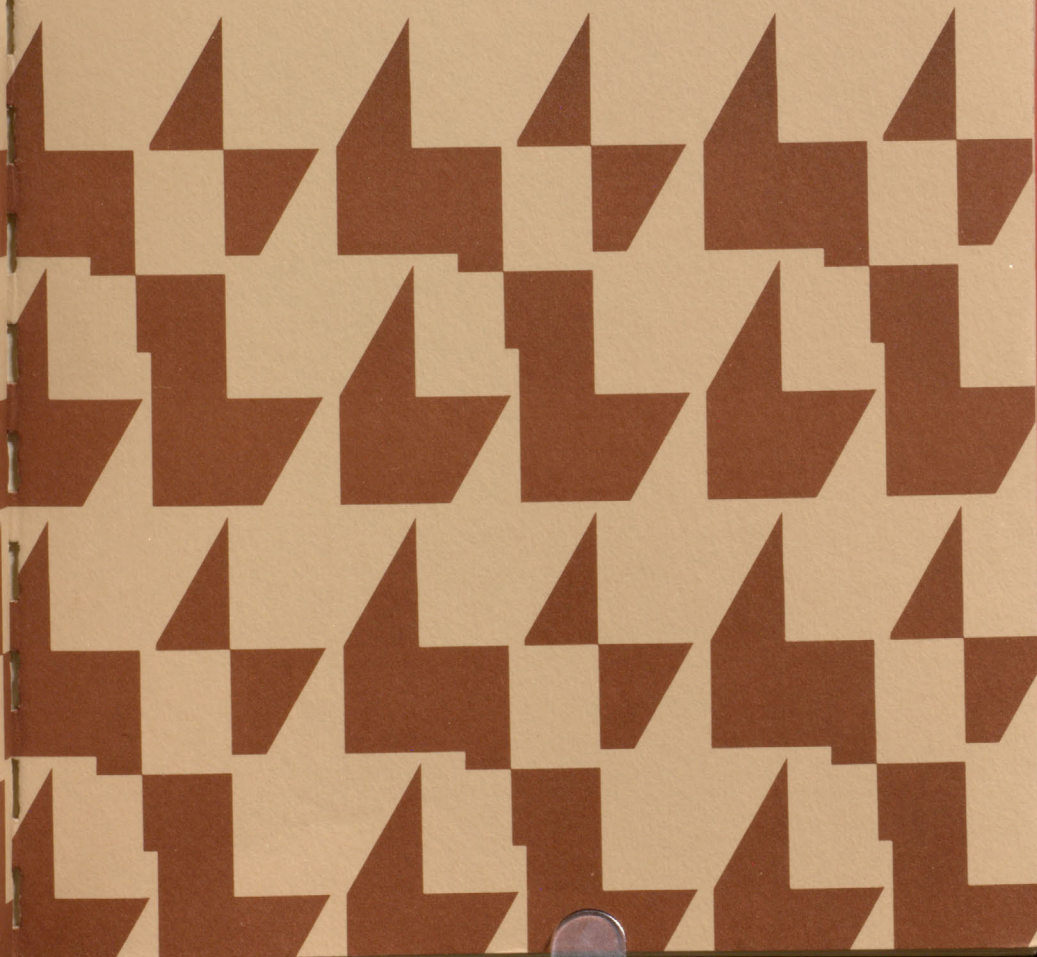




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Tuesday, October 23, 1979  
8:30 pm

*75 years of music at McGill*  
*75 années de musique à McGill*

H E A T H E R   H O W E S , flute

---

student of Tim Hutchins

assisted by GLENNA FERLAND, piano

*This recital is presented in partial fulfilment  
of the requirements for the degree of Bachelor  
of Music with Honours.*

*Ce récital fait partie des épreuves imposées pour  
l'obtention du grade de bachelier spécialisé en  
musique.*

programme

SONATE I FÜR CLAVIER UND FLÖTE      Johann Sebastian Bach  
H Mo11. BWV1030      (1685-1750)

Andante  
Largo E Dolce  
Presto - Allegro

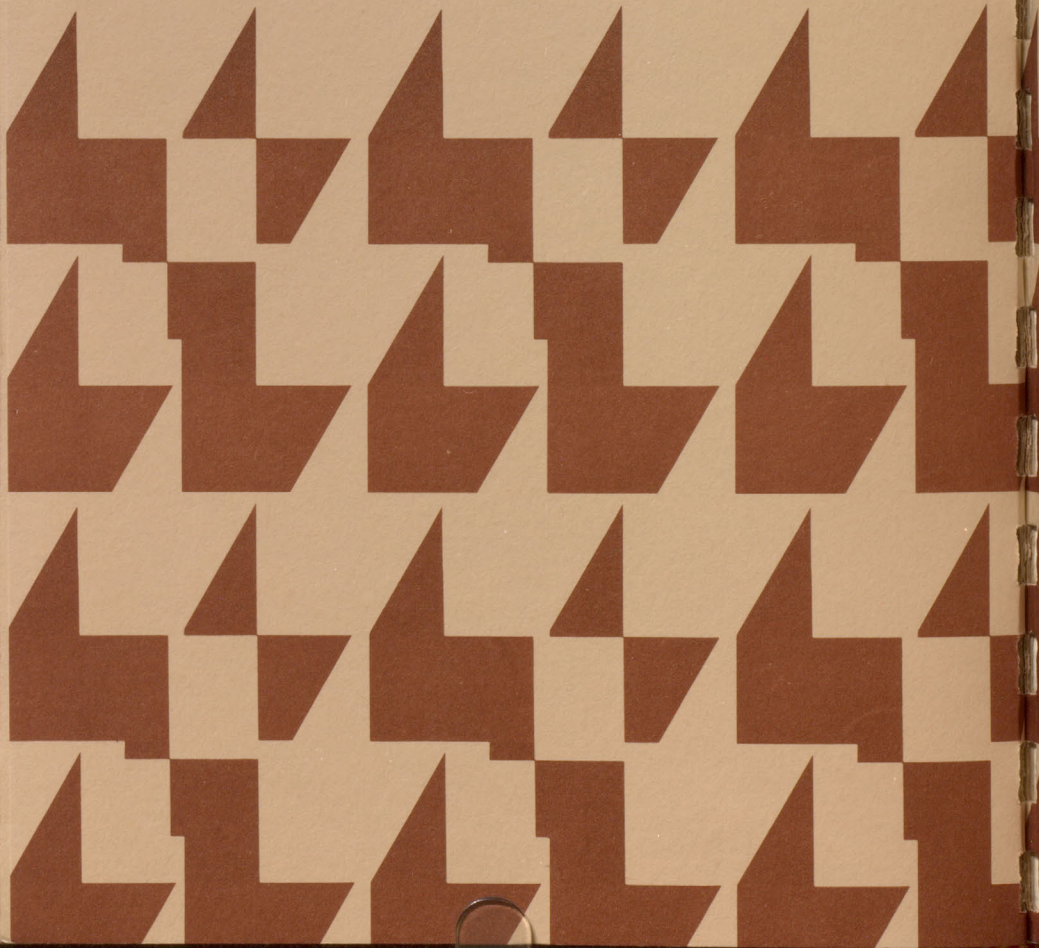
ACHT STÜCKE      Paul Hindemith  
FÜR FLÖTE ALLEIN      (1895-1963)

DREI ROMANZEN, Op.94      Robert Schumann  
NICHT SCHNELL      (1810-1856)  
EINFACH, INNIG  
NICHT SCHNELL

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

INTRODUCTION UND VARIATIONEN      Franz Schubert  
UBER "IHR BLÜMLEIN ALLE", Op. Posth 160      (1797-1828)

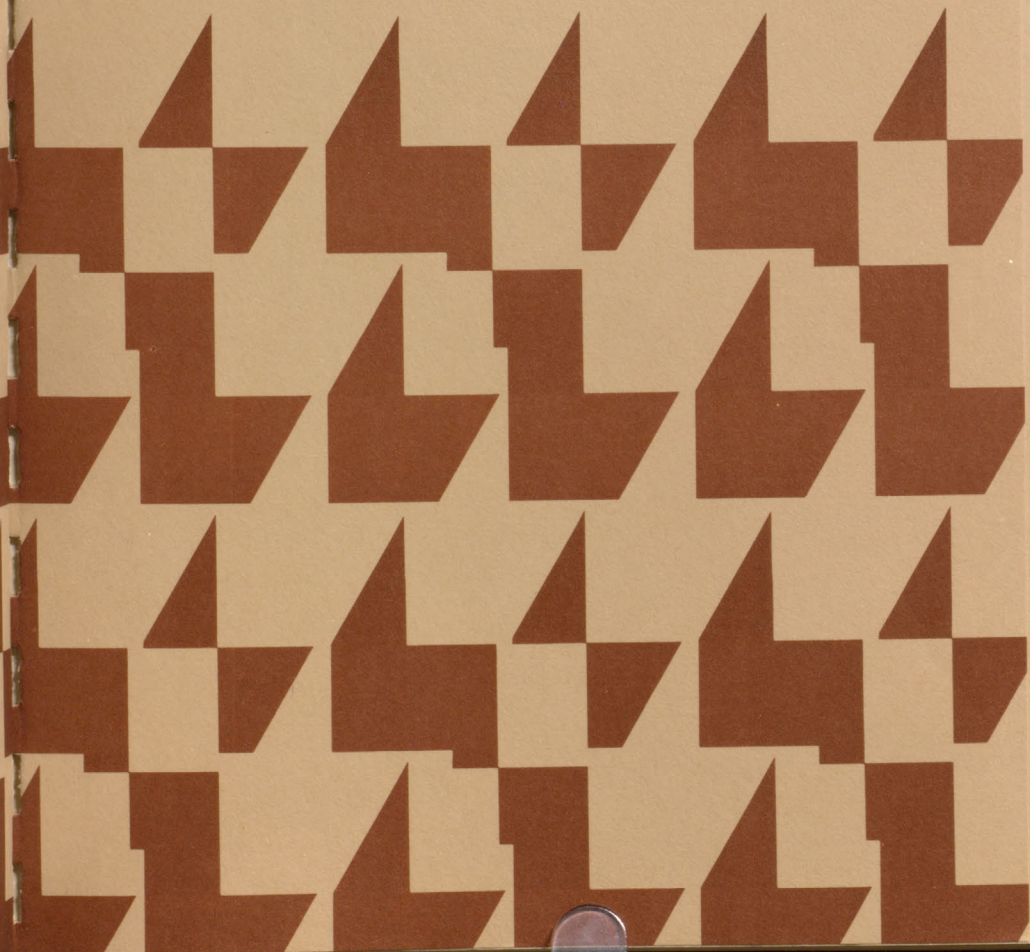
SONATE POUR FLUTE ET PIANO      Francis Poulenc  
Allegro malincolico      (1899-1963)  
Cantilena  
Presto giocoso



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Wednesday, October 24, 1979 - 1:00 pm

M c G I L L   C O N C E R T   B A N D

---

direction   RICHARD LAWTON

PERSONNEL

FLUTES

Evelyn Kiely  
Pierre Louis Coallier  
Suzanne Byrnes  
Andrew Horka  
Marie Coupal  
Elke Ketter  
John Daly

PICCOLO

Joanne Côté

OBOES

Cynthia Flower  
Liette Lussier

BASSOON

Donna Lane

CLARINET

Mark Simons  
Lucie Lapointe  
Alan Feider  
Yves Deschamps

Richard Braley  
Heidi Gray  
Sybil Plank  
Brigid Ceipe

Lorne Friedenberg  
Bernie Bourque  
Maurice Carignan  
Pierre Perron

ALTO CLARINET

Serge Bêlanger

BASS CLARINET

Luc Castonguay

ALTO SAXOPHONE

André Bêlanger  
Gilbert Duquette

TENOR SAXOPHONE

Laurie Flood  
Constance Bouchard

BARI SAXOPHONE

Lynn Brown

FRENCH HORN

Lorna Murray  
Jill Atkinson  
Dawn Eaton

TRUMPETS

Benoit Laparé  
Heather McKeown  
Alain Vadeboncoeur

TROMBONE

Ron Schirm  
Tom Allen  
Greg Fraser

TUBA

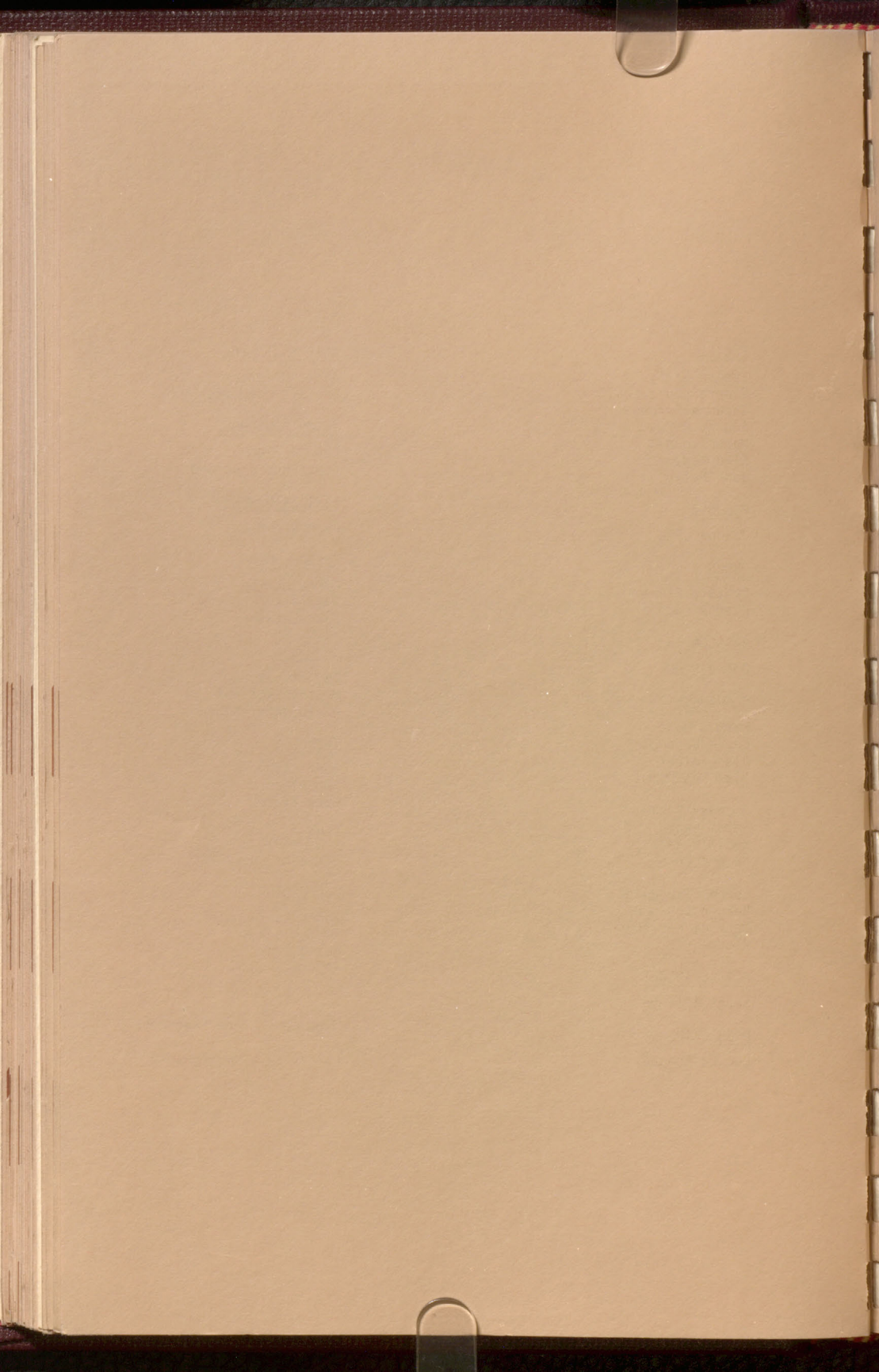
Lorraine Faughan

PERCUSSION

Roger Castonguay  
Paul Mizgala  
Robin Brown  
Réjean Godbout

Manager: Lorne Friedenberg

Librarian: Joanne Côté





programme

SONATA FOR WINDS

Charles Carter

THREE SKETCHES FOR WINDS

Clare Grundman

- I Carousel
- II Charade
- III Callithump

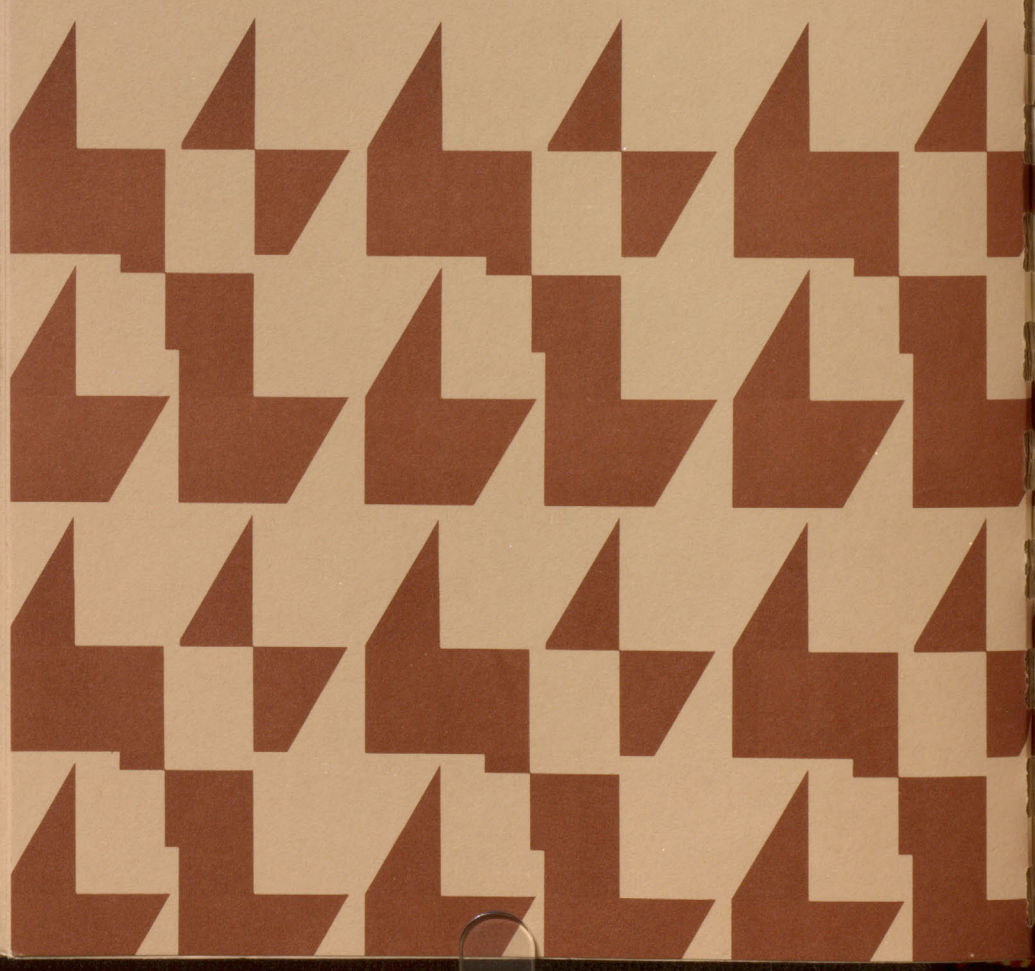
FINALE from Symphony No. 5 in B<sup>b</sup>

Franz Schubert  
(trans. N. Hovey)

CLAIR DE LUNE from "Suite Bergamasque" Claude Debussy  
(arr. H. Walters)

CAPRICE ITALIEN

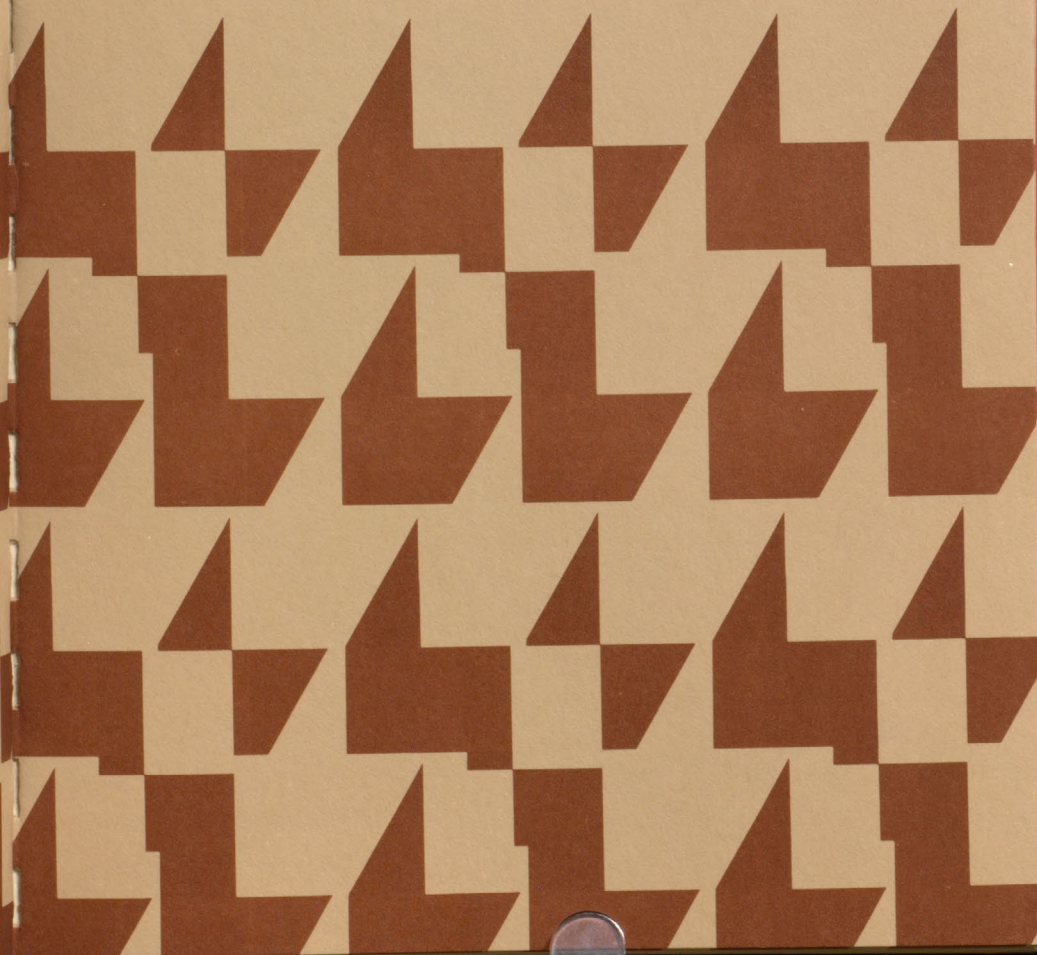
Peter Tchaikovsky  
(arr. L.-P. Laurendeau)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Friday, October 26, 1979 - 7:00pm

ANNUAL MEETING OF THE AMERICAN PHYSICAL SOCIETY  
DIVISION OF PARTICLES AND FIELDS  
in conjunction with  
THE CANADIAN ASSOCIATION OF PHYSICISTS, PARTICLE PHYSICS DIVISION

M c G I L L B A R O Q U E C H A M B E R O R C H E S T R A

Conductor: MARY CYR

Soloist: ERIC LUSSIER

---

Members of the Baroque Orchestra

Violin I

Michael Steinberg, principal  
Karen Langille  
Elizabeth McGann

Violin II

Peter Purich, principal  
Michel Dominique  
Cynthia Volkert

Viola

François Barbeau  
Peter Ball

Violoncello

Betsy MacMillan  
Gill Stikeman

Double Bass

Costantino Greco

Oboe

Musa Speranza  
Brett Dill

Bassoon

Patricia McMullen

Harpsichord

Peter Smyth

programme

LA LUGEAC  
LA SUZANNE  
LA CASTELMORE

Claude-Bénigne Balbastre  
(1727-1799)

*Eric Lussier, harpsichord*

AIR from the Suite NO. 3 in D major

Johann Sebastian Bach  
(1685-1750)

CONCERTO GROSSO, Op.6, NO.1, in G major

Georg Friderick Handel  
(1685-1759)

A tempo giusto  
Allegro  
Adagio  
Allegro  
Allegro

*Soloists: Michael Steinberg, violin I  
Peter Purich, violin II  
Betsy MacMillan, violoncello*

From the SUITE NO. 1 in C major

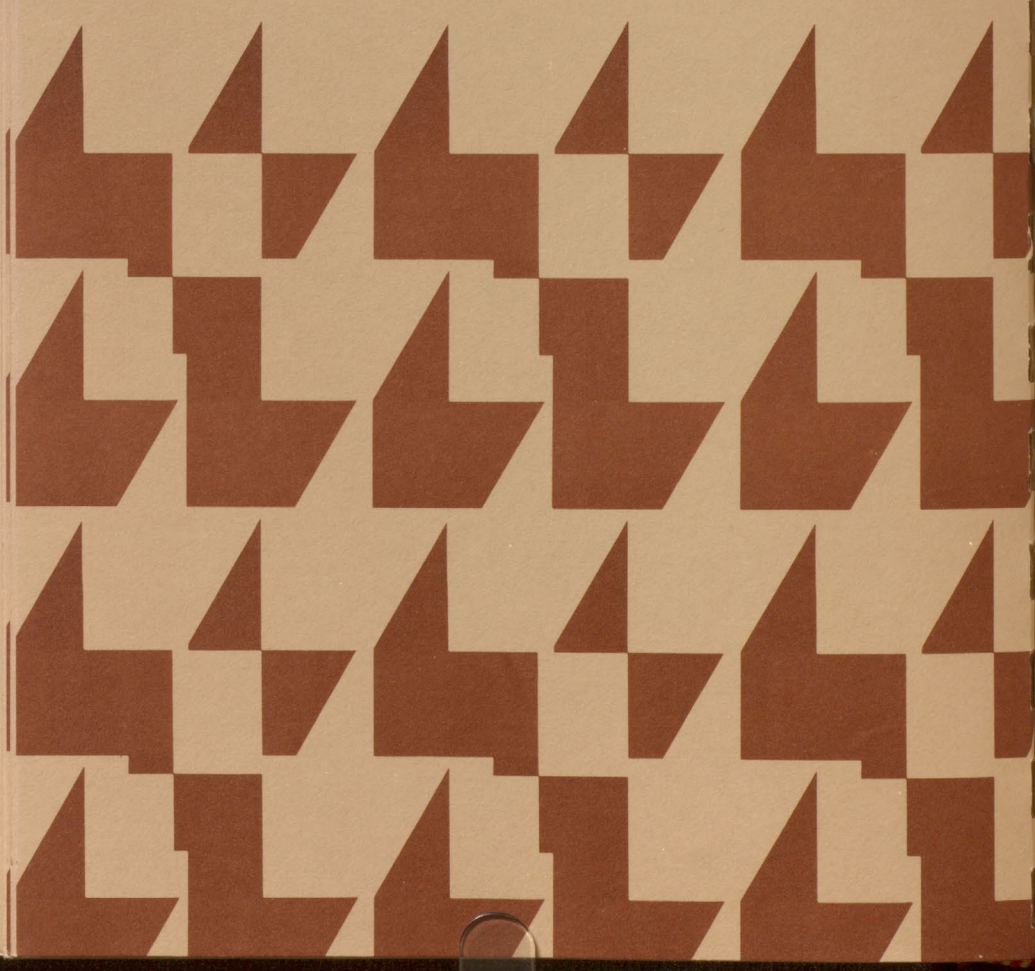
J. S. Bach

Courante  
Gavotte I, II  
Bourée I, II

---

Eric Lussier received his B.Mus. from the University of Manitoba and an L.Mus. in harpsichord from McGill University. He is presently completing a Concert Diploma in harpsichord at McGill.

The Baroque Chamber Orchestra, founded and directed by Mary Cyr, performs several public concerts in Pollack Hall and the Montréal community each year. The group recently collaborated with the McGill Opera Studio under the direction of Edith Della Pergola in a staged performance of Mozart's Bastien and Bastienne.



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, October 12, 1979 - 8:30pm

MCGILL SYMPHONY ORCHESTRA

---

Uri Mayer, conductor

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P r o g r a m m e

ALLEGRO BARBARO Bela Bartok/Miklos Farkas

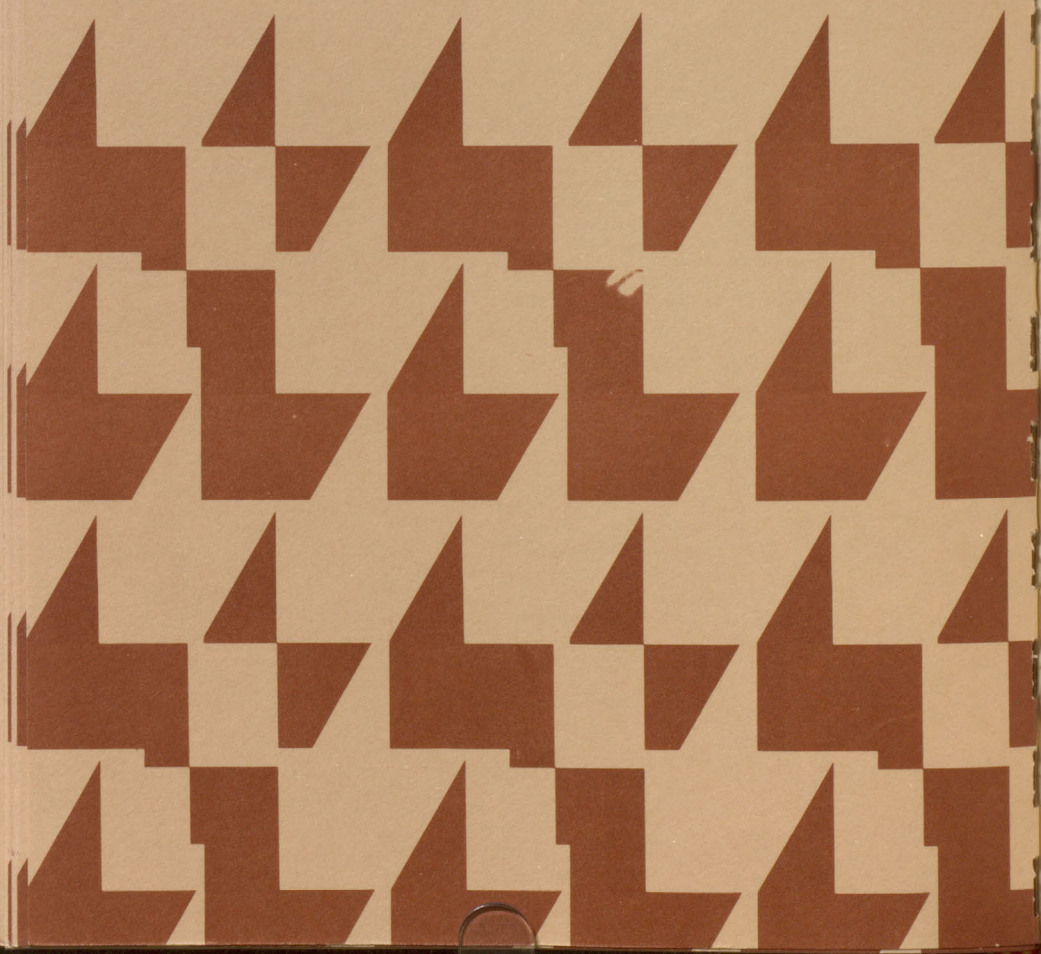
PULCINELLA SUITE Igor Stravinsky

- I. Serenade
- II. Allegro
- III. Allegro alla breve
- IV. Andante
- V. Andantino
- VI. Gavotta e 2 Variazioni
- VII. Vivo
- VIII. Tempo di minuetto - Finale

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

SYMPHONY NO. 7 in A major, Ludwig van Beethoven  
Op.92

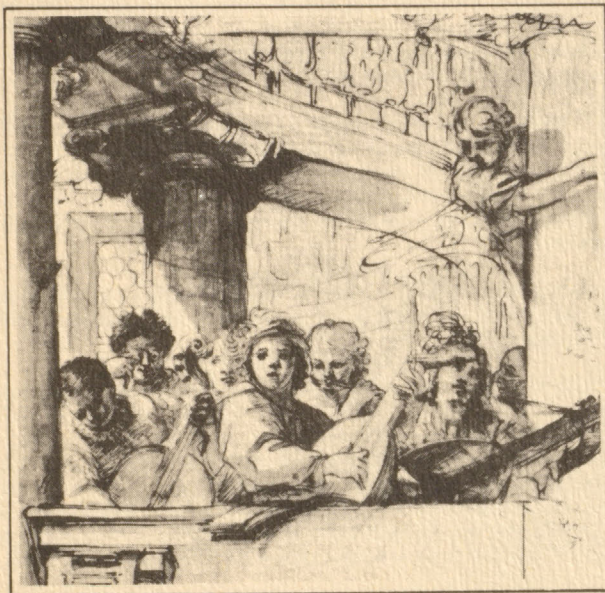
Poco sostenuto - Vivace  
Allegretto  
Presto  
Allegro con brio





# CBC Festival Allegro

Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)



Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**ROBERT SILVERMAN**

piano



CBC RADIO 940  
CBC STEREO 93.5

## ROBERT SILVERMAN

A native of Montreal, Robert Silverman appeared in recital at the age of five, and made his official debut with the Montreal Symphony Orchestra when he was fourteen. Nevertheless, it was only after studying engineering for three years and ultimately receiving a B.A. in the humanities that he decided to embark upon a career as a concert pianist.

After winning First Prize in the Canadian Music Competition and Second Prize in the CBC Talent Festival, Mr. Silverman studied in Vienna for two years with the assistance of a Canada Council grant. Upon his return from Europe, he completed a Bachelor of Music at McGill University as a piano student of Dorothy Morton, and entered the Eastman School of Music in Rochester, where he became one of the few students in that institution's fifty-year history to earn both an Artist Diploma and a Doctorate.

While a student, he received prizes and awards in several international competitions, but it was in 1967, as winner of the \$5,000 Grand Prize in the prestigious Concours Jeunesses Musicales that he first came to the attention of the general public.

Since his return to Canada in 1973, Mr. Silverman has become one of Canada's outstanding pianists. He has been soloist six times in as many seasons with The Toronto Symphony, he has made four consecutive appearances with the Vancouver Symphony, and has toured Canada with the National Arts Centre Orchestra. He has made widespread appearances in recital and with major orchestras throughout North and South America, Europe, and recently completed his first tour of the U.S.S.R., where he played in Leningrad and other important Soviet cities. His five recordings on the Orion label have received critical acclaim on both sides of the Atlantic, and his album of piano music by Liszt was awarded the 1977 Grand Prix du Disque by the Liszt Society of Budapest.

Robert Silverman and his wife Ellen — also a pianist — currently make their home in Vancouver, where he is on the piano faculty of the University of British Columbia.

## ROBERT SILVERMAN

Originaire de Montréal, le pianiste Robert Silverman a donné son premier récital à l'âge de cinq ans. A quatorze ans, il faisait ses débuts comme soliste avec l'Orchestre symphonique de Montréal. Ce n'est toutefois qu'après avoir poursuivi des études de génie pendant trois ans et avoir obtenu un baccalauréat ès lettres qu'il a opté pour la carrière de pianiste de concert.

Après avoir gagné le premier prix du Concours de musique du Canada et le deuxième prix du Concours national de Radio-Canada, M. Silverman a poursuivi ses études musicales pendant deux ans à Vienne grâce à une bourse du Conseil des Arts du Canada. A son retour d'Europe, il a travaillé avec Dorothy Morton, à l'Université McGill, à l'obtention d'un baccalauréat en musique. Par la suite, il s'est inscrit à la EASTMAN SCHOOL OF MUSIC de Rochester où il est devenu un des rares étudiants de cette institution, vieille d'un demi-siècle, à obtenir à la fois un diplôme d'artiste et un doctorat en musique.


Tout en poursuivant ses études, Robert Silverman a gagné bon nombre de prix et récompenses en participant à des concours internationaux. C'est en 1967, toutefois, lorsqu'il a été proclamé lauréat du grand prix de \$5,000 du prestigieux Concours des Jeunesses musicales du Canada, qu'il s'est pour la première fois imposé à l'attention des mélomanes.

Depuis son retour au Canada, en 1973, M. Silverman est reconnu comme l'un des plus grands pianistes du Canada. Pendant six saisons de suite, il a été invité comme soliste avec l'Orchestre symphonique de Toronto. Il a aussi été invité à quatre reprises à jouer avec l'Orchestre symphonique de Vancouver et a fait une tournée de Concerts au Canada avec l'Orchestre du Centre national des arts. Il a donné de nombreux récitals et concerts tant en Amérique du Nord et du Sud qu'en Europe. Il a fait récemment une tournée en U.R.S.S. où il a joué à Leningrad et dans plusieurs autres grandes villes. Ses cinq enregistrements sur étiquette Orion ont suscité de vifs éloges des deux côtés de l'Atlantique et son album consacré à la musique de piano de Liszt lui a mérité le Grand Prix du disque 1977 de la Société Liszt de Budapest.


Robert Silverman et sa femme Ellen, qui est aussi pianiste, demeurent à Vancouver où il enseigne le piano à la faculté de musique à l'Université de la Colombie-Britannique.

Pollack Concert Hall  
Monday, October 29, 1979  
8:30 p.m.

Salle de concert Pollack  
Lundi, 29 octobre 1979  
20 h 30



**PROGRAMME**



FANTASY IN 'F' MINOR, Op. 49

FREDERIC CHOPIN

DANCE SUITE (1923)

BELA BARTOK

Moderato  
Allegro molto  
Molto tranquillo  
Comodo  
Finale: Allegro

SONATINE (1905)

MAURICE RAVEL

Modéré - Menuet - Animé

**INTERMISSION / ENTRACTE**

SONATA IN 'B' MINOR

FRANZ LISZT

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on "Arts National"  
on CBC Stereo 93.5

Ce concert sera diffusé dans la série "Arts National"  
sur CBC Stéréo 93.5

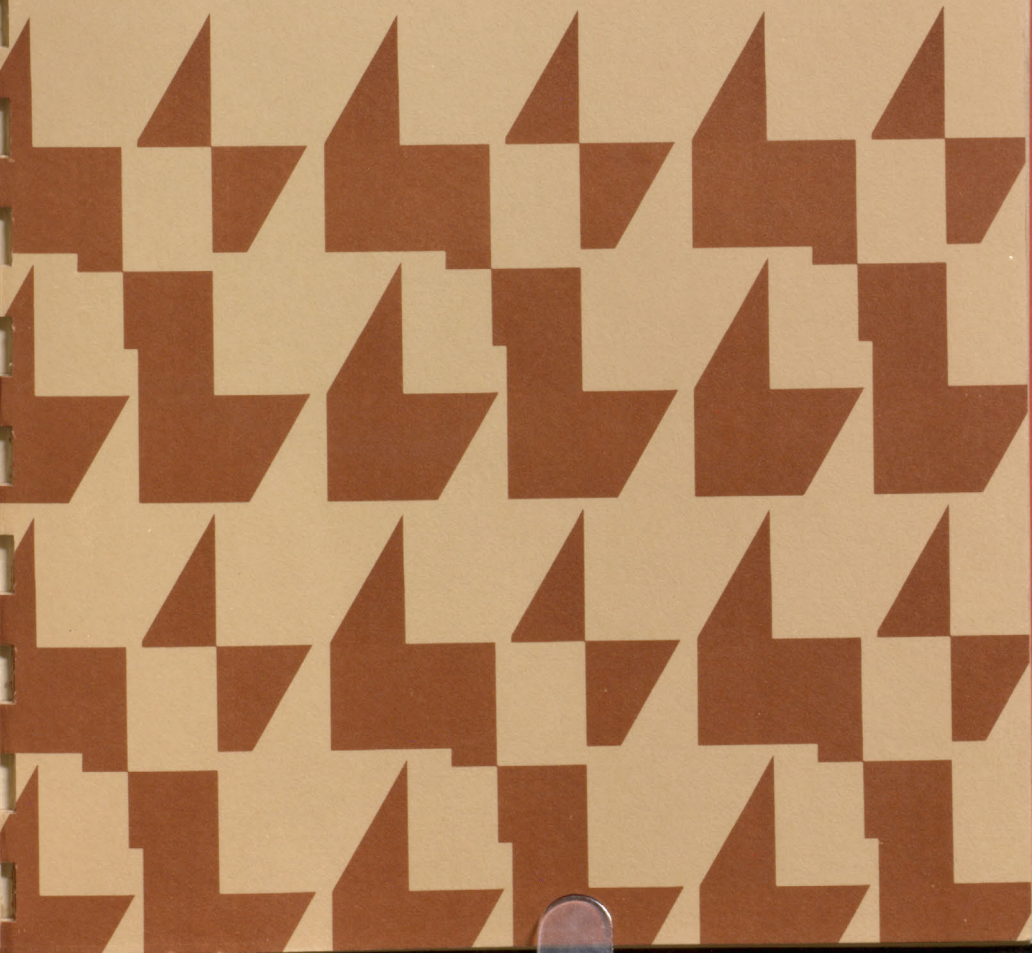
Producer / Réalisatrice: Kit Kinnaird

# McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, October 30, 1979 - 5:00 pm

STUDENT

TWO - PIANO ENSEMBLES

---

class of KENNETH WOODMAN

programme

VARIATIONS ON A THEME OF  
JOSEPH HAYDN, Op.566

Johannes Brahms

*Jean-Marc Beauchamp*

*Christiane Lafontaine*

SUITE NO. 2, Op.17

Sergei Rachmaninov

Introduction

Waltz

Romance

Tarantella

*Marc Beaulieu*

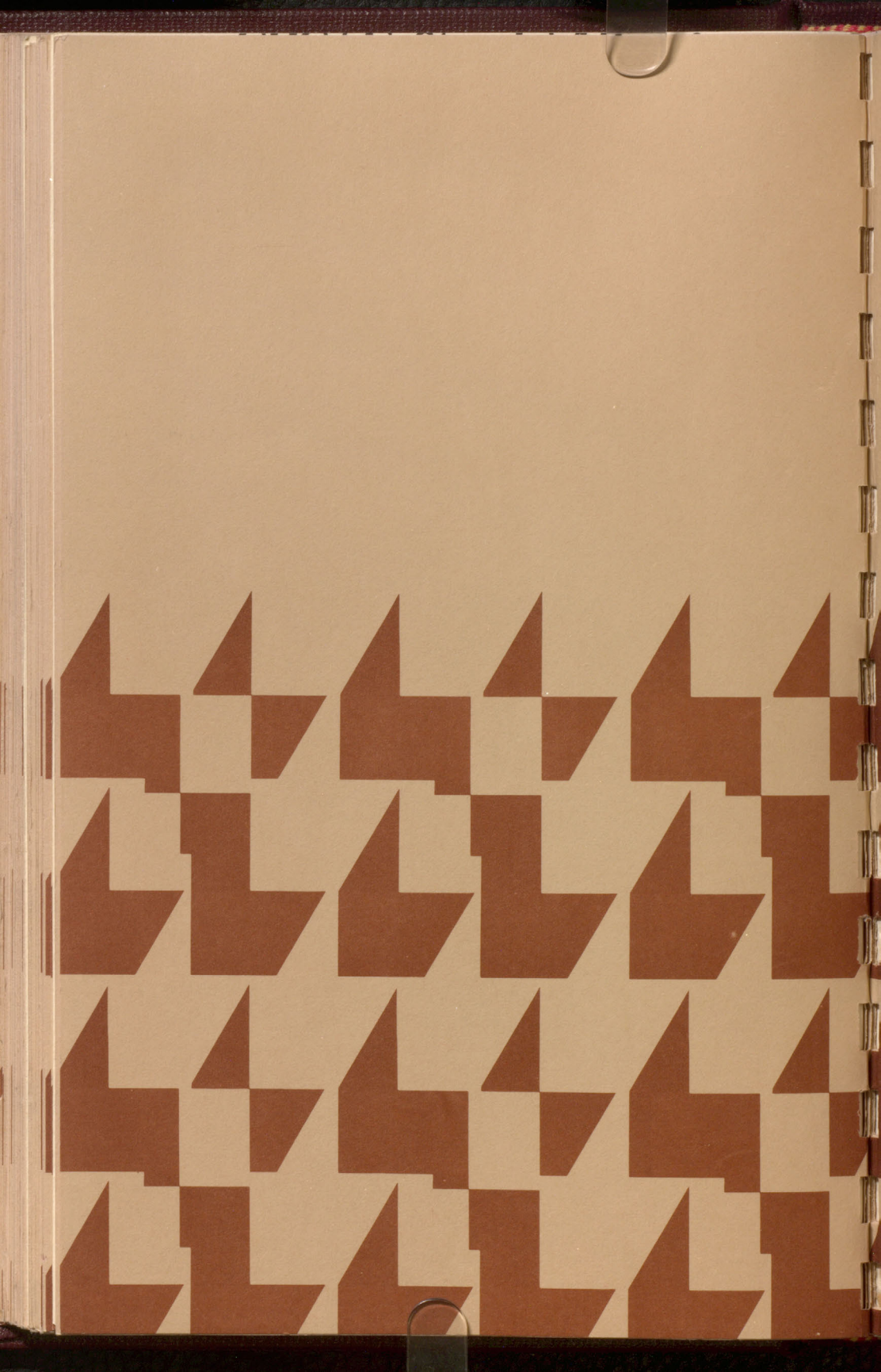
*Peter Jancewicz*

PAGANINI VARIATIONS (1941)

Witold Lutoslawski

*Linda Brady*

*Deborah Corber*

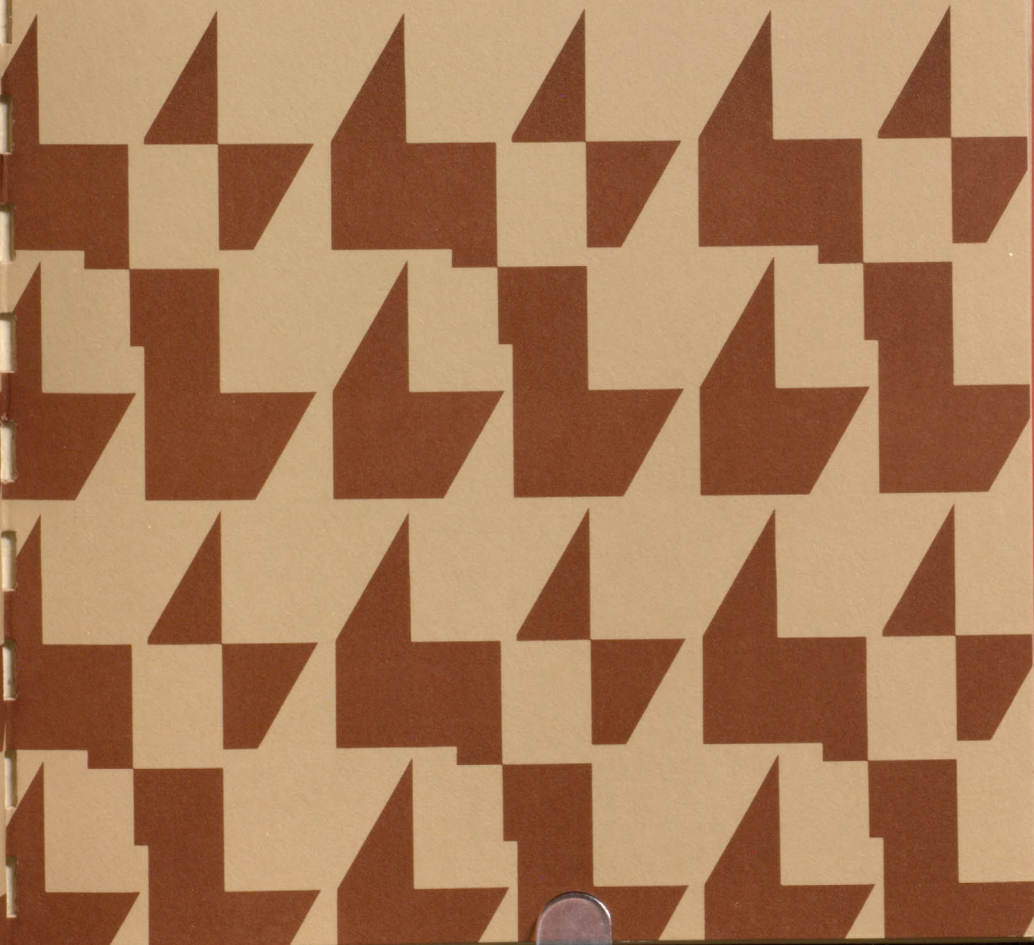




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Wednesday, October 31, 1979 - 8:30pm

JAN SIMONS, baritone

---

JANET SCHMALFELDT, piano

An die ferne Geliebte - To the distant beloved - A la bien-aimée lointaine(A. Jeitles)

From a hill I gaze into the distance where I have met my beloved. Mountains and valleys that lie between us, cause our joys and our sorrows. I would be where the blue hills rise out of the yellow mist. Winds and brooks carry my song; for a loving heart is reached by what a loving heart has dedicated from afar.

*Assis sur la coline je cherche des yeux le lieu où j'ai rencontré ma bien-aimée. Les monts et vallées qui nous séparent font notre bonheur ainsi notre souffrance. Je voudrais être où les montagnes blanches se dessinent au loin. Vents et ruisseaux portez mon message à travers l'espace; un coeur aimant atteint ce qui est consacré par un coeur aimant.*

MICHELANGELO-LIEDER

Wohl denk ich oft an mein vergang'nes Leben

Often I think of my past life before I loved you. No one paid attention to me then. I wished to dedicate myself to song alone and flee from humans. Now, everyone praises or blames me and that I exist, everyone knows.

*Souvent je songe à mon passé avant que je t'aimais. Personne ne me remarquait. Je pensais vivre pour le chant et fuir les humains. Aujourd'hui tout le monde me loue où me blâme et que j'existe tout le monde le sait.*

Alles endet was entsteht

All things end that are created. For time passes and the sun sees everything disappear: thinking, speaking, sorrow, joy. Those that were our grandsons faded away like shadows. We once were humans, happy and sad like you. And now we are lifeless and are earth, as you can see. All things end that are created.

*Tout s'achève ce qui est engendré, car le temps passe et le soleil voit que tout passe: penser, parler, souffrir, jouir. Aussi les descendants que nous avions ont disparu comme des ombres. Nous aussi étions des hommes; joyeux, tristes comme vous. Maintenant nous sommes terre. Tout s'achève.*

Fuehlt meine Seele

Does my soul feel the longed-for light from its creator, or is it a ray of a different beauty arising from this vale of sorrow that breaks through as memory? Is it a sound, a vision, that fills me with incomprehensible burning torture? I do not know. What I long for, what guides me is not in me. It seems to come from outer grace. Your eyes, mistress, are the cause.

*Mon âme ressent-elle l'ardemment désirée lumière de Dieu qui la créa, est-ce une lueur d'une autre beauté qui monte par le truchement du coeur de cette vallée de souffrance? Est-ce un son, une vision qui soudain emplirait l'oeil et le coeur d'incompréhensibles tourments? Je ne sais pas. Ce que je désire, ce qui me guide, n'est pas à moi. Cela semble venir d'en-dehors. Tes yeux, maîtresse en sont la cause.*

DICHTERLIEBE - POET'S LOVE - L'AMOUR DU POETE (H. Heine)

Im wunderschönen Monat Mai

In the beautiful month of May as the buds open and the birds sing, I confessed my love to her.

*En mai quand tout bourgeonne et les oiseaux chantent, je lui ai déclaré mon amour.*

Aus meinen Tränen spriessen

Flowers blossom forth from my tears and my sighs become a choir of nightingales. I will give you the flowers and the song of the nightingale will ring in front of your window.

*Les pleurs jaillissent de mes larmes et se transforment en chœur de rossignols. Si tu m'aimes je te les donnerai toutes et les rossignols chanteront devant ta croisée.*

Die Rose, die Lilie, die taube

I used to love the rose, the lily, the dove and the sun, but now I only love you.

*J'aimais la rose, le lys, la colombe et le soleil. Maintenant je n'aime que toi.*

Wenn ich in deine Augen seh

When I gaze into your eyes, all my sorrows vanish, and I become well again when I kiss your lips. But when you say: I love you, I must weep bitterly.

*Quand je plonge mon regard dans tes yeux toute souffrance disparaît. Mais quand tu dis: "Je t'aime", je verse des larmes amères.*

Ich will meine seele tauchen

I want to plunge my soul into the cup of the lily;  
The lily shall sing the song of my beloved,  
The song shall tremble like the kiss from her lips,  
Which she gave me in that wonderful moment.

*Je veux plonger mon âme dans le calice du lys. Le lys devra chanter l'amour de ma bien-aimée et trembler comme le baiser de ses lèvres.*

Im Rhein im heiligen Strome

In the Rhine is mirrored the great cathedral of Cologne.  
There is a picture in the cathedral painted on gold.  
Flowers and angels float about the Holy Virgin;  
Her eyes, her lips and her cheeks, resemble my sweetheart's.

*Dans le Rhin se miroite la ville de Cologne avec sa cathédrale. Celle-ci contient une peinture sur fond d'or de la Vierge dont tous les traits ressemblent à ma bien-aimée.*

Ich grolle nicht

I bear no grudge, even though my heart breaks. Love lost for ever! Though you shine in your diamonds, no ray of light falls into your heart. I saw in my dream the serpent that feeds upon your heart. I bear no grudge!

*Je ne t'en veux pas même si tu me fends le cœur, bien-aimée perdue à tout jamais. Quoique tu resplendisses dans ta parure de diamants, aucune lueur tombe dans ton cœur. En rêve j'ai vu le serpent qui te ronge le cœur. Je ne t'en veux pas!*

Und wüsten's die Blumen

If the flowers knew how wounded my heart is, they would cry with me. If the stars knew, they would come and heal me. But one only knows my sorrow; it is she who broke my heart.

*Et si les fleurs savaient comme mon coeur est meurtri elles pleureraient avec moi, mais il n'y a qu'une seule qui le sait et c'est elle qui m'a brisé le coeur.*

Das ist ein Flöten und Geigen

Flutes, violins and trumpets sound  
It is probably for the wedding of my beloved  
But through all this joyous sound  
One can hear the angels weep and cry.

*Flutes, violons, timbales et chalumeaux fêtent le mariage de la bien-aimée et à travers la musique les anges pleurent.*

Hör ich das Liedchen klingen

When I hear the song that my beloved sang, my heart breaks with pain. I wish to escape to wooded heights and weep.

*Quand j'entends la chanson qu'elle chantait mon coeur se brise et je voudrais fuir dans les futées et pleurer.*

Ein Jüngling liebt ein Mädchen

A boy loves a girl who has chosen another.  
The other loves another and marries her.  
The girl takes another husband and the boy is unhappy.  
This is an old story but stays forever new  
He who experiences it remains with a broken heart.

*Un jeune homme aime une jeune fille qui en aime un autre. Il ne l'aime pas et par défi elle prends n'importe quel autre. C'est une ancienne histoire mais à qui cela arrive; il souffre!*

Am leuchtenden Sommermorgen

On a beautiful summer morning I walk in the garden  
The flowers whisper but I remain dumb  
Don't be angry with my sister, you sad pale man.

*Par un rayonnant matin d'été je flâne par le jardin. Les fleurs chuchotent, mais je reste silencieux. N'en voulez pas à ma soeur si je suis triste.*

Ich hab im Traum geweinet

In my dream, I have wept. I dreamed you were in the grave. As I woke I still was weeping. I dreamed that you loved me and on waking I still wept.

*Je pleure en rêvant qu'elle était morte et je pleurai toujours en me réveillant d'un sommeil où j'avais rêvé qu'elle m'aimait.*

Allnächtlich im Traume seh ich dich

Each night I see you in my dream greeting me pleasantly  
Softly you speak a tender word and give me a bunch of cypresses  
I wake, the bunch has disappeared and the word?  
I have forgotten it.

*Chaque nuit, en rêve, je te vois, tu me donnes un bouquet de cyprès et me dis un mot. Au réveil le bouquet a disparu et le mot, je l'ai oublié.*

Aus alten Märchen winkt es

Out of the old fairy tales, a white hand waves.  
It is singing of a magic land.  
Could I but go there and gladden my heart, I would be free and happy.  
In a dream I sometimes see this land,  
But on waking it disappears like foam.

*Une main blanche me fait signe d'entrer au pays des vieux contes, au pays magic. En rêve je le vois, mais il disparaît au réveil.*

Die alten, bösen Lieder

The old bad songs, let us bury them.  
Fetch a large coffin we shall put something into it,  
But I'm not yet telling you what it is.  
The coffin must be larger than the Heidelberg barrel.  
Fetch a solid burial bar, it must be as long as the bridge of Mainz;  
Also fetch me twelve giants stronger than the St-Christopher in  
Cologne cathedral, that they may sink the coffin into the sea.  
Do you know why the coffin must be so large and strong?  
It is because it must hold my love and my sorrows.

*Les vieilles méchantes chansons - allons les enterrer. Dans le cercueil grand comme le tonneau de Heidelberg et porté par douze géants énormes comme le Saint Christophe de Cologne, j'enfermerai mes peines et mon amour pour qu'ils le plongent dans la mer.*

Translations by Madeleine Simons

programme

AN DIE FERNE GELIEBTE

Ludwig van Beethoven  
(1770-1827)

MICHELANGELO-LIEDER

Hugo Wolf  
(1860-1903)

Wohl denk ich oft an mein vergang'nes  
Leben

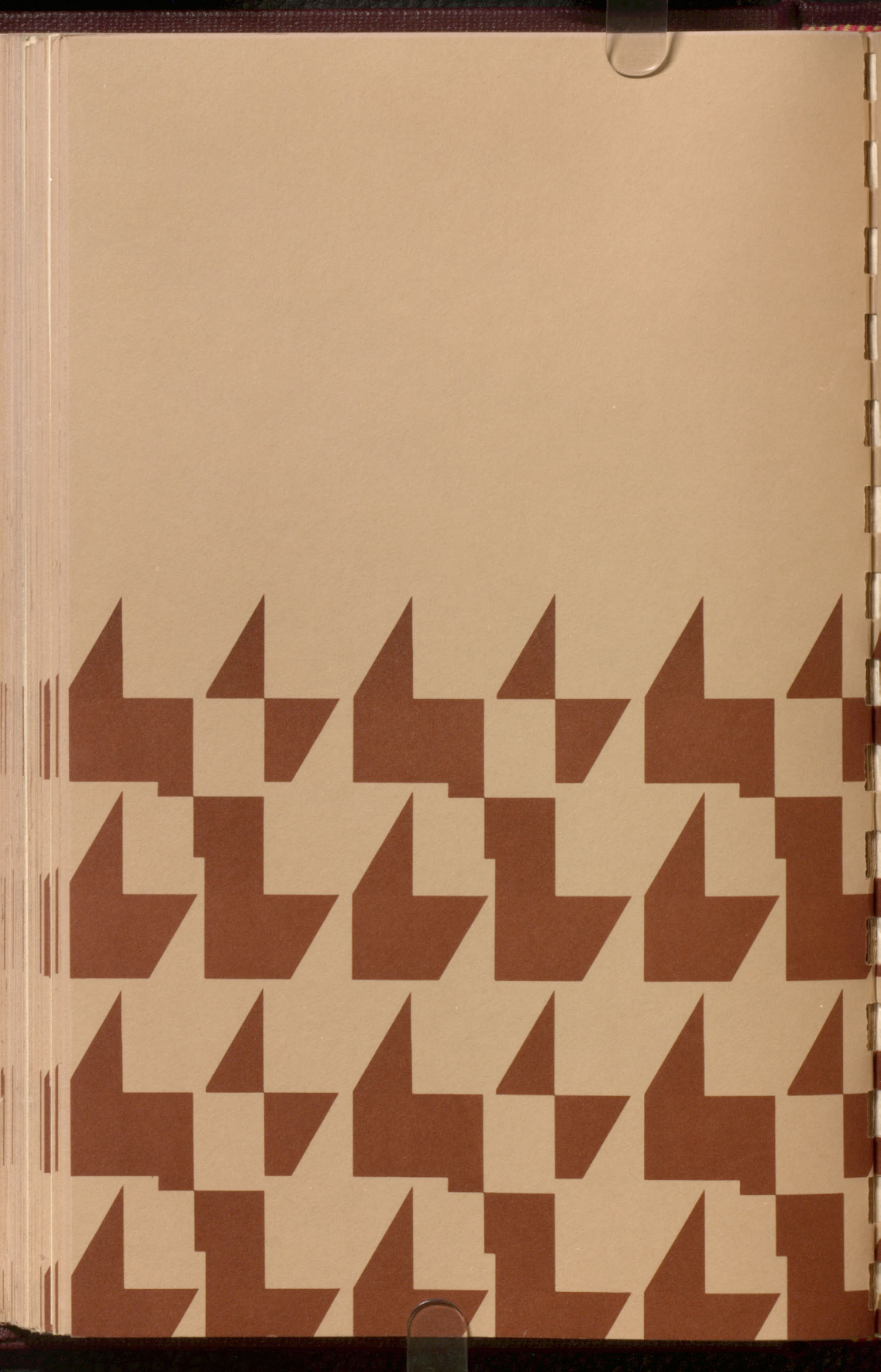
Alles endet was entstehet  
Fühlt meine Seele

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

DICHTERLIEBE, op. 48

Robert Schumann  
(1810-1856)

Im wunderschönen Monat Mai  
Aus meinen Tränen spriessen  
Die Rose, die Lilie, die Taube  
Wenn ich in deine Augen seh  
Ich will meine Seele tauchen  
Im Rhein, im heiligen Strome  
Ich grolle nicht  
Und wüssten's die Blumen  
Das ist ein Flöten und Geigen  
Hör ich das Liedchen klingen  
Ein Jüngling liebt ein Mädchen  
Am leuchtenden Sommermorgen  
Ich hab im Traum geweinet  
Allnächtlich im Traume seh ich dich  
Aus alten Märchen winkt es  
Die alten, bösen Lieder



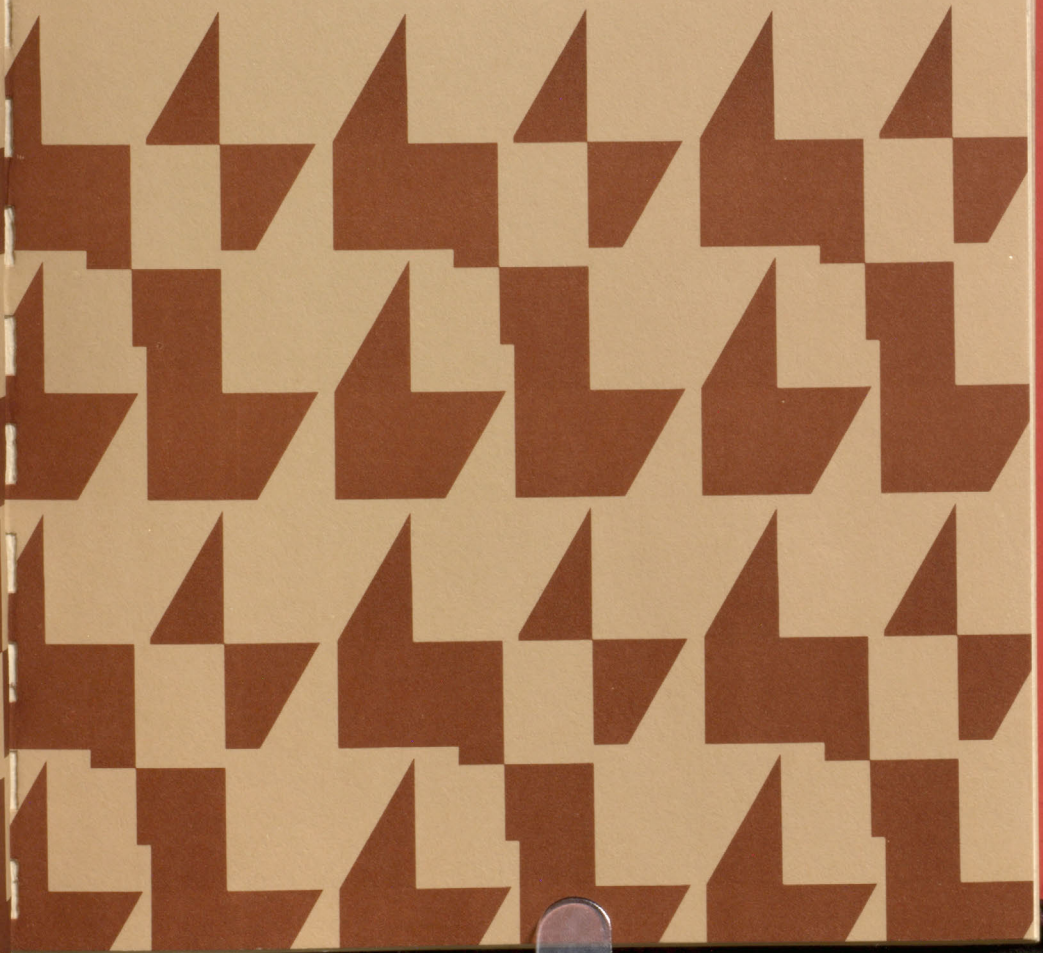


# McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



WIND ENSEMBLE PERSONNEL

FLUTE

Cynthia Bartlett  
Myrtha Boily  
Françoise Lamarche  
Paul St. Laurent  
\*Robert van Wyck

OBOE

Kathy Davies  
\*Marie-Line Ross

BASSOON

Garry Bourassa  
Pat McMullen

CLARINET

Yvan Belleau  
Shaina Bronfen  
Simon Cole  
Sandy Goldman  
\*Penny Marrett Eb & Bb  
Zaven Zakarian

BASS CLARINET

Deborah Summerlin

CONTRA ALTO CLARINET

Kim Freeman

ALTO SAXOPHONE

Luc Beaugrand  
\*Marc Deschamps

TENOR SAXOPHONE

Mike Letovsky

BARITONE SAXOPHONE

Joanne Lagendyk

TRUMPET

Chris Green  
Bruce McNab  
Christiane Stewart-Patterson  
Bryan Taylor  
\*Heather Whiting

HORN

Liz Abel  
Beverly Loney  
Linda Osatchuk  
\*Robert Walsh

TROMBONE

Victoria Foster  
Robert McNally  
Colin Murray  
\*Ron Schirm

EUPHONIUM

Chris Smith

TUBA

Hillary Rowland

CELLO

Mario Giroux

STRING BASS

Luc Sevigny

PERCUSSION

\*André Boulet  
Pierre Dubé  
Slobodan Popovic  
Robert Slapcoff

LIBRARIAN

Penny Marrett

MANAGER

Bryan Taylor

\* denotes Section Leader.

*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, November 2, 1979 - 8:30 pm

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

---

direction ROBERT GIBSON

---

P r o g r a m m e

OUVERTURE to "The School for Scandal"

Samuel Barber  
Arr. Hudson

SERENADE in D minor, Op.44

Antonin Dvorak

Moderato quasi marcia  
Menuetto  
Andante con moto  
Finale

SUITE OF OLD AMERICAN DANCES

Robert Russell Bennett

Cake Walk  
Schottische  
Western One-Step  
Wallflower Waltz  
Rag

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

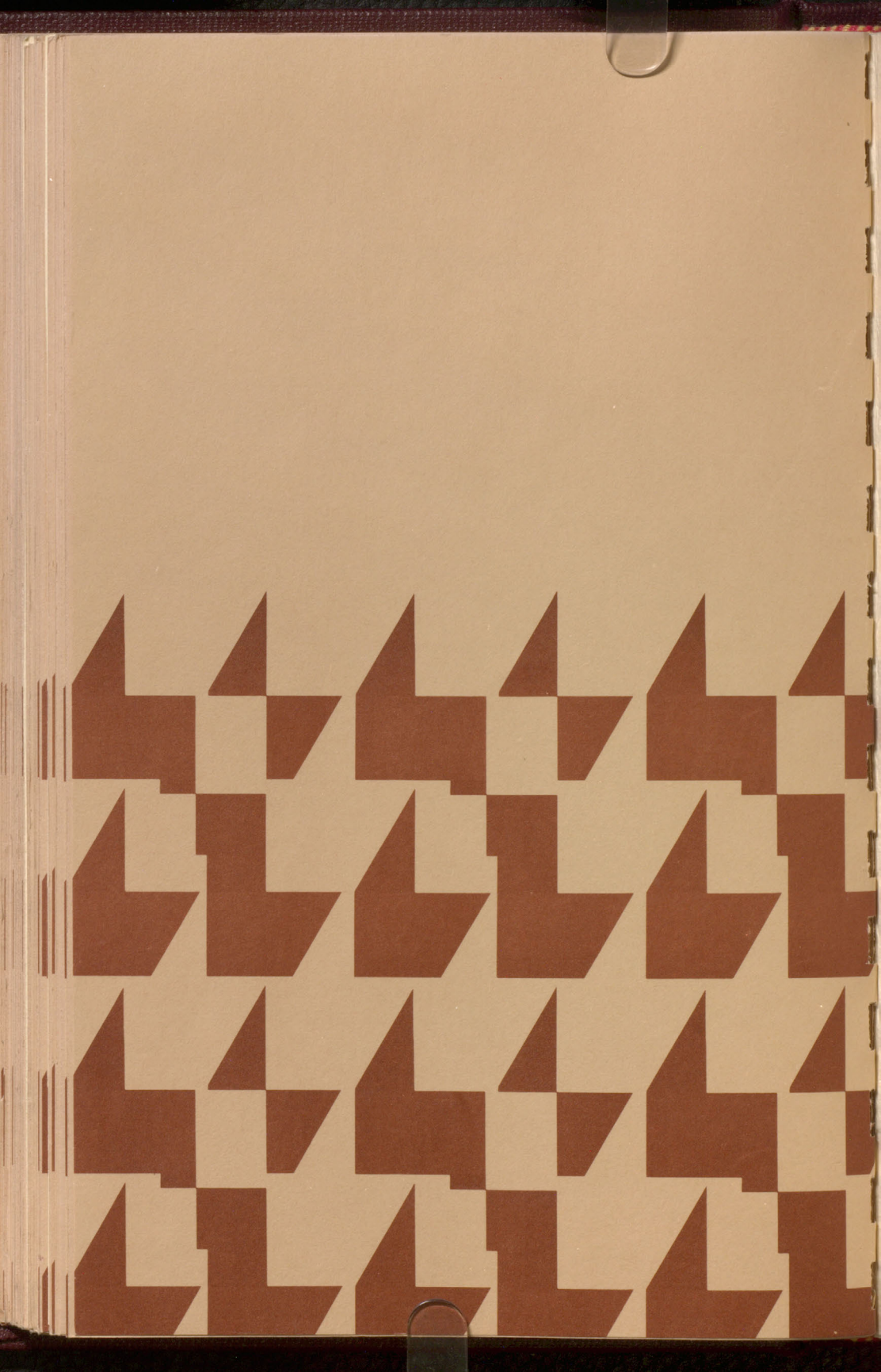
ALBORADA DEL GRACIOSO from "Miroirs"

Maurice Ravel

SYMPHONY NO. 2

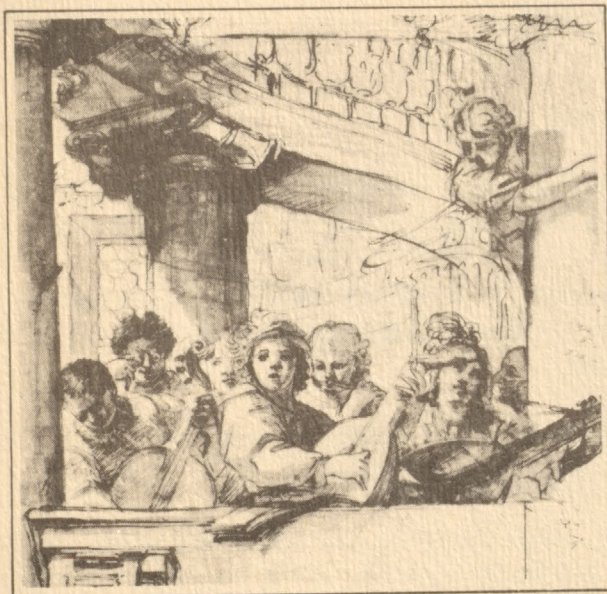
John Barnes Chance

Next Wind Ensemble Concert: Friday, November 30 -8:30pm with  
LOUIS-PHILIPPE PELLETIER, piano soloist



# CBC Festival Allegro

Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)



Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

## THE HERTZ TRIO

Yaëla Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano



CBC RADIO 940  
CBC STEREO 93.5

## THE HERTZ TRIO

Yaela Hertz, Talmon Hertz and Dale Bartlett are three distinguished musicians, each a well-known artist and teacher in their own field.

Yaela Hertz was born in Israel, and has appeared as a solo violinist on three continents. She has been the concertmaster of the McGill Chamber Orchestra for many years.

An internationally acclaimed cellist, Talmon Hertz has appeared as soloist with orchestras all over the world.

Dale Bartlett, a native Canadian, has performed as soloist and in recital in Europe, North and South America. He is the winner of many international competitions including the "Viotti", Rio de Janeiro and "Busoni".

## LE TRIO HERTZ

Yaela Hertz, Talmon Hertz et Dale Bartlett sont trois musiciens, artistes et professeurs réputés.


Originaire d'Israël, la violoniste Yaela Hertz a joué en concert comme soliste sur trois continents. Pendant plusieurs années, elle a joué comme chef de pupitre de l'Orchestre de Chambre McGill.

Violoncelliste de réputation internationale, Talmon Hertz a joué comme soliste invité avec un grand nombre d'orchestres à travers le monde.


Dale Bartlett est né au Canada. Il a donné des récitals et a joué comme soliste en Europe ainsi qu'en Amérique du Nord et du Sud. Il a été lauréat de nombreux concours internationaux, notamment le concours Viotti de Rio de Janeiro et le concours Busoni.

Pollack Concert Hall  
Saturday, November 3, 1979  
8:30 p.m.

Salle de concert Pollack  
Samedi, 3 novembre 1979  
20 h 30



**PROGRAMME**



TRIO No. 4 (K. 502)

WOLFGANG AMADEUS MOZART  
(1756 - 1791)

Allegro  
Larghetto  
Allegretto

TRIO FOR PIANO, VIOLIN and CELLO

ALEXIS CONTANT  
(1858 - 1918)

Allegretto  
Andantino  
Presto

**INTERMISSION / ENTRACTE**

TRIO IN 'E' MINOR, Op. 90 "DUMKY"

ANTONIN DVORAK  
(1841 - 1904)

Lento maestoso  
Poco adagio  
Andante  
Andante moderato  
Allegro  
Lento maestoso

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on "Arts National"  
on CBC Stereo 93.5

Ce concert sera diffusé dans la série "Arts National"  
sur CBC Stéréo 93.5

Producer / Réalisatrice: Kit Kinnaird



McGILL UNIVERSITY  
FACULTY OF MUSIC

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McGILL STUDENTS' RECITAL

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QUEEN MARY ROAD CHURCH  
Monday, November 5 1979  
8:30 pm

programme

FANTASIA CHROMATICA

Jan Pietersz. Sweelinck  
(1562-1621)

*Michael Jarvis, organ*

TWO SACRED CONCERTOS

Heinrich Schütz  
(1585-1672)

Eile, Mich, Gott zu erretten (SWV 282)  
O süßer, o Freundlicher (SWV 285)

*Carolyn Sinclair, soprano*  
*Michael Jarvis, organ*

CHACONNE EN RE MINEUR

Louis Couperin  
(1626-1661)

LA FORQUERAY (Rondeau)

Jacques Duphy  
(1715-1789)

*Rocchina Zappone, harpsichord*

CONCERTO IN A MINOR  
(after Vivaldi)

Johann Sebastian Bach  
(1685-1750)

Allegro  
Adagio  
Allegro

*Jeffrey Joudrey, organ*

e n t r ' a c t e

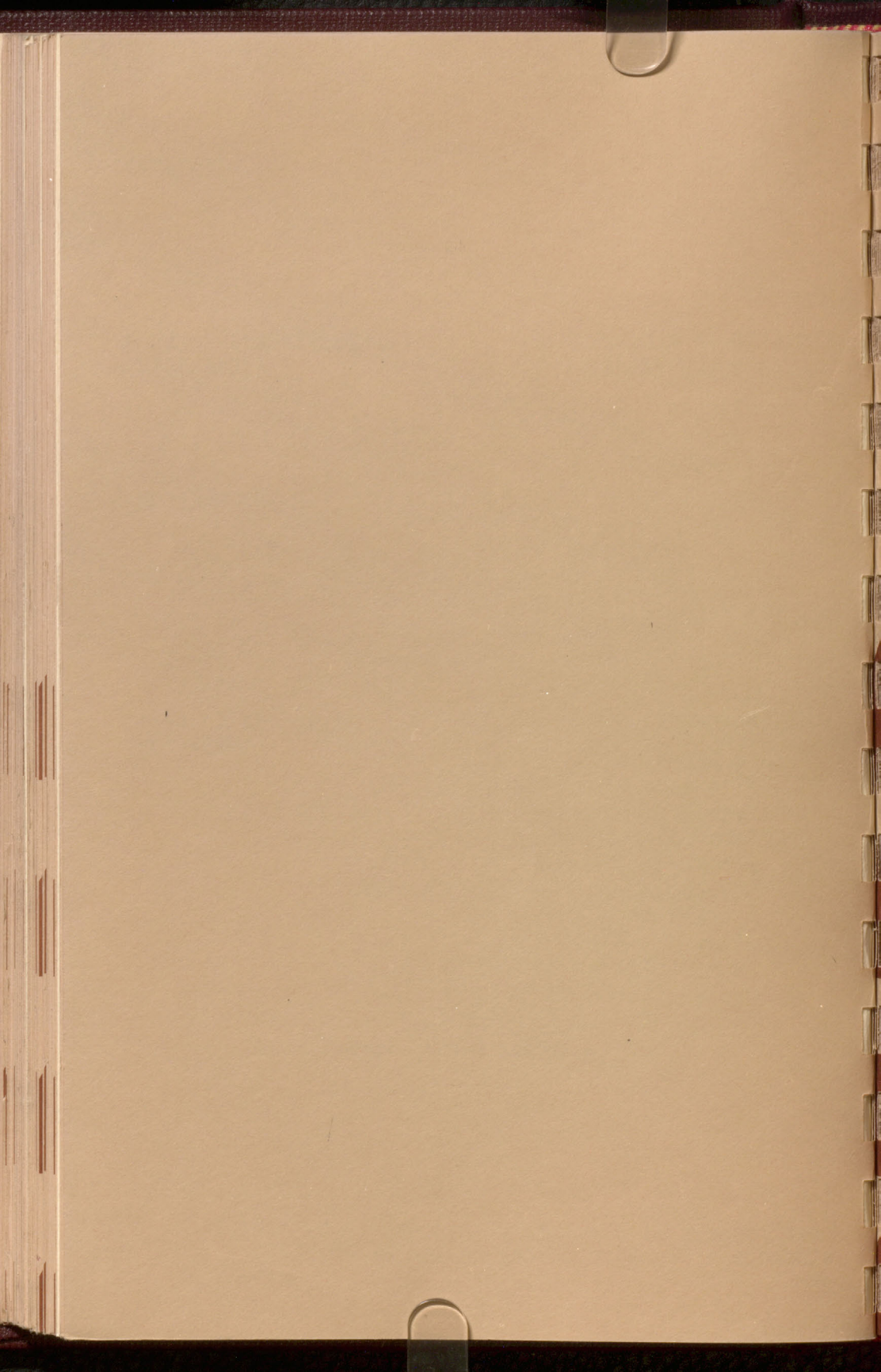
HUITIEME ORDRE

François Couperin  
(1668-1733)

La Raphaële  
Allemande l'Ausoniéne  
Première Courante  
Seconde Courante  
Sarabande l'Unique  
Gavotte  
Rondeau  
Gigue  
La Morinète  
Passacaille

*Sandra Weeks, harpsichord*

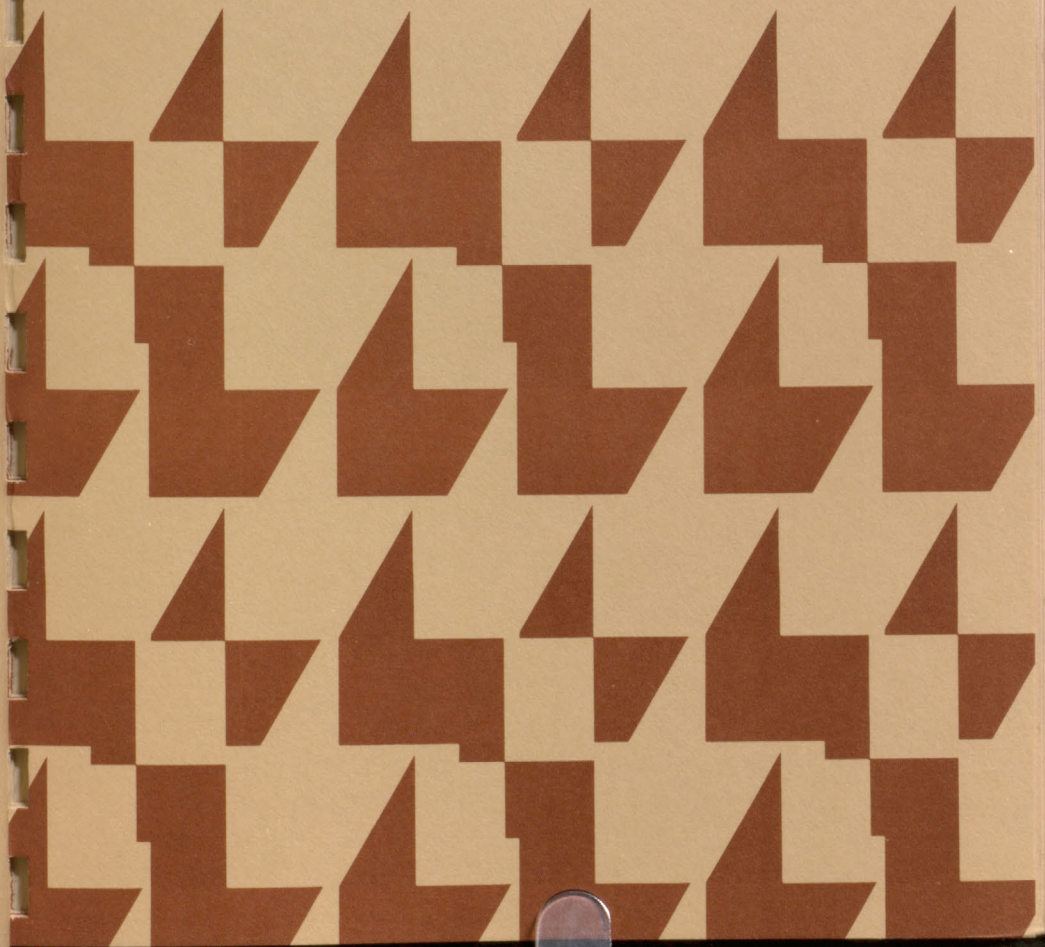
Next concert at Queen Mary Road Church by McGill  
students will be on Monday, November 26, 1979.



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Tuesday, November 6, 1979 - 8:30pm

GRADUATION RECITAL

M A R G A R E T - R O S E E T I E N N E , piano

---

student of LUBA ZUK

programme

SONATA in E<sup>b</sup> major, Op.27, NO.1

L. van Beethoven

Andante  
Allegro molto  
Adagio con espressione  
Allegro vivace

ESTAMPES

C. Debussy

Pagodes  
La soirée dans Grenade  
Jardins sous la pluie

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

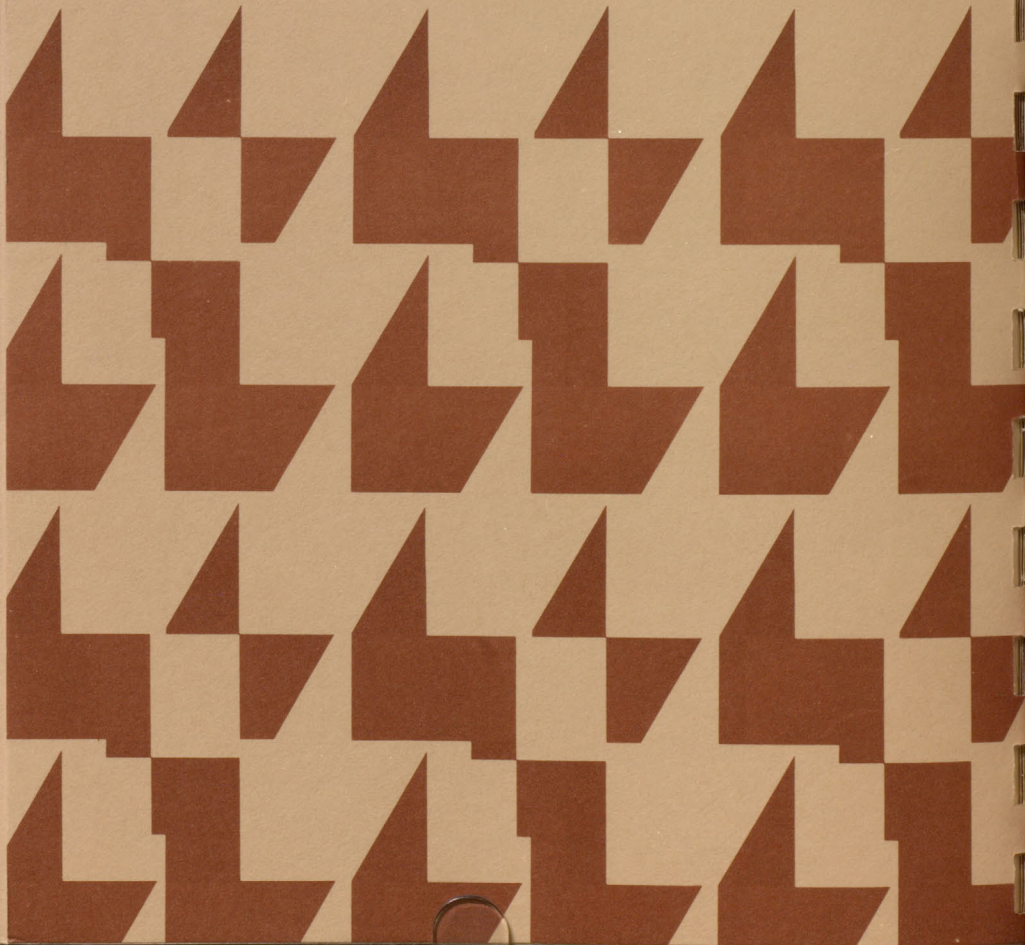
PRELUDES, Op.28

F. Chopin

1. Agitato
2. Lento
3. Vivace
4. Largo
5. Allegro molto
6. Lento assai
7. Andantino
8. Molto agitato
9. Largo
10. Allegro molto
18. Allegro molto

SONATA in F minor. Op.1, NO.1

S. Prokofiev

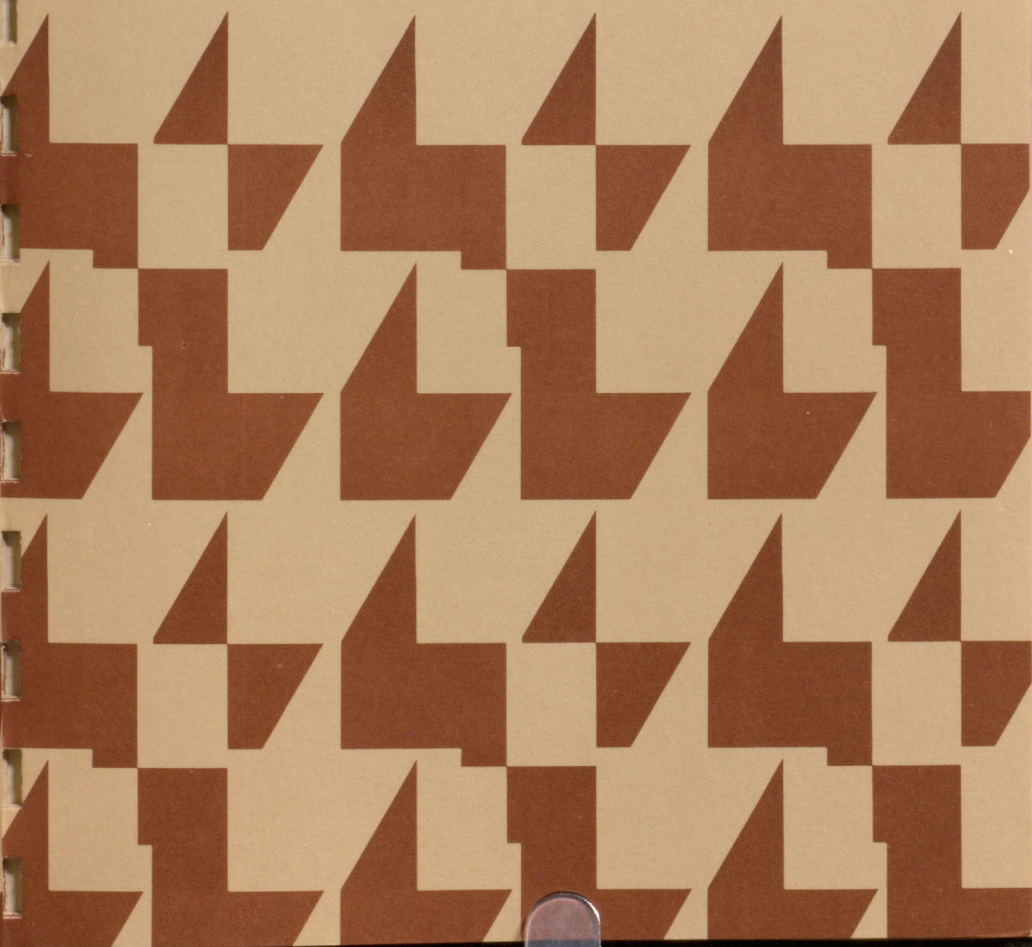




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Wednesday, November 7, 1979 - 8:30pm

KENNETH WOODMAN and

---

STEPHEN CRISP, pianists

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programme

"IM HERBST" - Konzert Ouverture, Op.11      Edvard Grieg

LEGENDS, Op.59      Antonin Dvorak

Allegro con moto  
Allegretto grazioso  
Quasi andantino  
Andante con moto  
Anadante

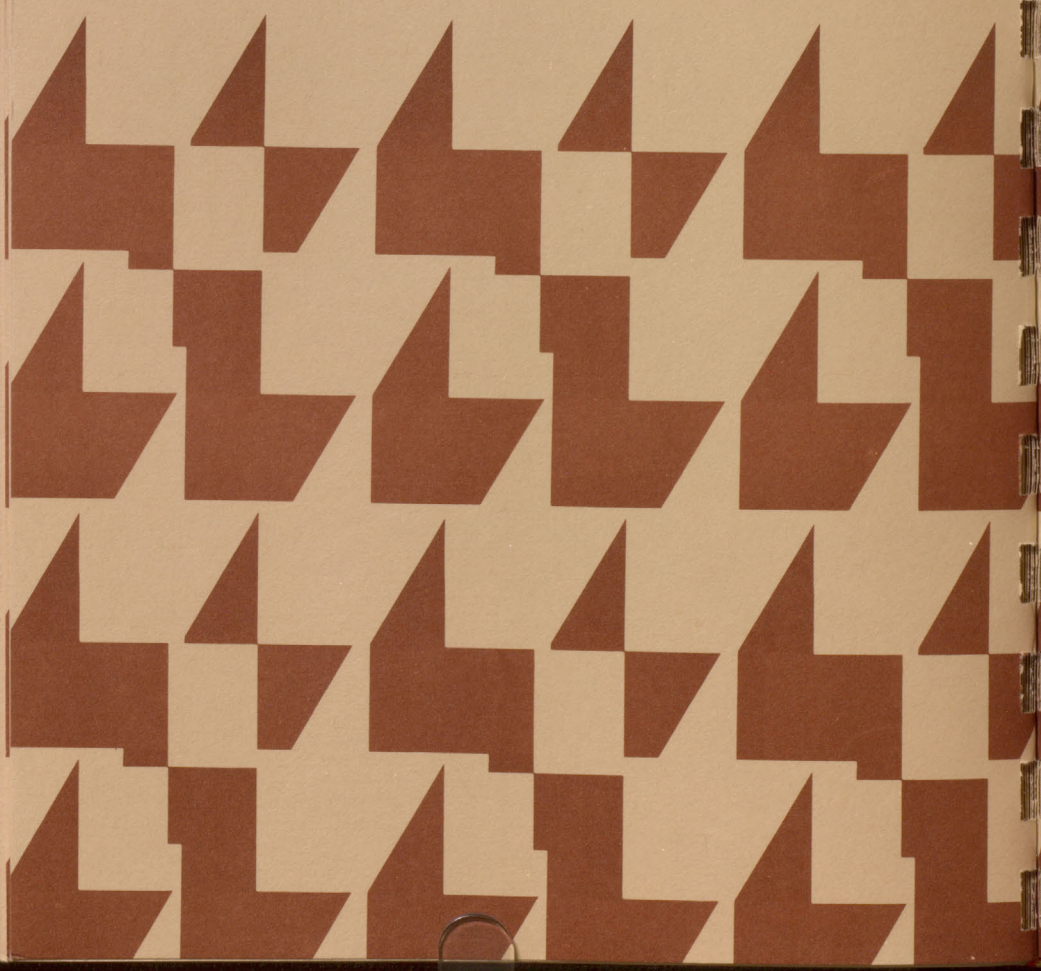
ALLEGRO (Lebensstürme) Op.144      Franz Schubert

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

GRANDE SONATE, Op.92      Johann Hummel

Grave - Allegro comodo  
Andantino sostenuto  
Rondo (con grazia)

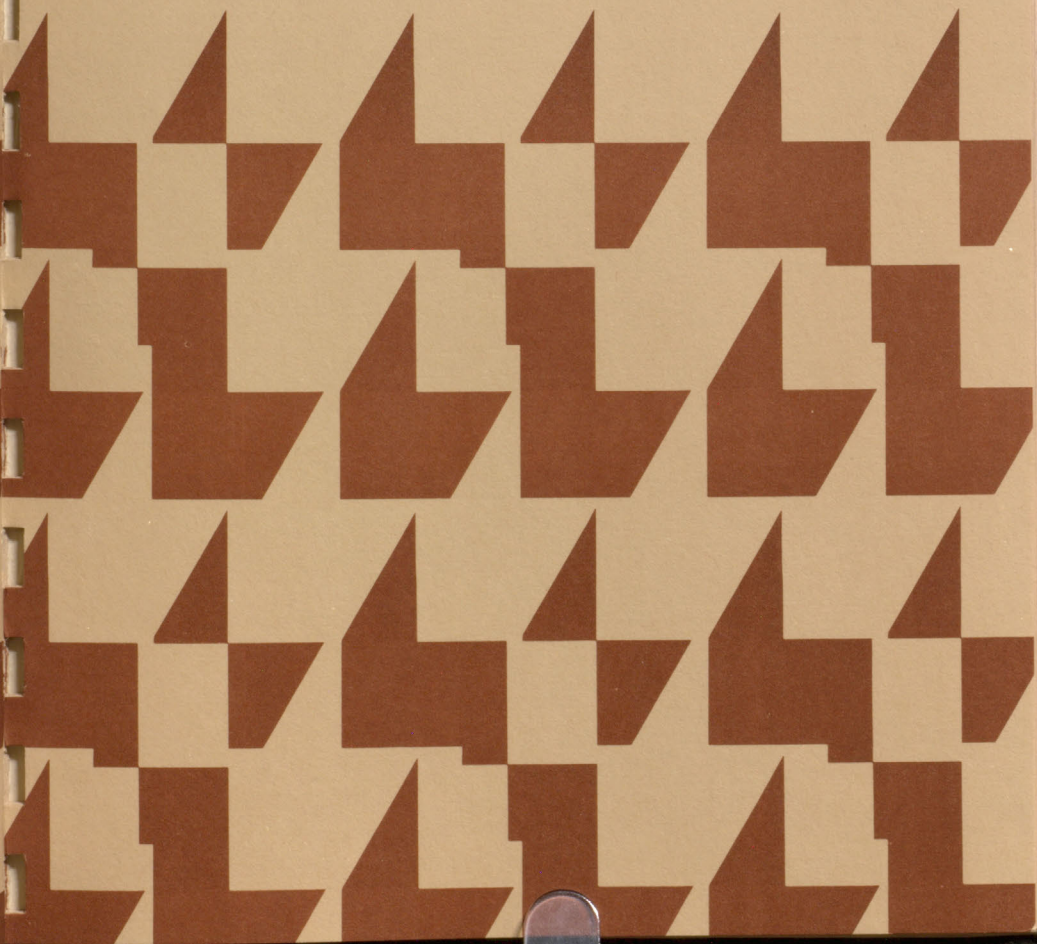
DANSE MACABRE, Op.40      Camille Saint-Saëns  
Transcribed by Ernest Guirand



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Thursday, November 8, 1979 - 8:30 pm

M T R O Y A L B R A S S Q U I N T E T

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

programme

CANZONA PER SONARE NO.3

Giovanni Gabrieli  
arr. King

SUITE OF ELIZABETHAN DANCES

Anthony Holbourne  
arr. Schwarz

The Honie-Suckle  
Wanton  
The Fuit of Love  
The Choice  
The Fairie-Round  
Two Galliards

SONATA from Fünf-Stimmige Symphonien  
und Sonaten (oels, 1672)

Johann Kessel  
arr. King

QUINTET





Malcolm Arnold

Allegro  
Andante con moto  
Con brio

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

MUSIC FOR BRASS QUINTET (1961)

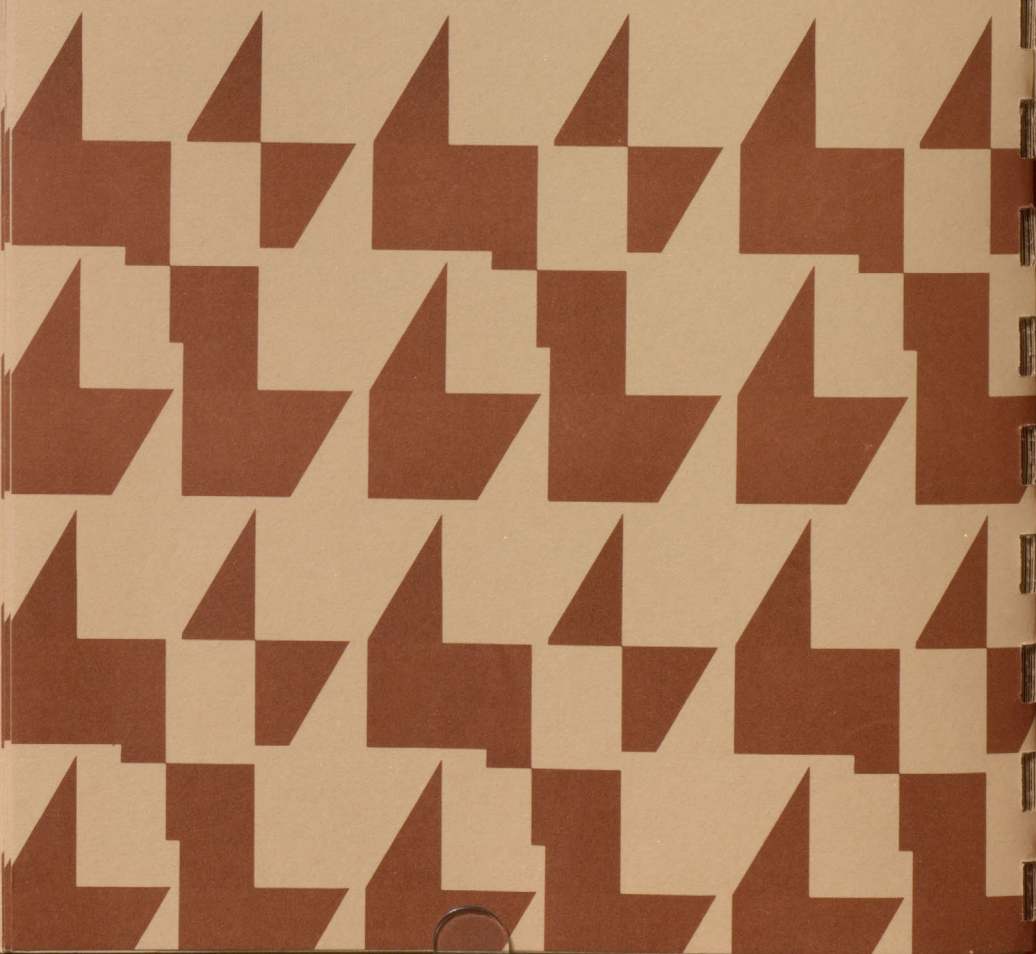
Gunther Schuller

1.  = 116  
2.  = 120,  = 144  
3.  = 54

QUINTET NO. I

Victor Ewald

Moderato  
Adagio - Allegro  
Allegro moderato

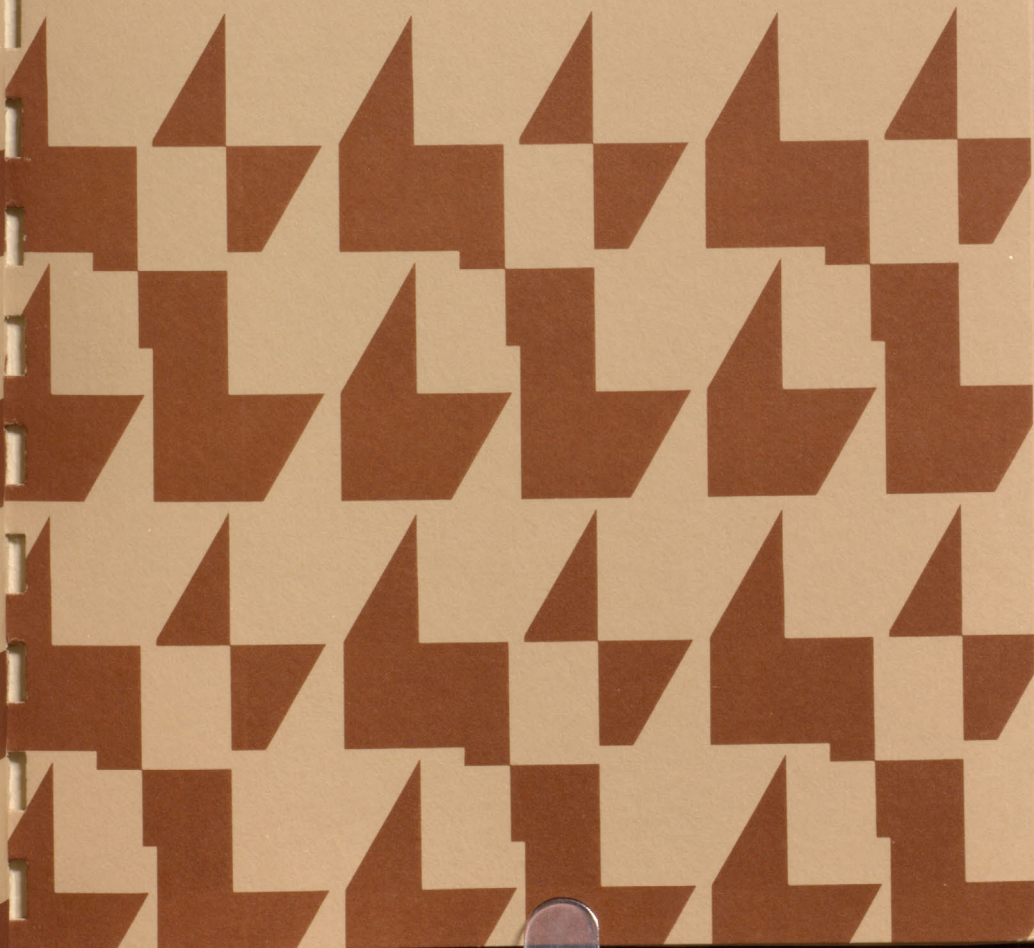




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



75 years of music at McGill  
*75 années de musique à McGill*

Friday, November 9, 1979 - 8:30pm

*A concert of early music in memory of Marvin Duchow,  
Professor of Music, McGill University.*

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EARLY MUSIC ENSEMBLES

---

direction MARY CYR

assisted by EDMUND BROWNLESS and SANDRA WEEKS

---

and

MCGILL CONCERT CHOIR

---

direction TOM PLAUNT

assisted by KATHLEEN ANDERSON, soprano  
JO-ANNE BENTLEY, mezzosoprano  
MARIA C. POPESCU, contralto  
EDMUND BROWNLESS, tenor  
WINSTON PURDY, baritone  
JAN SIMONS, baritone

# MUSIKALISCHE EXEQUIEN

SWV 279—281

I. Concert in Form einer teutschen Begräbniß-Missa

[KYRIE]

[Kyrie eleison] — Tenor 1, Tenor 2, Baß 1

Nacket bin ich vom Mutterleibe kommen. Nacket werde ich wiederum dahinfahren.  
Der Herr hats gegeben, der Herr hats genommen; der Name des Herren sei gelobet!  
Hiob 1,21

Sechsstimmiger Chor

Herr Gott, Vater im Himmel, erbarm dich über uns.

[Christe eleison] — Sopran 1, Sopran 2, Tenor 1

Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das  
der Welt Sünde trägt!  
Phil. 1,21; Joh. 1,29

Sechsstimmiger Chor

Jesu Christe, Gottes Sohn, erbarm dich über uns.

[Kyrie eleison] — Alt und Baß 1

Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren. Dar-  
um, wir leben oder sterben, so sind wir des Herren.  
Röm. 14,8

Sechsstimmiger Chor

Herr Gott, heiliger Geist, erbarm dich über uns.

[GLORIA]

[Gloria in exelsis Deo . . .] — Sopran 1, Sopran 2, Alt, Tenor 1, Tenor 2, Baß 1

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab, auf das alle,  
die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben.  
Joh. 3,16

Sechsstimmiger Chor

Er sprach zu seinem lieben Sohn: „Die Zeit ist hie zu erbarmen, fahr hin, meins  
Herzens werte Kron, und sei das Heil der Armen und hilf ihn' aus der Sünden Not,  
erwürg für sie den bittern Tod, und laß sie mit dir leben.“

Nun freut euch, lieben Christen gmein, EKG 239, Str. 5

[Domine Fili unigenitè, Jesu Christe . . .] — Sopran 2, Tenor 2

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.  
1. Joh. 1,7

Sechsstimmiger Chor

Durch ihn ist uns vergeben die Sünd, geschenkt das Leben. Im Himmel solln wir  
haben, o Gott, wie große Gaben.

Nun laßt uns Gott dem Herren, EKG 227, Str. 6

Sopran 1, Baß 1

Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu  
Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich  
werde seinem verklärten Leibe.  
Phil. 3,20 u. 21

Sechsstimmiger Chor

Es ist allhier ein Jammertal, Angst, Not und Trübsal überall; des Bleibens ist ein  
kleine Zeit, voller Mühseligkeit, und wers bedenkt, ist immer im Streit.

Ich hab mein Sach Gott heimgestellt, EKG 315, Str. 3

[*Qui tollis peccata mundi . . .*] — Tenor 1, Tenor 2

Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden; wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden. Jes. 1,18

*Sechsstimmiger Chor*

Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall; der Heilige Geist im Glauben lehrt uns darauf vertrauen.

*Nun laßt uns Gott dem Herren, EKG 227, Str. 5*

[*Suscipe deprecationem nostram*] — Alt

Gehe hin, mein Volk, in eine Kammer und schleuß die Tür nach dir zu; verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe. Jes. 26,20

*Sopran 1, Sopran 2, Baß*

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an. Für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben; aber sie sind in Frieden.

*Weish. 3,1–3*

*Alt, Tenor 1, Tenor 2, Baß 1*

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmachtet, so bist du, Gott, allzeit meines Herzens Trost und mein Teil. Psalm 73,25–26

*Sechsstimmiger Chor*

Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht, und zu weiden, er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

*Mit Fried und Freud ich fahr dahin, EKG 310, Str. 4*

*Baß 1, Baß 2*

Unser Leben währet siebenzig Jahr, und wenns hoch kömmt, so sinds achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

*Psalm 90,10*

*Sechsstimmiger Chor*

Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darnieder leit, wir müssen alle sterben. Allhier in diesem Jammertal ist Müh und Arbeit überall, auch wenn dirs wohl gelingenet.

*Ach wie elend ist unser Zeit, Str. 1*

[*Qui sedes ad dexteram Patris . . .*] — Tenor 1

Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden, und werde in meinem Fleisch Gott sehen. Hiob 19,25–26

*Sechsstimmiger Chor*

Weil du vom Tod erstanden bist, werd ich im Grab nicht bleiben; mein höchster Trost dein Auffahrt ist, Todsforcht kannst du vertreiben; denn wo du bist, da komm ich hin, daß ich stets bei dir leb und bin; drum fahr ich hin mit Freuden.

*Wenn mein Stündlein vorhanden ist, EKG 313, Str. 4*

[*Quoniam tu solus sanctus . . .*] — Sopran 1, Sopran 2, Alt, Tenor 1, Tenor 2, Baß 1  
Herr, ich lasse dich nicht, du segnest mich denn. 1. Mose 32,27

*Sechsstimmiger Chor*

Er sprach zu mir: „Halt dich an mich, es soll dir itzt gelingen; ich geb mich selber ganz für dich, da will ich für dich ringen. Den Tod verschlingt das Leben mein, mein Unschuld trägt die Sünden dein, da bist du selig worden.“

*Nun freut euch, lieben Christen gmein, EKG 239, Str. 7 (bzw. 8)*

I. Motette: Herr, wenn ich nur dich habe  
Achtstimmiger Doppelchor

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn  
mir gleich Leib und Seele verschmacht, so bist du doch, Gott, allezeit meines Her-  
zens Trost und mein Teil.  
*Psalm 73,25-26*

III. Canticum B. Simeonis

Chor 1: Fünfstimmiger Capellchor

Herr, nun lässest du deinen Diener in Frieden fahren, wie du gesagt hast. Denn  
meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen  
Völkern, ein Licht, zu erleuchten die Heiden und zum Preis deines Volks Israel.

*Luk. 2,29-32*

Chor 2: Dreistimmiger Favoritchor (Seraphim I und II, Beata anima cum Seraphinis)  
Selig sind die Toten, die in dem Herren sterben. Sie ruhen von ihrer Arbeit, und  
ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren und keine Qual  
rührt sie. Selig sind die Toten, die in dem Herren sterben.

*Offb. 14,13 und Weish. 3,1.*

### Concert Choir

Additional singers in the solo ensembles are:

Hélène Marchand, soprano; Carolyn Sinclair, soprano;  
Liz Norman, mezzo-soprano; Mary Jane Puiu, contralto;  
Daniel Vachon, tenor.

#### Soprano I

Kim Andrews  
Helen Rainville  
Athena Bassias  
Roxanne Martel  
Marie de Haerne  
Beth MacIntosh  
Hélène Marchand  
Susan Wise

#### Bass II

Stephen Morris  
Michel Basque  
Michael Jarvis  
Des Byrne  
Elim Mang

#### Alto I

Liz Norman  
Toby Greenbaum  
Sylvia Zazavajian  
Sandra Bond  
Lillias Lippert

#### Soprano II

Kathy Laurin  
Heike Margolis  
Debbie Bolande  
Cathy Bennet  
Anne Wilkinson  
Janice Clarke

#### Alto II

Carol Harris  
Cynthia Hawkins  
Maria Popescu  
Marianne Picard  
Mary Jane Puiu

#### Bass I

Paul Martin  
Owen Duggan  
Arthur Muhendissian  
François Destrempe

Tenor I

John McMaster  
Pierre Gamache  
Daniel Vachon  
Colin Doroschuk  
Peter Butterfield

Tenor II

David Williamson  
Barry Cadieux  
Pierre Benichoux  
Kwok Ming Cheung

Instrumental Ensemble

Violin

David J. Nelson  
Sandra Clarke

Trumpet

Bryan Taylor  
Christopher Green

Recorder

Pauline Bentham  
Ilse Zadrozny  
Sylvie Michaud

Viola

Peter Ball  
François Barbeau

Trombone

Ron Schirm  
Victoria Foster  
Robert MacNally  
Colin Murray

Cello

Mario Giroux

Bassoon

Gary Bourassa

Continuo Ensemble

Organ

Sandra Weeks

Viola da gamba

Betsy MacMillan  
Margaret Trethewey

Guitar

Richard Pouliot  
Sidney Vrana

Harpsichord

Peter Smyth

Cello

Gill Stikeman

Bass

Costantino Greco

programme

Early Music Ensembles

THREE PSALMS

Constantyn Huygens  
(1596-1687)

Usquequo, Domine  
Domine, Deus meus  
Avertisti faciem tuam

O ALTITUDO DIVITIATUM

Ludivico Viadana  
(1564-1645)

*Jean-Pierre Couturier, baritone*  
*Carol Harris, organ*

TRIO SONATA IN C MAJOR

Georg Philipp Telemann  
(1681-1767)

Grave - Vivace  
Andante  
Xantippe (Presto)  
Lucretia (Largo)  
Corinna (Allegretto)  
Clelia (Vivace)  
Dido (Triste-Disperato)

*Angela Knock, recorder*  
*Heather Ragg, recorder*  
*Margaret Trethewey, viola da gamba*  
*Jeffrey Joudrey, harpsichord*

EILE MICH, GOTT, ZU ERRETEN  
O SÜSSER, O FREUNDLICHER  
(from Kleine geistliche Konzerte, 1636)

Heinrich Schütz  
(1585-1672)

*Carolyn Sinclair, soprano*  
*Constance Pathy, viola da gamba*  
*Michael Jarvis, organ*

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

McGill Concert Choir

MUSIKALISCHE EXEQUIEN

Schütz

Part I (SWV 279)

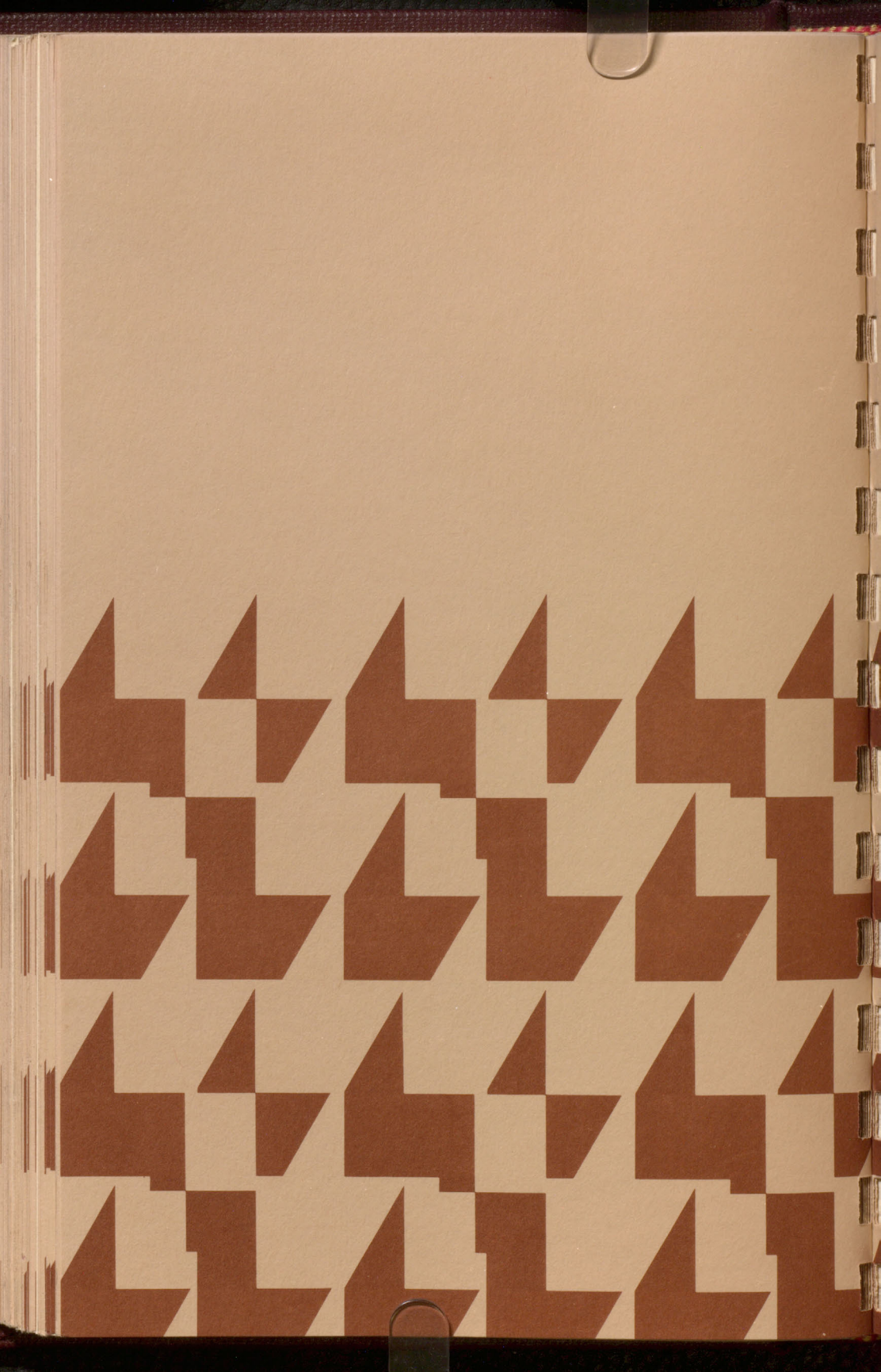
*Concerto in the form of the German Burial Mass for choir,  
concertino ensembles, and soloists. "Nacket bin ich von  
mutterleibe kommen".*

Part II (SWV 280)

*Motet for two choirs*  
*"Herr, wenn ich nur dich habe".*

Part III (SWV 281)

*Concerto for choir and concertino ensembles. "Herr, nun  
lässest du deinen Diener in Frieden fahren" (Nunc Dimittis).*

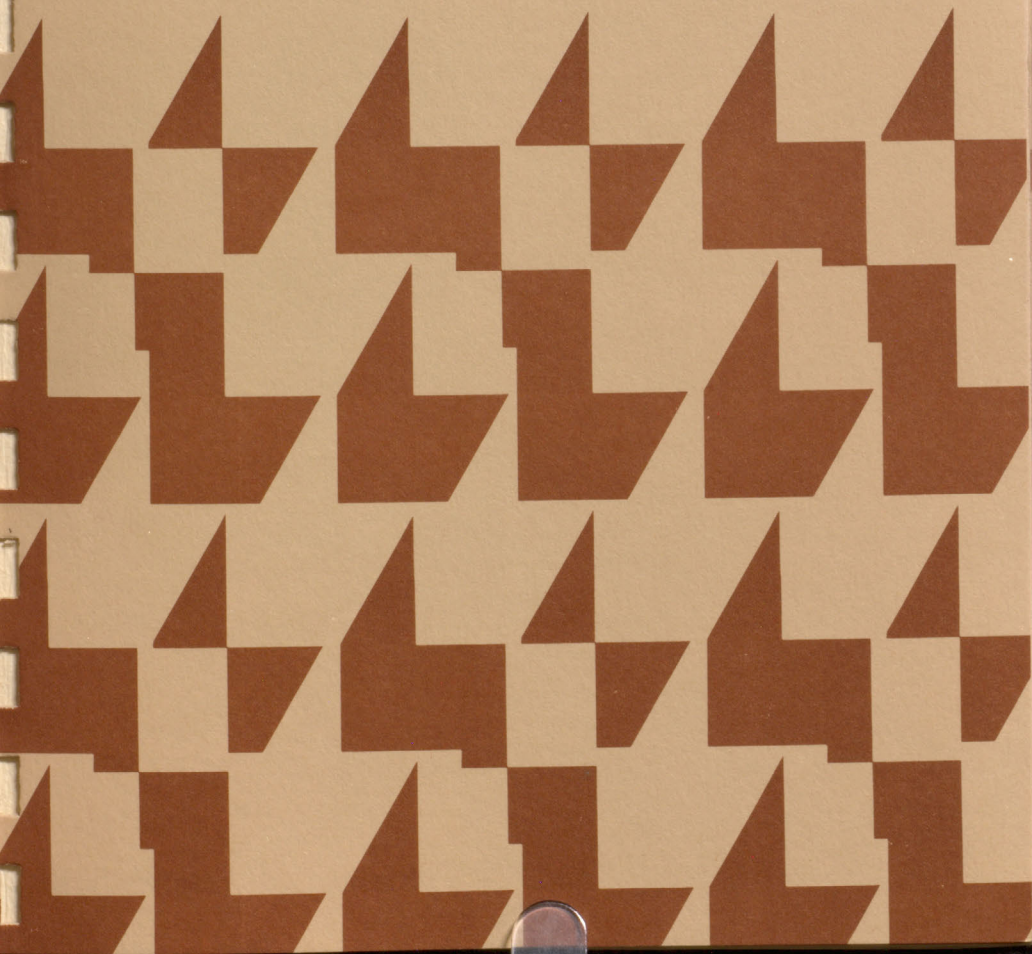




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Saturday, November 10, 1979 - 8:30 pm

CELLO SOLO RECITAL

G I S E L A   D E P K A T

SOLO SONATA (M. Neikrug)

This fearsomely difficult piece was written when the composer was but 20 years old (and premiered by his father, the noted cellist George Neikrug).

The composer's own notes follow:

"Written in an idiom of very free total chromaticism, its one movement is divided into numerous interrelated but varying sections of rhapsodic, scherzando, moto perpetuo and free fantasy characters. There are lyrical, melancholic parts as well as dreamlike, floating moments. The predominate quality, however, is of a jagged, aggressive and fiery oratory which propels the entire piece".

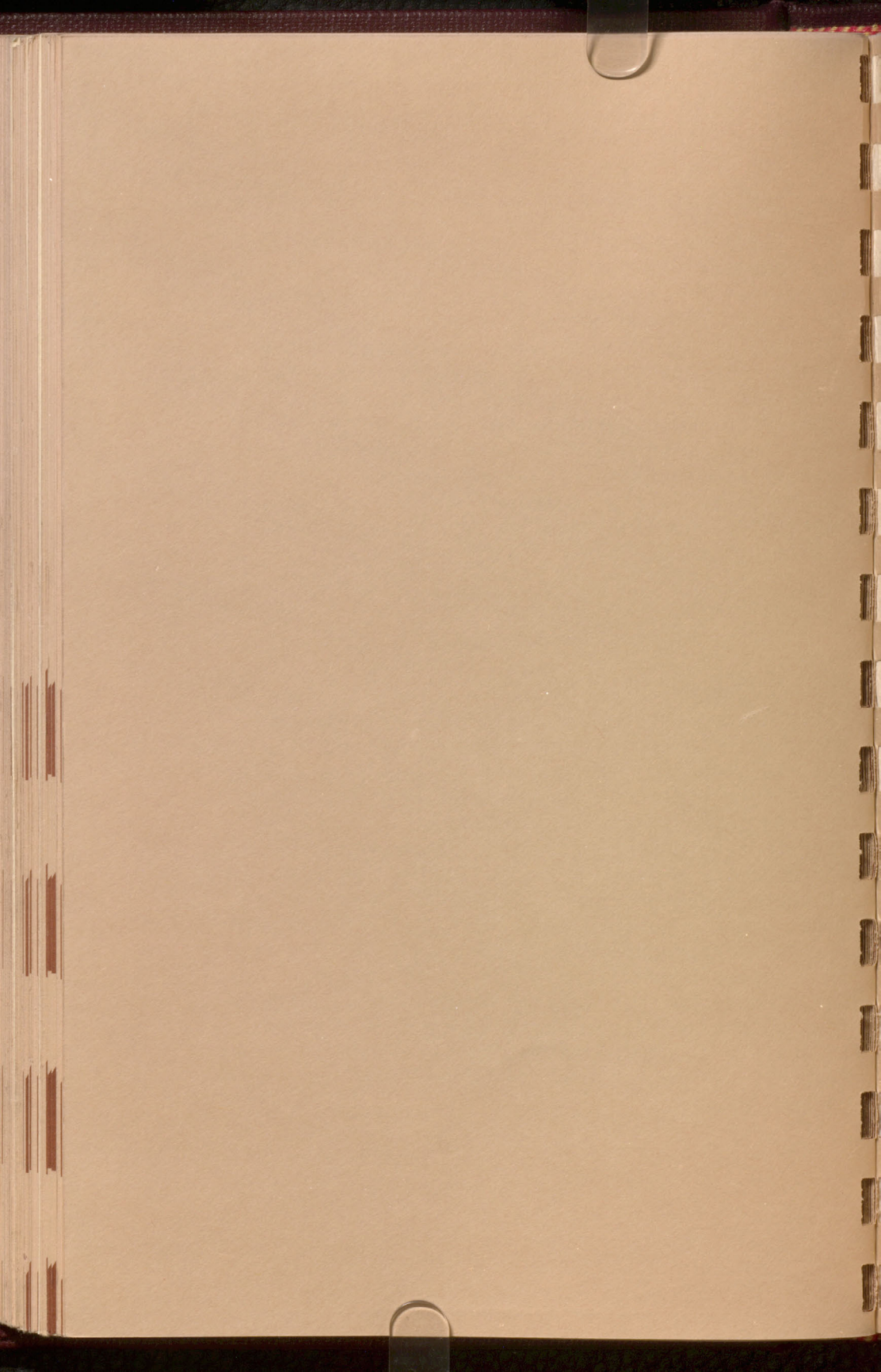
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SOLO SONATA (M. Neikrug)

Cette oeuvre extrêmement difficile fut écrite alors que son compositeur avait 20 ans et elle fut exécutée pour la première fois par son père, le célèbre violoncelliste George Neikrug. Marc Neikrug commente ainsi sa sonate:

"Ecritte dans un chromatisme total et tout à fait libre, cette oeuvre se divise en parties nombreuses et variées qui demeurent cependant liées entre elles; à des moments de caractère rhapsodique succèdent des élans scherzando ou moto perpetuo et des fragments où l'auteur donne libre cours à son imagination. On y trouve des passages lyriques, mélancoliques tout autant que des moments de rêve et d'envol. La qualité prédominante est toutefois ce souffle oratoire haletant, agressif et enflammé qui anime toute l'oeuvre.

---



programme

SUITE NO. 1 FOR CELLO SOLO

J. S. Bach

Prelude  
Allemande  
Courante  
Sarabande  
Menuet I and II  
Gigue

SOLO SONATA

Marc Neikrug

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

SUITE NO. 6 FOR CELLO SOLO

Bach

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I and II  
Gigue



# CBC Festival Allegro



Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**MARY CYR**

viola da gamba / viole de gambe

**JOHN GREW**

harpsichord / clavecin



CBC RADIO 940  
CBC STEREO 93.5

MARY CYR

Mary Cyr joined the Faculty of Music at McGill University in 1976, where she teaches viola da gamba and musicology. In addition, she directs the Baroque Chamber Orchestra and the Early Music Ensembles. While completing doctoral research on Rameau's operas in Paris, she studied viola da gamba with Wieland Kuijken in Brussels and baroque cello with Anner Bylsma in Amsterdam.

Her articles on the history and iconography of the viola da gamba and French baroque opera have appeared in major periodicals and The New Grove Dictionary.

She has performed extensively with Alan Curtis and Frans Bruggen in the United States and Canada. Her success in teaching has led to invitations to conduct workshops and master classes in playing the viola da gamba in Vancouver, San Francisco and Montreal.

JOHN GREW

John Grew, a native of Nova Scotia, received his Masters of Music at the University of Michigan. At that time, he came to Montreal to study the harpsichord with Kenneth Gilbert. While on an Artist's Award from the Canada Council, he studied in Europe with Marie-Claire Alain and Luigi Ferdinando Tagliavini. He assisted Kenneth Gilbert in the preparation of the new edition of Couperin's harpsichord music which was published by Heugel in Paris.

He joined the Faculty of Music at McGill University in 1973, where, in addition to teaching harpsichord and organ he established the early music ensembles program. He is organist and choirmaster of Queen Mary Road Church in Montreal where he directs an active musical program and plays a famous von Beckerath organ.

He has appeared as soloist with various chamber orchestras and has played with the Montreal Symphony, as well as concerts in France, Switzerland and Germany.

Mary Cyr and John Grew have been playing together as a duo since 1976. They recently recorded the three Bach sonatas for McGill records.

MARY CYR

Depuis 1976 Mary Cyr fait partie du corps professoral de la faculté de musique de l'Université McGill où elle enseigne la viole de gambe et la musicologie. En outre, elle y dirige l'orchestre de chambre baroque et les ensembles de musique ancienne. Tout en effectuant ses recherches doctorales sur les opéras de Rameau, elle perfectionnait son art à Bruxelles avec Wieland Kuijken (viole de gambe) et à Amsterdam avec Anner Bylsma (violoncelle baroque).

Elle signe des articles sur l'histoire et l'iconographie de la viole de gambe ainsi que sur l'opéra français baroque qui paraissent dans des revues d'importance et dans The New Grove Dictionary.

Mary Cyr a donné de nombreux concerts avec Alan Curtis et Frans Bruggen aux Etats-Unis et au Canada. La qualité de son enseignement lui vaut d'être invitée à diriger des ateliers ainsi que des classes supérieures d'interprétation de viole de gambe à Vancouver, San Francisco et Montréal.

JOHN GREW

John Grew, originaire de la Nouvelle Ecosse, obtient une maîtrise en musique de l'Université du Michigan. Il se met alors à l'étude du clavecin, ce qui l'amène à Montréal pour étudier avec Kenneth Gilbert. Grâce à une bourse du Conseil des Arts du Canada, il étudie en Europe avec Marie-Claire Alain et Luigi Ferdinando Tagliavini. Il a collaboré avec Kenneth Gilbert à la préparation de la nouvelle édition des oeuvres pour clavecin de Couperin, éditées par Heugel à Paris.

Depuis 1973, il enseigne à l'Université McGill à Montréal, où il est titulaire des classes d'orgue et de clavecin. Il y a également fondé le programme d'ensembles de musique ancienne. A l'heure actuelle, il est titulaire du célèbre orgue Von Beckerath au Queen Mary Road Church dont il dirige aussi les chœurs.

Il se produit en soliste avec plusieurs orchestres de chambre et avec l'Orchestre symphonique de Montréal. Il donne des concerts en France, en Suisse et en Allemagne.

Depuis 1976, Mary Cyr et John Grew ont fait ensemble de nombreuses tournées de récitals. Ils ont enregistré l'intégrale des sonates pour viole de gambe et clavecin de J.S. Bach sur étiquette "McGill".



## Program Notes

Bach's circle of friends included several well-known lutenists, whom he sometimes honoured with transcriptions of his solo works. The autograph manuscript of his suite in g minor for lute bears the name of a certain "Monsieur Schouster" for whom it was written. For this lute suite in g minor Bach revised his own cello suite in c minor, changing the key to conform with the tuning of the lute and reworking some of the melodic material. With its increased chordal complexity and new contrapuntal writing, the lute transcription represents virtually a new composition. The suite for viola da gamba performed on this evening's program was transcribed by Mary Cyr from the version for lute. Owing to the similar tuning and left hand technique of the lute and viola da gamba, many eighteenth-century performers played both instruments, and transcriptions of the music were not uncommon. The rich, chordal texture and ornamentation of the lute suite have been retained, with a resulting sonority reminiscent of the suites of the great French master, Marin Marais.

## Notes

Parmi ses amis intimes, Bach comptait plusieurs joueurs de luth fort connus à qui il a fait l'honneur de leur dédier plusieurs transcriptions de ses oeuvres pour solistes. Ainsi, le manuscrit de sa suite en sol mineur pour luth est dédié à un certain "Monsieur Schouster" pour qui il l'avait écrite. Bach avait d'abord écrit cette suite en do mineur pour violoncelle et il en avait par la suite changé le ton en sol mineur pour l'adapter au registre du luth. Il en a aussi modifié certaines mélodies. Compte tenu de sa complexité harmonique accrue et de l'utilisation qu'elle fait du contrepoint, la transcription pour luth est, à toutes fins pratiques, une toute nouvelle oeuvre. Quant à la suite pour viole de gambe qui a été inscrite au programme de ce soir, il s'agit d'une transcription que Mary Cyr a faite à partir de la version pour luth. Comme le luth et la viole de gambe s'accordaient de la même façon et commandaient la même technique de la main gauche, bon nombre de musiciens de XVIIIe siècle jouaient des deux instruments. Ils disposaient aussi d'un riche répertoire de transcriptions pour ces deux instruments. L'oeuvre au programme a conservé toute la richesse de texture et d'ornementation de l'oeuvre originellement écrite pour luth et la sonorité obtenue rappelle, dans une certaine mesure, les suites du grand maître français Marin Marais.


MARY CYR

Mary Cyr joined the Faculty of Music at McGill University in 1976, where she teaches viola da gamba and musicology. In addition, she directs the Baroque Chamber Orchestra and the Early Music Ensembles. While completing


Depuis 1976, Mary Cyr et John Greu ont fait ensemble de nombreuses tournées de récitals. Ils ont enregistré l'intégrale des sonates pour viole de gambe et clavecin de J.S. Bach sur étiquette "McGill".

Pollack Concert Hall  
Monday, November 12, 1979  
8:30 p.m.

Salle de concert Pollack  
Lundi, 12 novembre 1979  
20 h 30



PROGRAMME



PIECES EN LA MAJEUR (V<sup>e</sup> livre, 1725)

MARIN MARAIS

Air gracieux, la petite bru  
Fantaisie  
Grand rondeau  
La babillarde, Double  
Chaconne

(1656 - 1728)

TOMBEAU DE M<sup>r</sup> MARAIS LE PERE

CHARLES DOLLE

(Pièces de violes, 1737)

PIECES EN RE MAJEUR

JEAN-PHILIPPE RAMEAU

Les tendres plaintes  
Les niais de Sologne, Doubles I, II  
L'entretien des muses  
Les cyclopes

(1683 - 1764)

INTERMISSION / ENTRACTE

SUITE FOR LUTE IN G MINOR (Bwv 995)

JOHANN SEBASTIAN BACH

(transcribed for viola da gamba solo)

(1685 - 1750)

Prélude  
Allemande  
Courante  
Sarabande  
Gavottes I, II  
Gigue

SONATA IN G MAJOR FOR VIOLA DA GAMBA  
AND OBBLIGATO HARPSICHORD (Bwv 1027)

JOHANN SEBASTIAN BACH

(1685 - 1750)

Adagio  
Allegro, ma non tanto  
Andante  
Allegro moderato

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on "Arts National"  
on CBC Stereo 93.5

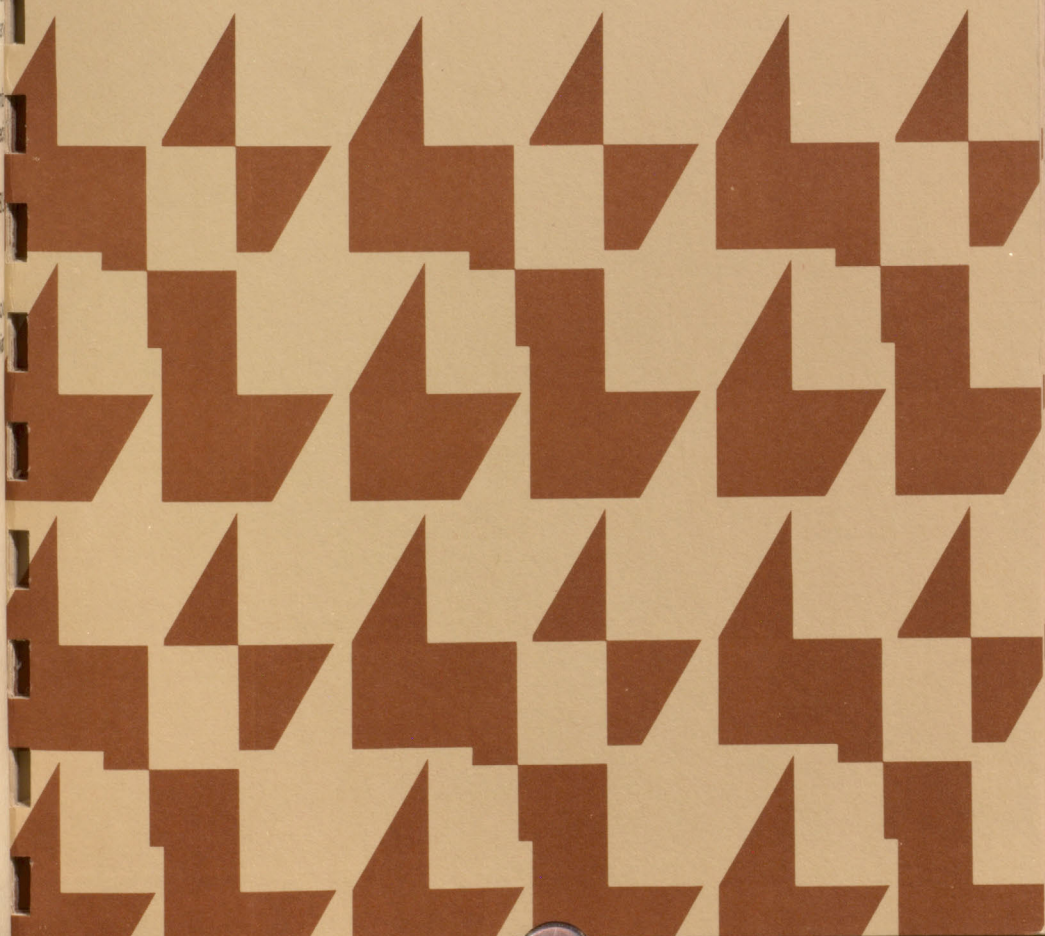
Ce concert sera diffusé dans la série "Arts National"  
sur CBC Stéréo 93.5

Producer / Réalisatrice: Frances Wainwright

# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



## JAZZ BAND PERSONNEL

### Saxophones

Marc Deschamps  
André Bélanger  
Laurie Flood  
Allen Feider  
Lynn Brown

### Trumpets

Chris Green  
Heather McKeown  
Bruce MacNab  
Christian Stewart-Patterson

### Trombones

Ted Martin  
Martin Clutier  
Greg Frazer  
Tom Allen

### Rhythm

James Gelfand, piano  
Nick DiTomaso, guitar  
Robert van Nus, bass  
Pierre Dubé, drums & vibes  
Réjean Godbout, drums & percussion

*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, November 13, 1979 - 1:00 pm

M C G I L L J A Z Z W O R K S H O P B A N D I I I

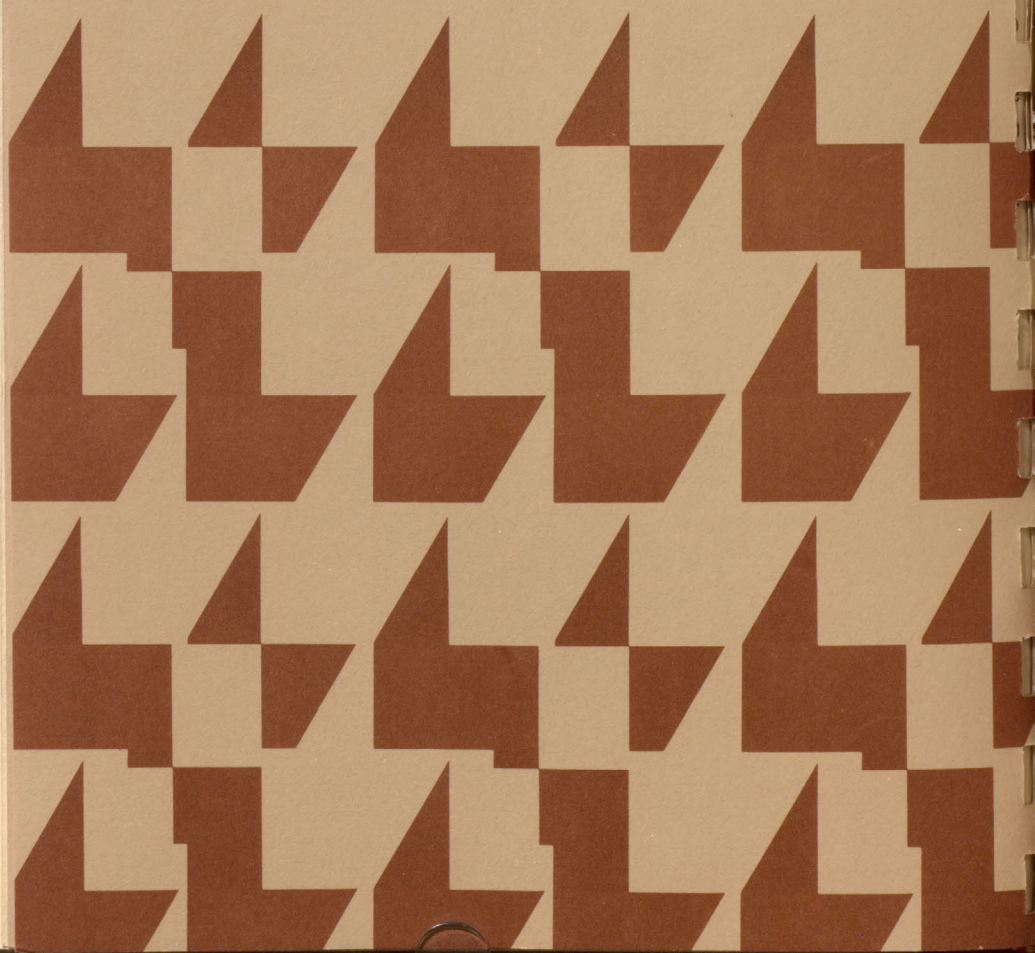
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direction: PETER FREEMAN

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P r o g r a m m e

AIN'T NO WAY	Frank Fisher
REMINISCENCE	Dominic Spera
THE LOAFER	Spera
BASIE, STRAIGHT AHEAD	Sammy Nestico
LAADERA PARK	Nestico
HEADIN' HOME	Nestico
BIG BAND MILESTONES	arr. Nestico
A STRING OF PEARLS	Jerry Gray
LIL'L DARLIN'	Neal Hefti
OPUS ONE	Sy Oliver & Sid Garris

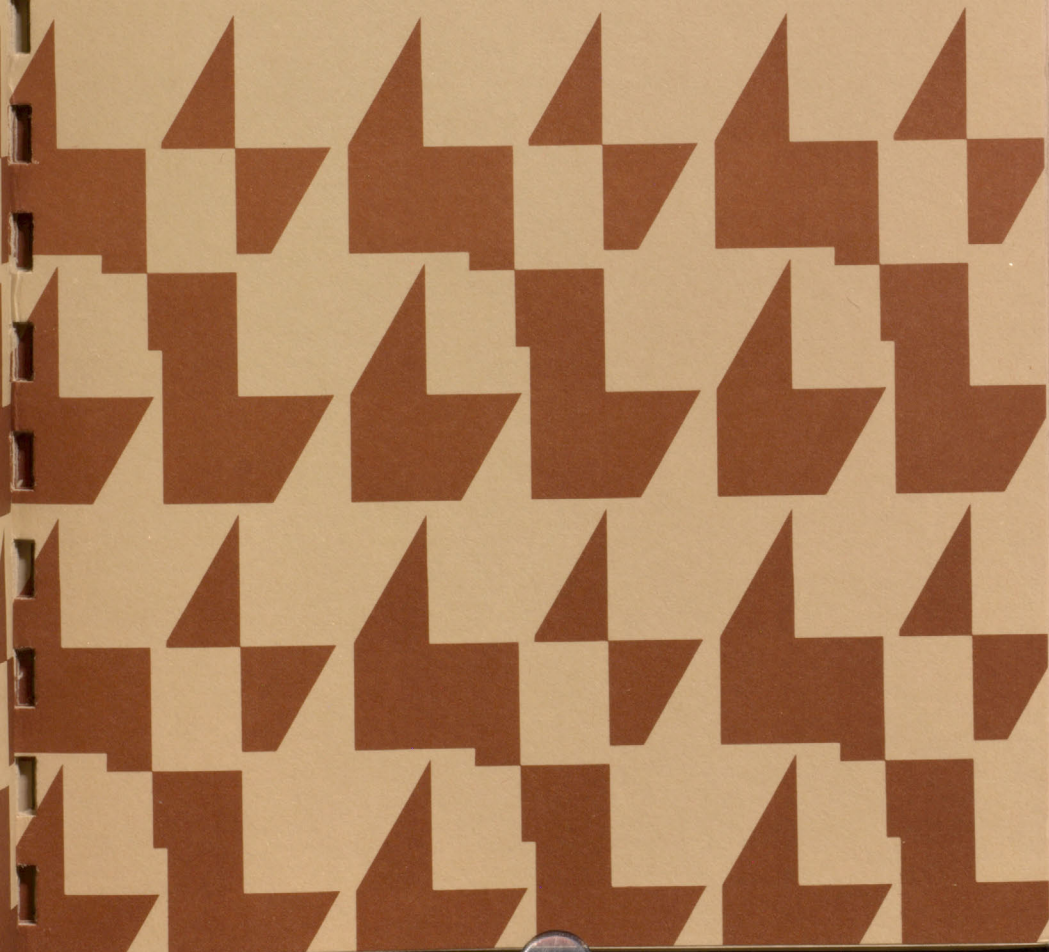




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Tuesday, November 13, 1979 - 5:00 pm

STUDENT SOLOISTS' RECITAL

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programme

PRELUDE, CHORAL ET FUGUE

César Franck

*Mercedes Roy, piano*  
(student of Lilian Wollmarker)

SONATA FOR CELLO AND PIANO  
in A major, Op.69

Ludwig van Beethoven

1st movement: Allegro, ma non tanto

*Don Skochinski, cello*  
(student of Gisela Depkat)

*Darius Bagli, piano*

PRELUDE AND FUGUE, Book I,  
No.4 in C# minor

Johann Sebastian Bach

"ONDINE"

Maurice Ravel

SCHERZO No.3 in C# minor

Franz Chopin

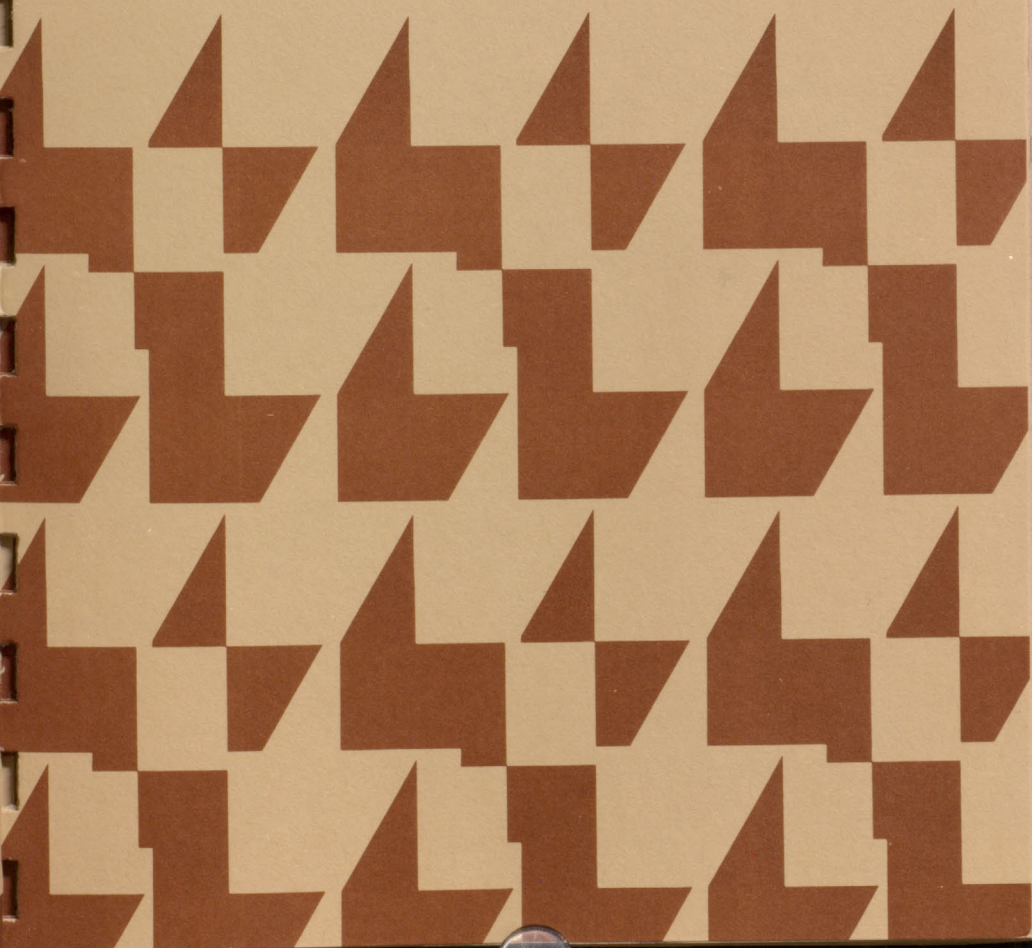
*Heather Toews, piano*  
(student of Dorothy Morton)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Wednesday, November 14, 1979 - 8:30 pm

Y O R K W I N D S

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Douglas Stewart, flute  
Lawrence Cherney, oboe  
Paul Grice, clarinet  
Harcus Hennigar, horn  
Gerald Robinson, bassoon

## QUINTET (Avni)

Tzvi Avni was born in Germany and moved to Israel at the age of 10, where he is now one of the country's leading composers. Yemite themes and harmonies form a background for this work, which was written in the late 1950's for an Israeli wind quintet. The introduction to the first of five movements is a fanfare and flute cadenza followed by a clarinet solo. The second movement takes the form of theme and variations, and the third contains a horn ostinato. The fourth movement is a duet for clarinet and French horn, and the fifth is a lively fugue in which the theme is first played by the bassoon.

*Né en Allemagne, Tzvi Avni a gagné à l'âge de 10 ans la terre d'Israël où il est maintenant l'un des chefs de file de la composition musicale. Des thèmes et des harmonies yéménites tissent la trame de cette oeuvre écrite vers la fin des années cinquante pour un quintette à vent israélien. Le premier des cinq mouvements s'ouvre sur une cadenza (cadence) pour fanfare et flûte suivie d'un solo pour clarinette. Le second mouvement prend la forme d'un thème avec variations et dans le troisième, on note un basso ostinato pour cor. Le quatrième mouvement est un duo pour clarinette et cor. Enfin l'oeuvre se termine sur une fugue enjouée dont le thème est d'abord annoncé par le basson.*

## ACUFENOS IV (Lanza)

Alcides Lanza says of his work, which was commissioned by the York Winds, "This is the fourth work in a series started in 1966 with Acufenos I. English translation: Timmitus (medical term) purely subjective sensation of noise, e.g. ringing in the ears. The continuous element initially presented by one pitch on one instrument, is expanded to one pitch on several instruments, and the unfolded into microtonal, semi-tonal and whole-step clusters."

*L'auteur commente ainsi son oeuvre écrite à la demande de l'ensemble York Winds: "C'est la quatrième composition d'une série commencée en 1966 par Acufenos I. Traduction française: acouphène, terme médical qui décrit une sensation de bruit essentiellement subjective, par exemple un bourdonnement d'oreilles.*

*L'élément continu d'abord présenté par une hauteur de son sur un instrument est ensuite étendu à une autre hauteur jouée par plusieurs instruments et enfin développé en grappes de micro-tons, de demi-tons et de tons entiers."*

#### SUMMER MUSIC, Opus 31 (Barber)

The American composer Samuel Barber wrote the "Summer Music for Woodwind Quintet" in 1956 at the request of the Chamber Music Society of Detroit. The work is in one movement with sections that contrast in mood and tempo from "indolent" melodic lines typical of a hot summer day to rapid staccato chords depicting a summer rainstorm. The climax of the work occurs near the end with a broad "exultant" melody in the horn and oboe accompanied by cascading arpeggios in the flute, clarinet, and bassoon.

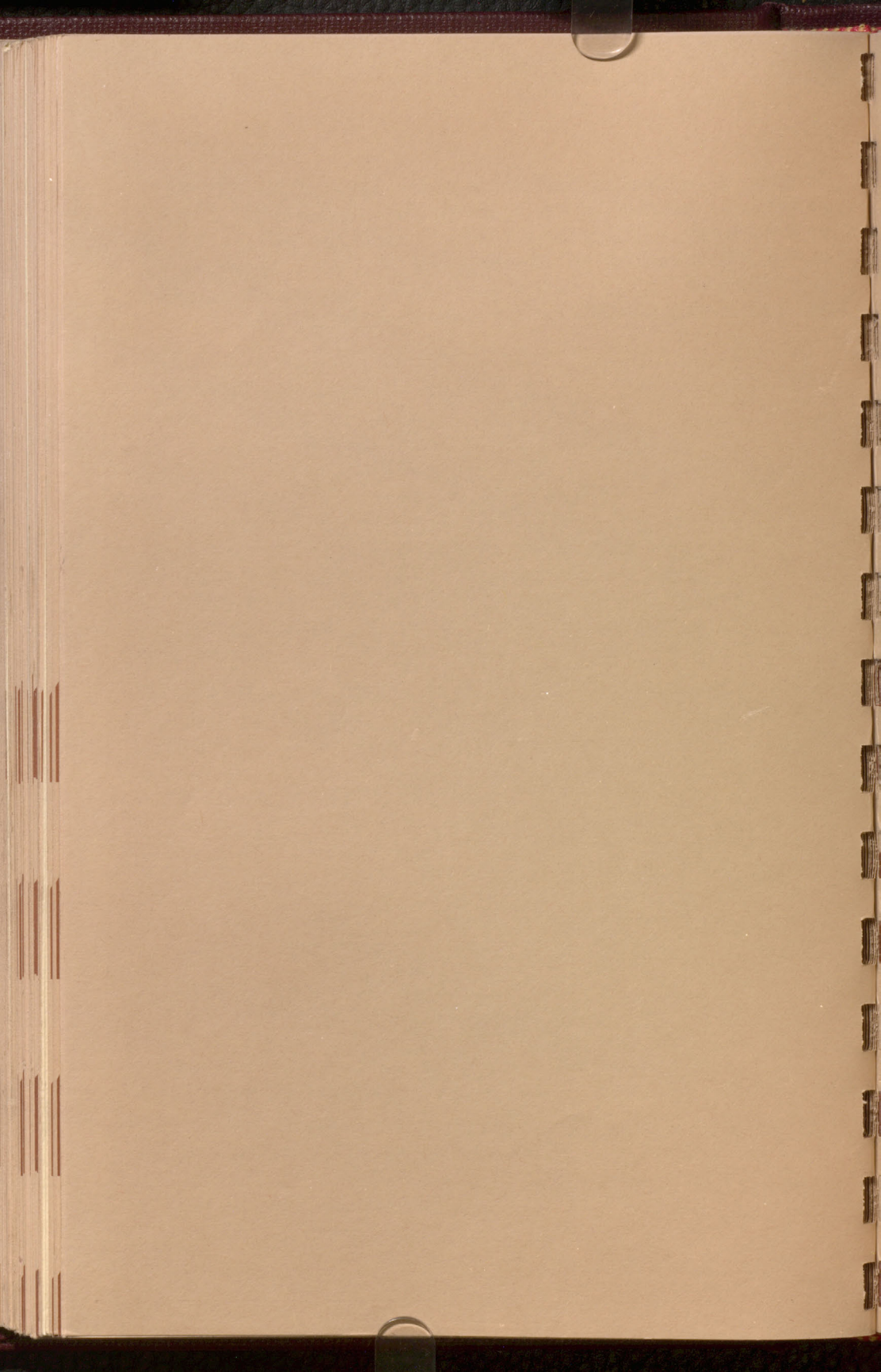
*Le compositeur américain Samuel Barber a écrit: "Summer Music" pour quintette à vent en 1956 à la demande de la Chamber Music Society de Détroit. L'oeuvre est en un mouvement et comporte des sections dont le climat et le rythme varient de mélodies nonchalantes typiques d'une chaude journée d'été à des accords staccato rapides évoquant les averse d'été. L'oeuvre atteint son paroxysme peu avant la fin avec une mélodie ample jouée par le cor et le hautbois accompagnée de cascades d'arpèges à la flûte, à la clarinette et au basson.*

#### QUINTETTE EN FORME DE CHOROS (Villa-Lobos)

This extremely dense but highly refreshing masterpiece is full of the flavour of the composer's native South America. As a youth he played with the street bands of Rio de Janeiro, called "Choroés", hence the title of the piece following. Later he wandered the jungles and certainly impressions of its sounds appear in this piece.



Ce chef d'oeuvre extrêmement dense mais plein de fraîcheur a la saveur du pays natal du compositeur. Tout jeune encore, Villa-Lobos jouait avec les musiciens de la rue, les choros de Rio de Janeiro, d'où le titre de la pièce qui suit. Cette oeuvre est également marquée par les souvenirs d'expéditions dans la jungle.



programme

QUINTET

Tzvi Avni

Allegro ma non troppo - Allegro molto

Variations: con moto tranquillo

Allegretto Scherzando

Dialogo Elegiaco - Adagio tempo rubato

Finale: Allegro Giocoso

ACUFENOS IV (1978-II)

Alcides Lanza

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

GROUP PORTRAIT WITH PIANO

Brian Cherney

SUMMER MUSIC, Opus 31

Samuel Barber

QUINTETTE EN FORME DE CHOROS  
(1928)

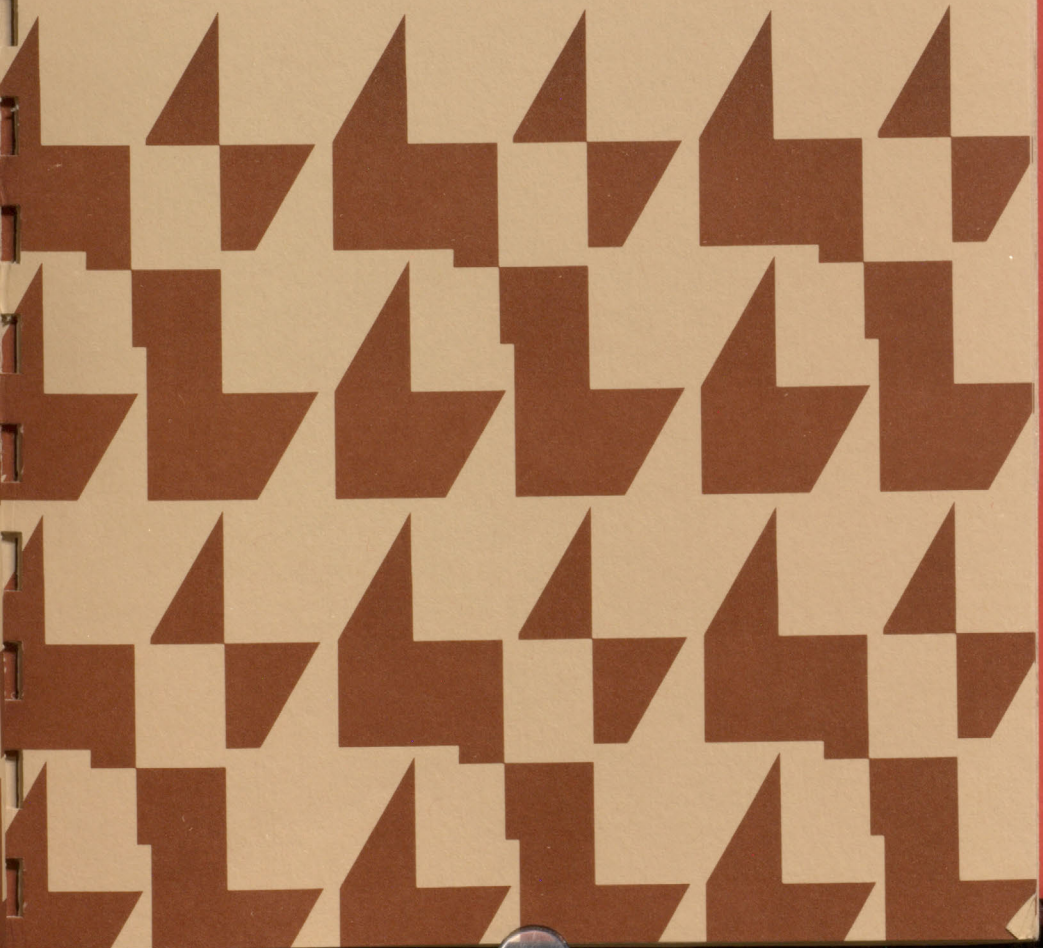
Heitor Villa-Lobos



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



BRASS CHOIR

Trumpets

Chris Green  
Heather McKeown  
Rosemary Pond  
Ron Segal

Trombones

Tom Allen  
René Desparts  
Derek Rogers  
Michael Consister

Horns

Donna Campbell  
Anne-Marie Leenhouts  
Lorna Murray  
Linda Osatchuk  
Robert Walsh

Baritones

Shirley Hofmann  
Glenn Morrison

Tuba

Hillary Rowland

HORN CHOIR

Annemarie Leenhouts  
Donna Campbell  
Kathy Start  
Beverley Loney  
Linda Osatchuk  
Lorna Murray  
Nancy Wightman  
Jeffrey Gibson  
Jill Atkinson  
Robert Walsh  
Elizabeth Abel  
Martin Bender

# 75 years of music at McGill 75 années de musique à McGill

Thursday, November 15, 1979 - 8:30 pm

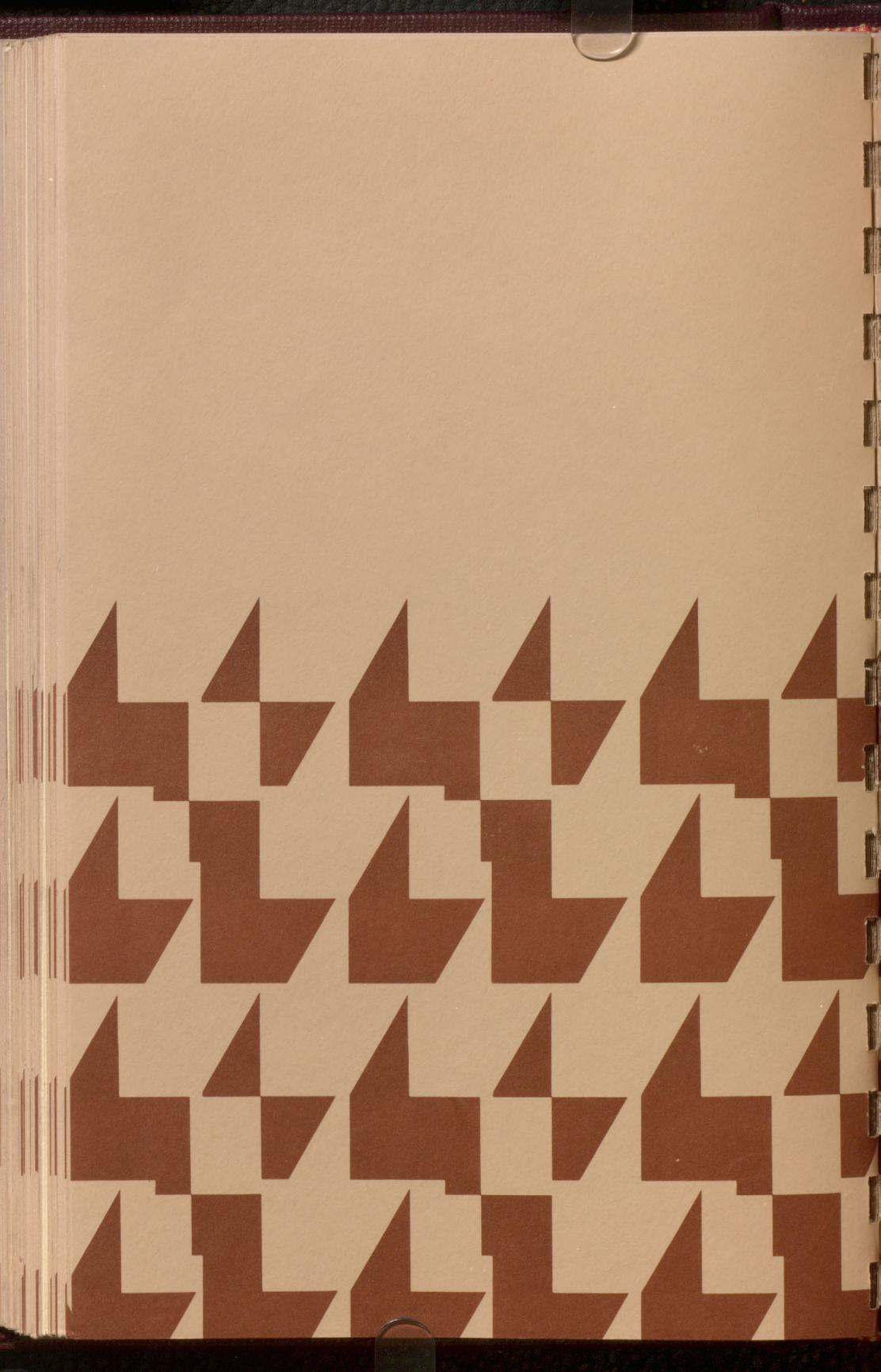
L A R G E B R A S S C H O I R and  
H O R N C H O I R , direction THOMAS KENNY

## p r o g r a m m e

SUITE FOR BRASS	T. Tyra
PRELUDE & FUGUE in B <sup>b</sup> major	J. S. Bach
JEANIE WITH THE LIGHT BROWN HAIR	Foster arr. Howarth
<i>Baritone soloist: Shirley Hofmann</i>	
ES DANKEN DIR, GOTT	J. L. Bach
LE SON DU COR	A. Oldberg
SUITE FOR BRASS	Susato

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

SONATA OCTAVI TONI	A. Gabrieli
FROM THE END OF THE EARTH	A. Hovhaness arr. Kenny
CANTOS NO. 1	Gabrieli arr. Reynolds
RITUAL FIRE DANCE	M. de Falla arr. Street
FOUR WORKS FOR HORN CHOIR	Vienna World Horn Society Transcriptions
THREE MARCHES FOR BRASS CHOIR	L. Cherubini

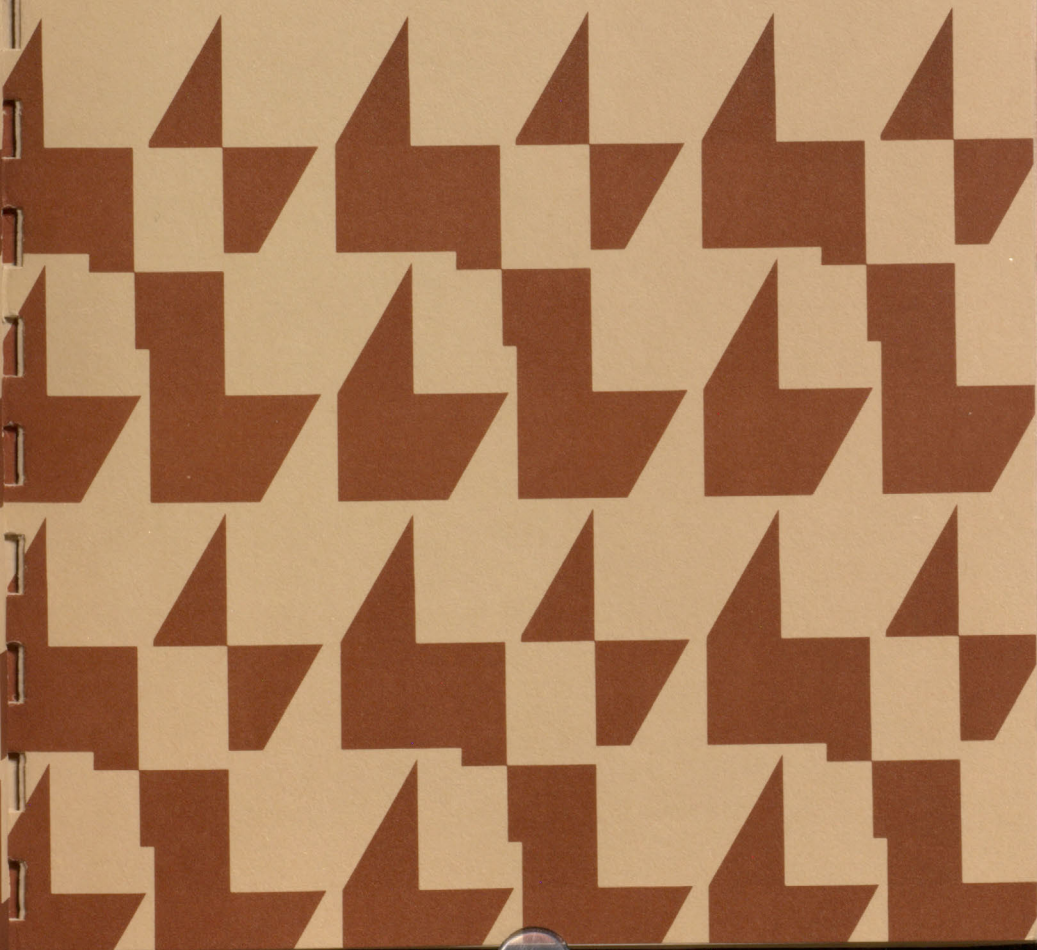




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, November 16, 1979 - 8:30 pm

M C 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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U R I M A Y E R , conductor

---

SOLOIST: O L G A G R O S S

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ORCHESTRA PERSONNEL

1st Violin

Susan Bell, concert master  
Philippe David  
Dragan Djerkic  
Vera Djerkic  
Céline Leathead  
Rita Lee  
Vivianne Roberge  
Michael Steinberg  
Paula Wise

2nd Violin

Sylvie Allaire  
Marie-Anne Blanchet  
John Callaghan  
Sandra Clarke  
Karen Langille  
Claude Leboeuf  
Peter Purich  
Marc-André Savoie  
René Vachon

Viola

Peter Ball  
François Barbeau  
Chantal Dion  
Danielle Dion  
Jacques Proulx  
Sylvie Renaud

Cello

Raygis Bélanger  
James Green  
François Guay  
Annabelle Ship  
Don Skochinski  
Gill Stikeman

Bass

Marc Denis  
Benoit Duchêsne  
Costantino Greco  
Eric Lagacé  
Michael Lachance  
Marcel Pelletier  
Claude Proulx  
Luc Sévigny

Oboe

Brett Dill  
Heather Ragg

Flute

Marc Fournel  
Heather Howes  
Doug Miller

Clarinet

Carol Ascroft  
Ross Edwards

Bassoon

Annette Champaness  
Iris Hine

Horn

Donna Campbell  
Jeff Gibson  
Annemarie Leenhouts  
Kathy Start

Trumpet

Ron DiLauro  
Don Thompson

Trombone

Greg Frazer  
Ron Schirm

Bass Trombone

Tom Allen

Timpani

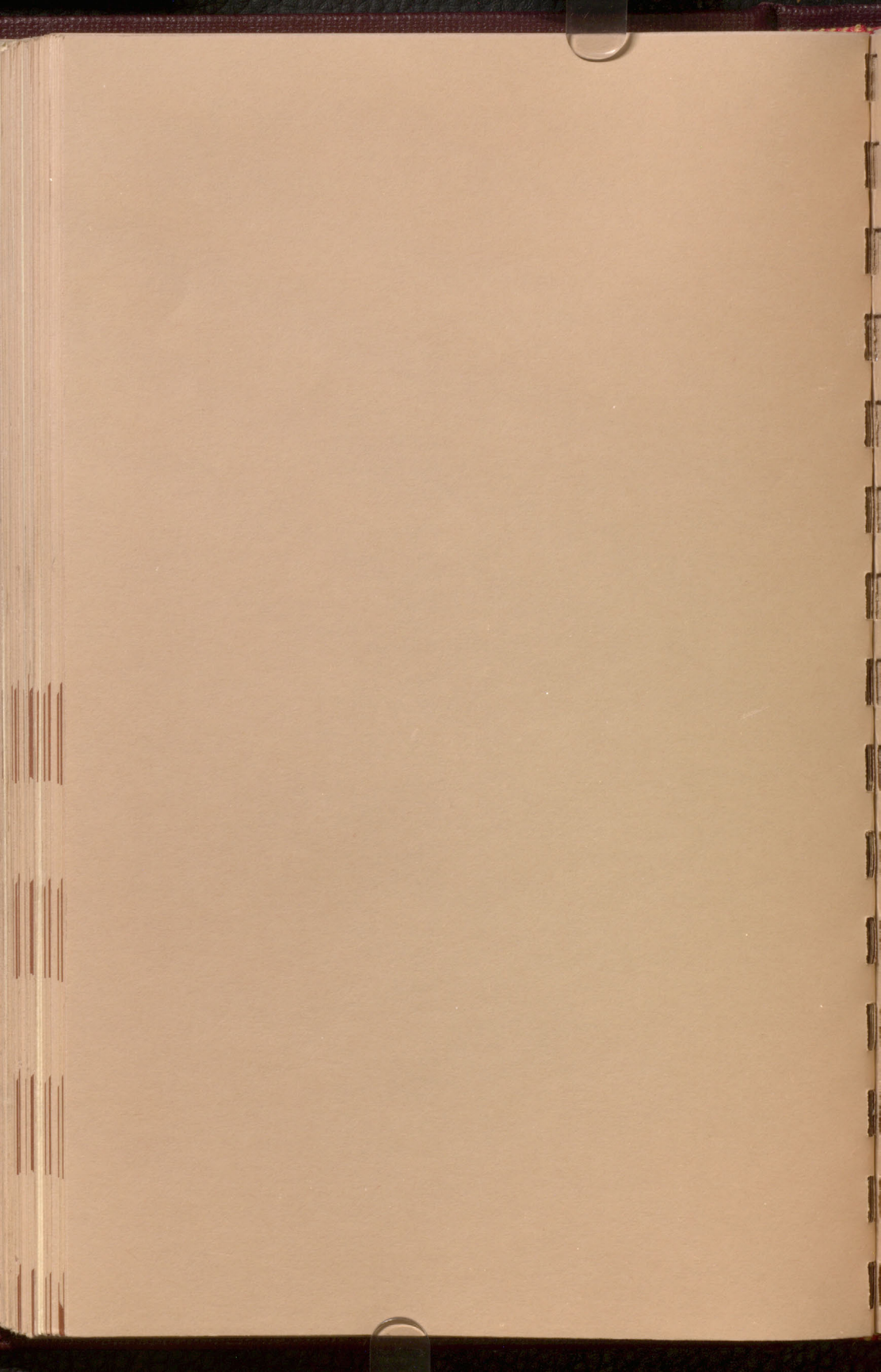
Roger Castonguay

Managers

Jeff Gibson  
Claude Proulx

Librarian

Paula Wise



programme

BARBER OF SEVILLE OVERTURE

G. Rossini

CONCERTO FOR PIANO AND ORCHESTRA  
in A minor, Op.16

E. H. Grieg

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

Soloist: O L G A G R O S S , piano

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

SYMPHONY NO. 3 in A minor, Op.56

F. Mendelssohn

Andante con moto - Allegro un poco agitato

Vivace non troppo

Adagio

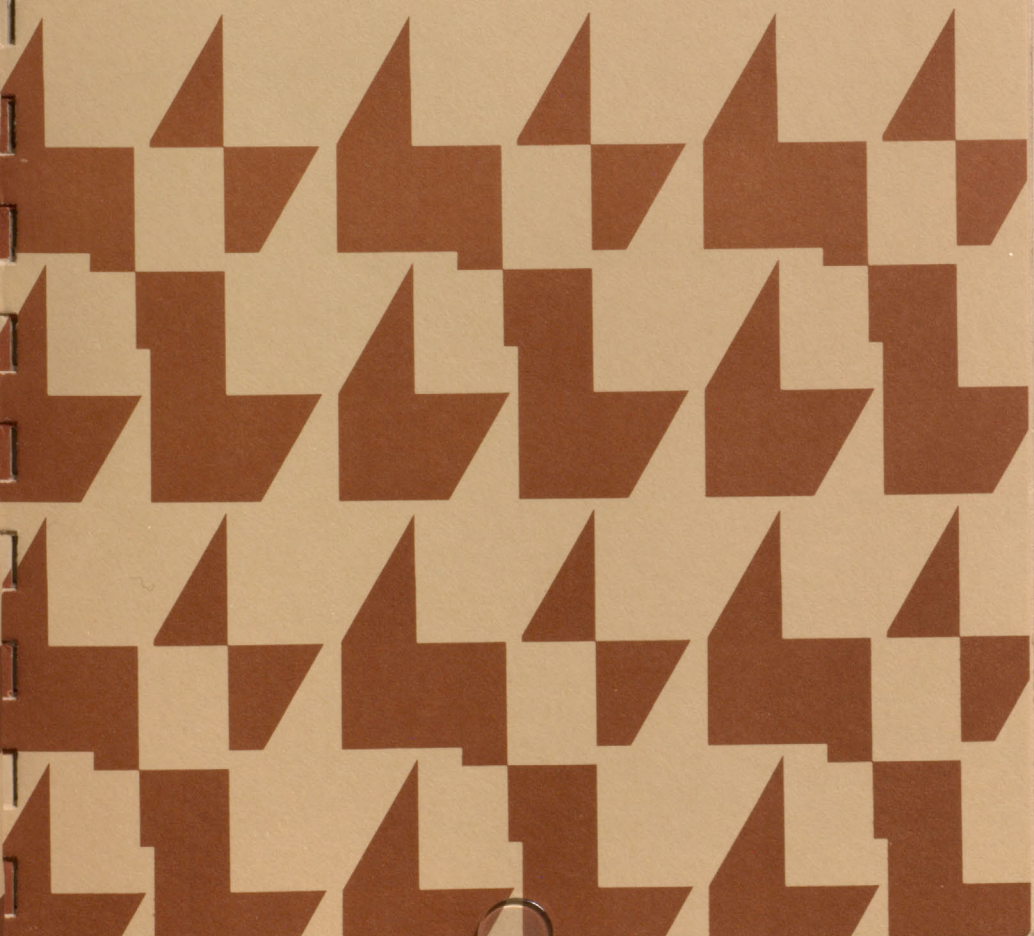
Allegro vivacissimo - Allegro maestoso assai



# McGill University Faculty of Music



Pollack concert hall  
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*75 years of music at McGill  
75 années de musique à McGill*

Monday, November 19, 1979 - 8:30 pm

M I C H A E L C R A B I L L , piano

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assisted by TOM PLAUNT, piano

DAVID NELSON, violin

PETER FREEMAN, clarinet

GLENDAL BALKAN, soprano

*This recital is presented in partial fulfilment of the requirements for the degree of Master of Music.*

*Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique.*



## NOTES

There are two periods of extraordinary creativity in the life of Robert Schumann. The first (1840-1842) was the period immediately surrounding his marriage to Clara Wieck, and the second (1849-1851) was the last period of relative mental and emotional stability before his death at the asylum at Endenich in 1856. From these six years come the great song cycles, the string quartets, the piano quintet, the "Spring" and "Rhemish" symphonies, the first movement of the piano concerto, the two violin sonatas in short, practically all of his greatest works except for the solo piano pieces. It is thus no surprise that three of the four works on tonight's programme come from these astounding six years.

The first creative surge in 1840 sprang directly from Schumann's impending marriage to Clara Wieck, the most talented woman pianist of the time. After four frustrating years of courtship and engagement (her father disapproved vehemently), he probably sensed that marriage was imminent, and he was right. Suddenly, the verses of Heine, Eichendorff, Chamisso, and others fired his imagination and more than 120 songs in fifteen cycles followed. These included the Liederkreis, Op. 39. There must have been an instant leap of recognition when he read the words of the last poem: "The moon and the stars all tell me.../"She is yours!"

When he lived in Dresden, the second great creative surge began in 1849. According to Schumann himself, the storm clouds that had been building over Europe in 1848 and broke over Dresden in 1849 may have driven him into himself. He found solace in composition. More than twenty pieces, including the Drei Romanzen, Op. 94 date from this year. But though he found some peace and tranquility in composing, the results were not always peaceful to listen to. Often a certain agitation and exhausting passion found their way into compositions such as the Sonata for Violin and Piano, Op. 150 (1851).

The other piece on the programme, the Andante and Variations, Op. 46, was composed in between the two great creative periods. It was originally written for two

pianos, two cellos, and horn, but Schumann was dissatisfied with the unusual instrumentation and subsequently arranged it for the pianos only. The work was featured in the Schumann Russian tour of 1844.

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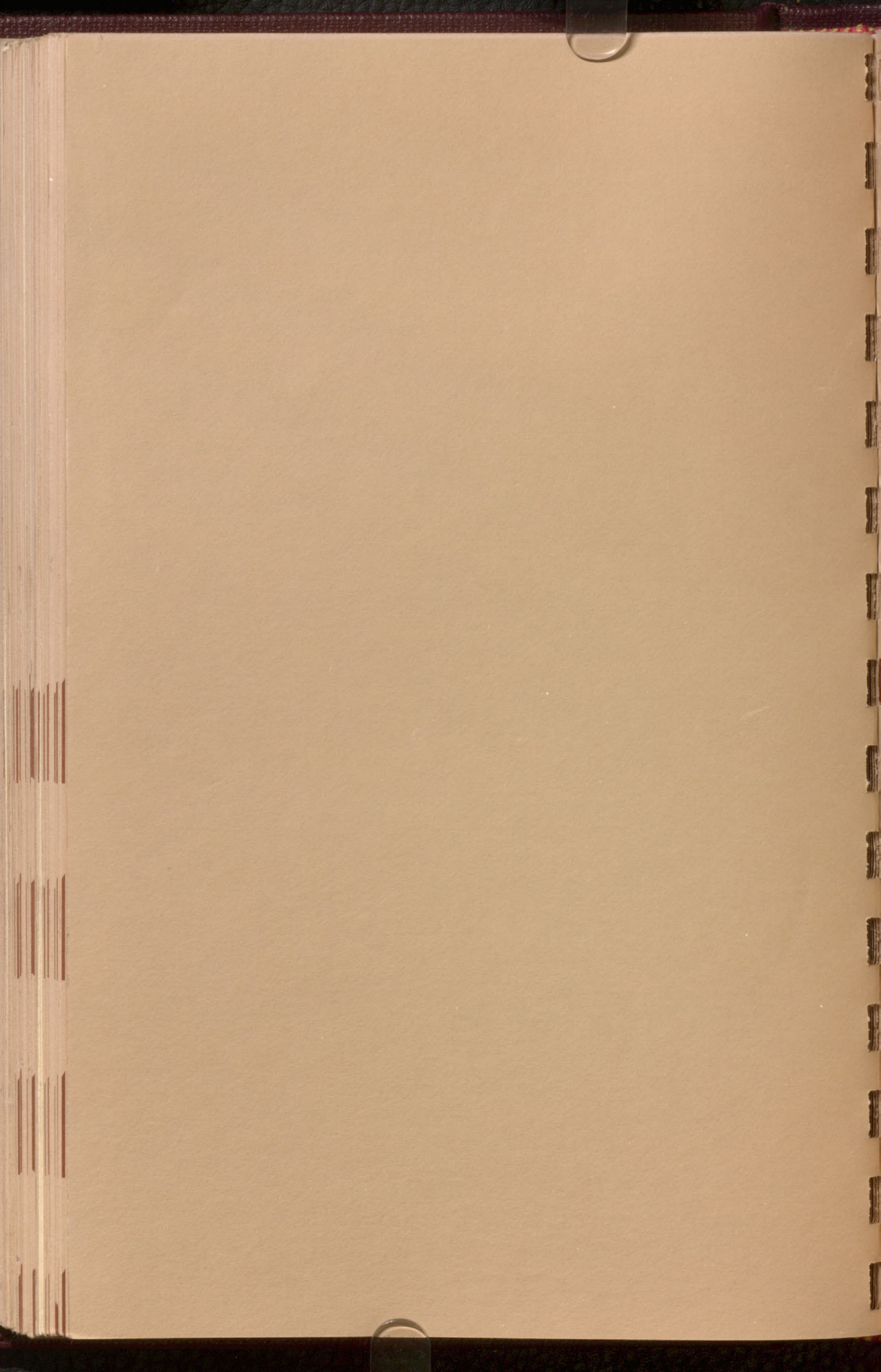
On dénombre deux périodes d'extraordinaire créativité dans la vie de Robert Schumann. La première (1840-1842) se situe à l'époque de son mariage avec Clara Wieck, la deuxième étant l'ultime période d'équilibre psychique et affectif (1849-1851) qui précéda sa mort à l'asile d'Endenich en 1856. C'est durant ces années qu'ont été composés les cycles de lieder, les quatuors à cordes, le quintette avec piano, les symphonies "Printanière" et "Rhénane", le premier mouvement du concerto pour piano, les deux sonates pour violon, bref presque toutes ses grandes oeuvres à l'exception de ses compositions pour le piano. Il n'est point surprenant dès lors que trois des quatre oeuvres inscrites au programme de ce soir datent de ces six années fertiles.

Le premier élan créateur est directement lié à l'imminence de son mariage avec Clara Wieck, l'une des pianistes les plus douées de sa génération. Après quatre années d'une cour assidue suivie de fiançailles (le père de Clara ne voulait à aucun prix de cette union), Schumann eut le sentiment que ce mariage allait enfin se réaliser et il avait raison. C'est ainsi que les vers de Heine, Eichendorff, Chamisso et d'autres enflammèrent son imagination et qu'il composa plus de 120 lieder en quinze cycles, parmi lesquels Liederkreis, Op. 39. Il dut avoir un bondissement de coeur à la lecture des vers du dernier poème: "La lune et les étoiles m'annoncent toutes.../Elle est mienne!"

C'est alors qu'il vivait à Dresde qu'il eut son second grand élan créateur en 1849. Selon Schumann lui-même, les nuages sombres qui s'étaient accumulés au-dessus de l'Europe en 1848 et avaient éclaté sur Dresde en

1849 l'avaient poussé à se retrancher en lui-même. Il se consola en composant plus de vingt oeuvres, dont les Drei Romanzen, Op. 94 qui datent de cette année. Or si la composition l'apaisait quelque peu, on ne peut pas dire que les oeuvres écrites sont empreintes de calme. La Sonate pour violon et piano, Op. 105 (1851) est une oeuvre tourmentée et passionnée.

L'autre oeuvre inscrite au programme, l'Andante et Variations, Op. 46, fut composée entre ces deux grandes périodes. Ecrite à l'origine pour deux pianos, deux violoncelles et cor, elle déplut à Schumann qui la réarrangea pour deux pianos seulement. Cette oeuvre fut exécutée durant la tournée que Schumann fit en Russie en 1844.



programme

ROBERT SCHUMANN 1810-1856

DREI ROMANZEN for clarinet and piano, Op. 94

Nicht schnell  
Einfach, innig  
Nicht schnell

ANDANTE AND VARIATIONS for two pianos, Op. 46

SONATA for violin and piano in A minor, Op.105

Mit leidenschaftlichem Ausdruck  
Allegretto  
Lebhaft

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

LIEDERKREIS, Op.39

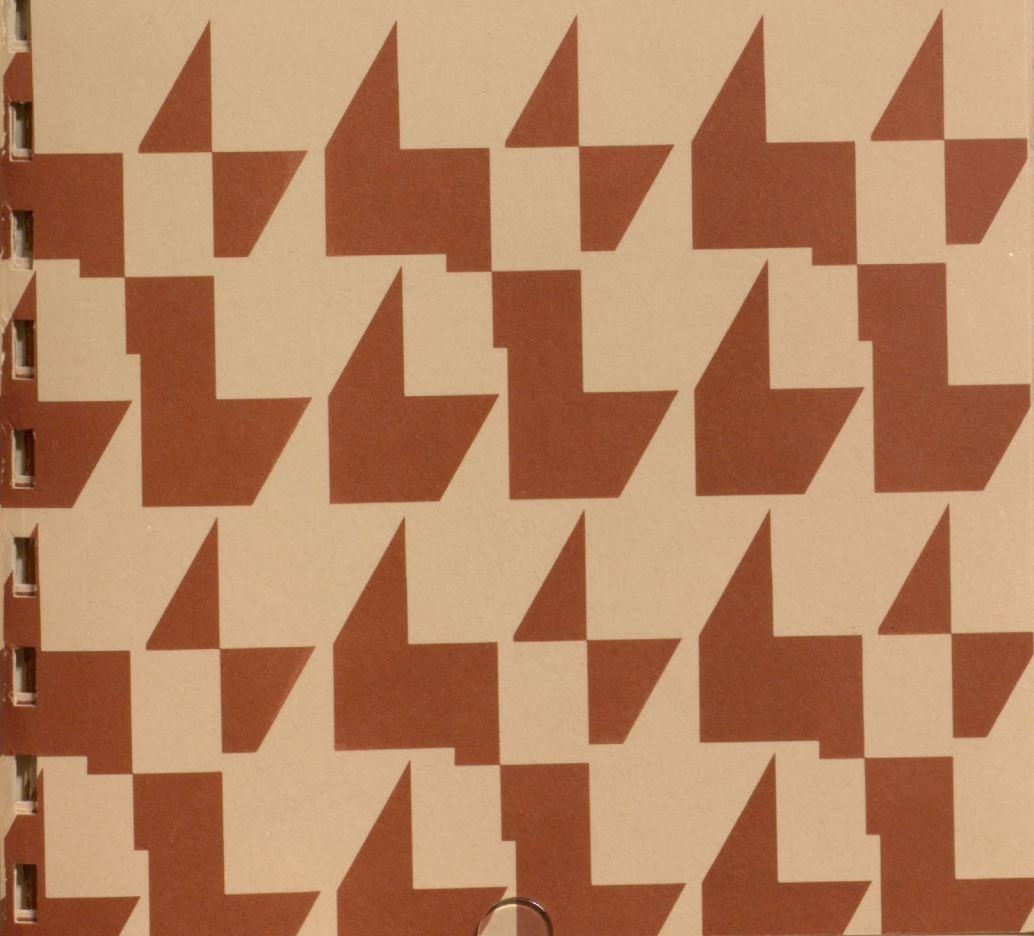
1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielight
11. Im Walde
12. Frühlingsnacht



# McGill University Faculty of Music



Pollack concert hall  
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*75 years of music at McGill  
75 années de musique à McGill*

Tuesday, November 20, 1979 - 5:00 pm

STUDENT SOLOISTS' RECITAL

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programme

SONETTO 104 DEL PETRARCA

Franz Liszt

LES JEUX D'EAUX A LA VILLA D'ESTE

*Deborah Corber, piano*  
(student of Dorothy Morton)

CHE FARO SENZA EURYDICE  
(from "Orfeo")

Christoph Willibald Gluck

SECRETS

Robert Fleming

1. pleasure and joy
2. see where young love
3. love, like a drop of dew

*Elizabeth Norman, mezzo-soprano*  
(student of Betty Doroschuk)

Céline Dutilly, piano

SONATA in E major, Op.109

Ludwig van Beethoven

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

BALLADE NO. 3 in A<sup>b</sup> major

Frédéric Chopin

JEUX D'EAU

Maurice Ravel

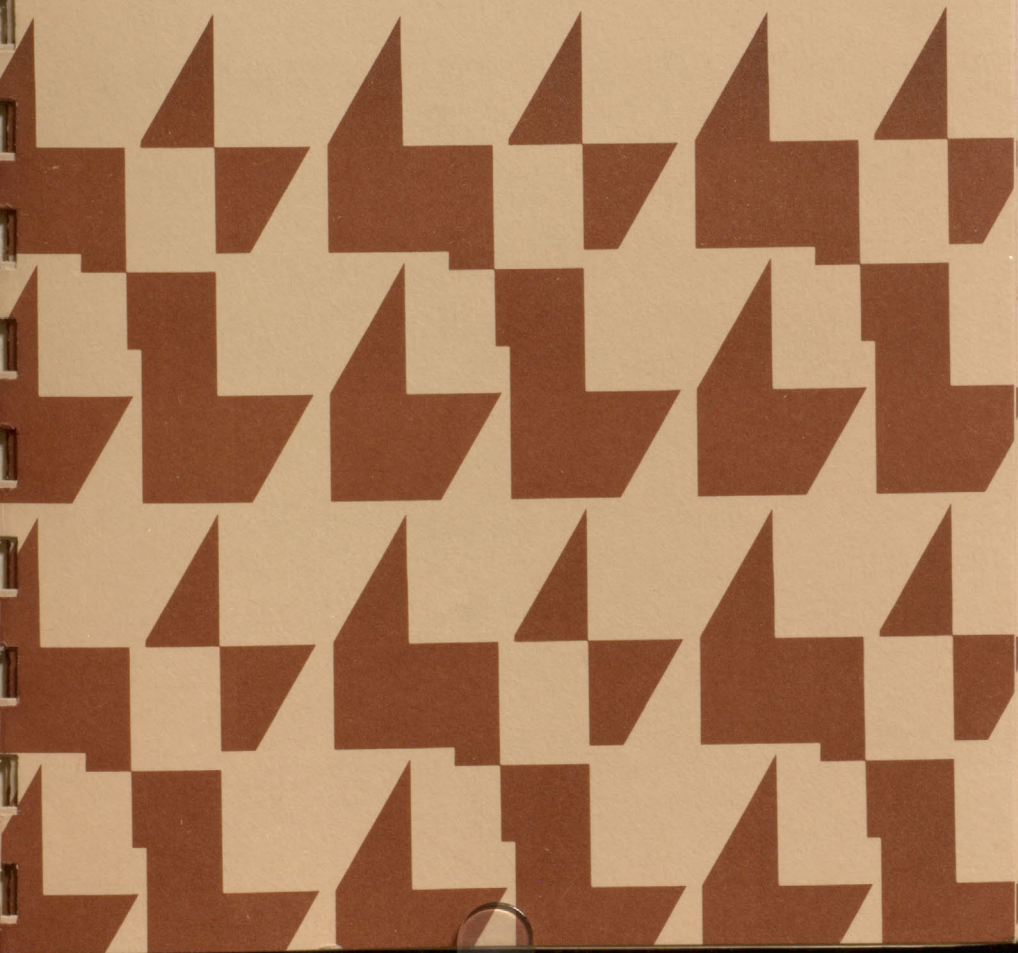
*Lilian Safdie, piano*  
(student of Dorothy Morton)



# McGill University Faculty of Music



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Wednesday, November 21, 1979 - 8:30 pm

RECITAL OF THE LIEDER CLASS

---

direction JAN SIMONS and TOM PLAUNT

---

STEPHEN LECKEY , baritone  
ROSS CAWFIELD , piano

KATHLEEN BRODERICK , soprano  
FRIEMA BORODITSKY , piano

EDMUND BROWNLESS , tenor  
ALAN FRASER , piano

SIX GOETHE SONGS (Schubert)

Schäfers Klage lied - Shepherd's Dirge - Plainte du Berger -

There on the hilltop I stood a thousand times, leaning on my crook, looking down into the valley. Then, following my flock I have come down, I do not know how. There stands a meadow of flowers. I pick some - for whom I do not know. I shelter under a tree from the storm. The door remains closed; alas it is all a dream. Over the house is a rainbow; yet it has moved far out to the countryside, perhaps overseas. Keep moving my sheep, your shepherd's heart is sick.

*Là-haut sur la montagne, mille fois j'ai, courbé sur ma houlette, regardé la vallée. Puis, suivant mon troupeau qui pait, j'y suis descendu je ne sais comment. Là-bas il existe une prairie pleine de fleurs. J'en cueille sans savoir à qui les donner. Sous un arbre je m'abrite de la pluie et de l'orage. Mais la maison reste close, car tout n'est qu'un rêve. Un arc-en-ciel coiffe sa maison; mais elle, elle est partie. Partie au loin, outre-mer peut-être. Passez, brebis, passez. Le berger a bien mal.*

Wandrer's Nachtlied - Wanderer's Night Song - Chant du voyageur dans la nuit

You that are from Heaven above, All our suffering and torment stilling, Him who doubly miserable, Double fill with fresh delight. Ah, I am so tired of chasing! To what end is all this pain and bliss? Sweetest peace, Come, ah, come into my breast!

*Toi qui viens du ciel, Qui apaises maux et douleurs, Qui dispenses à l'homme deux fois misérable Un double réconfort. Je suis las d'errer! A quoi bon souffrances et joies? Douce sérénité, Viens, ah! viens dans mon coeur.*

Wandrer's Nachtlied - Wanderer's Night Song - Chant du voyageur dans la nuit

Over all hilltops is peace, In all trees you feel hardly a breeze; The birds fall silent in the wood. Only wait, soon You too will be at rest.

*Sur tous Les ommets, repos; sur toutes Les futaies, à peine on sent un souffle. Les oiseaux des bois font silence. Attends: bientôt ce sera ton tour.*

Ganymed

In the morning sun, how you warm me, beloved spring! Oh! To be able to seize you. You quench the burning thirst of my breast, caressing morning breeze! I come, but where to? The clouds incline towards the yearning love. To me! In your lap, embracing, embraced, upwards to you, loving father!

*Dans les feux du matin, comme tu m'échauffes de toutes parts, printemps bien-aimé! Ah! pouvoir te saisir! Tu apaises l'ardente soif qui consume mon âme, aimable brise du matin! Je m'élève, je m'élançe. Les nuages s'inclinent à l'appel de l'amour. J'embrasse et suis embrassé! Je m'élève vers ton sein, père de tout amour!*

Auf dem See - On The Lake - Sur le lac

Ever fresh nurture, and new blood I suck from the world so free. How kind and good nature is. The waves are rocking our boat and towering mountains meet us on our voyage. My eyes, why lower your sights; golden dreams, will you come back? Go away dream, so gold that you are, there is also love and life on this world. On the waves stars are shining. The looming towers far dissolve into the mists. Morning breezes now surround the bay, in shadow still, and in the lake reflected the ripening fruit wilt all.

*Et je tète aux mamelles du monde libre une nourriture fraîche, un sang nouveau: que Nature est aimable et bonne de me donner le sein! La vague berce notre barque, la*

soulève au rythme des rames, et les monts proches du ciel viennent au devant de notre course. Pourquoi baisser les yeux? Rêves dorés, reviendrez-vous. Va't-en, rêve, si doré sois-tu, il y a aussi de l'amour et de la vie en ce monde. Sur la vague scintillent mille étoiles flottantes; un halo de brouillard estompe les hauteurs lointaines; la brise matinale effleure de son aile la baie ombragée et dans le lac se reflète la moisson qui mûrit.

Schweizerlied - Swiss Song - Chanson suisse

I sat on a mountain, looking at the birds singing, hopping and building their nest. I went up the mountain in the summer; they sang, they flew, they enjoyed themselves. And there comes Hansel, I show him what they are doing, and we laugh and do as they are doing.

Assis sur la colline, regardant les oiseaux qui chantent, voltigent et font leur nid. J'étais à la campagne pendant l'été, ils chantaient, ils volaient tout en s'amusant. Et voici Hansel, je lui indique ce que font les oiseaux et en riant nous les imitons.

SEVEN SONGS (Schubert)

An die Leier - To the Lute - A la Lyre (Bruchmann)

I would sing of Cadmus and of the sons of Atreus but instead of heroic songs my lute is attuned only to love songs.

*Je veux chanter les fils d'Atrée et Cadmus; mais mes cordes ne savent chanter que l'amour. J'ai changé de cordes pour chanter les travaux d'Hercule. Mais en vain! Adieu donc, héros! Mes cordes ne chantent que l'amour.*

Memnon (Mayrhofer)

Only at sunrise do I speak...To man's ear my complaint is melodious but deep inside I am tormented by unfulfilled desires. If only I could unite with the Goddess of the morning and go far away from this shallow emptiness to spheres of noble freedom.

*Je ne puis parler qu'une fois par jour - j'ai l'habitude de souffrir en silence - quand l'Aurore brise les brouillards nocturnes. L'oreille des hommes perçoit des harmonies, parce que ma plainte est une mélodie. En moi vers qui se tendent les bras de la mort, une passion inassouvie fait rage: M'unir à toi, déesse du matin et, loin de cette occupation vaine, dans les sphères de noble liberté, de pur amour, luire au ciel comme un astre calme et pâle.*

Der Einsame - The Lonely One - Le Solitaire (Lappe)

I sit alone gazing at the fire in the hearth. Many pleasant thoughts pass through my mind. Away from the city and its noises I feel content to pass my life in solitude. Day come and go like sparks in the fire - only my companions, the chirping crickets, break the silence.

*Quand tous mes grillons chantent, le soir au coin du feu, heureux, je rêve, je contemple la flamme et jouis de ce repos. J'attise un peu les cendres, mais les étincelles sont de courte durée, tel ce jour qui s'enfuit. Que nous apporta-t-il? L'amour, la souffrance? Je ne garde que le bon et vais prendre mon repos. J'aime, oh! combien j'aime ce silence champêtre, loin de la ville et loin du bruit que je fuis. Chantez, chantez mes chers grillons, vous comblez ma solitude.*

Litanei auf das Fest Aller Seelen - Litany for All Souls' Day - Litanie du Jour Des Morts (Jacobi)

May all souls rest in peace, those whose fearful torment is past - those whose blissful dreams have ended. May they one day see God face to face - all who have left this earthly life.

*Que reposent en paix toutes les âmes qui ont achevé leur rude chemin, accompli leurs doux rêves, les âmes lasses qui à peine nées, ont quitté ce monde! Les âmes d'amoureuses, qu'elles reposent en paix! Celles qui veillaient sous la lune, espérant voir la face du Seigneur, que toutes les âmes des trépassés reposent en paix!*

An den Mond - To the Moon - A la Lune (Goethe)

The moon covers the thicket with a misty sheen and like a friend surveys my fate with a gentle glance. The labyrinth of life is best understood when shared with a true friend. Sometimes joyful sometimes painful life rushes past in the night. Blessed is he who retires from the world without hate.

*Voici que tes brumes lumineuses emplissent à nouveau les buissons et le val, et que tu reviens enfin libérer mon âme. Roule ton flot, fleuve que j'aime; jamais plus je n'aurai la joie. Ainsi s'en sont allés les jeux et les baisers, et la fidélité. Heureux celui qui se ferme sans haine au monde et jouit avec un ami de ce qui traverse dans la nuit le labyrinthe du coeur.*

Waldesnacht - Night in the Forest - Dans la Forêt (Schlegel)

Like the wing of God, the wind rushes in the cool forest night...Like the hero on the horse-back the power of mind rises high. Splendid is the red dawn. Lightning flashes - springs whisper conjuring the soul-soothing breath of love.

*Le vent gronde comme l'aile de Dieu au fond froid de la forêt nocturne; comme le preux sur son destrier s'élance la pensée. Dans le murmure des vieux sapins déferlent des vagues de fantômes. J'aime les feux de l'aurore, les feux de l'éclair, le chuchotement des sources, l'entraînement des flots, l'élan instinctif, le souffle d'amour qui apaise l'âme. Le vent gronde au fond des bois; l'âme s'envole et entend sans effroi dans les airs le chant des esprits.*

FRAUENLIEBE UND LEBEN, Op.42 (Schumann)

Seit ich ihn geseh - Since I first saw him

This song describes a young girl's experience of first love. As if in a dream she sees his image before her day and night. She is blind to all else.

Er, der Herrlichste von allen - He, The most glorious of all

The girl praises her hero of whom she feels unworthy.

Ich kann's nicht fassen - I cannot believe it

"I cannot believe it", she says. "How, from among all women, could he have chosen me?"

Du Ring an meinem Finger - You ring on my finger

Her ring inspires, in the bride-to-be, a reverie of love and devotion. She vows fervently to surrender herself to her future husband. She will become transfigured by his love.

Helft mir, ihr Schwestern - Help me, my sisters

In music of delicate and elated impatience the bride calls upon her sisters to help her with the wedding preparations. She bids farewell to her sisters with sadness, but joyfully anticipates her future. Schumann concludes the piece with a brilliant touch. The wedding march in the postlude is a variant of the main theme.

Süßer Freund - Dear friend

The woman tells her husband in "Süßer Freund" that she weeps with a joy which she cannot find words to express. She looks forward to the day when she will see her beloved's image in the face of the child she will bear.

An meinem Herzen - On my heart

Her dream, we learn in "An meinem Herzen" has come true. The woman feels that only a mother understands the real meaning of love and happiness, and the joy that a child can bring.

Nun hast den ersten Schmerzgetan - Now you have caused me the first pain

This song describes the tragic loneliness and hopelessness of the woman after the death of her husband.



programme

SEVEN SONGS

Franz Schubert

An die Leier  
Memnon  
Der Einsame  
Litanei auf das Fest Aller Seelen  
An den Mond  
Waldesnacht

*Stephen Leckey, baritone*  
*Ross Cawfield, piano*

FRAEUNLIEBE UND LEBEN

Robert Schumann

Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich kann's nicht fassen,  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süsser Freund  
An meinem Herzen  
Nun hast den ersten Schmerzgetan

*Kathleen Broderick, soprano*  
*Friema Boroditsky, piano*

SIX GOETHE SONGS

Franz Schubert

Schäfers Klagelied  
Wandrer's Nachtlid  
Wandrer's Nachtlid  
Ganymed  
Auf dem See  
Schweizerlied

*Edmund Brownless, tenor*  
*Alan Fraser, piano*

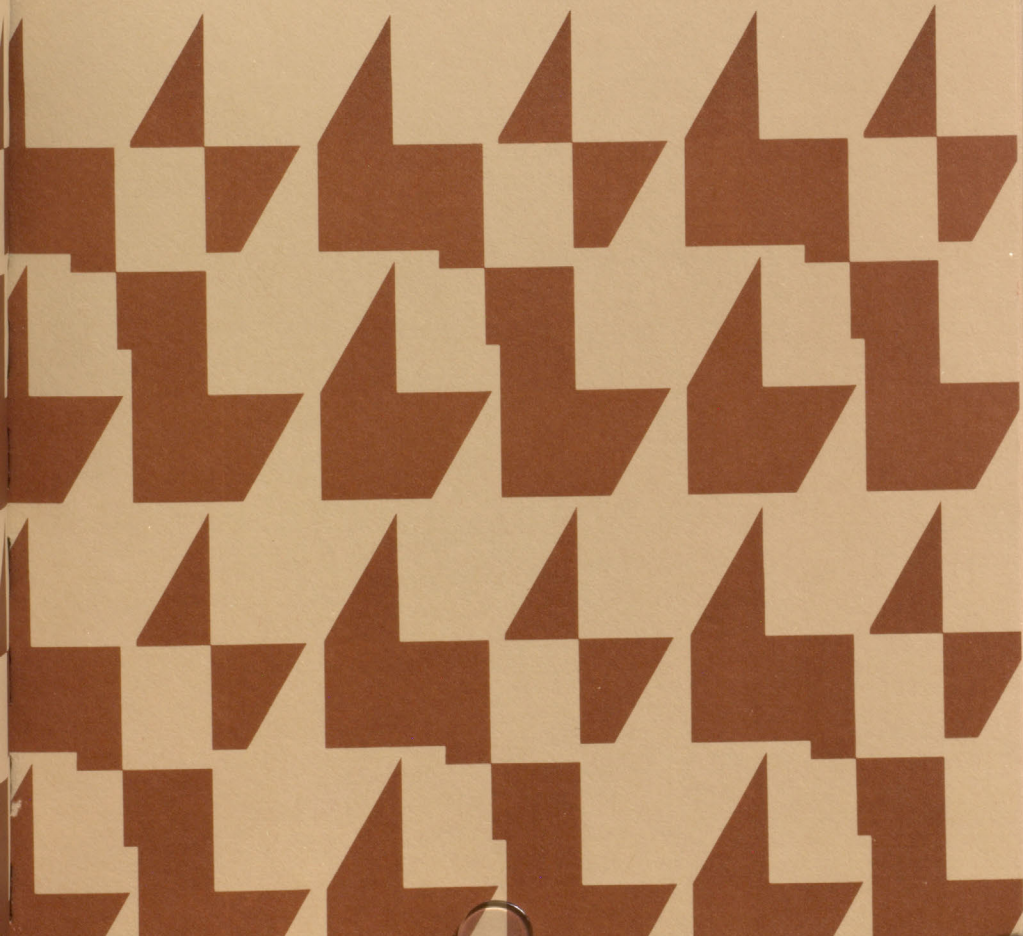


# McGill University Faculty of Music



Pollack concert hall

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*75 years of music at McGill  
75 années de musique à McGill*

Thursday, November 22, 1979 - 8:30 pm

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

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B A N D S I and II

---

direction GERALD DANOVIATCH

JAZZ BAND I

ALTO SAXOPHONE

Janis Steprans  
Doug Miller

TENOR SAXOPHONE

Richard Martimer  
Joanne Lagendyk

BARITONE SAXOPHONE

Deborah Summerlin

TRUMPETS

Morris Macklin  
Ron DiLauro  
Heather Whiting  
Mike Cartile  
Pedro Viecho

TROMBONES

Ron Schirm  
Victoria Foster  
Colin Murray  
Peter McIntosh

RHYTHM

Steve Holt, piano  
Robert Walsh, guitar  
Eric Lagacé, bass  
Lou Williamson, drums  
Jeff Wolpert, drums

JAZZ BAND II

ALTO SAXOPHONE

Jerry Steiman  
Luc Beaugrand

TENOR SAXOPHONE

Michael Letovsky  
Gilbert Duquette

BARITONE SAXOPHONE

Kim Freeman

TRUMPETS

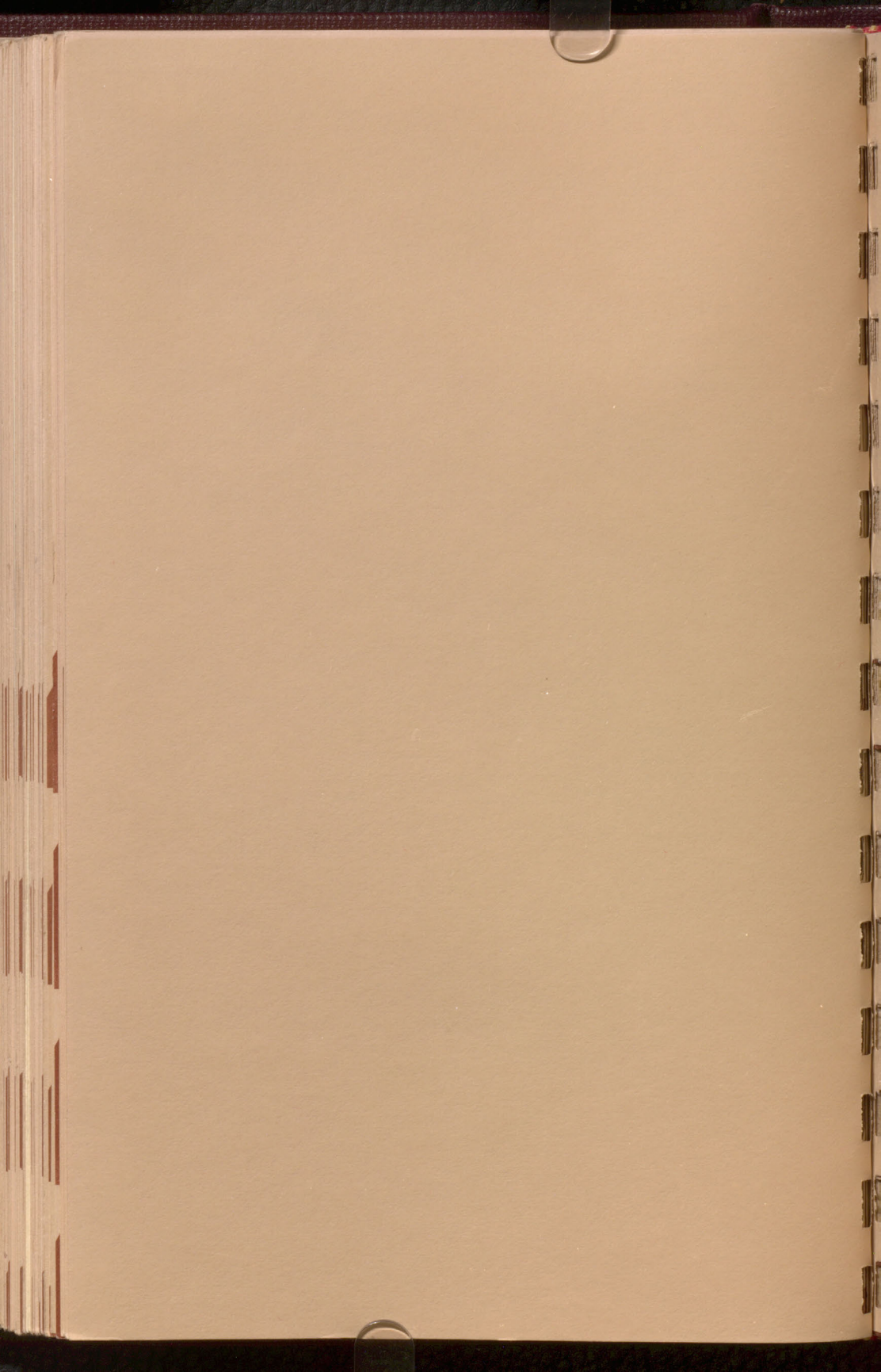
Pedro Viecho  
Mike Cartile  
Heather Whiting  
Christian Stewart-Patterson

TROMBONES

Ronald Schirm  
Victoria Foster  
Greg Frazer  
Chris Smith

RHYTHM

Dave Findlay, piano  
Pierre Gauthier, guitar  
Rick Vanelli, bass  
Jeff Wolpert, drums



programme

LIVE Lennie Stack  
arr. John Higgins

STOMPIN' AT THE SAVOY Chick Webb, Benny Goodman,  
Andy Rasaf & Edgar Sampson  
arr. Bill Holman

BODY AND SOUL John Green  
arr. Marty Paich

ON GREEN DOLPHIN STREET Bronislau Kaper  
arr. Les Hooper

ALL GOD'S CHILDREN Dominic Spera

CHICKENSCRATCH Hooper

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

BIG DIPPER Thad Jones

ALONE Curnow

CLYDE'S GLIDES Ray Brown

NEW YORK RETURN Steve Holt

COME RAIN OR COME SHINE Harold Arlen  
arr. Bill Stapleton

ROY'S BLUES Dale Devoe

soloist: Gilbert Duquette, bari sax

DIZZYLAND Don Menza

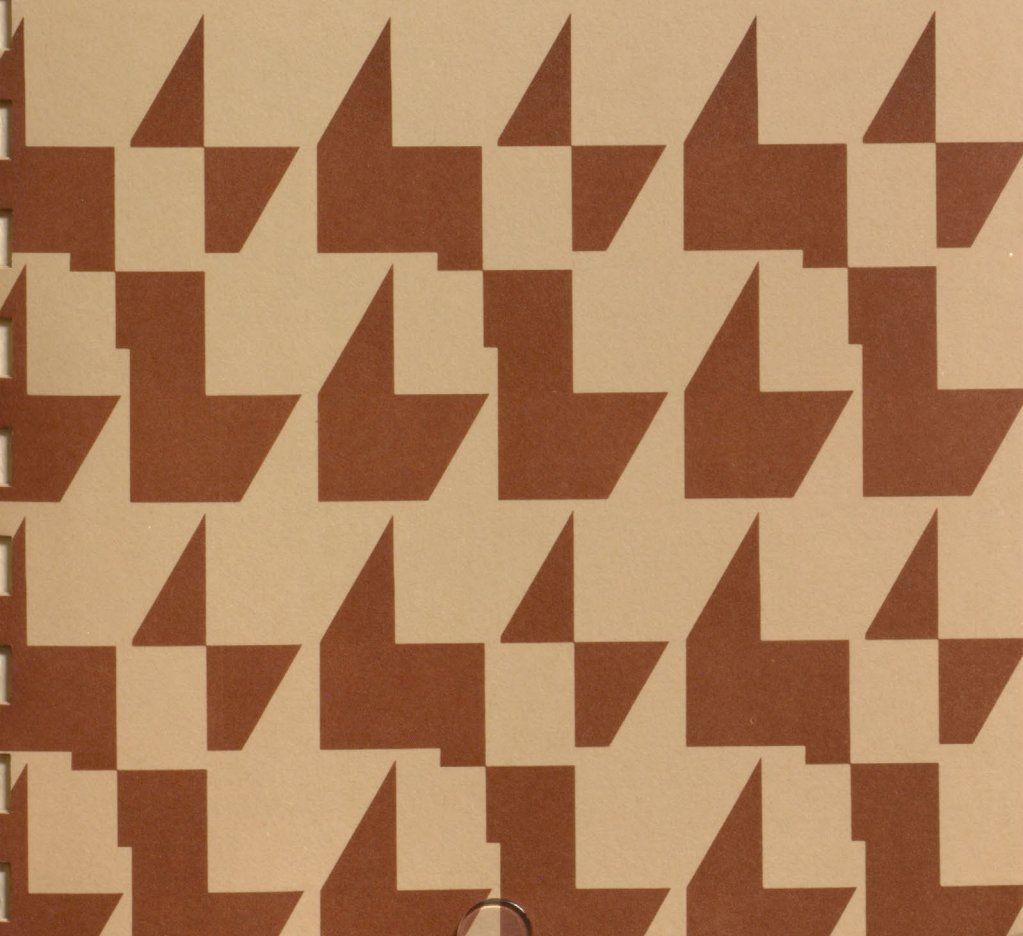




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, November 23, 1979 - 8:30 pm

E A R L Y M U S I C E N S E M B L E S

and

B A R O Q U E C H A M B E R O R C H E S T R A

direction MARY CYR

Soloists: TIMOTHY HUTCHINS, baroque flute  
MAURICIO FUKS, violin  
JOHN GREW, harpsichord

## CANTATE POUR LA FETE DE SAINT LOUIS

musique par Jean-Philippe Rameau  
texte anonyme

### Prélude (Andante)

Dieu des vers, c'est toi que j'implore. Viens secorder  
l'ardeur qui brûle dans mon sein. (Récitatif) En pareils  
jours, et sur ces bords encore, tu m'as plus d'une fois  
inspiré le dessein de célébrer le nom d'un ami que j'adore;  
ainsi que sur mon coeur, il règne dans ces lieux le beau  
nom de Louis que tout ici résonne. C'est à la vertu même  
un nom que le ciel donne et que portent nos demis Dieux.

### Air (Andante)

Qu'ici tout s'unisse à l'hommage  
Que mon coeur doit à ses bienfaits,  
Oiseaux, joignez votre ramage  
A nos accents les plus parfaits.  
Vous, Flore, que dans son empire  
L'aurore enrichit de ses pleurs,  
Parfumez le jour qu'il respire,  
Et semez sa route de fleurs.  
Qu'ici tout s'unisse, etc.

### Récitatif

A lui plaire on m'a vu dès ma plus tendre enfance, Borner  
mes plus ardents souhaits; Ciel exauce pour lui les voeux  
que je te fais, Aquite ma reconnaissance.

### Air gracieux et vif

Que sur ces rivages aimer  
Règne une fraîcheur éternelle.  
Et que Cloris encore plus belle  
S'y montre à ses regards charmés.  
Que la lumière la plus pure sans cesse lève sur eux  
Qu'à jamais, pour les rendre heureux,  
Tout conspire dans la nature.

### Récitatif

Mais quelles Déités s'assemblent dans ces lieux? Quel  
nouveau spectacle s'apprête? Chacun y vient chargé de  
ses dons précieux, et Comus s'affre ici pour ordonner

la fête; reine de ce charmant séjour, à la place d'Hébé  
viens te mettre à leur tête, fais les honneurs d'un si  
beau jour.

Air vif

Pour célébrer une fête si belle,  
Tu sais, Cloris, l'emporter à nos yeux  
Sur cette aimable immortelle,  
Et sur le coeur de ton Epoux fidèle.  
A l'emploie le plus glorieux  
Tes charmes peuvent prétendre,  
Charge-toi du soin de répandre  
Le nectar le plus précieux.  
Pour célébrer une fête si belle, etc.

---

EARLY MUSIC ENSEMBLES

Robert Van Wyck, flute  
Mary McLaughlin, violin  
Gill Stikeman, violoncello  
Eric Lussier, harpsichord

Susan Sawatsky, soprano  
Susan Bell, violin  
Betsy MacMillan, viola da gamba  
Eric Lussier, harpsichord

BAROQUE ORCHESTRA

Violin I

Michael Steinberg, principal  
Karen Langille  
Elizabeth McGann

Oboe

Musa Speranza  
Brett Dill

Violin II

Peter Purich, principal  
Michel Dominigue  
Cynthia Volkert

Bassoon

Patricia McMullen

Viola

François Barbeau  
Peter Ball

Harpsichord

Peter Smyth

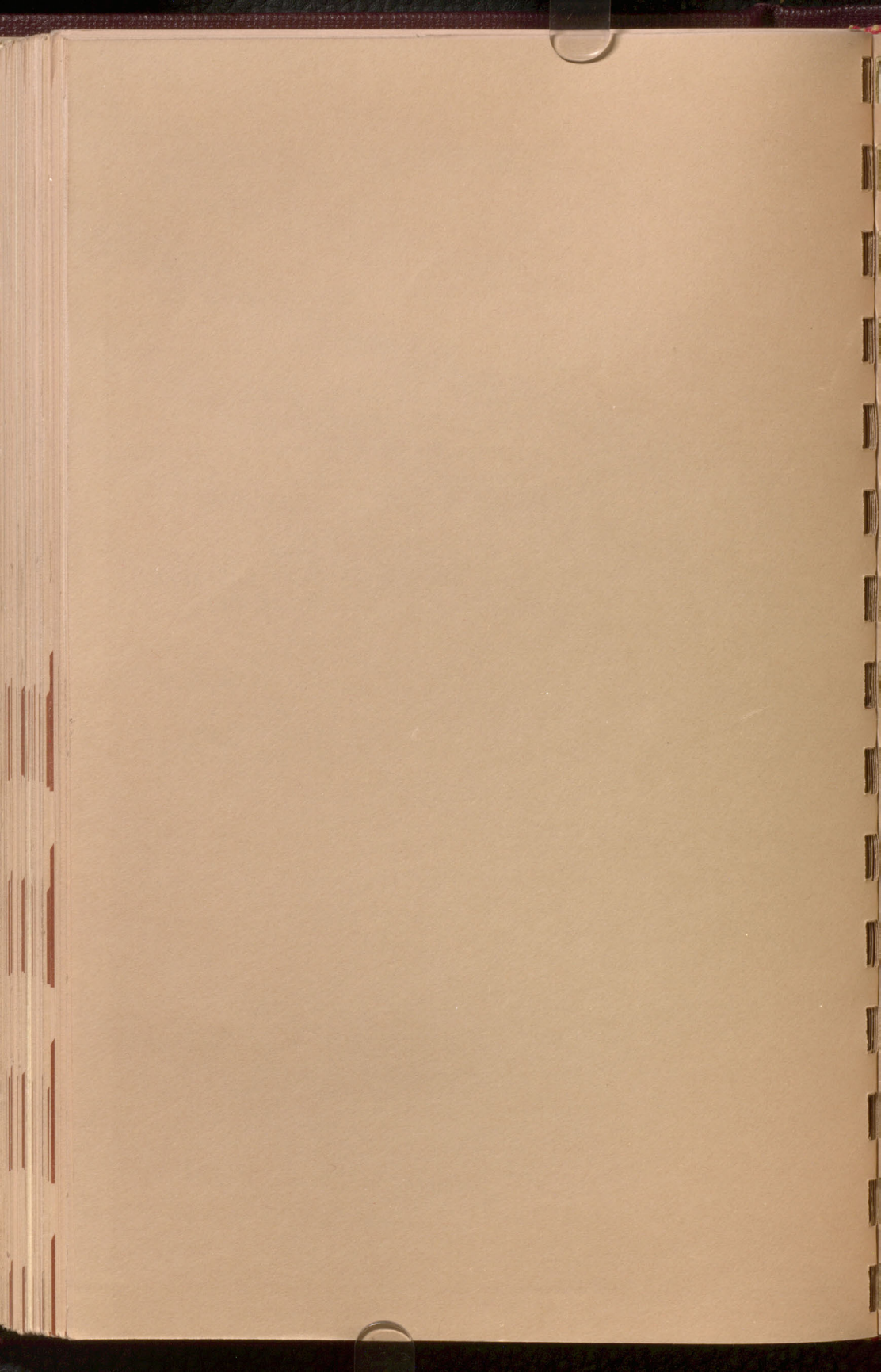
Violoncello

Betsy MacMillan  
Gill Stikeman

Double Bass

Costantino Greco

Librarian: Eric Lussier



programme

EARLY MUSIC ENSEMBLES

"PARIS" QUARTET No. 3 in G major      Georg Philipp Telemann  
(1681-1767)

Soave  
Allegro  
Andante  
Vivace

\*CANTATE POUR LA FETE DE SAINT LOUIS      Jean-Philippe Rameau  
(1683-1764)

Prélude  
Air  
Récitatif  
Air gracieux et vif  
Récitatif  
Air vif

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

BAROQUE CHAMBER ORCHESTRA

SUITE FROM LES INDES GALANTES      Rameau

Marche (La fête des fleurs)  
Menuets I, II  
Danse des sauvages  
Chaconne

TRIPLE CONCERTO in A minor      Johann Sebastian Bach  
(BWV 1044)      (1685-1750)

Allegro  
Adagio, ma non tanto, et dolce  
Alla breve

\* first modern performance





McGILL UNIVERSITY  
FACULTY OF MUSIC

EARLY MUSIC ENSEMBLES

and

ORGAN AND HARPSICHORD SOLOISTS

Sunday, November 25, 1979  
8:30 pm  
Queen Mary Road United Church

programme

PRELUDE AND FUGUE IN G MINOR  
D. Buxtehude  
(1637-1707)

ALLEIN GOTT IN DER HÖH' SEI EHR'  
BWV 676  
J. S. Bach  
(1685-1750)

*Steven Matthews, organ*

CANZONE  
G. Riccio  
(fl. 1609-1621)

Canzon "LA GRIMANETA"

*Mireille Weber, recorder*  
*Ruth Klein, viola da gamba*  
*Michel St. Amant, organ*

BRINGT HER DEM HERREN  
H. Schütz  
(1585-1672)

JUBILET  
C. Monteverdi  
(1567-1643)

*Lyne Cormier, soprano*  
*Madeline Ballard-Kennard, viola da gamba*  
*Josée April, organ*

SONATA V en sol mineur  
M. Blavet  
(1700-1768)

Adagio - Allegro ma non presto  
Gavotta I - Affetuoso  
Gavotta II  
Allegro  
Giga - Allegro

*Margaret Trethewey, baroque flute*  
*Betsy MacMillan, viola da gamba*  
*Sandra Weeks, harpsichord*

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

LES GOUTS REUNIS: Sixième Concert  
pour flute et basse continue

F. Couperin  
(1668-1733)

Gravement et Mésuré  
Allemande - Vivement  
Sarabande Mésurée - Noblement  
Air de Diable - Très Viste  
Siciliène - Tendrement et loûré

*Björn Runefors, flute*  
*Steven Matthews, organ*

PARTITA IV in D major BWV 828

J. S. Bach

Ouverture  
Allemande  
Courante  
Aria  
Sarabande  
Menuet  
Gigue

*Eric Lussier, harpischord*



# *CBC Festival Allegro*

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**ART MAISTE  
JAZZ ENSEMBLE**

Pollack Concert Hall  
Monday, November 26, 1979  
8:30 p.m.

Salle de concert Pollack  
Lundi, 26 novembre 1979  
20 h 30



CBC RADIO 940  
CBC STEREO 93.5

#### ART MAISTE

Art Maiste's credits are as varied as his talents. As a keyboardist "extraordinaire", Maiste works from one end of the musical spectrum to the other. He plays as a soloist with the Montreal Symphony, Les Grands Ballets Canadiens, and often performs with La Société de Musique Contemporaine. He has won several first prizes in jazz composition and performance, and has played at jazz festivals in Oslo and Montreux.

Les réalisations d'Art Maiste sont à la mesure de son talent. C'est un claviériste extraordinaire qui peut aborder tous les genres de musique. Au cours de sa carrière, il a été tour à tour soliste avec l'Orchestre symphonique de Montréal, les Grands Ballets canadiens, et, à maintes reprises, il a joué en concert pour la Société de musique contemporaine. D'autre part, il a gagné plusieurs premiers prix tant comme compositeur que comme interprète de musique de jazz et il s'est fait entendre comme instrumentistes aux festivals de jazz d'Oslo et de Montreux.

#### CHARLES ELLISON

An excellent jazz trumpet player, he teaches at McGill University.

Excellent joueur de trompette de jazz, il enseigne à l'Université McGill.

#### SAYYD ABDUL AL KHABYR

A great musical intellect in his own right, he works equally well on all woodwinds - sax, flute and clarinet. He excels in improvisation. Teaches at the University of Montreal.

Musicien de grand talent, il joue avec une égale dextérité de tous les instruments à vent: saxophone, flûte et clarinette. C'est un improvisateur hors pair. Il enseigne à l'Université de Montréal.

#### TONY ROMANDINI

An accomplished jazz guitarist, he has worked extensively in films, TV and Radio as a featured soloist.

Guitariste de jazz accompli, il a joué dans de nombreux films. Il a aussi été en vedette comme soliste tant à la radio qu'à la télévision.

#### MICHEL DONATO

Has worked with many big jazz names such as Oscar Peterson; known across Canada as a soloist bass player and rhythm soloist.

Il a travaillé avec les grands noms du jazz, notamment Oscar Peterson. Il est réputé à travers le Canada comme contrebassiste et rythmiste soliste.

#### PIERRE BELUSE

An excellent jazz drummer and leader of his own percussion group. He's a member of the Montreal Symphony (percussion section). Teaches at McGill University.

Excellent percussionniste, il dirige aussi son propre groupe de percussion. Il fait partie de la section de percussion de l'Orchestre symphonique de Montréal; il enseigne aussi à l'Université McGill.

## ART MAISTE JAZZ ENSEMBLE

Art Maiste	- leader, keyboards
Charles Ellison	- trumpet, fluegelhorn
Sayyd Abdul Al-Khabyyr	- saxophone, flute
Tony Romandini	- guitar
Michel Donato	- bass
Pierre Beluse	- percussion

## L'ENSEMBLE DE JAZZ D'ART MAISTE

Art Maiste	- Chef d'Orchestre et instruments à clavier
Charles Ellison	- Trompette et bugle
Sayyd Abdul Al-Khabyyr	- Saxophone et flûte
Tony Romandini	- Guitare
Michel Donato	- Contre-basse
Pierre Beluse	- Percussion

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

ALI AKBAR KHAN, sarod / sarode  
Zakir Hussain, tabla  
Mary Johnson, tanpura

Monday, September 17  
Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

Monday, October 15  
Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

Monday, October 29  
Le lundi 29 octobre

ROBERT SILVERMAN, piano

Saturday, November 3  
Le samedi 3 novembre

THE HERTZ TRIO  
Yaela Hertz, violin / violon  
Talmon Hertz, cello / violoncelle  
Dale Bartlett, piano

Monday, November 12  
Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

Monday, November 26  
Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

Thursday, November 29  
Le jeudi 29 novembre

PETER ZAZOFSKY, violin / violon  
Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30

This concert will be broadcast on the series "Jazz Radio-Canada",  
Saturday, June 14, 1980, on CBC Stereo 93.5

Ce concert sera diffusé dans la série "Jazz Radio-Canada", le samedi  
14 juin 1980, sur CBC Stéréo 93.5



Producer  
Réalisateur

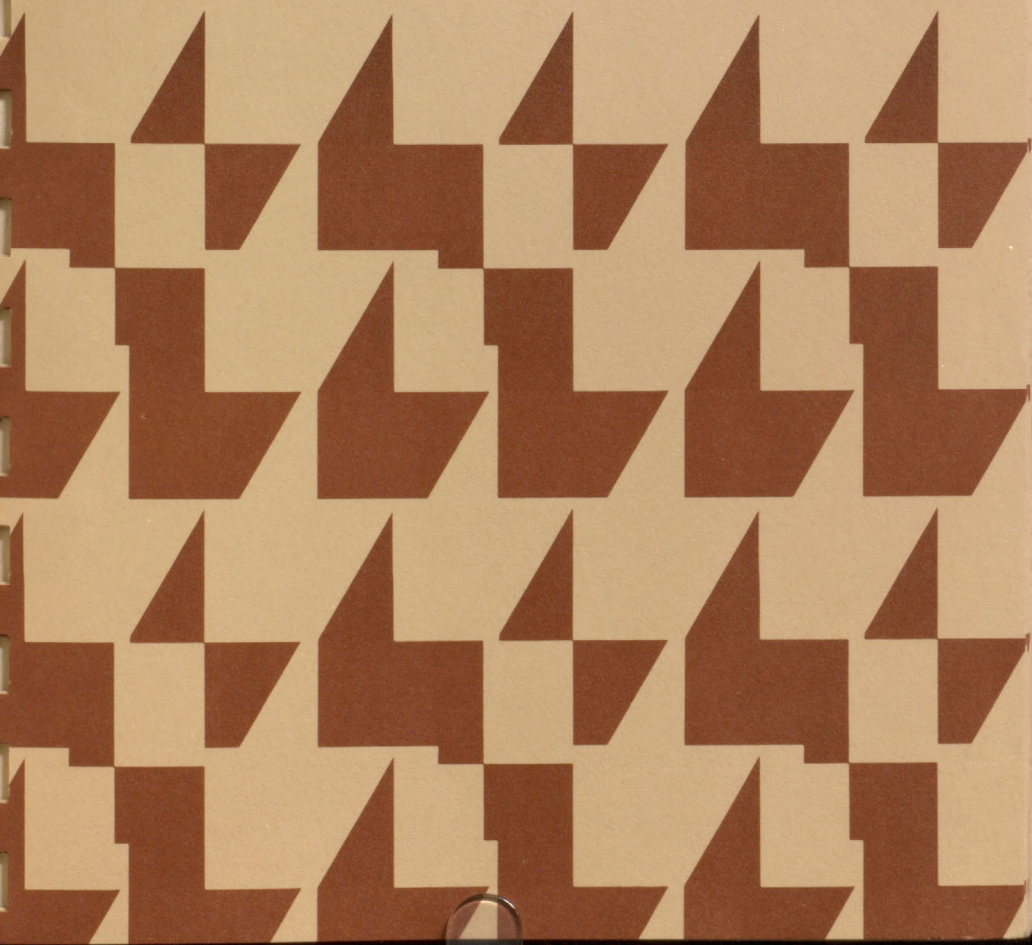
Alain de Grosbois



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, November 27, 1979 - 5:00 pm

PIANO ENSEMBLE CLASS

OF LUBA ZUK

programme

SONATA in D major

L. van Beethoven

Allegro molto  
Rondo - Moderato

*Andrea Carr and Jocelyn Brault*

FANTAISIE in F minor, Op.103

F. Schubert

*Monika Palos and Leonard Pinkas*

PETITE SUITE

C. Debussy

En Bateau  
Cortège  
Menuet  
Ballet

*Lois Craig and Kathy Yeung*

HUNGARIAN DANCES

J. Brahms

NO. 4 - Poco Sostenuto  
NO. 7 - Allegretto  
NO.16 - Con moto  
NO. 5 - Allegro

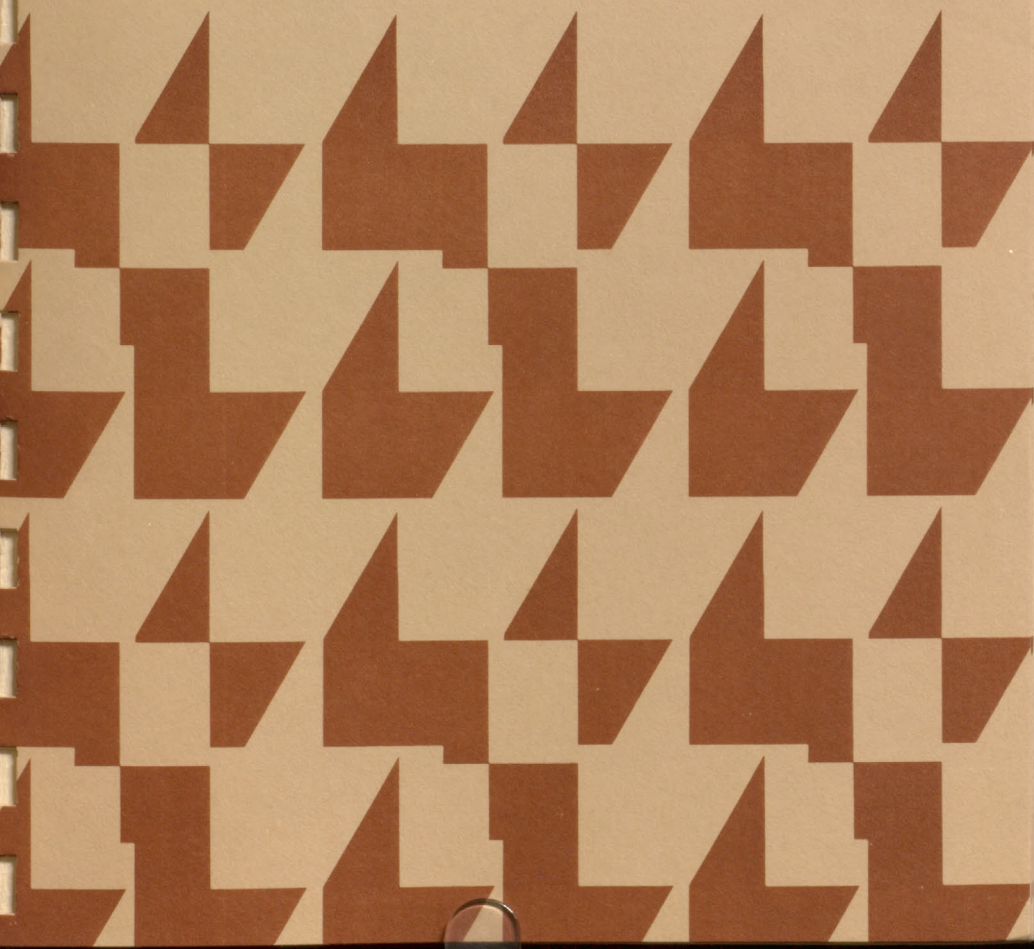
*Anat Benor and Robert Ahad*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



75 years of music at McGill  
*75 années de musique à McGill*

Wednesday, November 28, 1979 - 8:30 pm

DAVID NELSON, violin

---

EUGENE PLAWUTSKY, piano

---

programme

SONATA NO. 4 "Children's Day at the  
Camp Meeting"

Charles Ives

Allegro  
Largo  
"At The River"

SONATA NO. 3, Op.108

Johannes Brahms

Allegro  
Adagio  
Un poco presto e con sentimento  
Presto agitato

FOUR PIECES, Op.7

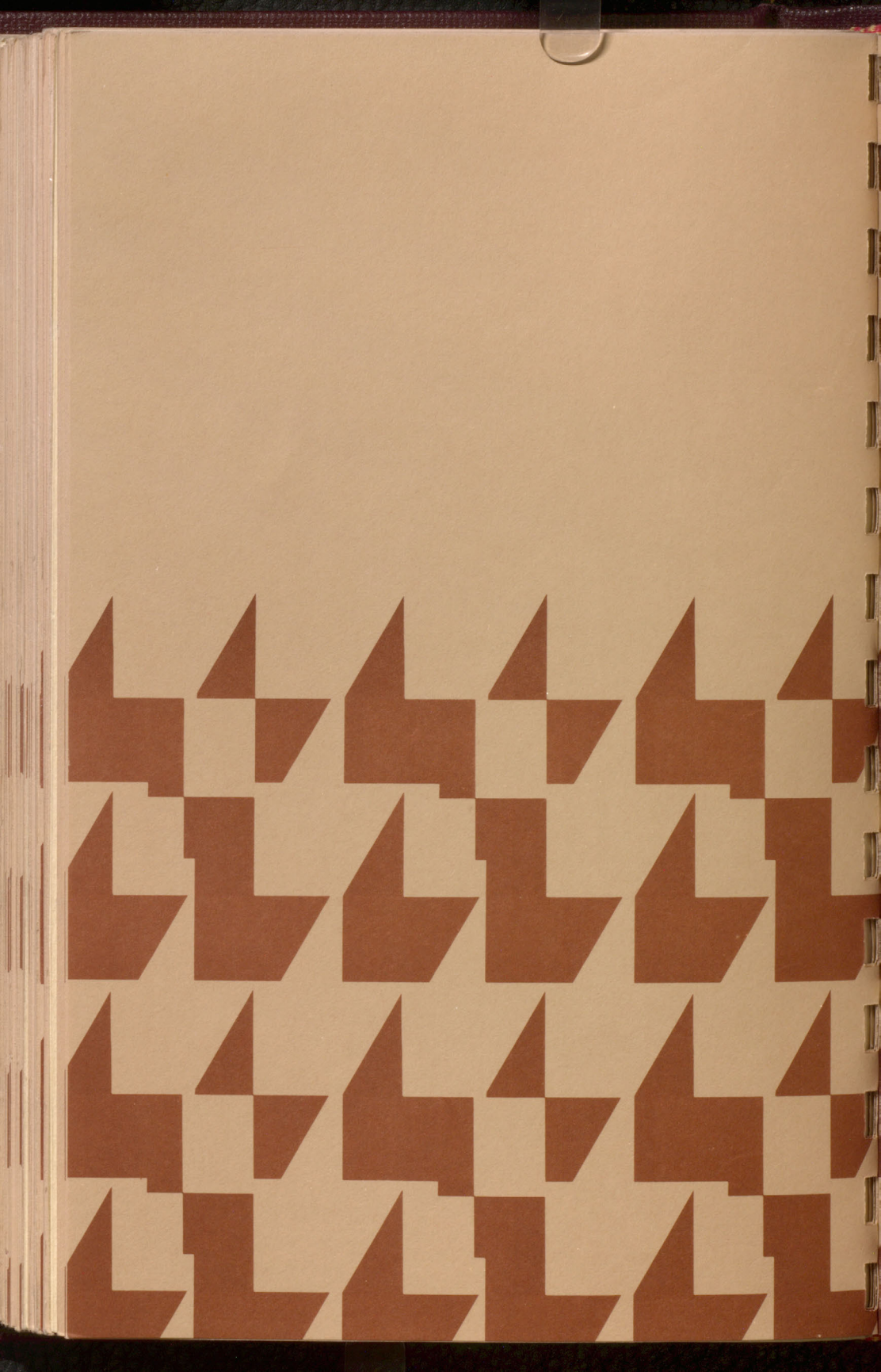
Anton Webern

Sehr langsam  
Rasch  
Sehr Langsam  
Benegt

SUITE ITALIENNE

Igor Stravinsky

Introduzione  
Serenata  
Tarantella  
Gavotta con due Variazioni  
Scherzino  
Minuetto e Finale

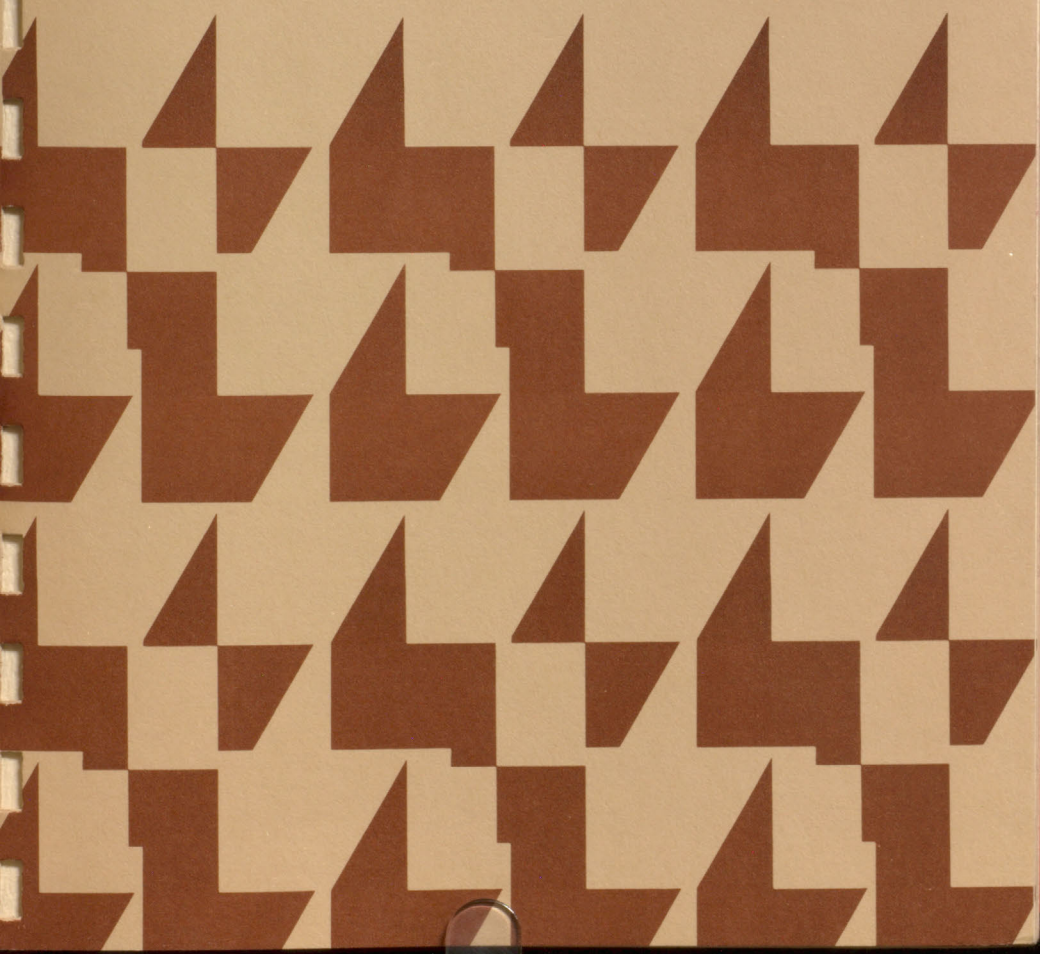




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill  
75 années de musique à McGill*

Thursday, November 29, 1979 - 1:00 pm

M C G I L L W O M E N ' S C H O R A L E

---

directed by KATHLEEN ANDERSON and WINSTON PURDY

---

CHOIR

SOPRANO I

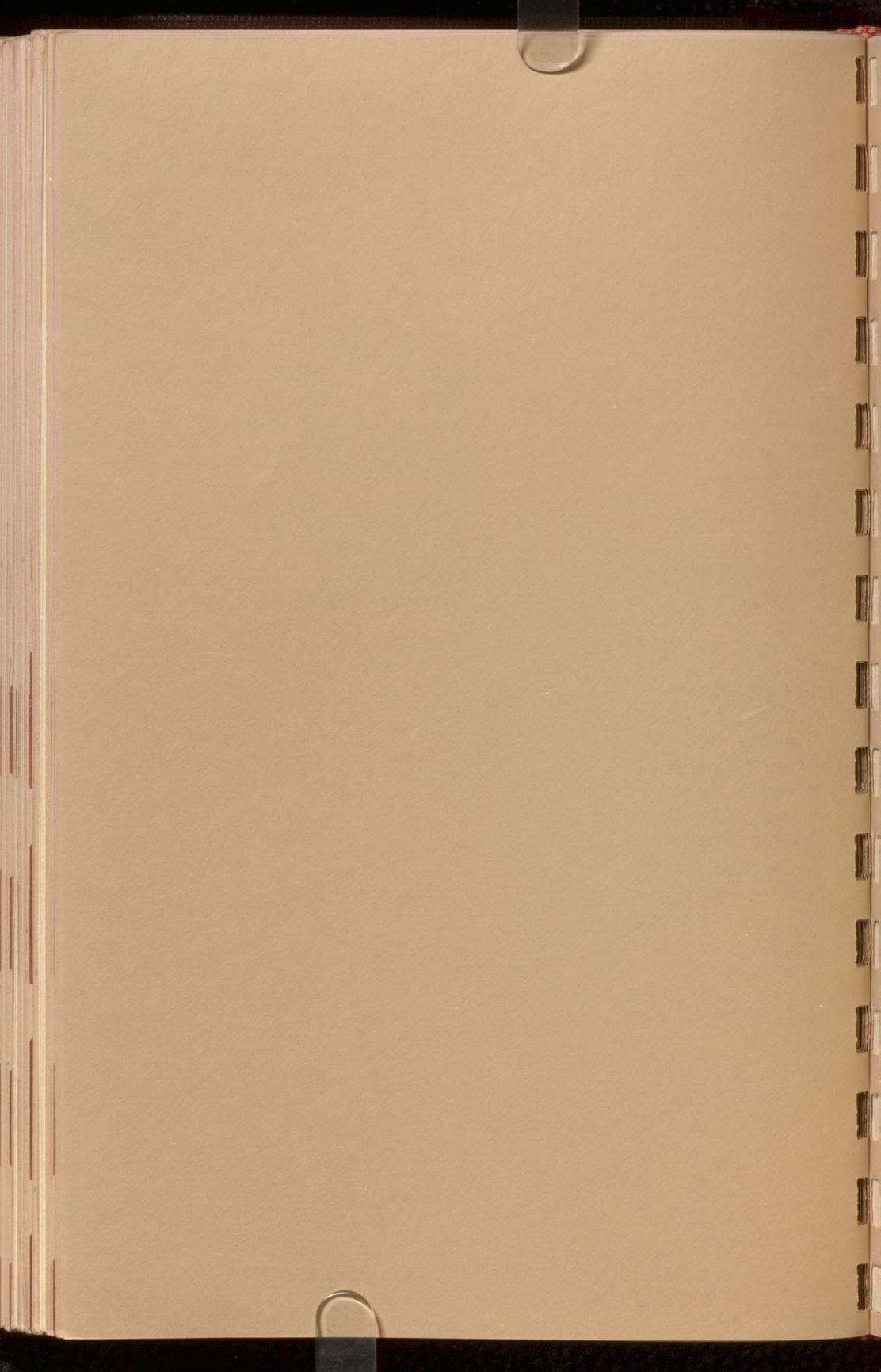
Madeline Ballard-Kennard  
Darquise Bilodeau  
Natalie Boucher  
Catherine Brown  
Andrea Carr  
Chantal Daigle  
Nicole di Cristofaro  
Rosemary Godin  
Lois Kerr  
Julie Kim  
Edith Livingstone  
Joan Miranda  
Tracy Persaud  
Nancy Simmons  
Dina Vincelli

ALTO

Allyson Adams  
Leslie Atkinson  
Manon Auger  
Anat Benor  
Kelly-Lynne Brisebois  
Judy Cytrynbaum  
Andrée Dagenais  
Marie-Thérèse Décarie  
Margaret Foreman  
Nicole Hamelin  
Denise Lapointe  
Ruth Neufeld  
Cynthia Noel  
Cathy Ryan  
Mireille Weber

SOPRANO II

Louise Alpin  
Suzanne Beauregard  
Ginette Bédard  
Sandra Blackburn  
Kirsten Frost  
Marcie Gilsig  
Janet Herron  
Nicole Jodoin  
Maureen Lafrenière  
Ginette Léveque  
Zann Lawton  
Tamara Levitz  
Susan McLaughlan



programme

CANTIONES DUARUM VOCUM

Orlando di Lasso  
(1532-1594)

Beatus Vir  
Qui Vult Venire

CHRISTMAS CANTATA - WILKOMMEN

Vincent Luebeck  
(1656-1740)

süsser Bräutigam

*Darquise Bilodeau, soprano*  
*Robert Van Wyck, flute*  
*Gill Stikeman, cello*  
*Josée April, organ*  
*Kathleen Daives, oboe*

SONGS FOR WOMEN'S VOICES AND PIANO

Robert Schumann  
(1810-1856)

Nänie, Op.114, No.1  
Triolette, Op.114, No.2  
Spruch, Op.114, No.3  
Lied, Op.29, No.2

*François Couture, piano*

CAROLS FOR WOMEN'S VOICES

Benjamin Britten  
(1913-1977)

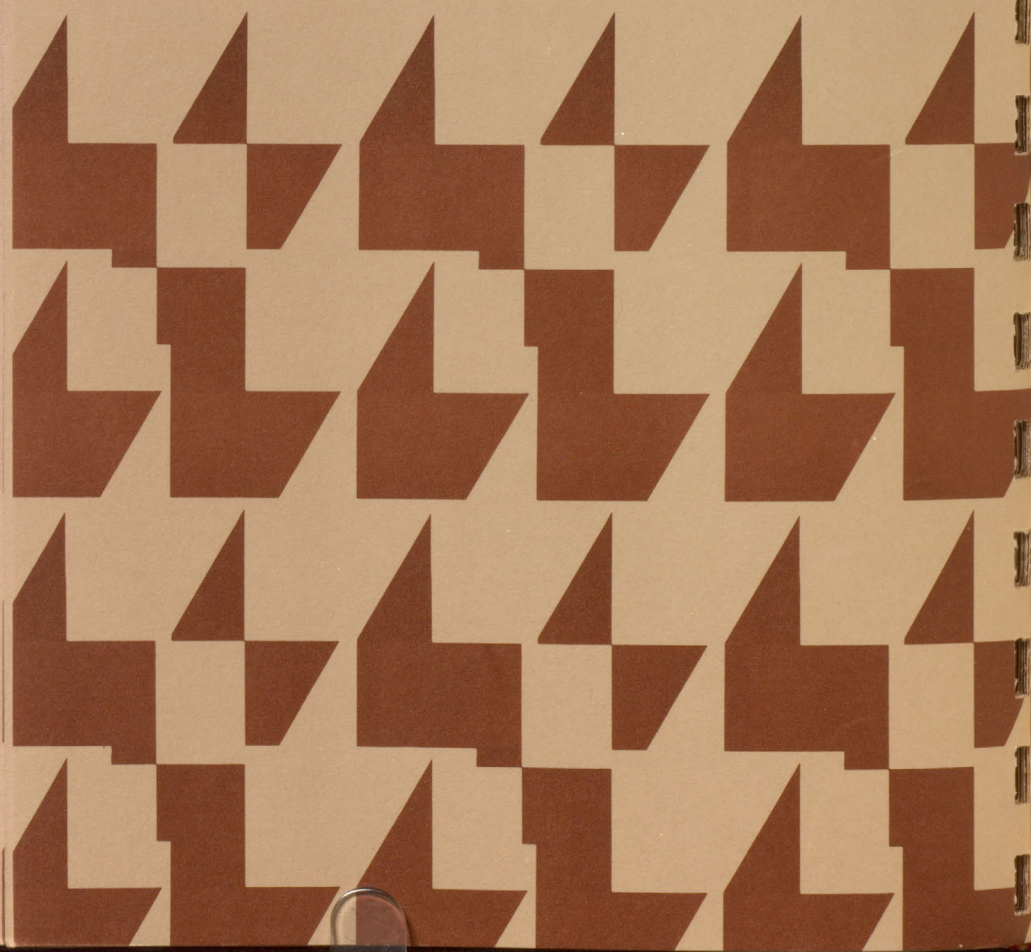
A Wealden Trio  
Sweet was the song  
The Oxen

*Patricia Place, mezzo-soprano*  
*François Couture, piano*

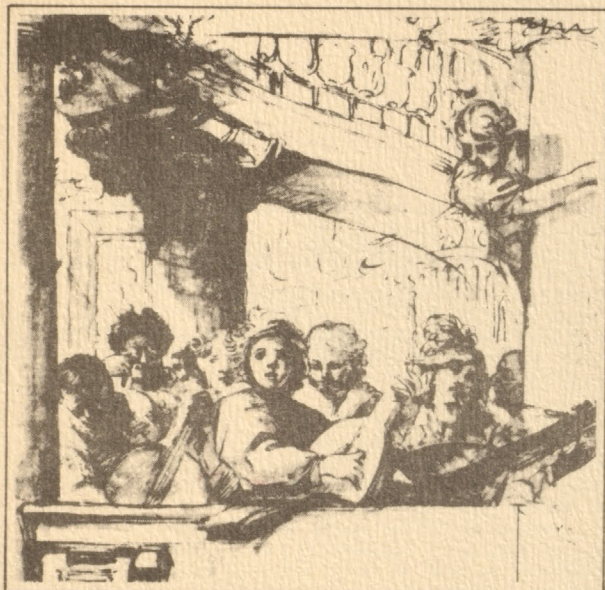
DUET: WIR EILEN MIT SCHWACHEN  
DOCH EMSIGEN SCHRITTEN  
(Cantata 78)

Johann Sebastian Bach  
(1685-1750)

*Josée April, organ*  
*Gill Stikeman, cello*  
*Costantino Greco, bass*



# CBC Festival Allegro



Musicians in a Gallery  
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon  
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with  
the Faculty of Music at McGill University  
presents

La radio anglaise de Radio-Canada  
en collaboration avec la Faculté de musique  
de l'Université McGill  
présente

**PETER ZAZOFSKY**  
violin / violon  
**CHARLES ABRAMOWIC**  
piano



CBC RADIO 940  
CBC STEREO 93.5

## PETER ZAZOFSKY

Peter Zazofsky recently attracted international attention by winning a number of significant prizes. In April 1977, he won first prize in the competition sponsored by the National Federation of Music Clubs, the first artist ever to receive the unanimous vote of the judges. In November 1977, Mr. Zazofsky captured the bronze medal at the Henryk Wieniawski International Competition in Poland. He was the first winner from a Western country since 1962. He also received the judges' special award for his outstanding playing of Mozart. Following the competition, Mr. Zazofsky performed extensively in Poland, and recorded for Musa Polish records. In May 1978, he won the gold medal at the Bordeaux Festival in France. In 1979, Mr. Zazofsky won the first prize in the Montreal International Music Competition. Mr. Zazofsky has appeared with the San Francisco Symphony conducted by Seiji Ozawa. He performed for educational television in the United States and England. He is a participating artist at the Marlboro Music Festival, and has toured the United States with "Music from Marlboro". Peter Zazofsky is a native of Boston where he made his debut at the age of eleven with the Boston Symphony. Beginning his studies at the age of five with Joseph Silverstein, he went on to study with Dorothy Delay, and graduated from the Curtis Institute of Music in 1975, where he had been under the direction of Ivan Galamian. Most recently, Peter Zazofsky has been chosen to tour South America as an "Ambassador" of good will. His itinerary will include performances in Panama, Colombia, Uruguay, Brazil, and Mexico.


## PETER ZAZOFSKY

Peter Zazofsky s'est récemment imposé à l'attention des mélomanes de nombreux pays en gagnant plusieurs prix importants. Ainsi, en avril 1977, il a remporté le premier prix du concours parrainé par la Fédération nationale des Clubs de musique. Fait intéressant à souligner, c'était la première fois que les juges accordaient un vote unanime à un artiste. En novembre de la même année, M. Zazofsky a reçu la médaille de bronze du Concours international Henryk Wieniawski, en Pologne, devenant ainsi le premier gagnant d'un pays de l'Ouest à ce concours depuis 1962. Les juges lui ont décerné à la même occasion un prix spécial pour son exceptionnelle interprétation de la musique de Mozart. Fort de ces succès, M. Zazofsky a par la suite fait une importante tournée en Pologne et des enregistrements pour la société Musa Polish. En mai 1978, il a gagné la médaille d'or du Festival de musique de Bordeaux, en France. M. Zazofsky a joué en solo avec l'Orchestre symphonique de San Francisco, dirigé par Seiji Ozawa. Il a participé à des émissions aux réseaux de télévision éducative des Etats-Unis et de Grande-Bretagne. Il est un des artistes invités au Festival de musique de Marlboro et il a fait des tournées aux Etats-Unis avec le groupe "Music from Marlboro". Originaire de Boston, Peter Zazofsky a fait ses débuts à l'âge de onze ans avec l'Orchestre symphonique de Boston. Il a commencé à étudier la musique à l'âge de cinq ans avec Joseph Silverstein. Il a poursuivi ses études avec Dorothy Delay et, en 1975, a obtenu son diplôme en musique du Curtis Institute of Music où il avait étudié sous la direction d'Ivan Galamian. Récemment, M. Zazofsky a été choisi pour faire un tournée de bonne entente en Amérique du Sud où il jouera dans plusieurs pays, notamment à Panama, en Colombie, en Uruguay, au Brésil et au Mexique. En 1979, il a remporté le premier prix du Concours international de Montréal.




Pollack Concert Hall  
Thursday, November 29, 1979  
8:30 p.m.

Salle de concert Pollack  
Jeudi, 29 novembre 1979  
20 h 30



PROGRAMME



SONATA NO. 2

HARRY SOMERS

I - Prelude: Molto grave - Aria - Fugue  
II - Molto lento  
III - Allegro

DUO IN 'A' MAJOR, OP. 162

FRANZ SCHUBERT

Allegro moderato  
Scherzo -Presto  
Andantino  
Allegro vivace

INTERMISSION / ENTRACTE

SONATA IN 'E' MAJOR FOR VIOLIN  
UNACCOMPANIED, OP. 27, NO. 6

EUGENE YSAÏE

(one movement)

DUO CONCERTANTE (1932)

IGOR STRAVINSKY

I - Cantilene  
II - Eglogue I  
III - Eglogue II  
IV - Gigue  
V - Dithyrambe

INTRODUCTION AND RONDO CAPRICCIOSO, OP. 28

CAMILLE SAINT-SAËNS

# CBC Festival Allegro

Monday, September 10  
Le lundi 10 septembre

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Zakir Hussain, tabla  
Mary Johnson, tanpura

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Le lundi 17 septembre

SCOTT ROSS, harpsichord / clavecin

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Le lundi 15 octobre

GISELA DEPKAT, cello / violoncelle  
FREDRIK WANGER, piano

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Le samedi 3 novembre

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Yaela Hertz, violin / violon  
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Le lundi 12 novembre

MARY CYR, viola da gamba / viole de gambe  
JOHN GREW, harpsichord / clavecin

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Le lundi 26 novembre

ART MAISTE JAZZ ENSEMBLE

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Charles Abramowic, piano

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30



This concert will be broadcast on "Arts National"  
on CBC Stereo 93.5

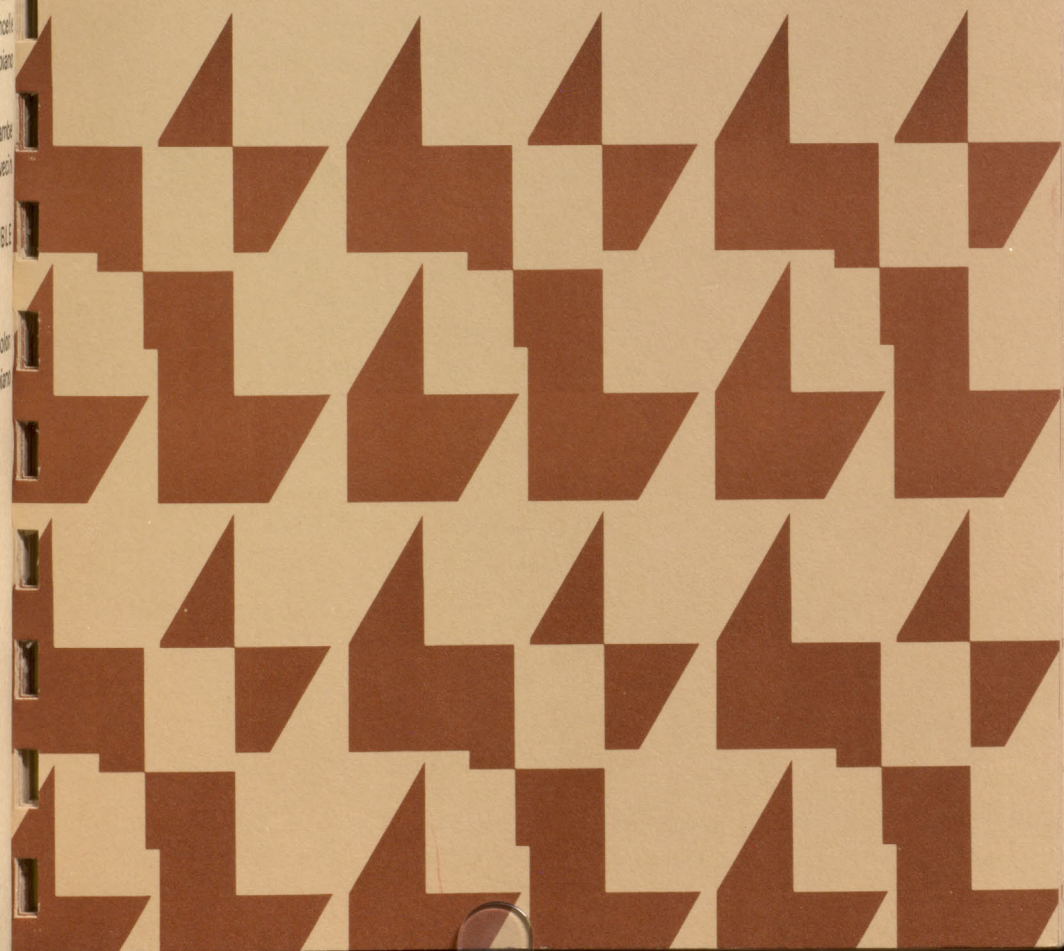
Ce concert sera diffusé dans la série "Arts National"  
sur CBC Stéréo 93.5

Producer / Réalisatrice: **Frances Wainwright**

# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



WIND ENSEMBLE PERSONNEL

Flute

Cynthia Bartlett  
Myrtha Boily  
Françoise Lamarche  
Paul St. Laurent  
\*Robert Van Wyck, piccolo

Oboe

Kathy Davies  
\*Marie-Line Ross

Bassoon

Garry Bourassa  
Pat McMullen

Clarinet

Shaina Bronfen  
Simon Cole  
Sandy Goldman E<sup>b</sup> & B<sup>b</sup>  
\*Penny Marrett E<sup>b</sup> & B<sup>b</sup>  
Janis Steprans  
Zaven Zakarian

Bass Clarinet

Deborah Summerlin

Contra Alto Clarinet

Kim Freeman

Alto Saxophone

Luc Beaugrand  
\*Marc Deschamps

Tenor Saxophone

Mike Letovsky

Baritone Saxophone

Joanne Legendyk

\*denotes Section Leader.  
+Strauss "Fanfare"

Trumpet

+Ron DiLauro  
Chris Green  
Bruce MacNab  
Heather McKeown  
Bryan Taylor  
+Don Thompson  
\*Heather Whiting

Horn

Elizabeth Abel  
+Donna Campbell  
+Jeff Gibson  
+Annemarie Leenhouts  
Beverly Loney  
Linda Osatchuk  
+Kathy Start  
\*Robert Walsh

Trombone

+Tom Allen  
Victoria Foster  
+Greg Frazer  
Robert McNally  
\*Colin Murray  
+Ron Schirm

Euphonium

Chris Smith

Tuba

Laurie Faughan  
Hillary Rowland

Percussion

\*André Boulet  
Pierre Dubé  
Slobodan Popovic  
Robert Slapcoff  
Jean-Pierre Sarrasin

Librarian: Penny Marrett  
Manager: Bryan Taylor

# 75 years of music at McGill *75 années de musique à McGill*

Friday, November 30, 1979 - 8:30 pm

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

direction ROBERT GIBSON

---

### p r o g r a m m e

FANFARE (1924) Richard Strauss

PETITE SYMPHONIE Charles Gounod

Adagio et Allegretto  
Andante Cantabile  
Scherzo  
Finale

TROIS CONVERSATIONS Paul Pierné

Conversation Amusante  
Conversation Sentimentale  
Conversation Animée

soloists: *Marc Deschamps, Luc Beaugrand*  
*Mike Letovsky, Joanne Lagendyk*

OISEAU EXOTIQUES (1956) Olivier Messiaen

guest soloist: *Louis-Philippe Pelletier*

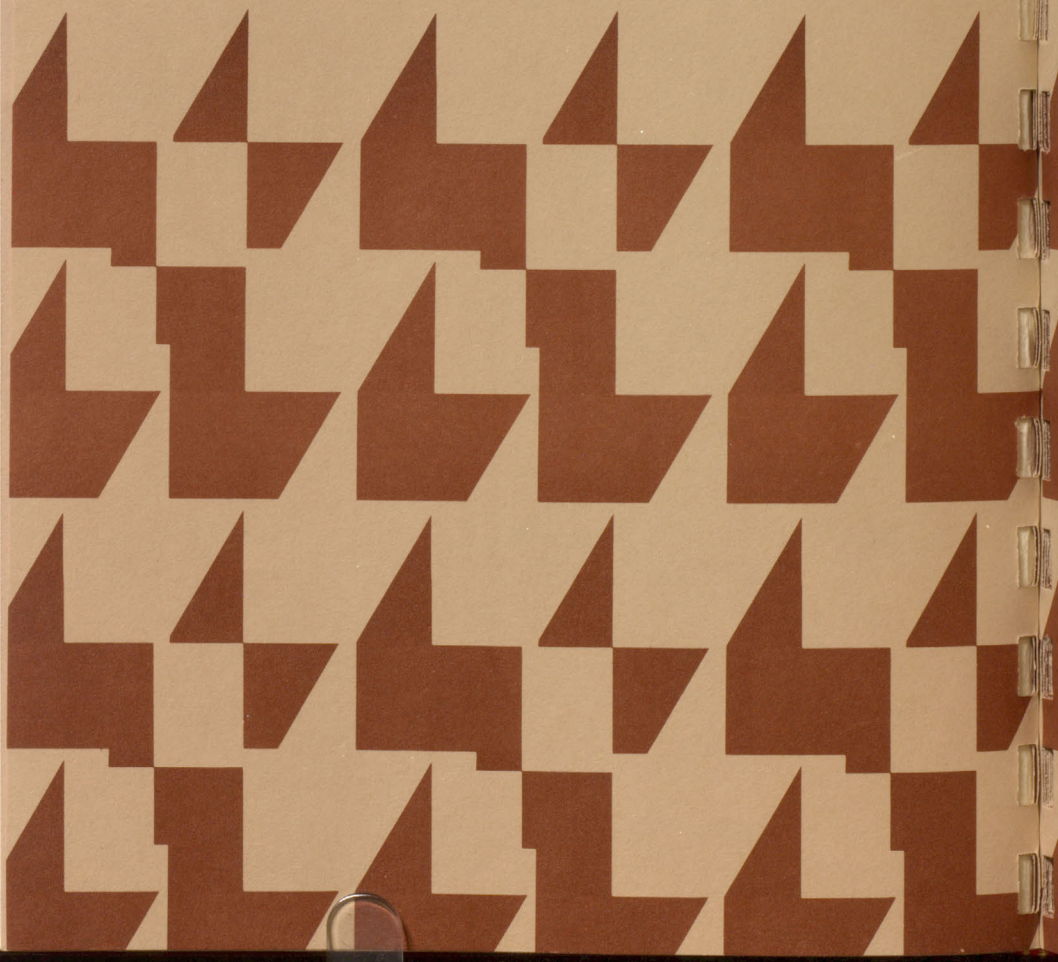
### i n t e r m i s s i o n

SYMPHONIC METAMORPHOSIS OF THEMES Paul Hindemith  
BY CARL MARIA VON WEBER (1943) Trans.: Wilson

Allegro  
Turandot, Scherzo  
Andantino  
March

Next Wind Ensemble concert

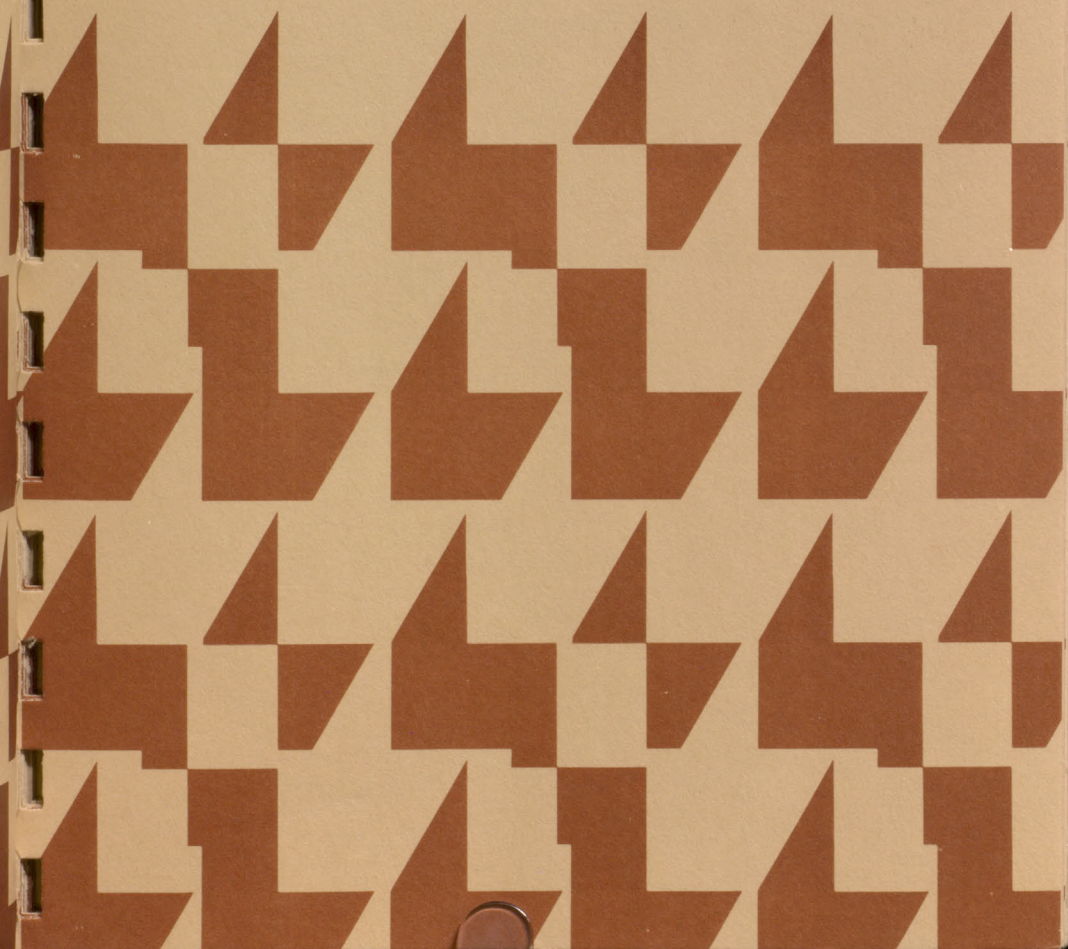
Wednesday, January 30, 1980  
1:00 pm



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Monday, December 3, 1979 - 8:30 pm

E A R L Y M U S I C E N S E M B L E S

---

direction MARY CYR

assisted by EDMUND BROWNLESS and SANDRA WEEKS



programme

ICH DANKE DEM HERRN VON GANZEN HERZEN Heinrich Schütz  
(1585-1672)

*Alan Fraser, countertenor*  
*Rocchina Zappone, harpsichord*

BRINGT HER DEN HERREN Schütz  
JUBILET Claudio Monteverdi  
(1567-1643)

*Lyne Cormier, soprano*  
*Madeline Ballard-Kennard, viola da gamba*  
*Josée April, organ*

SONATE V<sup>e</sup> EN SOL MINEUR Michel Blavet  
(1700-1768)

Adagio - Allegro ma non presto  
Gavotta I (Affettuoso) - Gavotta II  
Allegro  
Giga (Allegro)

*Margaret Trethewey, baroque flute*  
*Betsy MacMillan, viola da gamba*  
*Sandra Weeks, harpsichord*

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

TRIO SONATA in e minor Georg Philipp Telemann  
(1681-1767)

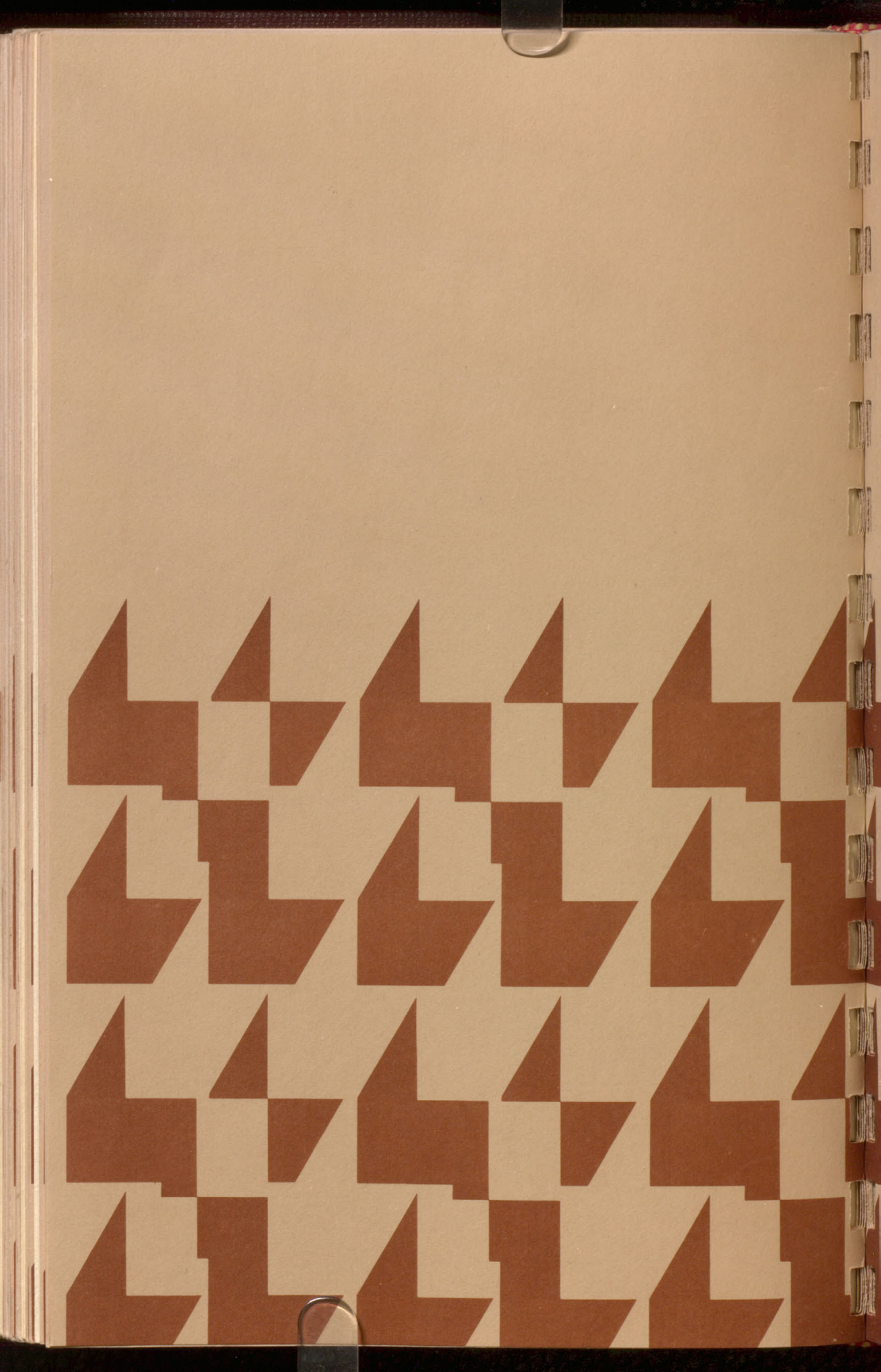
Affettuoso  
Allegro  
Dolce  
Vivace

*Evelyn Kiely, flute*  
*Musa Speranza, oboe*  
*Betsy MacMillan, viola da gamba*  
*Peter Smyth, harpsichord*

TRIO SONATA in C major Johann Joachim Quantz  
(1697-1773)

Affettuoso  
Alla breve  
Larghetto  
Vivace

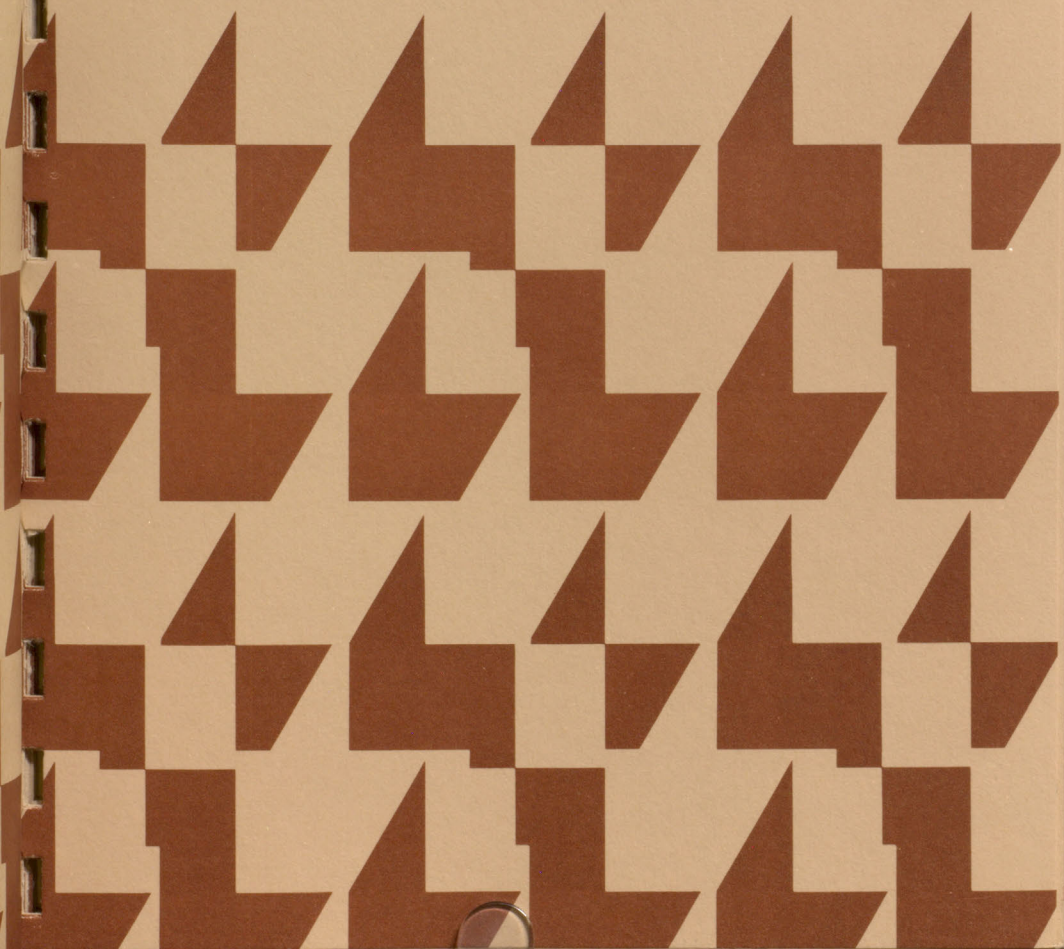
*Angela Knock, flute*  
*Heather Ragg, recorder*  
*Margaret Trethewey, viola da gamba*  
*Jeff Joudrey, harpsichord*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, December 4, 1979 - 5:00 pm

STUDENT SOLOISTS' RECITAL

---

programme

FASCHINSSCHANK AUS VIEN

R. Schumann

*Martin Hansen, piano*  
(student of Charles Reiner)

FRAUENLIEBE UND LEBEN, Op.42  
(A Woman's Love and Life)

Schumann

Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich Kann's nicht fassen  
Du Ring and meinem Finger  
Helft mir, ihr Schwestern  
Süsser Freund  
An meinem Herzen  
Nun hast du mir den ersten Schmerz getan

*Kathleen Broderick, soprano*  
(student of Jan Simons)

Friema Boroditsky, piano

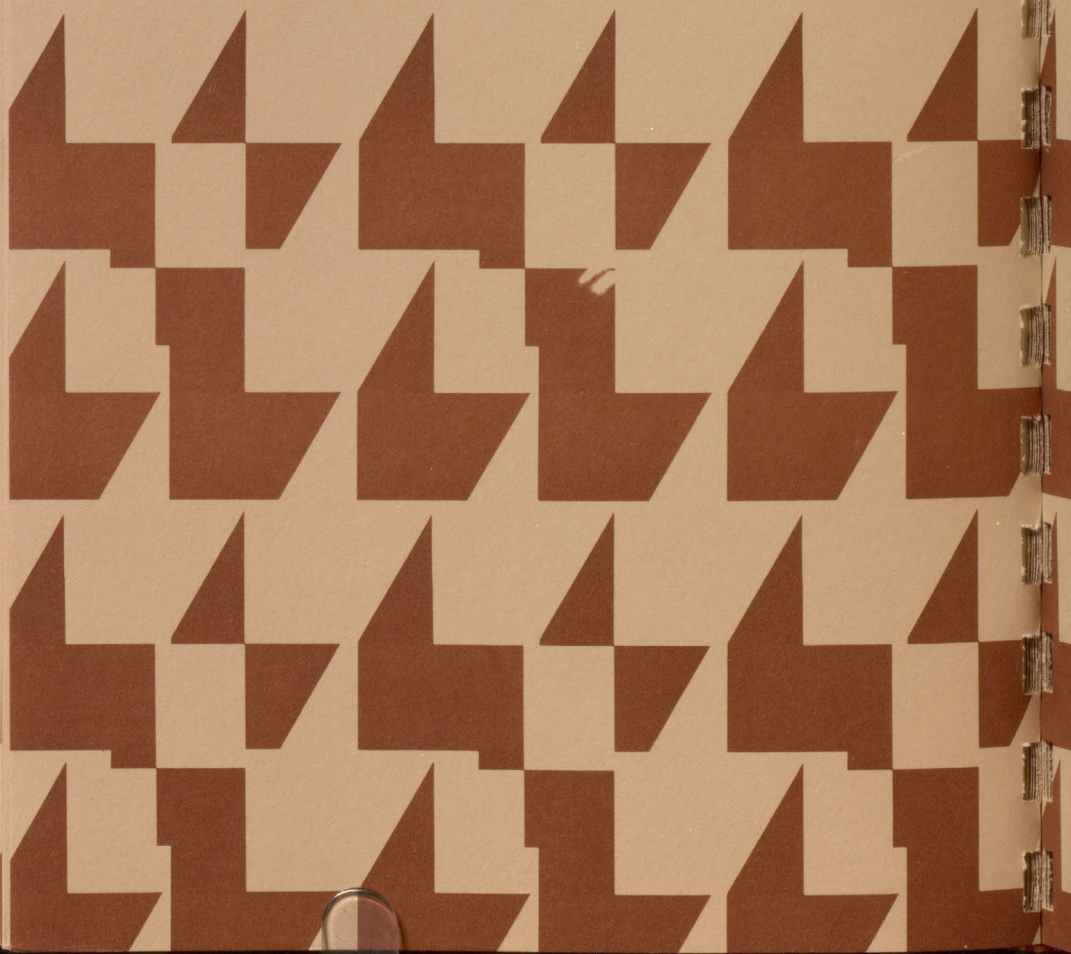
LYRIC PIECES, Op. 65

E. H. Grieg

PRELUDES, Op.23  
in G minor, D<sup>b</sup> major, C minor

S. Rachmaninov

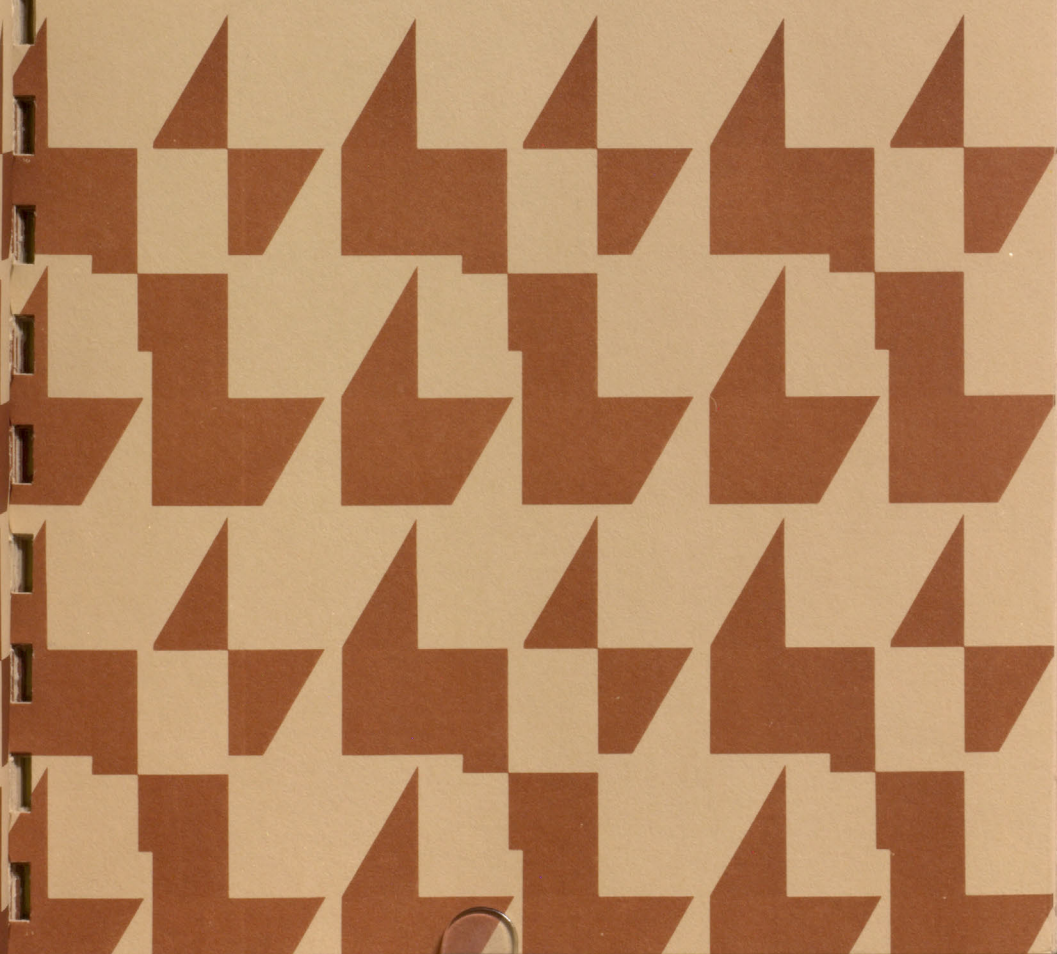
*Marlene Basarab, piano*  
(student of Charles Reiner)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, December 4, 1979 - 8:30 pm

T O M T A L A M A N T E S , clarinet

---

K A T H E R I N E S K O R Z E W S K A , cello

---

D O R O T H Y F R A I B E R G , piano

---



programme

TRIO in B<sup>b</sup> major, Op.11

L. van Beethoven

Allegro con brio  
Adagio  
Tema con variazioni

TRIO PATHETIQUE

M. I. Glinka

Allegro moderato  
Scherzo  
Largo  
Allegro con spirito

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

TRIO in A minor, Op.114

J. Brahms

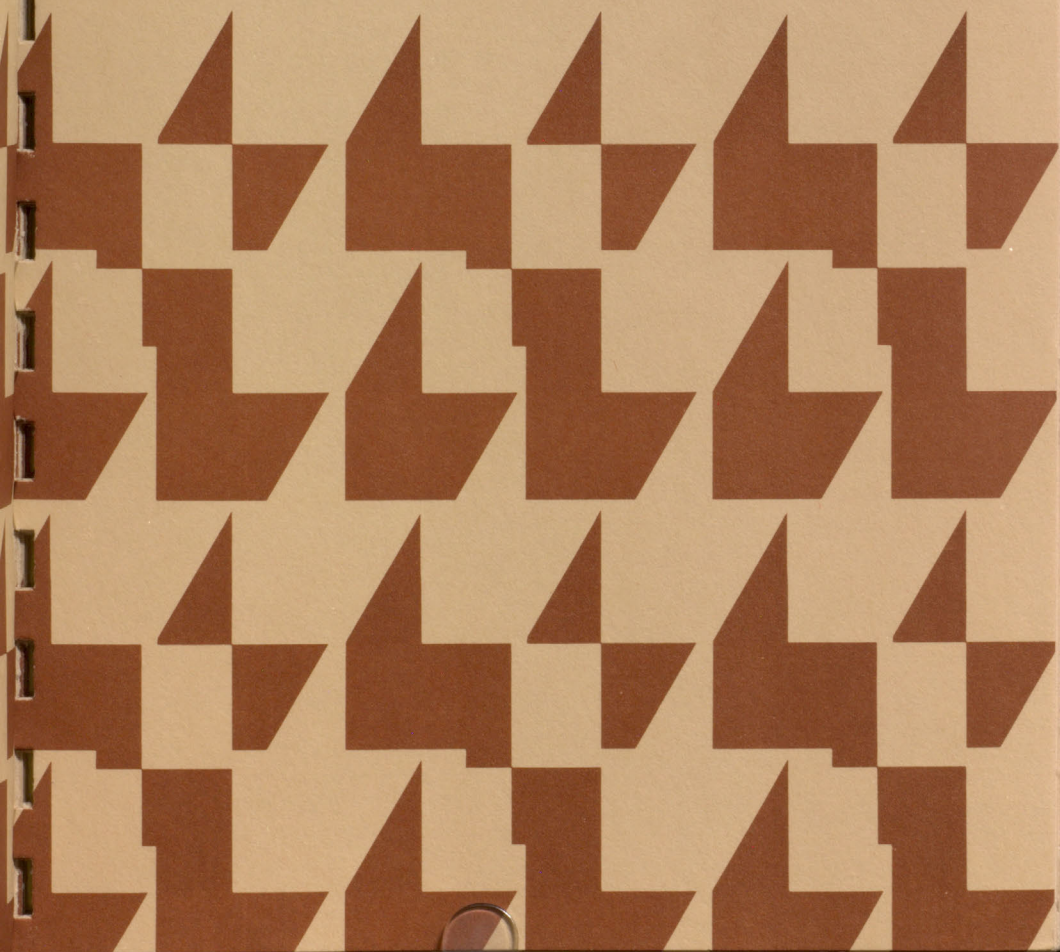
Allegro  
Adagio  
Andantino grazioso  
Allegro



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



Flute

Evelyn Kiely  
Pierre Louis Coallier  
Suzanne Byrnes  
Andrew Horka  
Marie Coupal  
Elke Ketter  
John Daly

Piccolo

Joanne Côté

Oboe

Cynthia Flower  
Liette Lussier

Clarinet

Mark Simons  
Lucie Lapointe  
Alan Feider  
Yves Deschamps

Richard Braley  
Heidi Gray  
Sybil Plank  
Brigid Ceipe

Lorne Friedenberg  
Bernie Bourque  
Maurice Carignan  
Pierre Perron

Alto Clarinet

Serge Bélanger

Bass Clarinet

Luc Castonguay

Alto Saxophone

André Bélanger  
Gilbert Duquette

Tenor Saxophone

Laurie Flood  
Constance Bouchard

Bari Saxophone

Lynn Brown

French Horn

Lorna Murray  
Jill Atkinson  
Dawn Eaton

Trumpet

Christian Stewart-Patterson  
Alain Vadeboncoeur

Trombone

Ron Schirm  
Tom Allen  
Greg Fraser

Tuba

Lorraine Faughan

Percussion

Roger Castonguay  
Paul Mizgala  
Robin Brown  
Réjean Godbout

Manager: Lorne Friedenberg

Librarian: Joanne Côté

*75 years of music at McGill*  
*75 années de musique à McGill*

Wednesday, December 5, 1979 - 8:30 pm

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

direction RICHARD LAWTON

p r o g r a m m e

CAPRICE ITALIEN

P. I. Tchaikovsky  
(1840-1893)

arr. L. P. Laurendeau

BACHIANAS BRASILEIRAS NO. 5

H. Villa-Lobos  
(1887-1959)

arr. J. Krance

CLAIRE DE LUNE from  
"Suite Bergamasque"

C. Debussy  
(1862-1918)

arr. H. L. Walters

FINALE from Symphony NO. 5

F. Schubert  
(1797-1828)

trans. H. Hovey

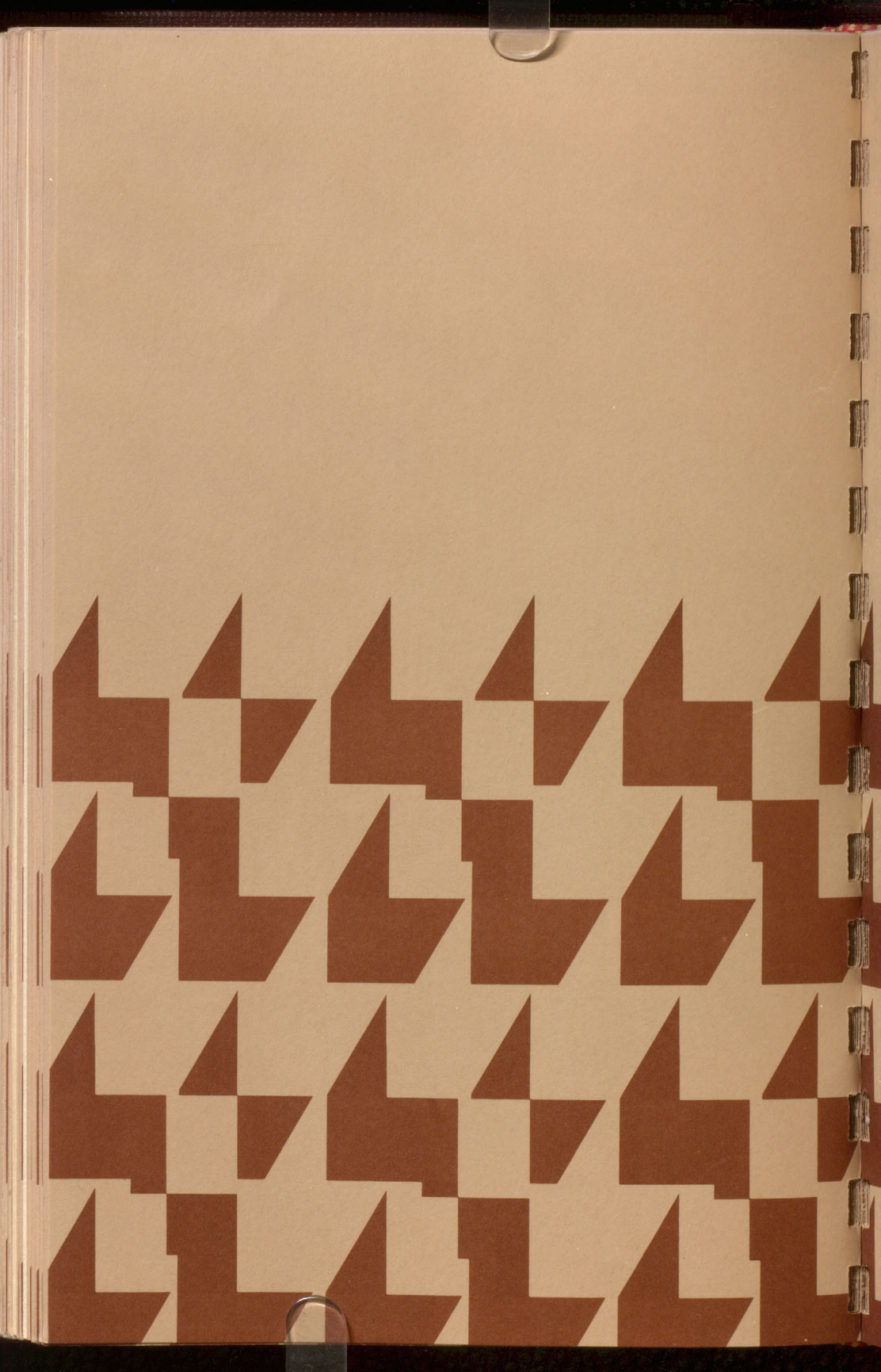
i n t e r m i s s i o n

AN ORIGINAL SUITE

G. Jacob  
(b. 1895)

COCKAIGNE OVERTURE, Op.40

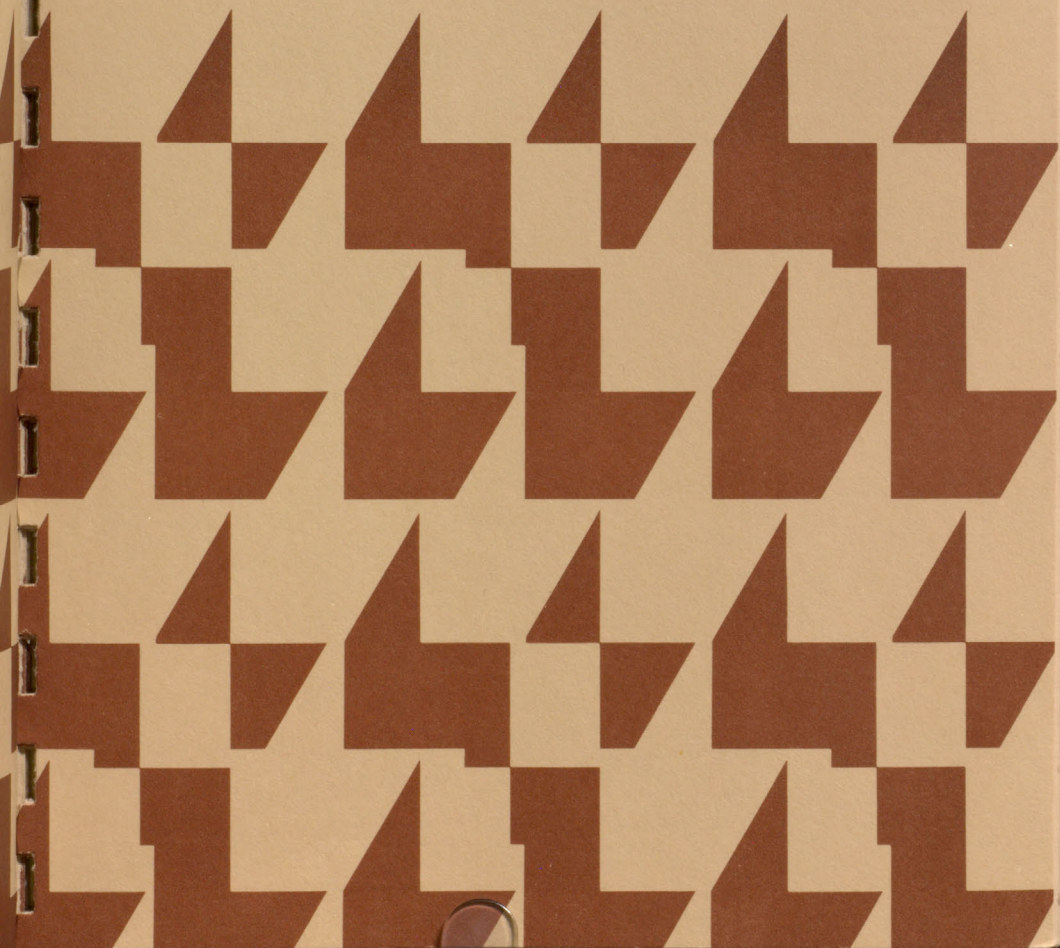
E. Elgar  
(1857-1934)



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Friday, December 7, 1979 - 8:30 pm

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

---

U R I M A Y E R , conductor

---

SOLOIST: C E L I N E L E A T H E A D , violin



ORCHESTRA PERSONNEL

1st Violin

Susan Bell, concert master  
Sandra Clarke  
Dragan Djerkić  
Vera Djerkić  
Céline Leathead  
Rita Lee  
Peter Purich  
Vivianne Roberge  
Michael Steinberg  
Paul Wise

2nd Violin

Marie-Anne Blanchet  
John Callaghan  
Philippe David  
Karen Langille  
Claude Leboeuf  
Marc-André Savoie  
René Vachon

Viola

Peter Ball  
François Barbeau  
Chantal Dion  
Danielle Dion  
Jacques Proulx  
Sylvie Renaud

Cello

Raygis Bélanger  
James Green  
François Guay  
Annabelle Ship  
Don Skochinski  
Gill Stikeman

Bass

Marc Denis  
Benoit Duchêsne  
Costantino Greco  
Eric Lagacé  
Michael Lachance  
Marcel Pelletier  
Claude Proulx  
Luc Sévigny

Oboe

Brett Dill  
Heather Ragg

Flute

Marc Fournel  
Heather Howes  
Doug Miller

Clarinet

Carol Ascroft  
Ross Edwards

Bassoon

Annette Champaness  
Iris Hine

Horn

Donna Campbell  
Jeff Gibson  
Annemarie Leenhouts  
Kathy Start

Trumpet

Ron DiLauro  
Don Thompson

Trombone

Greg Frazer  
Ron Schirm

Bass Trombone

Tom Allen

Tuba

Hilary Rowland

Harp

Olga Gross

Percussion

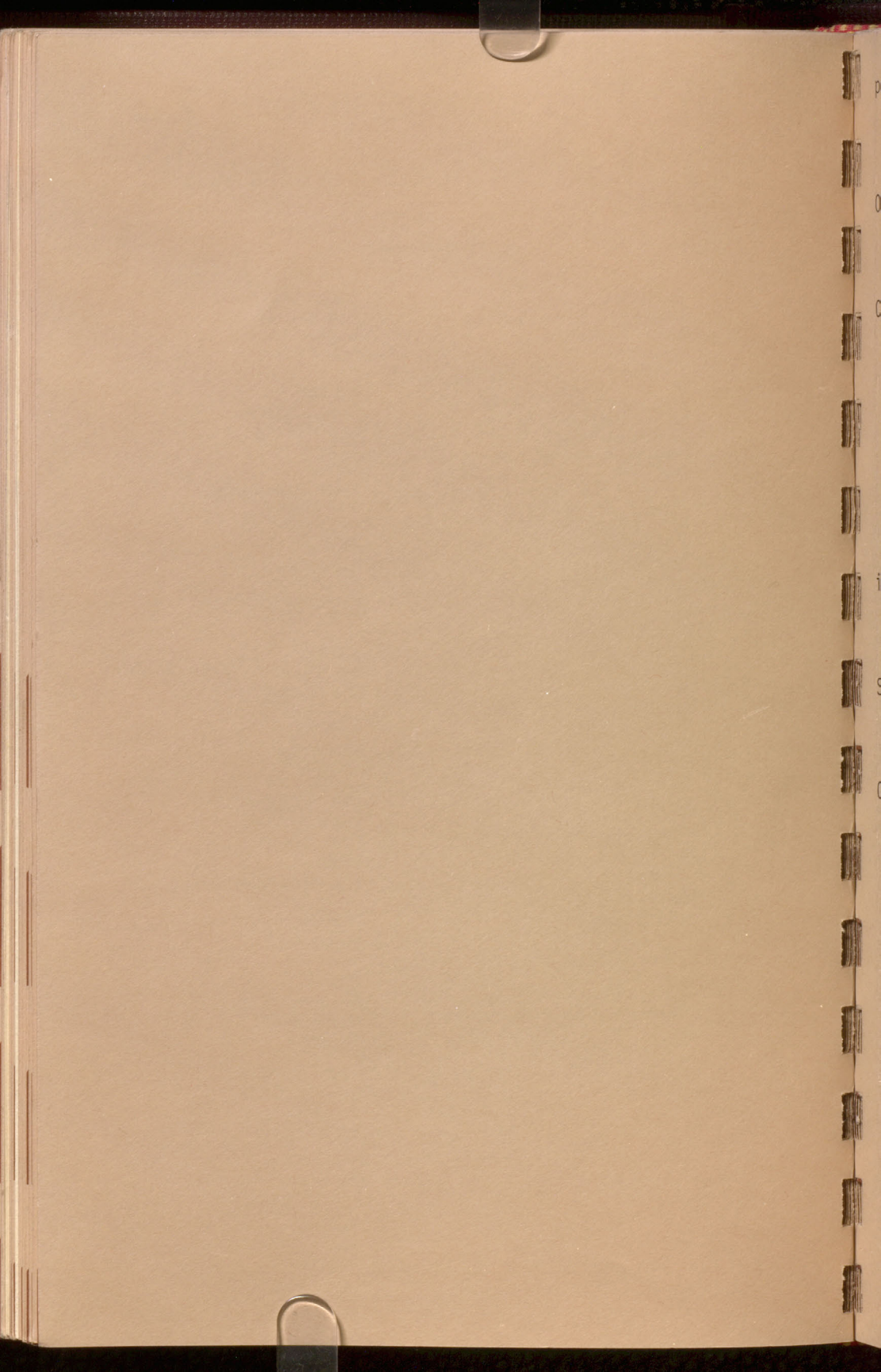
André Boulet  
Pierre Dubé

Timpani

Robert Slapcoff

Managers: Jeff Gibson  
Claude Proulx

Librarian: Paula Wise



programme

OBERON OVERTURE

C. M. von Weber

CONCERTO FOR VIOLIN AND ORCHESTRA,  
Op.64

F. Mendelssohn

Allegro molto appassionata

Andante

Allegretto non troppo - Allegro molto vivace

Soloist: C E L I N E L E A T H E A D

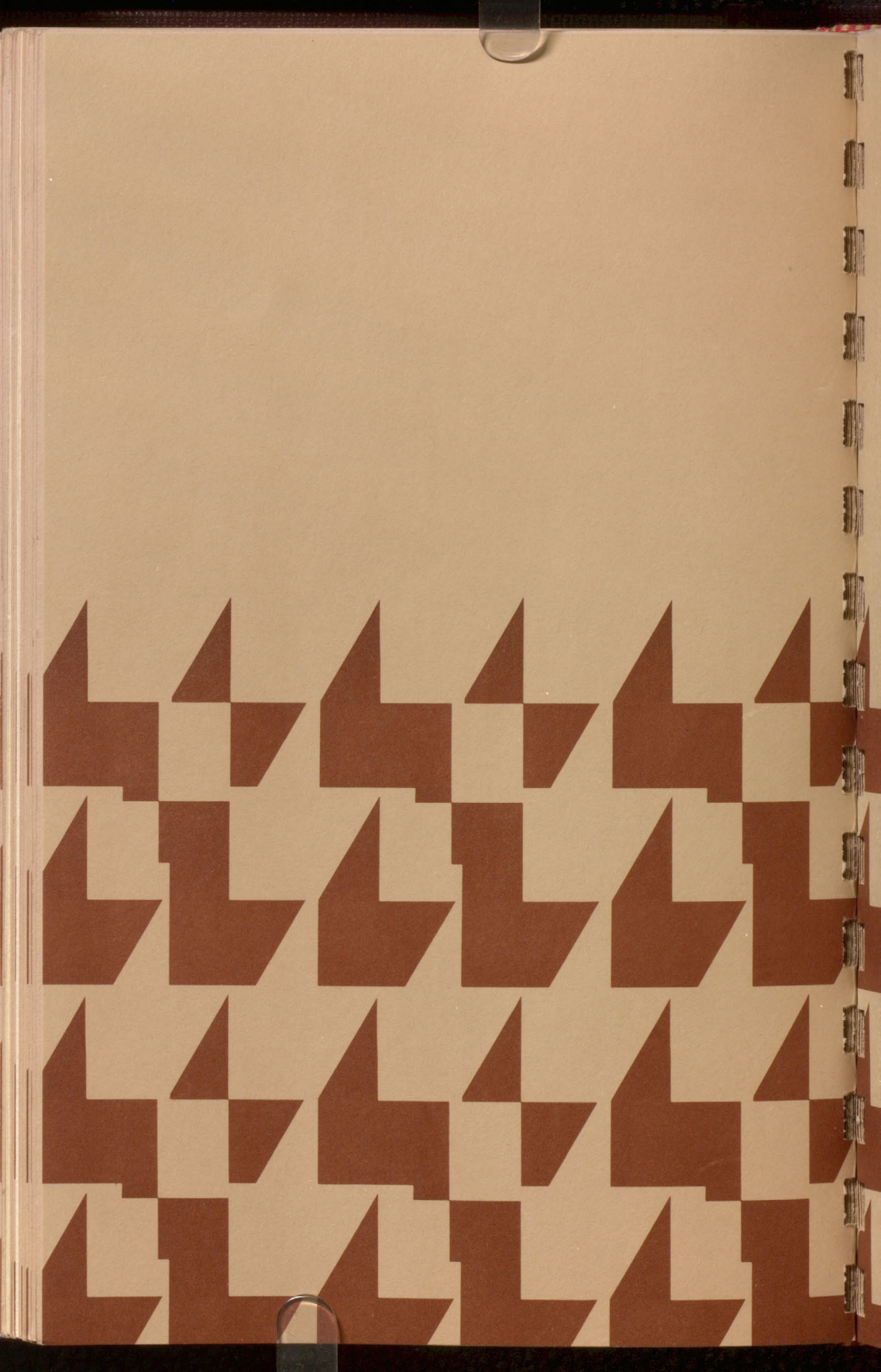
i n t e r m i s s i o n

SIEGFRIED IDYLL

R. Wagner

OVERTURE FANTASY from Romeo and Juliet  
(1870)

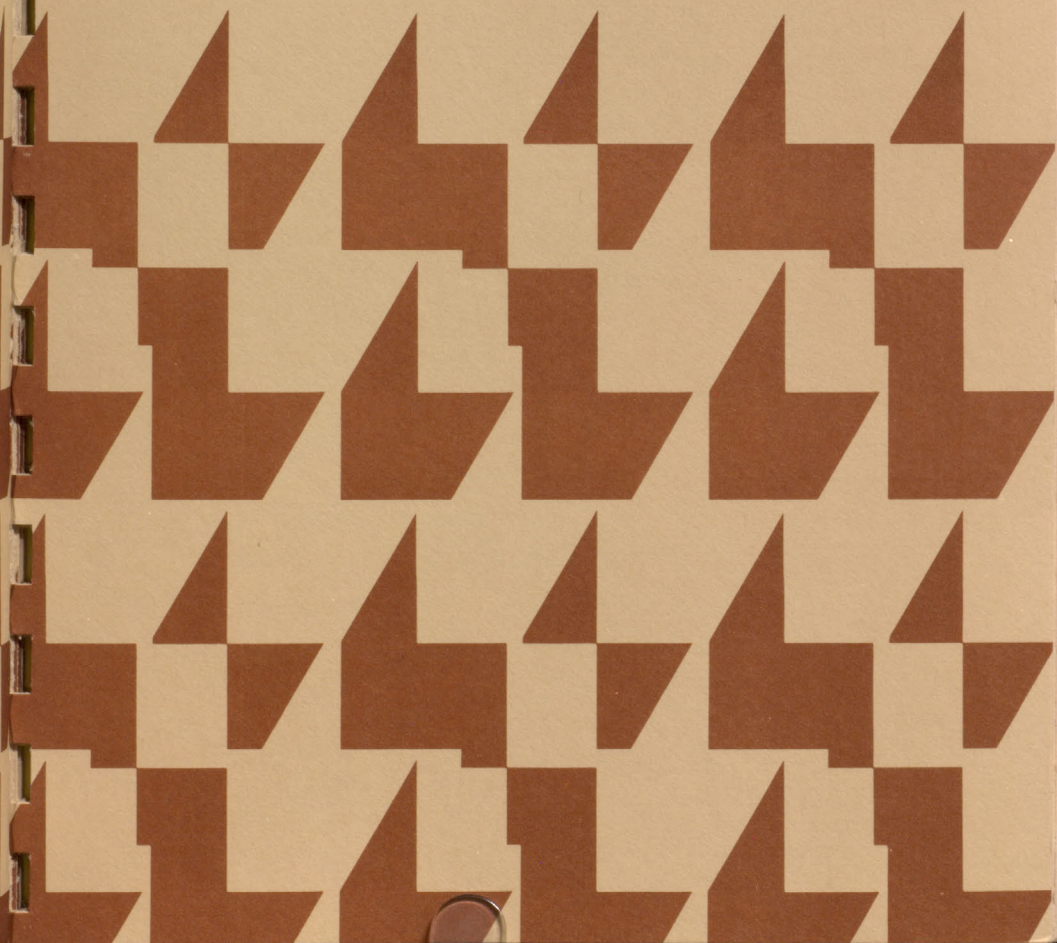
P. Tchaikovsky



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



75 years of music at McGill  
75 années de musique à McGill

Monday, December 10, 1979 - 8:30 pm

CONCERT OF THE JAZZ IMPROVIZATION CLASSES

direction: ARMAS MAISTE

programme

Group I

COOL BLUES

Ch. Parker

SCRAPPLE FROM THE APPLE

Parker

*Marc Deschamps, alto saxophone*  
*Gregory Frazer, bass trombone*  
*Jacques Bergeron, electric guitar*  
*Jean Gélinas, vibes*  
*Gabrielle Bauer, piano*  
*Miu Ganguli, electric bass*  
*Dominique Doucet, drums*

Group II

Programme to be announced

*Janis Steprans, alto saxophone*  
*Luc Beaugrand, piano*  
*Eric Lagacé, bass*  
*Lou Williamson, drums*

Group III

CONFIRMATION

Ch. Parker

LOCAL 802 BLUES

George Shearing

*Andrew Horka, flute, tenor saxophone*  
*Pierre Perron, clarinet, tenor saxophone*  
*Renée Allen, horn*  
*Christopher Smith, bass trombone*  
*Peter Gossage, electric guitar*  
*Jacinthe Harbec, piano*  
*Luc Sevigny, bass*  
*Réjean Godbout, drums*

Group IV

BARBADOS

Ch. Parker

ORNITHOLOGY

Parker

*Paul Boivin, flute  
Christopher Green, trumpet  
André Bélanger, alto saxophone  
Tom Allen, bass trombone  
Nick Ditomaso, electric guitar  
Lynne Lauzon, piano  
Shawn Hill, electric bass  
Pierre Dubé, drums*

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

Group V

SID'S AHEAD

Miles Davis

THREE BAGS FULL

H. Hancock

*Alan Feider, clarinet B<sup>b</sup>  
Ronald DiLauro, trumpet  
Richard Karmel, tenor saxophone  
Robert Walsh, electric guitar  
James Gelfand, piano  
Robert Van Nus, bass  
Johnny Langdon, drums*

Group VI

BOP-BE

Keith Jarrett

RAINBOW

Margo Jarrett

JE NE LE SAIS PAS

Luc Beaugrand

*Luc Beaugrand, piano  
Jean-Louis Locas, electric bass  
Philippe Keyser, drums*

Group VII

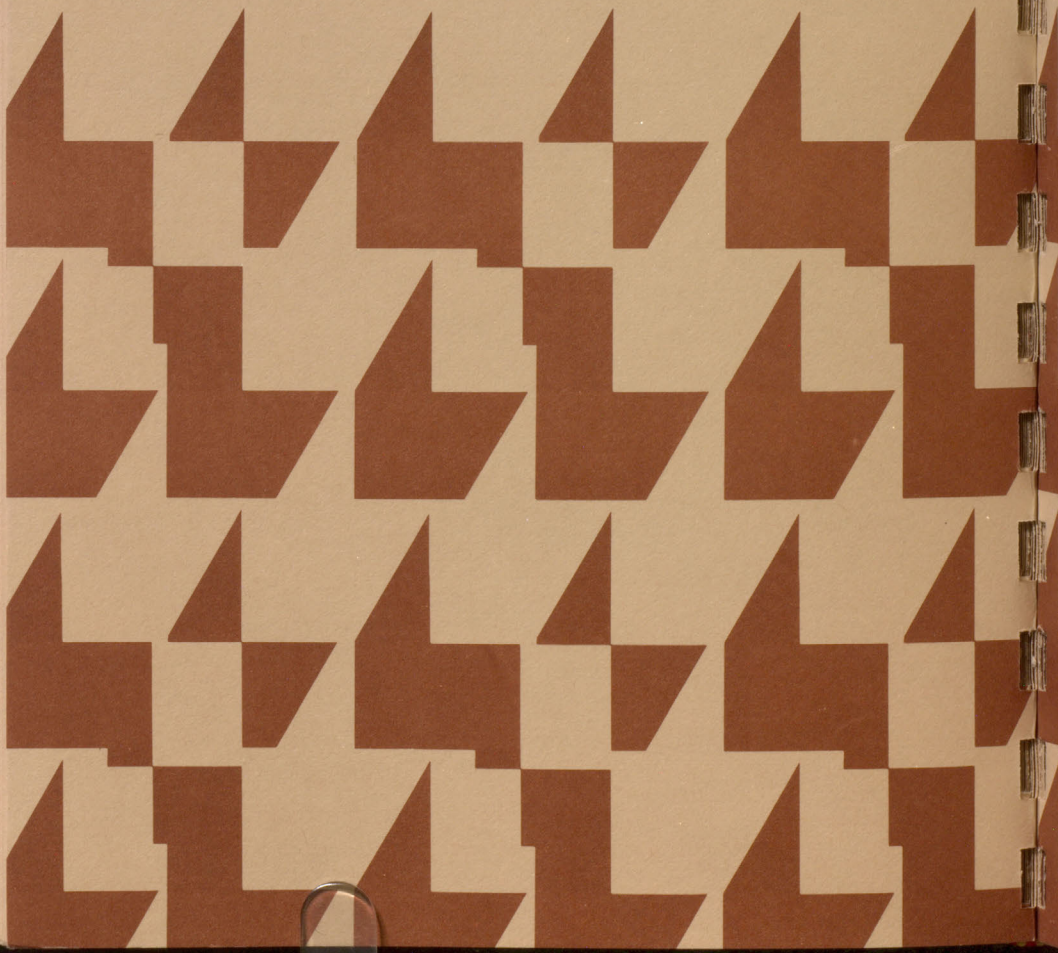
BIRKS WORKS

D. Gillespie

FULL HOUSE

Wes Montgomery

*Cheryl Vanelli, alto saxophone  
Gilbert Duquette, alto-bari saxophone  
John Bennett, tenor saxophone  
Michel Ouellet, trombone  
Pierre Gauthier, electric guitar  
Dave Findlay, piano  
Jean-Louis Locas, electric bass*

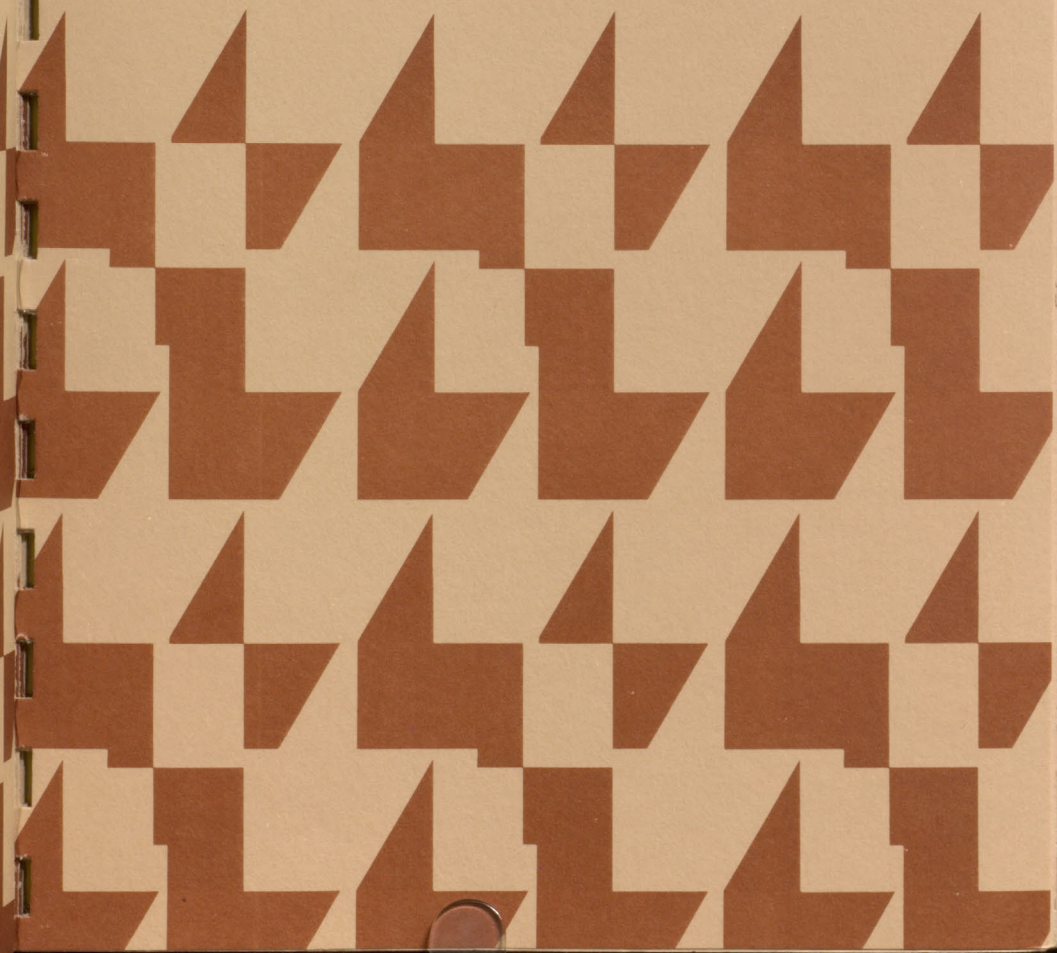




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Tuesday, December 11, 1979 - 8:30 pm

The McGill Series in the American Civilization

presents

Third Stream Pianist

R A N   B L A K E

of the New England Conservatory of Music

programme

THIRD STREAM REALIZATIONS

SPAIN

<u>Una bija tiene el rey</u>	Anonymous
<u>Una matica de ruda</u>	Anonymous
<u>Pase el agua, Julieta</u>	Anonymous
<u>Ah, el novio no quiere dinero</u>	Traditional
<u>El cant dels Ocells (The Song of the Birds)</u>	Traditional
<u>Aquesta nit un mateix vent (That night an identical wind)</u>	Frederic Mompou

FIVE COMPOSERS

<u>There's Been a Change in My Life</u>	Hubert Powell
<u>Wee See</u>	Thelonious Sphere Monk /BMI
<u>Ezz-thetic</u>	George Russell Grauer/BMI
<u>Mendacity</u>	Max Roach Milma/BMI
<u>What's Your Story, Morning Glory?</u>	Mary Lou Williams Cecilia Music/ASCAP

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

## BIOGRAPHY

"My influences include Charles Ives, Anton Webern, Thelonious Sphere Monk, Edgar Allan Poe, the Street, the Dream World, racism, and especially the exhaustion of long suppressed anger."

RAN BLAKE is a singular artist, a 42 year old pianist-composer who has, since the early 1960's, been making eclectic, impressionistic and thoroughly distinguished music. Rapport, his Arista/Novus debut, is Blake's first recording for a major U.S. label in nearly a decade, but admirers who have been following his progress over the past years have been overwhelmed by Blake's approach to his solo excursions. The Real Paper in Boston said that the uniqueness of Ran Blake's artistry rests "on the assimilation of myriad influences. Monkish figures, gospel, ethnic, stride patterns and insouciant pop melodies are all woven into a rich, musical tapestry". He can find dark and playful moods in standards like "Girl From Ipanema", develop complex, conceptual fantasies like "Realizations of a Dream", a dissection of cultural critics, or dedicate an improvisatory piece to filmmakers Orson Welles and Claude Chabrol.

The musical odyssey of Ran Blake originated with his childhood dream-world and a gospel church, The Church of God in Christ, Wooster Street, Hartford, Connecticut. Summers were spent at the Lenox School of Jazz, where he studied the field cry with Willis Laurence James. He then proceeded to Bard College for a music degree with a self-styled jazz major, and studied privately throughout this period with such teachers as Oscar Peterson, Mary Lou Williams, Mal Waldron and Gunther Schuller.

Blake's musical conceptions found a kindred spirit in singer Jeanne Lee. The pair recorded an album in 1963 on RCA Victor, The Newest Sound Around, that was an innovative voice-piano collaboration, and they also successfully toured Europe in the same year. During the remainder of the decade, Blake recorded sporadically, releasing Ran Blake Plays Solo Piano (ESP) in 1966 and Blue Potato and Other Outrages (Milestone) three years later. He then became affiliated with the New England Conservatory of Music as Music Director of the Community Services Program, and until 1976's Breakthru, he was not heard from on record. Breakthru was a five-star album in Downbeat, which called Blake a "genuinely original pianist". Also, he has released Wende, Realization Of A Dream (Owl records) and Take I And Take II on Golden Crest which also recorded Third Stream Today.

Since 1973, Ran Blake has been chairperson of the Third Stream Department of the New England Conservatory, a program devoted to a "concept of performing music which through improvisation and written composition combines the essential elements of various ethnic musics (for example: jazz, popular Greek music, African and South American music) with the contemporary expression of Western music". In addition, Blake has toured extensively, appearing at concerts and seminars throughout the United States, Europe, Latin American and South America, and recorded albums in France, Italy, and on independent labels in the U.S., winning effusive praise, and is the Arts Columnist for the Bay State Banner. A portfolio of much of his music, transcribed by Donal Fox, is being compiled and published by Margun Music (BMI).

About Blake's recent albums, the Village Voice has said, "These offer evidence that he's working an estuary all his own: fed by several currents in contemporary music, it is private, nostalgic, ominously allusive, and poetic". All those qualities, and more, can be found in abundance on Rapport, the first LP on Arista/Novus by one of the Third Stream music's most creative practitioners.

## NOTES

### SPAIN - ESPAGNE

#### Una bija tiene el rey

This is a Ladino Sephardic song, as popular in Spain during the second half of the 15th century as our regional songs are today. The Sephardic Jews were expelled from Spain in 1492 and sought refuge in the islands of the Adriatic, Ionian and Aegian seas. It was there, amid the Sephardim, that professor Alberto Hemsí discovered, still in existence today, a veritable treasure trove of Spanish melodies and texts of the 15th century and earlier, quite unaltered by the passage of time.

*Chant séphardim aussi populaire en Espagne durant la deuxième moitié du 15<sup>e</sup> siècle que le sont aujourd'hui nos chansons populaires. Les Séphardim furent expulsés d'Espagne en 1492 et ils se réfugièrent dans les îles des mers Adriatique, Ionienne et Egée. C'est là, chez les Séphardim, que le professeur Alberto Hemsí découvrit une véritable mine de mélodies et de textes espagnols du 15<sup>e</sup> siècle et d'avant que le temps avait à peine modifiés.*

#### Una matica de ruda

This song also comes from Sephardic repertoire, and it was also very popular in Spain in the latter part of the 15th century.

*Ce chant appartient également au répertoire séphardim et il était très populaire en Espagne dans la deuxième moitié du 15<sup>e</sup> siècle.*

#### Pase el agua, Julieta

A Castillian dance song of gay and luminous character from the "Cancionero de Palacio".

*Danse castillane enjouée et lumineuse tirée du "Cancionero de Palacio".*

#### Ah, el novio no quiere dinero

This is a traditional Ladino Sephardic song and was not written down until the late 19th century. It probably reached its current form in the 15th century.

*Chant séphardim traditionnel qui n'a pas été couché sur papier avant la fin du 19<sup>e</sup> siècle. Sa forme actuelle est probablement la même qu'au 15<sup>e</sup> siècle.*

#### El cant dels Ocells (The Song of the Birds) (Le chant des oiseaux)

This is a Catalonian Christmas song put into an impressionistic arrangement. It is an extremely popular Spanish melody.

*Chant de Noël catalan arrangé de manière impressionniste. Il s'agit d'une mélodie espagnole extrêmement populaire.*

#### Aquesta nit un mateix vent (That night an identical wind) (Cette nuit un vent pareil)

Here, too, the language is Catalan. This song is written by Frederic Mompou who is a very well respected 20th century Spanish composer. He manages to combine French impressionism with Spanish folk music. Born in 1893, Frederic Mompou still exists.

*Ici aussi, la langue est le catalan. Ce chant a été écrit par Frédéric Mompou, compositeur espagnol du 20<sup>e</sup> siècle. L'impressionisme français y est intelligemment mêlé à la musique folklorique espagnole. Né en 1893, Frédéric Mompou vit toujours.*

Ran Blake

## BIOGRAPHIE

"Parmi les influences que j'ai subies, il faut citer Charles Ives, Anton Webern, Thelonious Sphere Monk, Edgar Allan Poe, la rue, le monde du rêve, le racisme et surtout, l'épuisement d'une colère longtemps réprimée."

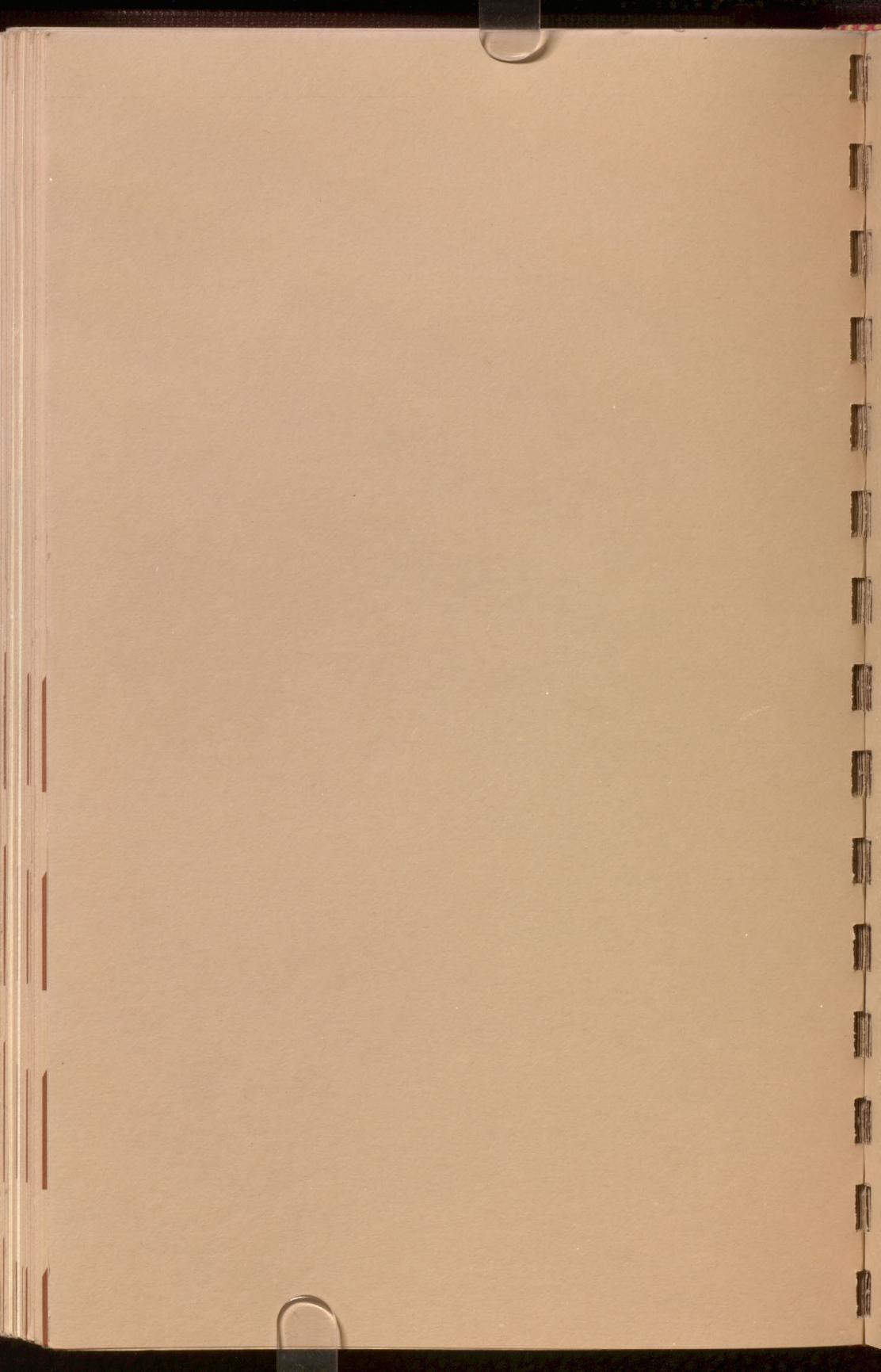
RAN BLAKE est un drôle d'artiste, un pianiste-compositeur de 42 ans qui fait depuis le début des années soixante de la musique éclectique, impressionniste et profondément distinguée. Rapport, sa première gravure Arista/Novus, est le premier enregistrement qu'il fait pour une grosse compagnie américaine depuis près de dix ans; néanmoins, ses admirateurs qui le suivent depuis plusieurs années ne cessent de s'émerveiller de ses excursions en solo. The Real Paper de Boston a écrit que l'unicité de l'art de Ran Blake réside dans "l'assimilation d'une myriade d'influences. Des mélodies à la Monk, des motifs évangéliques, ethniques et cadencés et des airs populaires insoucians constituent la trame d'une tapisserie musicale extrêmement riche." Il parvient à trouver des humeurs sombres et joyeuses dans une oeuvre comme "Girl From Ipanema", à satisfaire des fantaisies complexes et conceptuelles comme dans "Realizations of a Dream", à disséquer des critiques culturelles ou à dédier une oeuvre improvisée à des grands cinéastes comme Orson Welles et Claude Chabrol.

L'odyssée musicale de Ran Blake remonte au monde de rêve de son enfance et à l'église de la rue Wooster à Hartford, Connecticut où il allait écouter des "gospel songs". Il passait ses étés à la Lenox School of Jazz où il étudia avec Willis Laurence James. Il entra ensuite au Band College où il obtint un diplôme musical en jazz "self-style" et où il eut entre autres professeurs Oscar Peterson, Mary Lou Williams, Mal Waldron et Gunther Schuller.

Ses conceptions musicales eurent l'heure de plaire à la chanteuse Jeanne Lee. Tous deux enregistrèrent un disque en 1963 pour RCA-Victor, The Newest Sound Around, qui combinait de façon tout à fait novatrice la voix et le piano et ils firent une tournée retentissante en Europe la même année. Jusqu'en 1970, Blake ne fit que quelques enregistrements, dont Ran Blake Plays Solo Piano (ESP) en 1966 ainsi que Blue Potato et Other Outrages (Milestone) trois ans plus tard. Puis il devint directeur musical du programme de services communautaires au New England Conservatory of Music et jusqu'à la sortie de Breakthru en 1976, il ne fit aucun autre disque. Breakthru était un disque cinq étoiles en Frappé où Blake était décrit comme "un pianiste authentiquement original". Blake a également enregistré Wende, Realization of A Dream (sur disque Owl) et Take I and Take II sur Golden Crest qui a aussi gravé Thrid Stream Today.

Depuis 1973, Ran Blake est directeur du département de "Third Stream" au New England Conservatory où il dirige un programme qui vise à la "création d'une musique qui au moyen de l'improvisation et de la composition écrite, allie les éléments essentiels de diverses musiques ethniques (par exemple: le jazz, la musique folklorique grecque, la musique africaine et sud-américaine) à l'expression contemporaine de la musique occidentale". Par ailleurs, Blake a fait de nombreuses tournées aux Etats-Unis, en Europe et en Amérique latine et il a enregistré des disques en France, en Italie et aux Etats-unis (compagnies indépendantes). Il est d'autre part chroniqueur artistique au Bay State Banner. Une grande partie de sa musique, transcrite par Donal Fox, fera bientôt l'objet d'un recueil publié par Margun Music (BMI).

A propos des disques que Blake a enregistrés récemment, le Village Voice a écrit: "Ils apportent la preuve que Blake est en train de creuser un estuaire bien à lui, traversé par plusieurs courants de musique contemporaine; c'est un estuaire privé, nostalgique, éminemment allusif et poétique." Toutes ces qualités et bien d'autres se retrouvent dans Rapport, premier disque qu'il enregistre pour Arista/Novus.



FILM NOIR

"A dark street in early morning hours, splashed with a sudden downpour. Lamps form halos in the murk. In a walk-up room, filled with the intermittent flashing of a neon sign from across the street, a man is waiting to murder, or to be murdered..."

Doktor Mabuse. Film directed by Fritz Lang.

Ran Blake  
Margun/BMI

Laura

David Raskin  
Robbins Music Corp./ASCAP

A Man and a Woman

Francis Lai  
Music Corp. of America/ASCAP

Réjeanne Padovani. Film directed by Denys Arcaud.

Ran Blake  
Margun Music/BMI

Le Boucher. Film directed by Claude Chabrol.

Ran Blake  
Margun Music/BMI

PERSONALITIES

Helder Camara

Ran Blake  
Margun Music/BMI

Dr. Willis Laurence James: Field Cry.

Ran Blake  
Margun Music/BMI

Darryl Williams

Ran Blake  
Margun Music/BMI

Alexandros Panagoulis

Ran Blake  
Margun Music/BMI

Dr. Curtis Faire

Ran Blake  
Margun Music/BMI

Porgy

George Gershwin  
New World/ASCAP

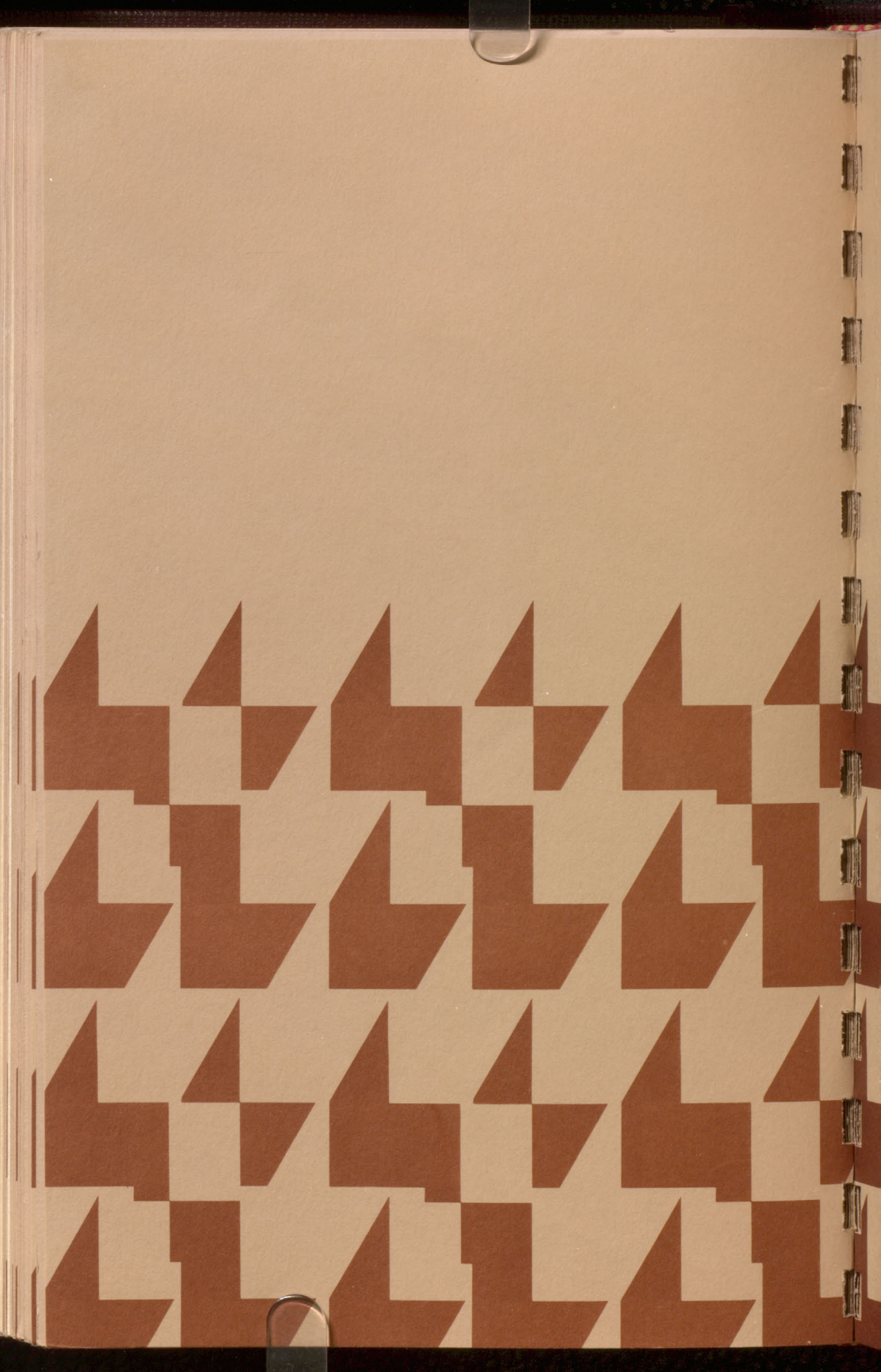
TWO CONTRASTS

Sister Tee

Ran Blake  
Margun/BMI

The Death of Edith Piaf

Ran Blake  
Margun/BMI

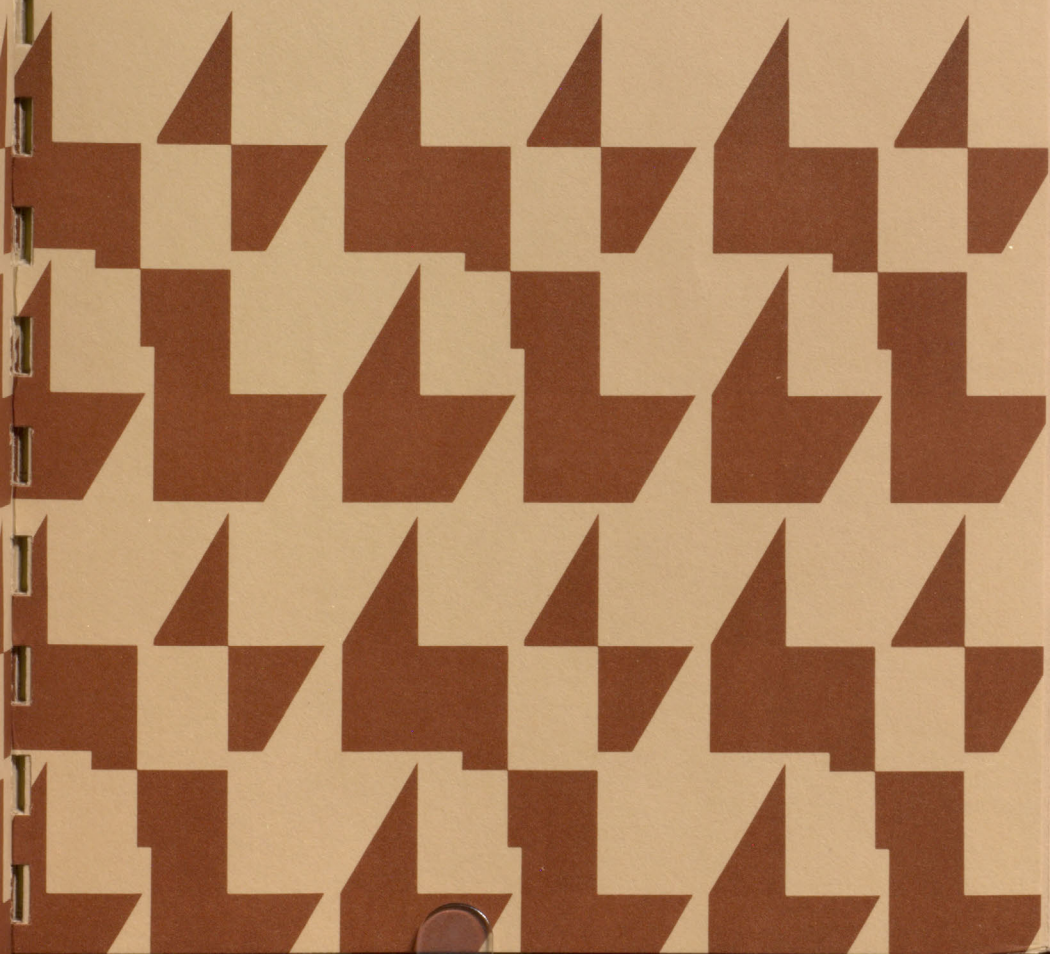




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



# 75 years of music at McGill 75 années de musique à McGill

Wednesday, December 12, 1979 - 1:00 pm

DEMONSTRATION CONCERT

---

with DEVONSHIRE SCHOOL

---

## programme

OH COME, LITTLE CHILDREN

J. A. P. Schulz  
arr. G. Bourassa

STAR A-SHINING IN THE NIGHT

M. H. Greenfield  
arr. G. Bourassa

*Grade 1/2 Class*

*director: Mr. G. Bourassa*

WASSAIL SONG

English Folk Song  
arr. M. Gilsig

LISNTEAD MARKET

Jamaican Folk Song  
arr. M. Gilsig

*Grade 6 Class*

*Director: Miss M. Gilsig*

BELL HORSES

Traditional  
arr. R. Yeung

RINGA RINGA REIA

Austrian Folk Song  
arr. R. Yeung

*Grade 2 Class*

*Director: Miss R. Yeung*

LITTLE DRUMMER BOY

Traditional  
arr. Simeone, Onorati  
& Davis

*Grade 3 Class*

*Director: Mrs. L. Simard*

O SOLDIER, SOLDIER

American Folk Song  
arr. R. Yeung

DONKEY RIDING

Lancashire Sea Song  
arr. R. Yeung

*Grade 5 Class*

*Director: Miss R. Yeung*

WHAT SHALL WE DO WHEN WE ALL GO OUT

Traditional  
arr. K. Yeung

WHEN I WAS A BABY

Traditional  
arr. K. Yeung

*Grade 1 Class*

*Director: Miss K. Yeung*

DECK THE HALL

Traditional  
arr. K. M. Cheung

WE WISH YOU A MERRY CHRISTMAS

Traditional  
arr. K. M. Cheung

*Grade 4 Class*

*Director: Mr. K. M. Cheung*

GO TELL AUNT RHODIE

American Folk Song  
arr. L. Simard

LITTLE ROBIN REDBREAST

Mother Goose Words  
to an Orff Tune  
arr. L. Simard

*Kindergarten Class*

*Director: Mrs. L. Simard*

VRENELI

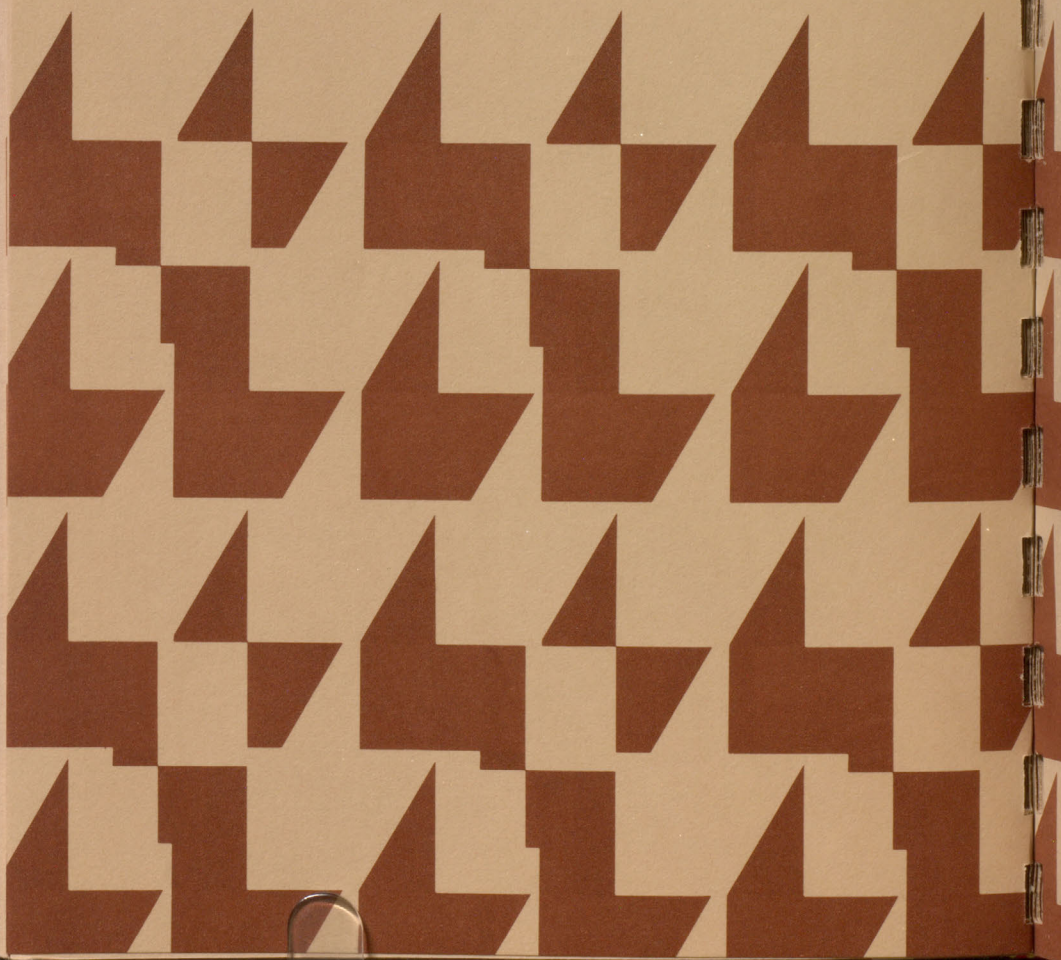
Swiss Folk Song  
arr. K. M. Cheung

SHOEMAKER DANCE  
(acc. with a dance)

Danish Folk Song  
arr. K. M. Cheung

*Grade 5/6 Class*

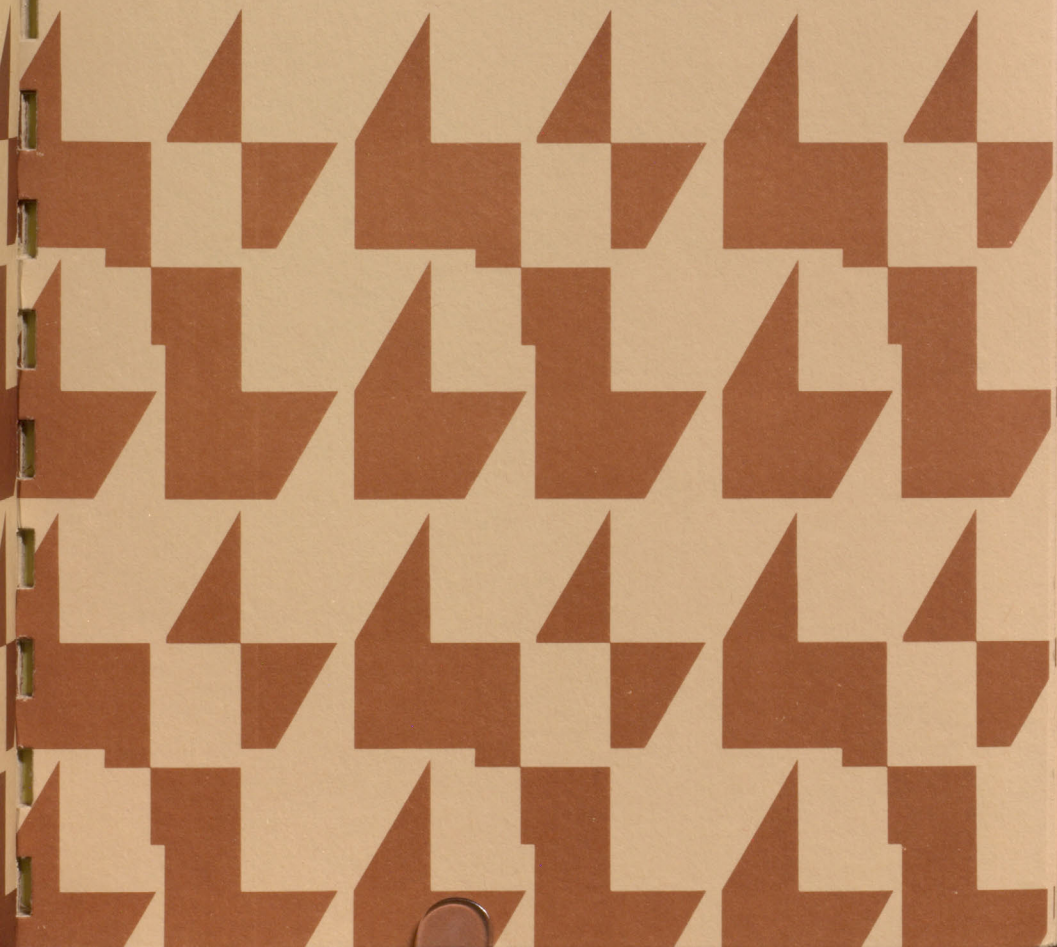
*Director: Mr. K. M. Cheung*



# McGill University Faculty of Music



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Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Wednesday, December 12, 1979 - 8:30 pm

M c G I L L F A C U L T Y C H O I R

---

direction: GWYN RICHARDS

---

p r o g r a m m e

AVE MARIA  
AVE MARIA

Plainsong  
Tomas Luis de Victoria  
(1549-1611)

AVE MARIA

Igor Stravinsky  
(1882-1971)

ANGELUS AD PASTORES AIT  
ANGELUS DOMINI AD PASTORES

Plainsong  
Nicolas Gombert  
(c.1290-c.1556)

ANGELUS AD PASTORES AIT

Jan Pieterszoon Sweelinck  
(1562-1570)

JOSEPH, LIEBER JOSEPH MEIN

Johann Walter  
(1496-1570)

JOSEPH, LIEBER JOSEPH MEIN

Samuel Scheidt  
(1587-1634)

## NOTES

### AVE MARIA

The plainsong setting of the "Ave Maria" will be sung as it appears in the *Liber Usualis* but contrary to performance practice will be done by women's voices. The Victoria a 4 motet begins with incipit of the plainsong, but immediately departs from any association with it. Stravinsky's "Ave Maria" was written in 1934, set to a Slavonic text. In March 1949, a new version was prepared by Stravinsky, with a Latin text. It is this version that the Faculty Choir will perform tonight. This setting bears no melodic relation to the plainsong, but uses a four note melody. This melody is at times metrically varied, which in the words of Eric Walter White is "in the style of Stravinsky's earlier Russian popular music".

*La partie plain-chant de l'Ave Maria sera chantée selon le Liber Usualis, mais seulement par des voix de femme, contrairement à ce qui se fait d'habitude. Le motet à 4 de Victoria commence en même temps que l'incipit du plain-chant mais il s'en écarte aussitôt. L'Ave Maria de Stravinsky fut composé en 1934 sur un texte slavon. En mars 1949, le compositeur écrivit une nouvelle version dont le texte était en latin. C'est cette dernière que le choeur de la faculté interprétera ce soir. La présentation n'a pas de rapport mélodique avec le plain-chant, mais elle utilise une mélodie à quatre notes, laquelle varie au point de vue métrique, ce qui, pour reprendre les paroles d'Eric Walter White, "cadre bien avec le style musique-populaire-russe que Stravinsky affectionnait au début".*

Hail Mary, full of grace  
the Lord is with thee,  
blessed art thou among women  
and blessed is the offspring  
of thy womb, Jesus Christ.

*Je vous salue Marie, pleine de grâces  
Le Seigneur soit avec vous  
Vous êtes bénie entre toutes les femmes  
Et Jésus, le fruit de vos entrailles  
Est béni.*

Holy Mary, Mother of God,  
pray for us sinners,  
now and in the hour of our death.  
Amen.

*Sainte Marie, mère de Dieu  
Priez pour nous, pauvres pécheurs  
Maintenant et à l'heure de notre mort  
Ainsi soit-il.*

### ANGELUS AD PASTORES AIT

The plainsong and Gombert, Sweelinck motets of "Angelus ad pastores ait" are musical settings of the angels announcement to the shepherds of the birth of Jesus.

*Le plain-chant et Les motets de Gombert et Sweelinck de "Angelus ad pastores ait" sont une mise en musique de l'annonce de la naissance du Christ faite par l'Ange du Seigneur aux bergers.*

### JOSEPH, LIEBER JOSEPH MEIN

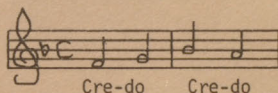
The Walther and Scheidt settings of "Joseph, lieber Joseph mein" employ both German and Latin texts. In short, the text reads "Joseph, my dear Joseph, help me rock my little child". The word, "eia" will be heard frequently. It literally means "hey" or "bye-bye", and is employed as a nonsense syllable in an attempt to lure the Christ child to sleep.

*Les versions de Walther et Scheidt de "Joseph, lieber Joseph mein" utilisent des textes en allemand et en latin. En quelques mots, il y est dit "Josph, mon cher Joseph, berce avec moi mon petit enfant". On entendra fréquemment le mot "eia" qui signifie littéralement "dodo" et qui est utilisé ici comme onomatopée visant à endormir l'enfant-Jésus.*

### MISSA BREVIS

Mozart's "Missa Brevis in F Major", K.192 is dated June 24, 1774. Born on January 27, 1756, Mozart was eighteen years old at the completion of this work. Tonight's performance will not include the two trumpets in C or the "colla parte" trombones as they appear in the Walter Senn edition for the "Neue Mozart Ausgabe". Although K.257 is nicknamed the "Credo Messe", K.192 frequently uses a "credo motto" which was later employed by Mozart in the fourth movement of the "Jupiter" Symphony, K.551.

*La Missa Brevis en fa majeur, K.192, de Mozart est datée du 24 juin 1774. Né le 27 janvier 1756, Mozart avait donc dix-huit ans lorsqu'il acheva la composition de cette oeuvre. La version qu'on entendra ce soir ne comporte pas les deux trompettes en do ni les trombones "colla parte" qui figurent dans l'édition de Walter Senn pour le "Neue Mozart Ausgabe". Même si le K.257 porte le surnom de "Credo Messe", le K.192 utilise fréquemment un "credo motto" que Mozart reprit plus tard dans le quatrième mouvement de la Symphonie "Jupiter", K.551.*



### "EPILOGUE" from L'Enfance du Christ

Berlioz's "L'Enfance du Christ" occurs in three parts, entitled (1) Herod's Dream (2) The Flight into Egypt and (3) The Arrival at Saïs. Part one involves King Herod and his recurring dream of a newborn child depriving him of his power. Herod subsequently orders the death of all male children two years of age and younger. Following this order, a choir of angels warn Mary and Joseph to flee with their child. Part two begins as Mary and Joseph are given a farewell by a chorus of shepherds. An account of their journey to Egypt follows. Mary and Joseph's ensuing exhaustion initiates part three. Their arrival in Saïs is depicted, as are their encounters with Egyptians unwilling to aid their plight. The scene closes as an Ishmaelite family welcomes the couple and their child, urging them to stay for as long as they are away from the land of Israel. The Epilogue completes the third part and its text is as follows.

An thus it came to pass, that from the heathens  
our Redeemer was saved.  
And thus for ten years Mary and Joseph together  
saw in that holy child truth and strength blossom forth,  
gentleness, kindness, wisdom and love united.  
It was then that the three returned to their native land,  
to accomplish the work of salvation and mercy  
which was to free us from death, and save us from damnation,  
showing the way to redemption, and Heaven.



Oh, my spirit, now bow thee down to thy Creator,  
bow down in adoration before this mighty wonder!  
Oh, my soul, be thou filled with pure and holy love.  
Pure love only can reveal our celestial abode! Amen!

(The above text is taken from the Breitkopf & Härtel edition of the complete Berlioz works, Vol. 9.)

*L'Enfance du Christ de Berlioz se divise en trois parties intitulées (1) Le Rêve d'Hérode, (2) La Fuite en Egypte et (3) L'Arrivée à Sals. La première partie met en scène le roi Hérode et le rêve qui le harcèle d'un enfant nouveau-né qui menace de le spolier de son pouvoir. Hérode ordonne la mise à mort de tous les petits enfants de sexe masculin âgés de deux ans au plus. Un choeur d'anges vient avertir Marie et Joseph de prendre la fuite avec leur enfant. C'est alors que commence la deuxième partie où l'on entend un choeur de bergers faire ses adieux à Marie et Joseph. Suit le récit de leur voyage en Egypte. C'est sur l'immense fatigue de Marie et Joseph que s'ouvre la troisième partie. Celle-ci dépeint leur arrivée à Sals ainsi que leur rencontre avec des Egyptiens qui refusent de leur venir en aide. La scène se termine sur une famille ismaélite qui accueille le couple et l'enfant en les priant de rester tant qu'ils seront loin de la terre d'Israel. Cette troisième partie s'achève sur un épilogue dont le texte suit.*

Ce fut ainsi que par un infidèle  
Fut sauvé le Sauveur.  
Pendant dix ans Marie, et Joseph avec elle,  
Vivrent fleurir en lui la sublime douceur  
La tendresse infinie A la sagesse unie.  
Puis enfin de retour Au lieu qui lui donna le jour,  
Il voulut accomplir le divin sacrifice  
Qui racheta le genre humain De l'éternel supplice,  
Et du salut lui fraya le chemin.

O mon âme, pour toi que reste-ti-il à faire,  
Qu'à briser ton orgueil devant un tel mystère!  
O mon coeur emplis toi du grave et pur amour,  
Qui seul peut nous ouvrir le céleste séjour! Amen!

(Ce texte est tiré du Tome 9 de l'édition des oeuvres complètes de Berlioz par Breitkopf & Härtel.)

FACULTY CHOIR

Soprano

Josée April  
Marie-Claude Arpin  
Henriette Blom  
Brenda Cameron  
Eugenie Clenzos  
Lois Craig  
Catherine Creighton  
Anne-Marie Denoncourt  
Jocelyne Desjarlais  
Marie Forte  
Diane Girouard  
Susan Hlasny  
Danuta Klis  
Margaret Livingstone  
Marla Mayson  
Rosemary Melville  
Elizabeth Naylor  
Brenda Neeson  
Clara Ng  
Suzanne Piche  
Sylvie Piche  
Terese Pitt  
Pat Place  
Elisabeth Prescesky  
Pat Reilly  
Louise Tremblay  
Alma Yep  
Kathy Yeung

Tenor

Ralf Aceto  
Pierre Benoit  
Howard Chang  
Henry Chudzynski  
C.R. Craig  
Sylvain Lair  
Mark Lazarus  
Glenn Meland  
Gerald Monaghan  
Michel Ouellette  
Pierre Plante  
Richard Pouliot  
Greg Prest  
Jacques Tessier  
Craig Watkins

Alto

Gaby Bauer  
Jocelyne Brault  
Marilyn Brayne  
Christine Cochand  
Lynn Donnelly  
Margaret-Rose Etienne  
Martha Hervieux  
Inez Hetlam  
Susan Jansen  
Heather Kaye  
Christiane LaFontaine  
Carole Levesque  
Elizabeth Mudge  
Dominique Ridou  
Cindy Rosen  
Sylvie Roux  
Lynn Swisher  
Ingrid Tärk  
Karna Trentman  
Michele Vaudry  
Rita Yeung  
Ricky Zappone

Bass

Pierre Beaudreau  
Mario Boisclair  
Philip Coiteux  
Joey Di Buono  
Nick Di Tomasso  
Martin Dubeau  
Hugh Glassco  
Costantino Greco  
Jum Hundt  
Jean-Claude LaJoie  
Charles LeBlanc  
Rick Linke  
Philip MacAdam  
Steven Matthews  
Robert McAlear  
Francisco Quijano  
Tom Rainsford  
David Shriqui  
Wayne Smith  
Peter Stewart  
Andrew Thomas  
Frank Vona  
Sydney Vrana  
Shaw Zaidins

rehearsal accompanist: Anne-Marie Denoncourt  
manager/librarian: Marilyn Brayne

MISSA BREVIS in F Major,  
K.192 (186f)

Wolfgang Amadeus Mozart  
(1756-1791)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

*Marie-Claude Arpin, soprano*  
*Martha Hervieux, alto*  
*Greg Prest, tenor*  
*Robert Miron, bass*

*violins: Karen Langille*  
*David Nelson*  
*Michel Dominique*  
*René Vachon*  
*Christina Aquino*  
*Cynthia Volkart*

*cello: Betsy MacMillan*

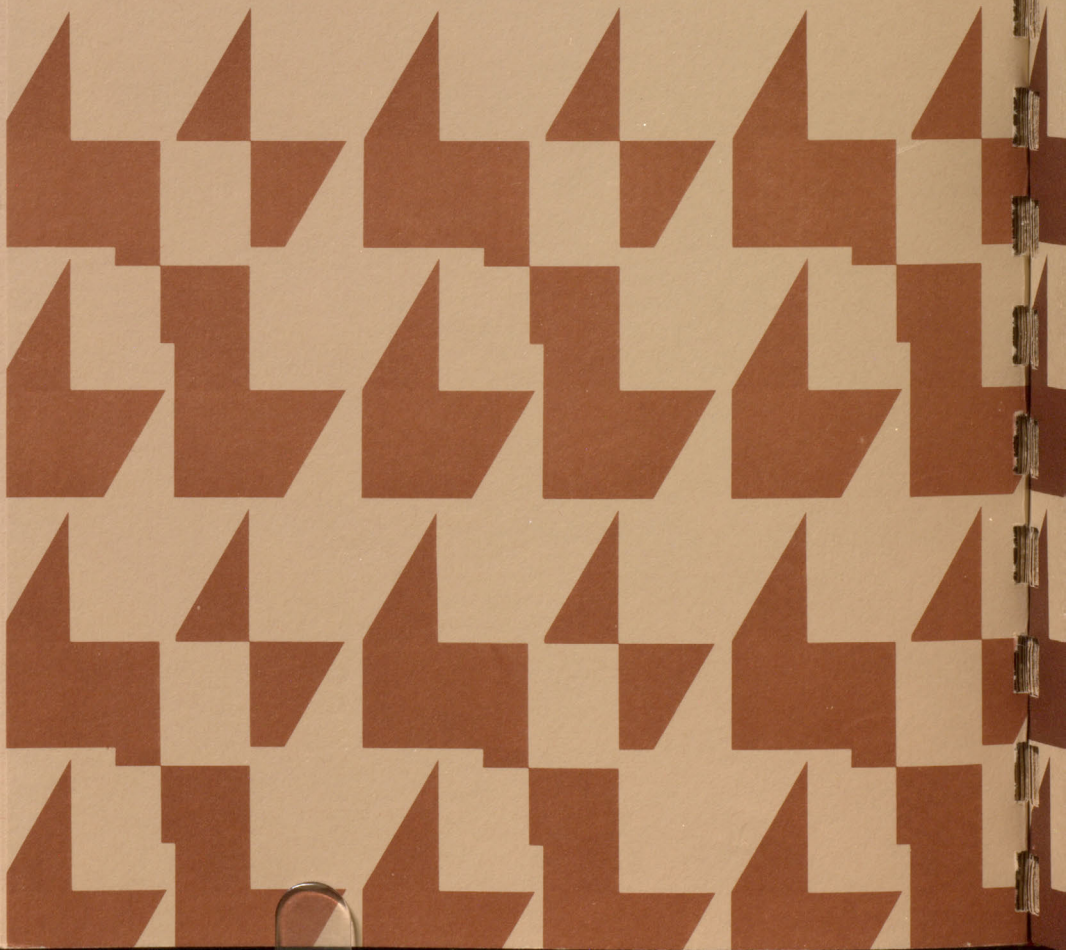
*double bass: Costantino Greco*

*organ: Josée April*

"EPILOGUE" from L'Enfance du Christ  
Op.25

Hector Berlioz  
(1803-1869)

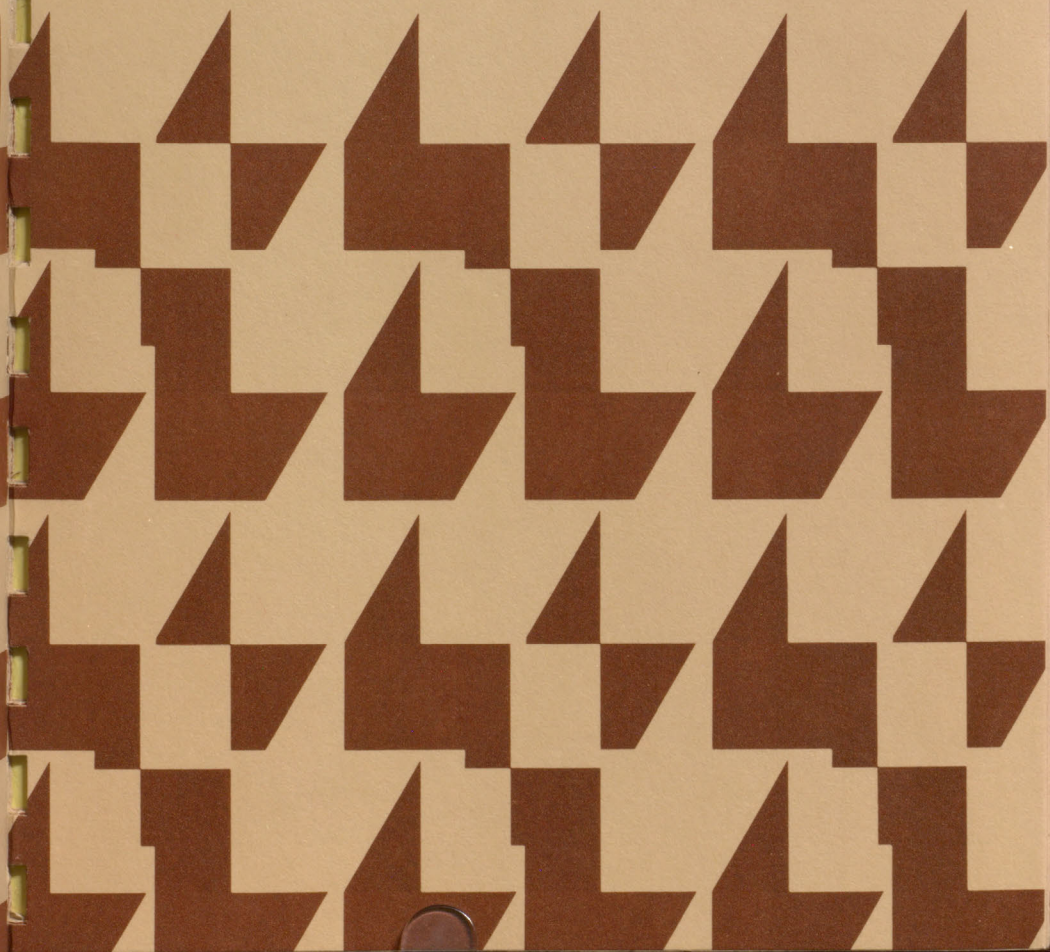
*John MacMaster, tenor*  
*Anne-Marie Denoncourt, piano*



# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



# 75 years of music at McGill 75 années de musique à McGill

Sunday, December 16, 1979 - 8:00 pm

## McGILL OPERA STUDIO

director: EDITH DELLA PERGOLA

presents its 227th performance of "SUNDAY AT THE OPERA" - "DIMANCHE A L'OPERA",  
with a programme of staged operatic excerpts.

Accompanist: Barry Wiesenfeld, senior coach

Stage directors: Edith and Luciano Della Pergola

Coaching: Céline Dutilly, Monik Grenier, Marie-Thérèse Paquin and Barry Wiesenfeld

Production: MCGILL OPERA STUDIO

Musical co-ordinator on stage: Monik Grenier

Stage Manager: Ron Morissette

Costumes: "Le Costumier du Roy", Montréal

Make-up: Marjorie Pauch

Electrician: Tim Sherwood

Stage hands: Harold Kilianski, Frank Opolko, Serge Perron, Glen Morrison and Martin Bender

\* \* \* \* \*

### PART I

THE MAGIC FLUTE, act I, quintet

W. A. Mozart  
(1756-1791)

Tamino.....	John McMASTER (tenor)
Papageno.....	Jean Michel SERENI (baritone)
First Lady.....	Kim ANDREWS (soprano)
Second Lady.....	Susan WISE (soprano)
Third Lady.....	Beverly McGUIRE (mezzosoprano)

Place: Egypt  
Time: Ramses I

LES PECHEURS DE PERLES, act II, part I

G. Bizet  
(1838-1875)

Leila.....	Suzanne RAYMOND (soprano)
Nadir.....	André McDONALD (tenor)

Place: Ceylon  
Time: Ancient

THE MAGIC FLUTE, act I, duo

W. A. Mozart

Pamina.....	Wendy HAMEL (soprano)
Papageno.....	Jean Michel SERENI (baritone)

DON CARLO, act I (\*)

G. Verdi  
(1813-1901)

DON CARLO.....	Guy LAVIGUEUR (tenor)
Rodrigo, Marchese di Posa.....	Gilles LATOUR (baritone)
The voice of "Il Frate".....	Renato RIEDI (bass)
Chorus: students of the Opera Studio	

Place: Spain  
Time: 16th Century

IL TROVATORE, act IV, scene II

G. Verdi

Manrico.....	Georges PERRAS (tenor)
Azucena.....	Céline PLOURDE (mezzosoprano)
Leonora.....	Nicole DUCHEMIN (soprano)
Il Conte Di Luna.....	Arthur MUHENDISSIAN (baritone)

Place: Biscay (Spain)  
Time: 15th Century

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

LA BOHEME, act I, conclusion

G. Puccini  
(1858-1924)

Rodolfo.....	Alain NONAT (tenor)
Mimi.....	Kathleen BRODERICK (soprano)
The voices of Marcello, Schaunard and Colline...	Gilles LATOUR, Jean-Michel SERENI and André SANDOR

Place: Latin Quarter, Paris  
Time: About 1830

LUCIA DI LAMMERMOOR, act II, scene 1

G. Donizetti  
(1797-1848)

Lord Enrico Ashton.....	Jean-Michel SERENI (baritone)
Lucia.....	Lise LEBREUX (soprano)

Place: Scotland  
Time: About 1700

DON CARLO, act III, part I

G. Verdi

Filippo.....	André SANDOR (bass)
Il Grande Inquisitore.....	Renato RIEDI (bass)
Elisabetta.....	Jane KEE (soprano)
La Principessa Eboli.....	Marie TRUDEL (mezzosoprano)
Rodrigo, Marchese di Posa.....	Gilles LATOUR (baritone)
The voice of Conte di Lerma.....	Louis MAJOR (tenor)

ADRIANA LECOUVREUR, act IV, conclusion (\*)

F. Ciléa  
(1866-1950)

Michonnet.....	Arthur MUHENDISSIAN (baritone)
Adriana Lecouvreur.....	Judith LECHTER (soprano)
Maurizio, principe di Sassonia...	Louis MAJOR (tenor)

Place: Paris (France)  
Time: 1730

(\*) first presentation at the Opera Studio

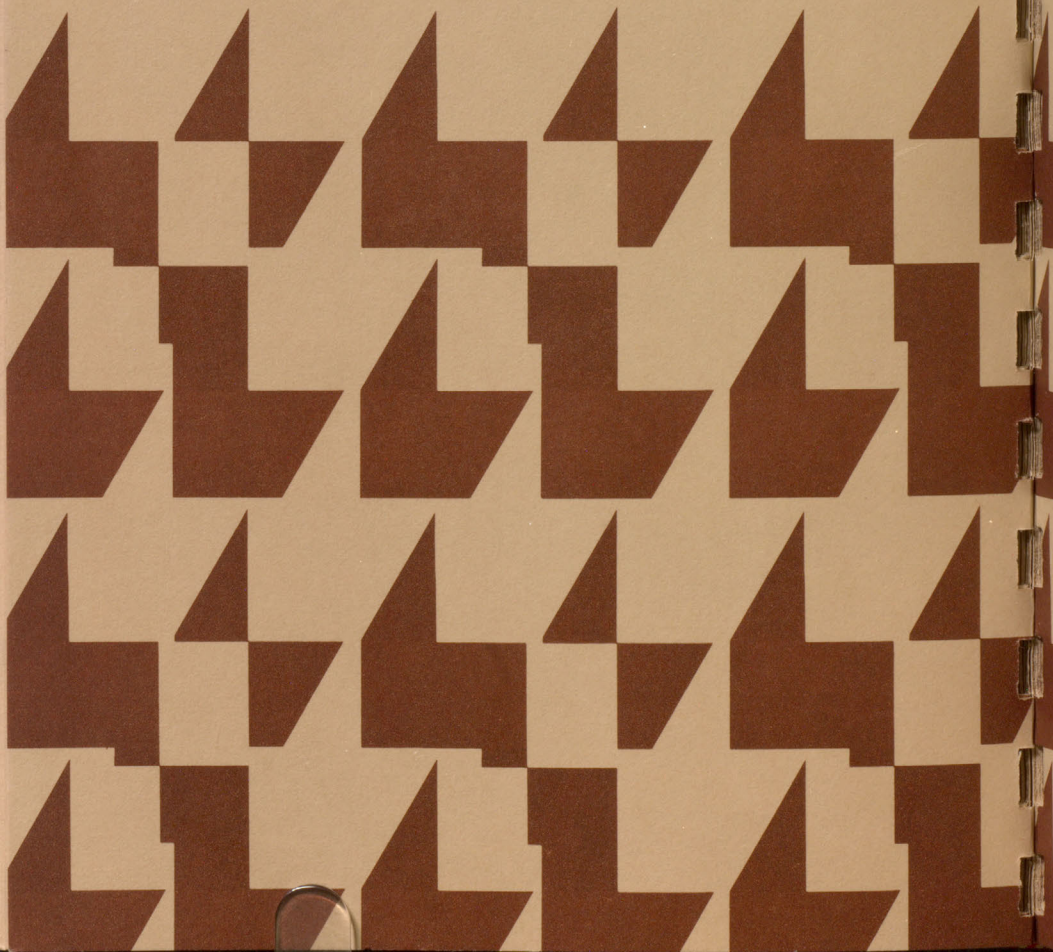
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Next Performances of the Opera Studio:

Sunday, February 24, 1980 - Performance of Excerpts  
 Thursday, Friday, Saturday, Sunday, - "THE CONSUL" opera in three acts by  
 March 20, 21, 22, 23, 1980 Gian Carlo Menotti.  
 Sunday, April 20, 1980 - Performance of Excerpts

All performances at: 8:00pm

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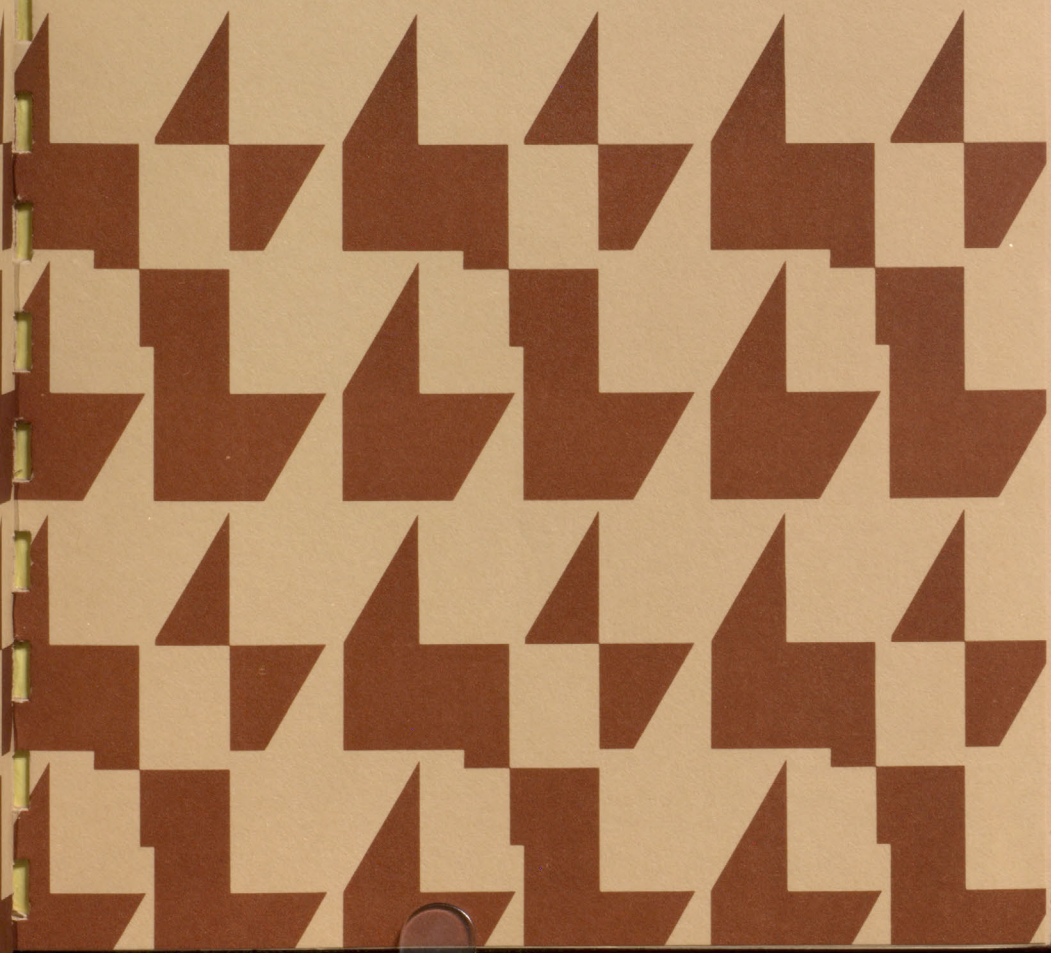




# McGill University Faculty of Music



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Salle de concert Pollack



*75 years of music at McGill*  
*75 années de musique à McGill*

Monday, December 17, 1979 - 8:30 pm

L A R G E B R A S S C H O I R and

---

H O R N E N S E M B L E

---

direction: THOMAS KENNY

BRASS CHOIR

Trumpets

Mike Cartile  
Ron DiLauro  
Heather McKeown  
Bruce MacNab  
Jean-François Phaneuf  
Rosemary Pond  
Ron Segal

Horn

Donna Campbell  
Anne-Marie Leenhouts  
Lorna Murray  
Linda Osatchuk  
Robert Walsh

Trombones

Tom Allen  
René Desparts  
Derek Rogers  
Michael Consister

Baritones

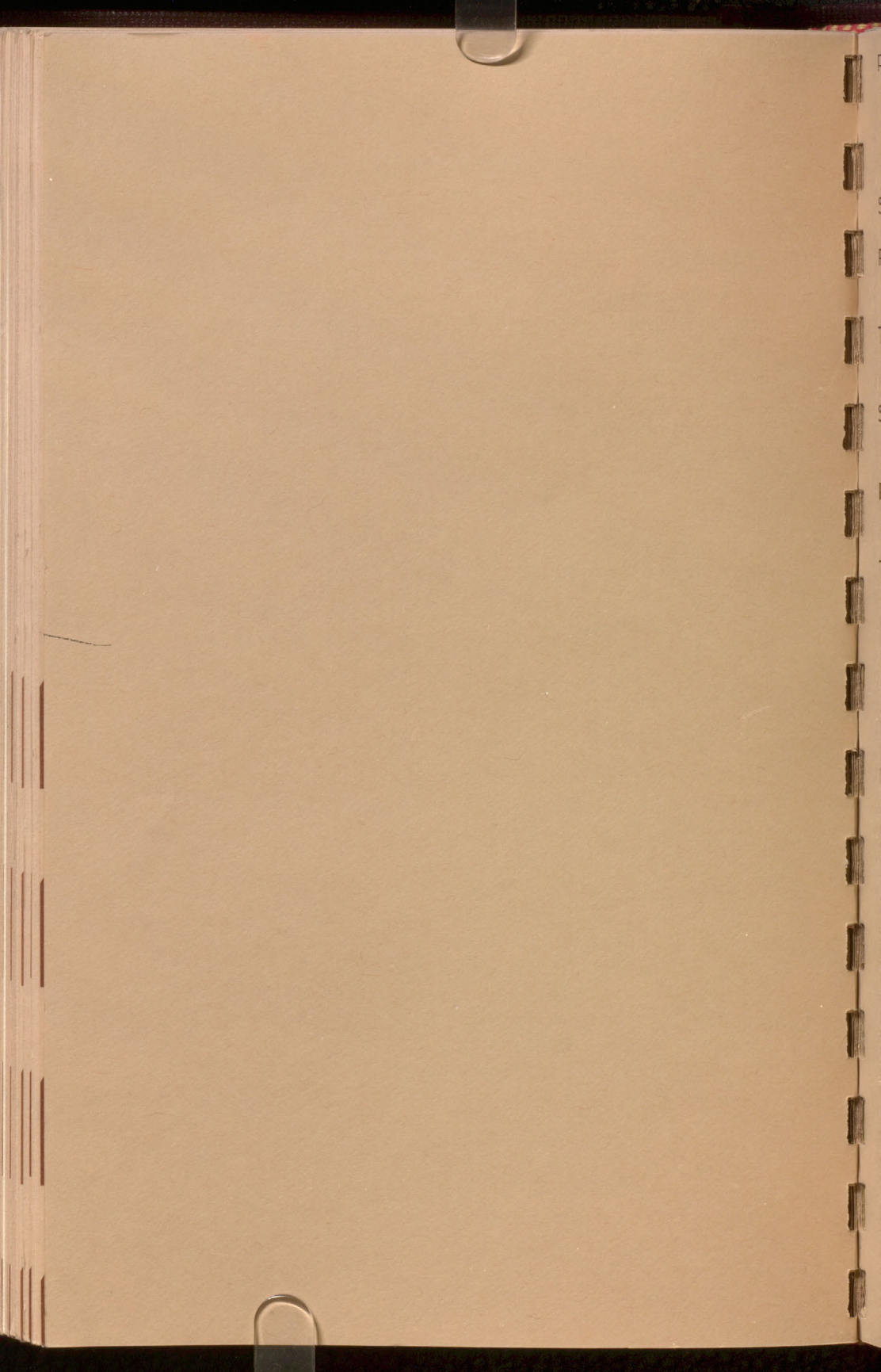
Shirley Hofmann  
Glenn Morrison  
Mike Wilson

Tuba

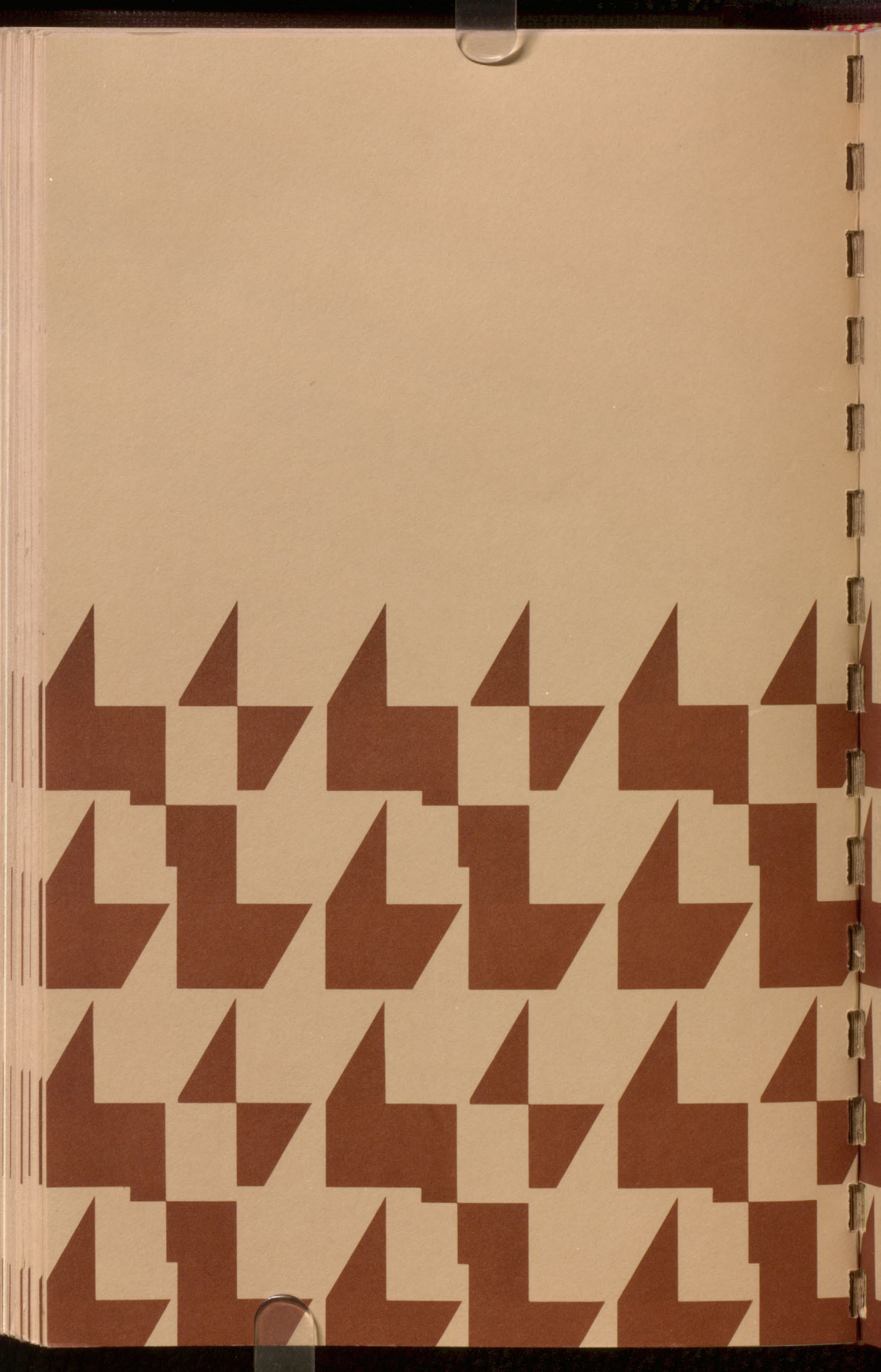
John DeWolfe  
Hillary Rowland

HORN CHOIR

Annemarie Leenhouts  
Donna Campbell  
Kathy Start  
Beverley Loney  
Linda Osatchuk  
Lorna Murray  
Nancy Wightman  
Jeffrey Gibson  
Jill Atkinson  
Robert Walsh  
Elizabeth Abel



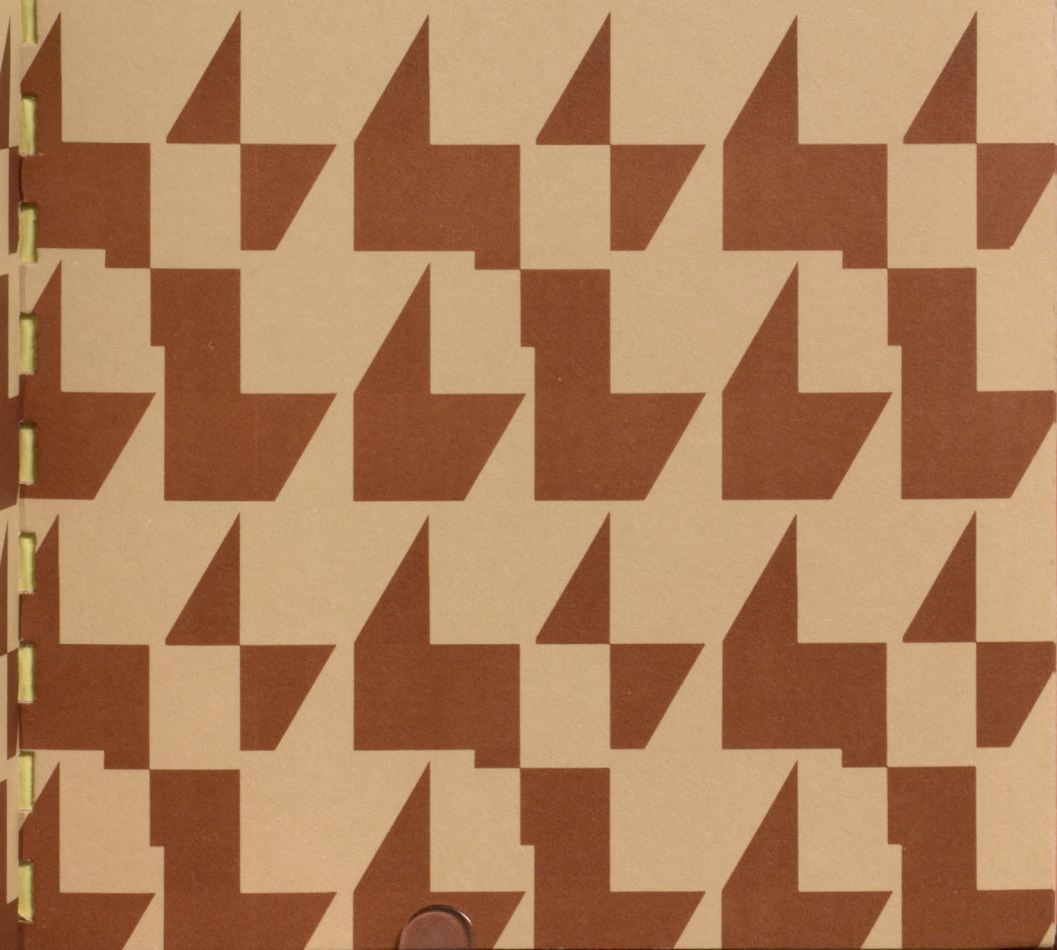




# McGill University Faculty of Music



Pollack concert hall  
Salle de concert Pollack



75 years of music at McGill  
75 années de musique à McGill

Tuesday, December 18, 1979 - 8:30 pm

ERIC LUSSIER, harpsichord

---

student of JOHN GREW

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

*Ce récital fait partie des épreuves imposées pour  
l'obtention du Diplôme de Concert.*



programme

PARTITA NO. 4 in D major

J. S. Bach  
(1685-1750)

Ouverture  
Allemande  
Courante  
Aria  
Sarabande  
Minuet  
Gigue

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

TROISIEME ORDRE

François Couperin  
(1668-1733)

Allemande (La Ténébreuse)  
Courante I  
Courante II  
Sarabande (La Lugubre)  
Les Matelotes de Provençales  
Chaconne (La Favorite)

LES TENDRES PLAINTES (Rondeau)

Jean-Philippe Rameau  
(1683-1764)

LES NIAIS DE SOLOGNE

DOUBLES DES NIAIS (I/II)

L'ENTRETIEN DES MUSES

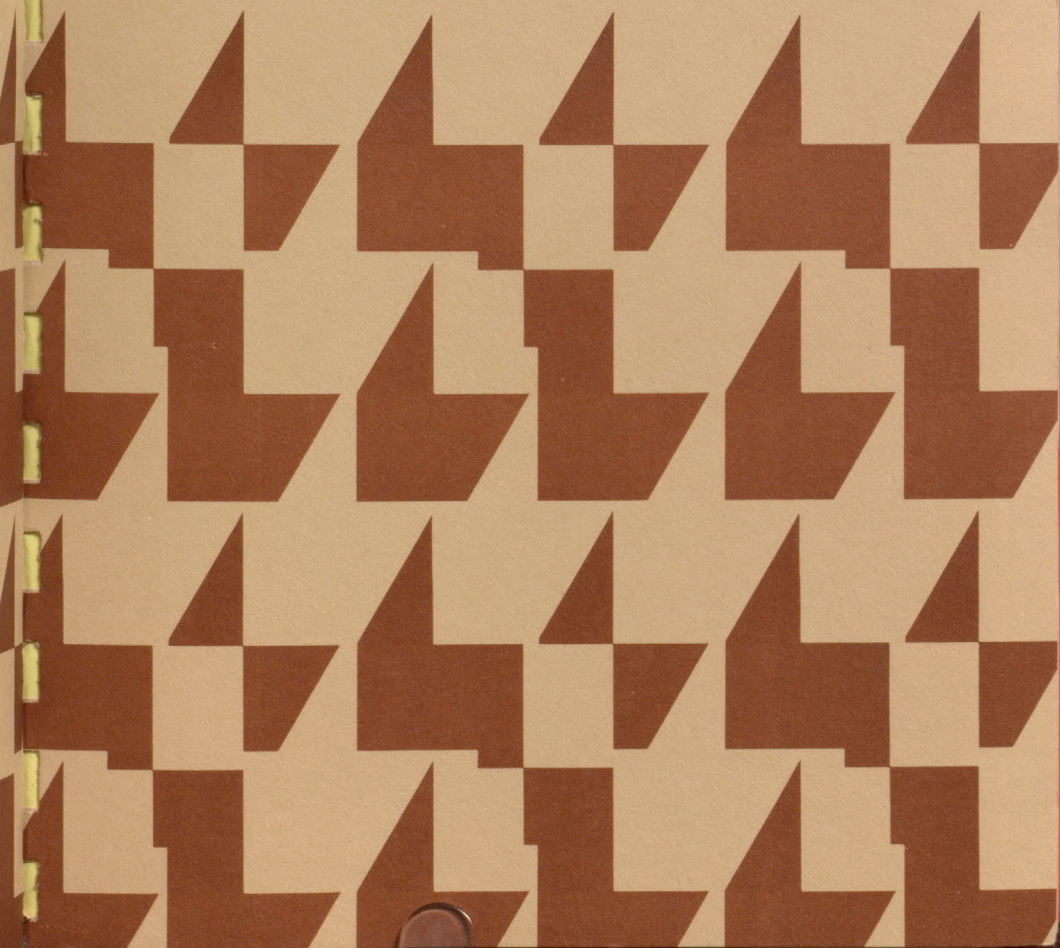
LES CYCLOPES (Rondeau)



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Allemande  
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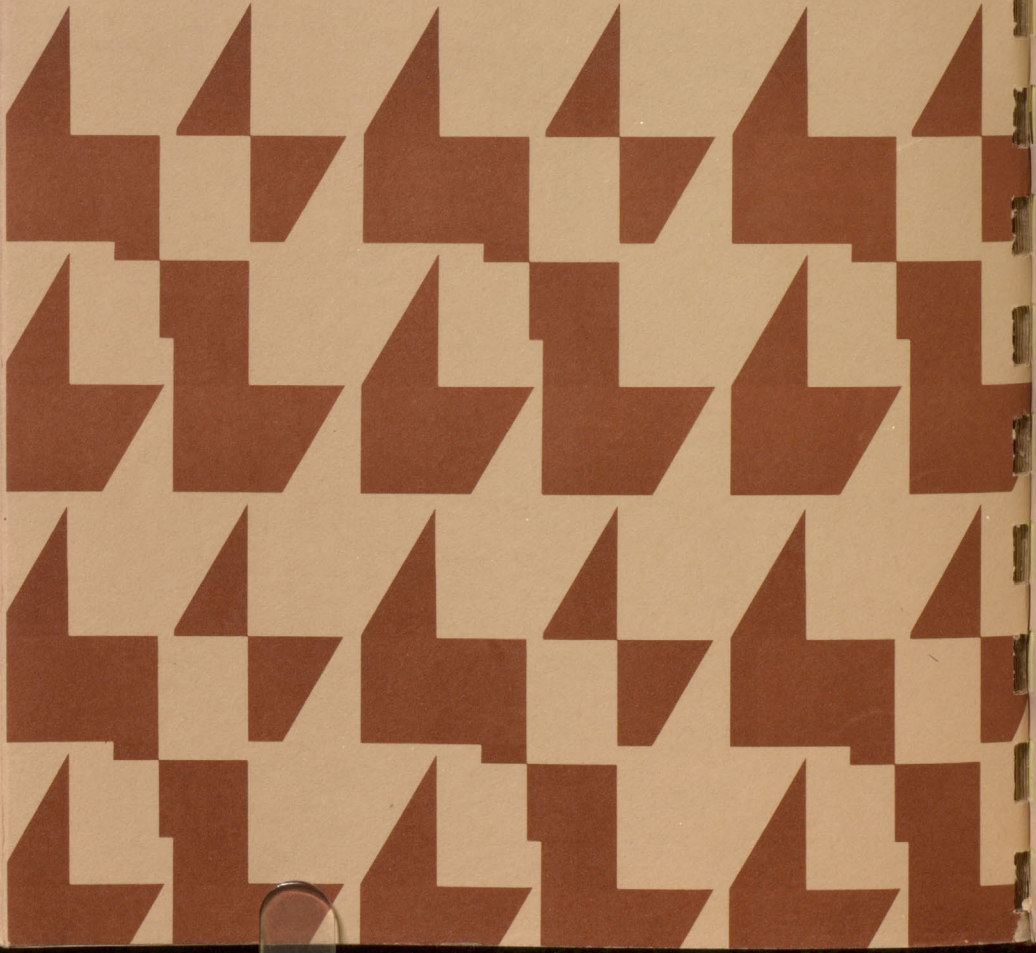
Jean-Philippe Rameau  
(1683-1764)

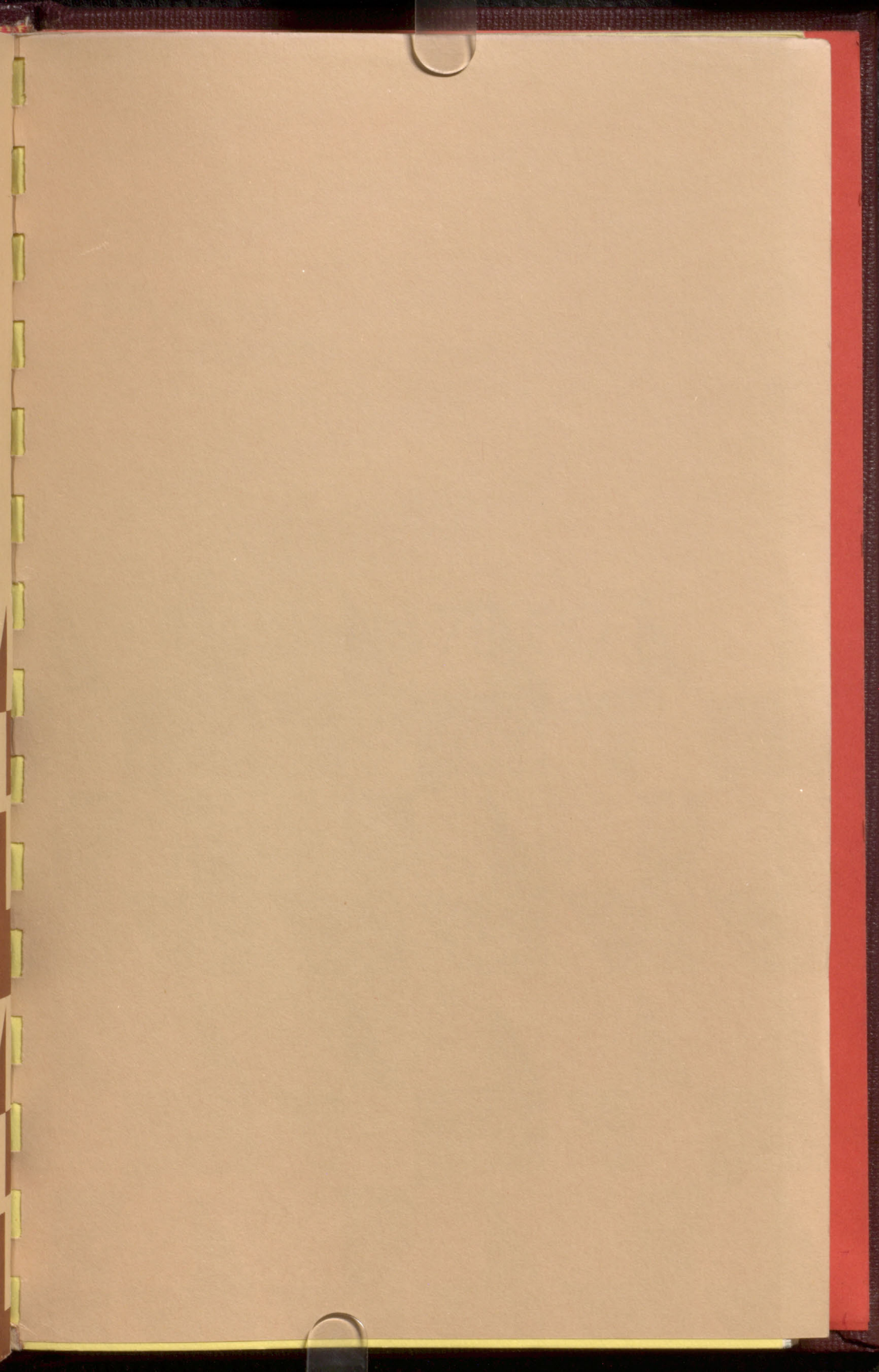
LES NIAIS DE SOLOGNE

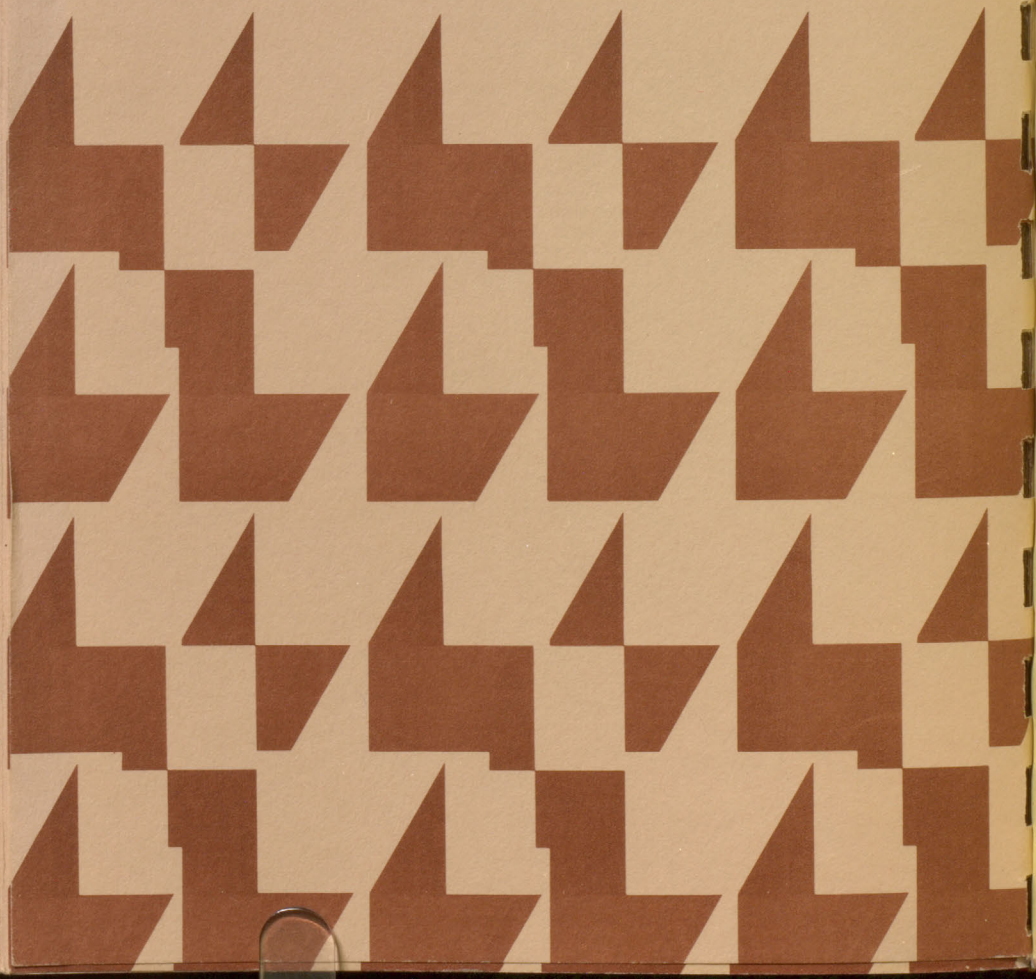
DOUBLES DES NIAIS (I/II)

L'ENTRETIEN DES MUSES

LES CYCLOPES (Rondeau)









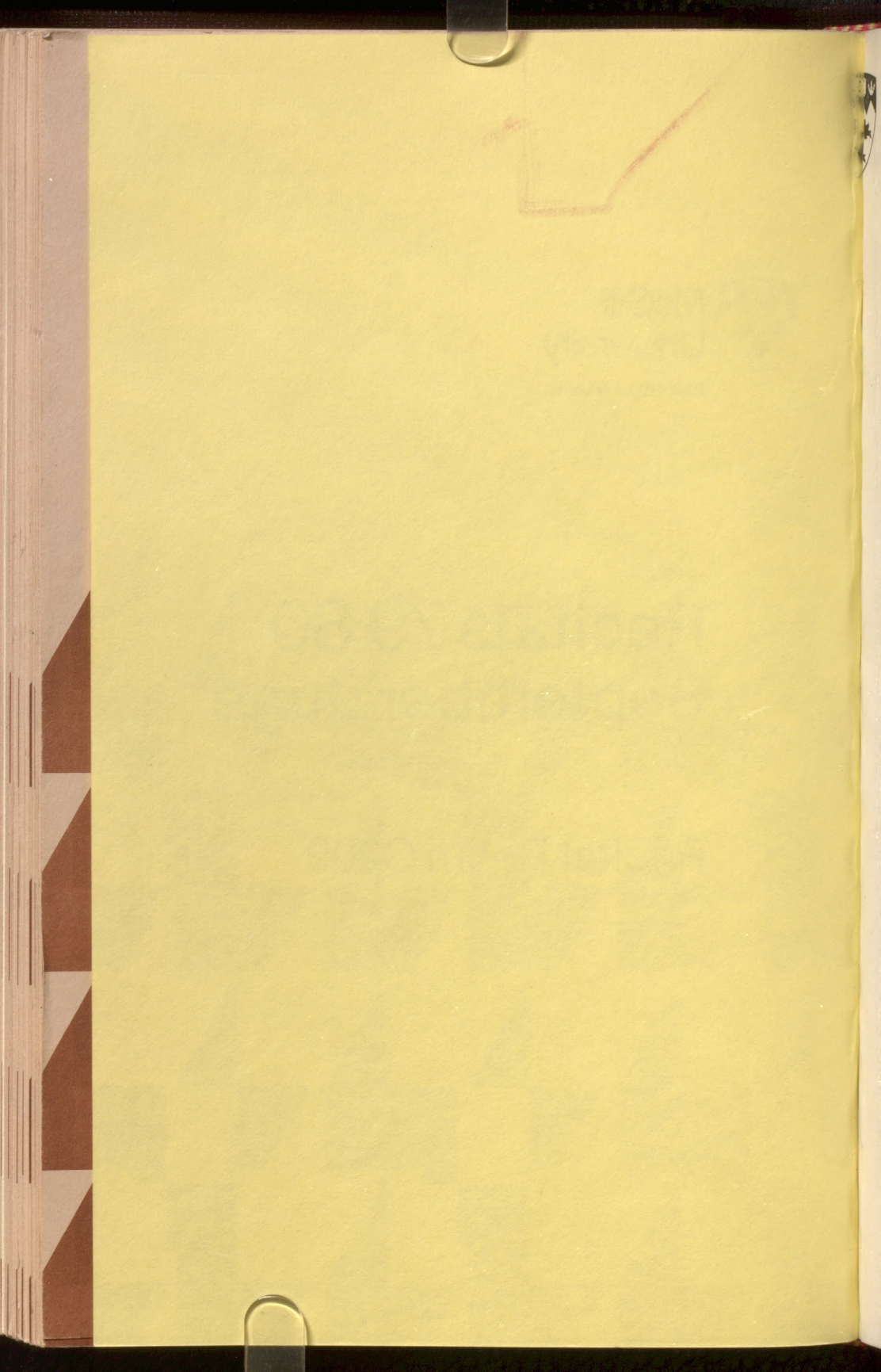


McGill  
University

Faculty of Music

# Recitals 79-80 September-June

Recital Room C209





McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, September 19, 1979  
5:00pm

M A R I E - F R A N C E O U E L L E T , soprano

---

student of Dina Narici

assisted by LORRAINE GLOGOWSKY, piano

---

SEMIRAMIDE

G. Rossini

Bel Raggio Lusinghies

DIE ZAUBERFLÖTE

W. A. Mozart

Ach, ich fühl's

NUITS D'ETE

H. Berlioz

Vilanelle  
Au cimetièrre  
L'Ile Inconnue

GOETHE LIEDER

H. Wolf

Frühlings Übers Jahr  
Ganymed  
Epiphantias

KARENNA

D. Patriquin

Mosses  
The Maple  
Aspens  
Finale

RECITAL ROOM C-209  
Wednesday, September 19, 1979  
2:00pm

MARIE - FRANCE QUELLET, soprano

student of Dina Haric  
assisted by LORRAINE GLOGOWSKY, piano

G. Rossini

SEMIRAMIDE  
Bei Ragto Lustigheit

W. A. Mozart

DIE ZAUBERFLÖTE  
Ach, ich fühl's

H. Berlioz

WITTS D'ETE  
Vilanelle  
Au cimetière  
L'île Inconnue

H. Wolf

GOETHE LIEDER  
Frühling übers Jahr  
Ganymed  
Euphantas

D. Brahms

KARENNA  
Moses  
The Maple  
Assens  
Finale



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, September 25, 1979  
5:00pm

PIANO RECITAL

---

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

---

student of Luba Zuk

SONATA in E<sup>b</sup> major, Op. 27,                      L. van Beethoven  
No. 1

Andante  
Allegro molto  
Adagio con espressione  
Allegro vivace

ESTAMPES

C. Debussy

Pagodes  
La soirée dans Grenade  
Jardins sous la pluie

PRELUDES, Op. 28

F. Chopin

1. Agitato
2. Lento
3. Vivace
4. Largo
5. Allegro molto
6. Lento assai
7. Andantino
8. Molto agitato
9. Largo
10. Allegro molto
18. Allegro molto

SONATA in F minor, Op. 1 No. 1

S. Prokofiev



McGill University

Faculty of Music  
Strathcona Music Building

RECI TAL ROOM C-209  
Tuesday, September 22, 1970  
2:00pm

PIANO RECITAL

MARGARET-ROSE ETIENNE

student of Luba Zuk

SONATA in E major, Op. 27, No. 1  
L. van Beethoven

Andante  
Allegro molto  
Adagio con espressione  
Allegro vivace

ESTAMPES  
C. Debussy

Pagodes  
La soirée dans Grenade  
Jardins sous la pluie

PRELUDES, Op. 28  
F. Chopin

1. Allegro
2. Lento
3. Vivace
4. Largo
5. Allegro molto
6. Lento assai
7. Andantino
8. Molto agitato
9. Largo
10. Allegro molto
11. Allegro molto

SONATA in F minor, Op. 1 No. 1  
S. Prokofiev



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Thursday, September 27, 1979  
1:00 pm

ALAN FRASER, piano

---

---

SONATA NO. 1 in E<sup>b</sup> major

Josef Haydn

Allegro  
Adagio  
Presto

DREI INTERMEZZI, Op. 117

Johannes Brahms

Andante moderato  
Andante non troppo e con molto espressione  
Andante con moto

IMAGES - Première série

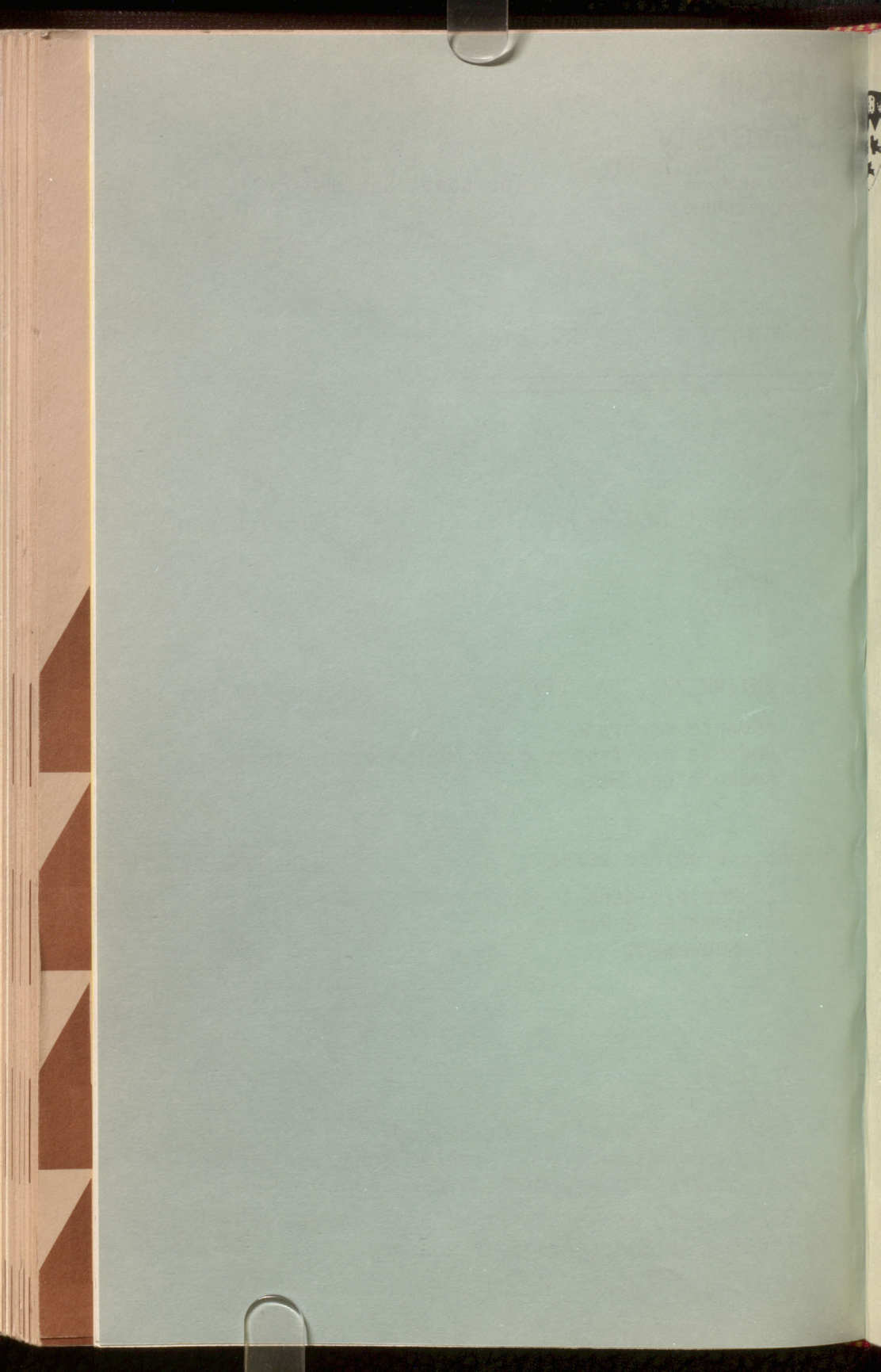
Claude Debussy

I. Reflets dans l'eau  
II. Hommage à Rameau  
III. Mouvement

*The Brahms Intermezzi are inscribed:*

*"Schlaf sanft, mein Kind, schlaf sanft und schön!  
Mich dauert's sehr, dich weinen sehn."*

*"Sleep softly my child, sleep soft and sweet  
It pains me deeply to hear you cry."*







# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, September 27, 1979  
8:30pm

Y O R A M L E V Y , trumpet  
student of James Thompson

assisted by DEBORAH CORBER, piano

and

## B R A S S Q U I N T E T

trumpets	YORAM LEVY
	SYLVAIN PINEAU
horn	JEFF GIBSON
trombone	GORDON SIMMS
bass trombone	COLIN MURRAY

### p r o g r a m m e

CONCERTO FOR TRUMPET in E<sup>b</sup> J. N. Hummel

LEGEND G. Enesco

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

CONCERTO in D G. Torelli

FOUR MOVEMENTS FOR FIVE BRASS C. Jones

1. Introduction
2. Pretentions
3. Waltz
4. Finale - Allegro

IN CITATION 1-208  
(Thursday), September 27, 1977  
8:30am

Department of Psychology  
3841 University Avenue

YOUNG LEVY, Thomas  
Students of James Thompson

Assisted by DEBORAH CORSEY, Ph.D.

and

CLASS OF 1977

THOMAS LEVY  
SHEILA PINCO  
JILL BISSON  
LAWSON SIMS  
CLARA MURRAY

1977-1978

COMMITTEE FOR THOMPSON

LEVIN

THE MEMBERS OF THE CLASS

- 1. Introduction
- 2. Functions
- 3. Well
- 4. Plans - Minutes



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Friday, October 19, 1979 - 7:30pm

PIANO RECITAL

---

students of CHARLES REINER

KENNETH WOODMAN

---

p r o g r a m m e

BALLADE No.1 in G minor, Op.23 F. Chopin

SONATA QUASI UNA FANTASIA,  
No. 2, Op.27 "Moonlight" L. van Beethoven

Adagio sostenuto  
Allegretto  
Presto agitato

*Barry Cadieux*

BALLADE No.2 in F major, Op.38 F. Chopin

*Peter Jancewicz*

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

BALLADE No.3 in A<sup>b</sup> major, Op.47 F. Chopin

*Barry Cadieux*

SONATA in C major, Op.53 L. van Beethoven  
"Waldstein"

Allegro con brio  
Introduzione - Adagio molto  
Rondo - Allegro moderato

BALLADE No.4 in F minor, Op.52 F. Chopin

*Peter Jancewicz*



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-31

-31

JAZZ IMPROVIZATION CLASSSection ARMAS MAISTE0-213ASANDU  
PERDIDO

Cl. Brown

Jazz-MajorINVITATION  
PERI'S SCOPEBr. Kaper  
B. Evans*Luc Beaugrand Trio*Jazz-MajorWE'LL BE TOGETHER AGAIN  
OLEOLaine & Fischer  
S. Rollins*Steve Holt Trio*0-213AK.C. BLUES  
TUNE-UPCh. Parker  
M. Davis0-213AAIR CONDITIONING  
SATIN DOLLCh. Parker  
D. Ellington0-313ABLUE FUNK  
THE MAZEN. Adderley  
H. Hancock0-313AEMPTY POCKETS  
SUSPENDED SENTENCEH. Hancock  
W. Shorter



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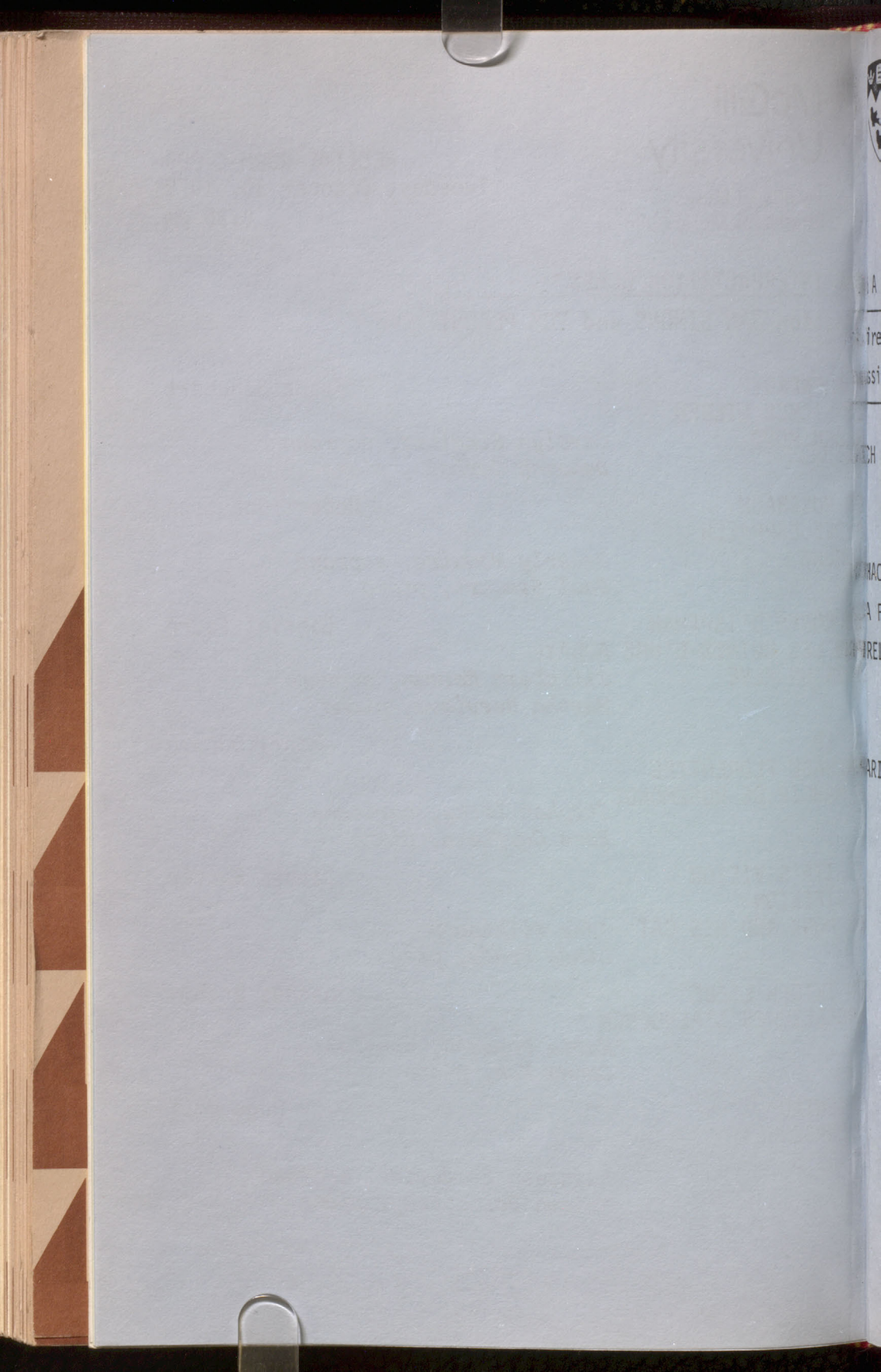
ERBI

SIR I

SONG INTERPRETATION CLASS

Direction JAN SIMONS and TOM PLAUNT

- M ABENDROT Franz Schubert  
EIMLICHES LIEBEN  
N DEN MOND *Carolyn Sinclair, soprano*  
*Deborah Corber, piano*
- ER NUSSBAUM Robert Schumann  
ALDESGESPRAECH  
IDMUNG *Beverly McGuire, soprano*  
*Paul Stewart, piano*
- ES ROSES D'ISPAHAN Gabriel Fauré  
ANS LES RUINES D'UNE ABBAYE  
PRES UN REVE *Elizabeth Norman, soprano*  
*Martha Hervieux, piano*
- DUPIR Henri Duparc  
ERENADE FLORENTINE  
E MANOIR DE ROSEMONDE *Stephen Lecky, baritone*  
*Ross Cawfield, piano*
- T. ITA'S VISION Samuel Barber  
RUCIFIXION  
HE MONK AND HIS CAT *Anne Wilkinson*  
*Linda Brady, piano*
- ON EWIGER LIEBE Johannes Brahms  
ERGBLICHES STAENDCHEN *Maria Popescu, contralto*  
*Donna Koh, piano*
- ORGENTAU Hugo Wolf  
ERBORGENHEIT  
R IST'S *Kathleen Broderick, soprano*  
*Friema Boroditsky, piano*



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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, November 1, 1979  
1:00 pm

EARLY MUSIC ENSEMBLES

---

direction: MARY CYR

assisted by: EDMUND BROWNLESS and SANDRA WEEKS

---

ICH DANKE DEM HERRN VON GANZEN HERZEN Heinrich Schütz

*Alan Fraser, contertenor*  
*Rocchina Zappone, harpsichord*

CHACONNE in d minor Louis Couperin

LA FORQUERAY Jacques Duphy

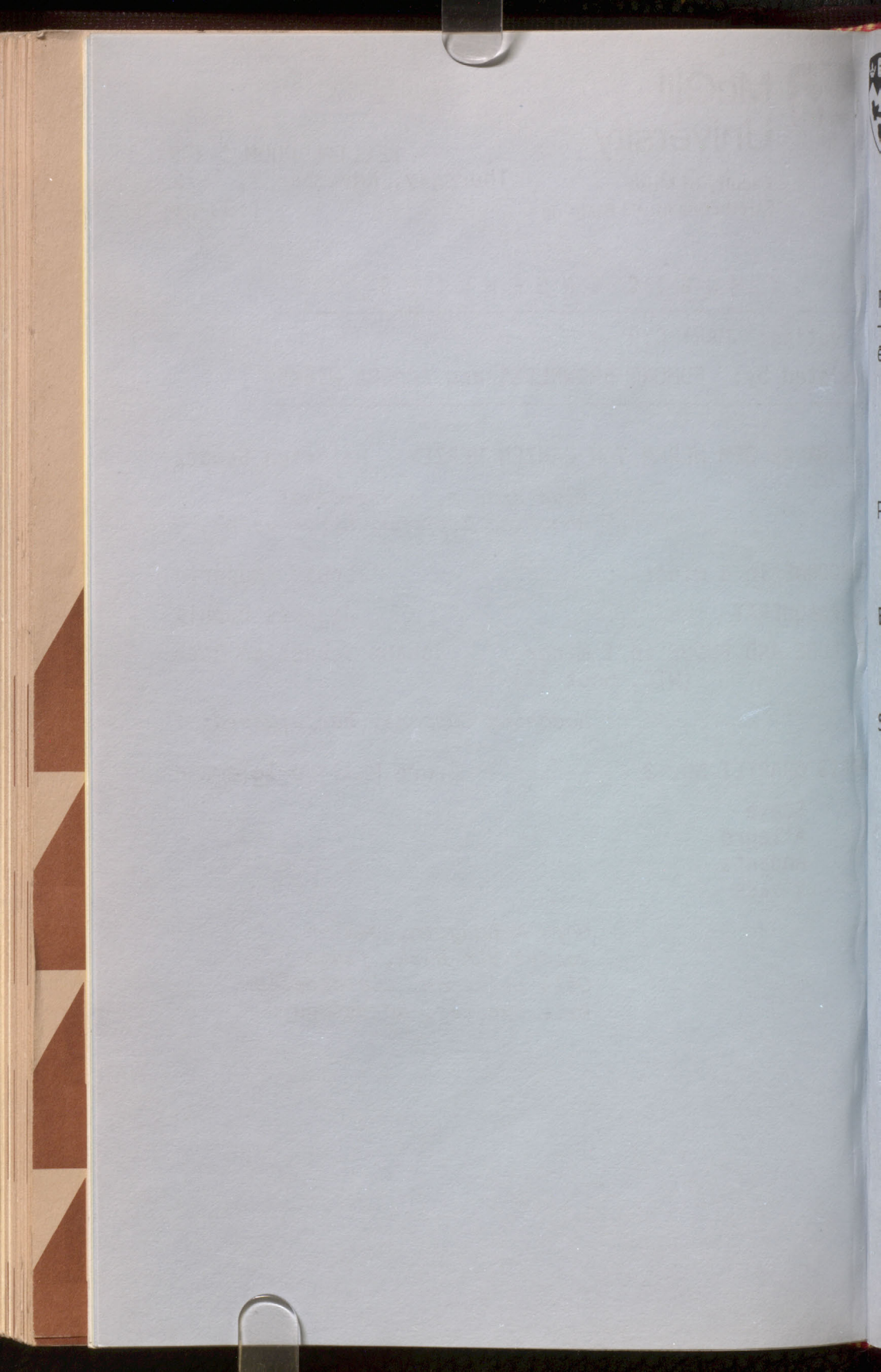
PRELUDE AND FUGUE in f minor, Johann Sebastian Bach  
(WTC, book II)

*Rocchina Zappone, harpsichord*

PARIS QUARTET NO. 3 Georg Philipp Telemann

Soave  
Allegro  
Andante  
Vivace

*Mary McLaughlin, violin*  
*Robert Van Wyck, flute*  
*Gill Stikeman, violoncello*  
*Eric Lussier, harpsichord*





McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

le vendredi 2 novembre 1979  
19h.30

FRANCOIS COUTURE , pianiste

élève de Prof. Loyonnet

PRELUDE ET FUGUE en si<sup>b</sup> mineur

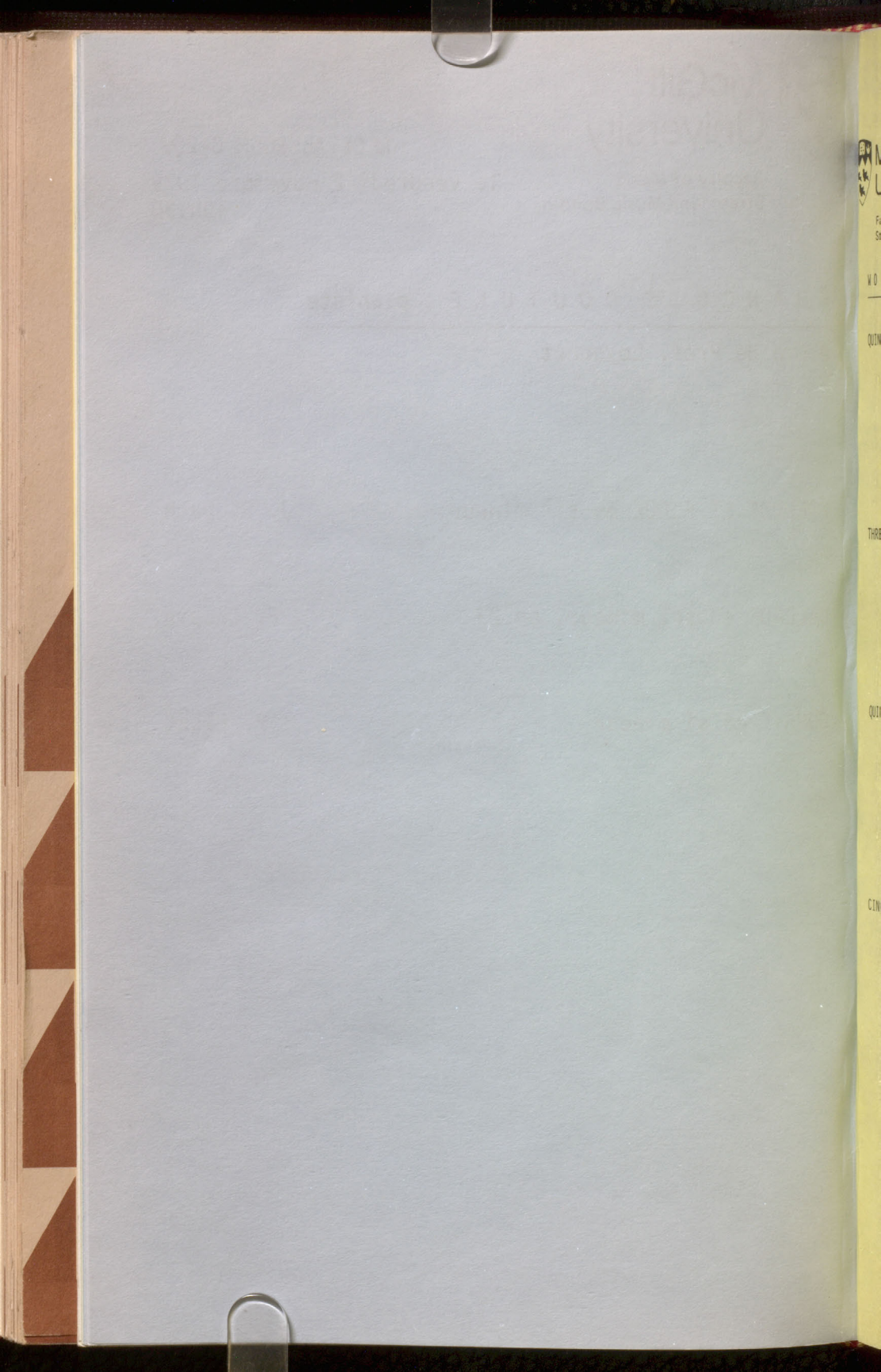
J. S. Bach

BALLADE en sol mineur, op.23

F. Chopin

SONATE en si mineur

F. Liszt





McGill  
University

Faculty of Music  
Strathcona Music Building

Recital Room C-209  
Monday, November 5, 1979  
8:30 pm

WOODWIND RECITAL

---

QUINTET in C minor K.406

Allegro  
Andante  
Minuetto in Canone  
Allegro

W. A. Mozart  
(arr. from Serenade for 8 winds)

*Marc Fournel, flute*  
*Kathy Davies, oboe*  
*Ross Edwards, clarinet*  
*Elizabeth Abel, horn*  
*Annette Champness, bassoon*

THREE SHANTIES

Allegro con brio  
Allegretto semplice  
Allegro vivace

M. Arnold

*Cynthia Bartlett, flute*  
*Brett Dill, oboe*  
*Carol Ascroft, clarinet*  
*Jeff Gibson, horn*  
*Pat McMullen, bassoon*

QUINTET, 1956

Animato  
Con tenerezza  
Scherzando  
Allegro comodo

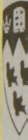
W. Piston

*Cynthia Bartlett, flute*  
*Brett Dill, oboe*  
*Carol Ascroft, clarinet*  
*Jeff Gibson, horn*  
*Iris Hine, bassoon*

CINQ PIECES EN TRIO

*Marie-Line Ross, oboe*  
*Ross Edwards, clarinet*  
*Pat McMullen, bassoon*

J. Ibert



McGill University

Faculty of Arts  
Department of Psychology

Psychology Department

Psychology 301  
[200-2-200-200-200]

Psychology 301

Psychology  
Department

Psychology Department  
McGill University  
3801 University Street  
Montreal, Quebec H3T 3G4

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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, November 5, 1979  
4:00 pm

VOICE RECITAL

students of Kathleen Anderson  
Betty Doroschuk  
Dina Marie Narici  
Jan Simons

VERBORGENHEIT Hugo Wolf  
DAS VERLASSENE MÄGDLEIN  
ER IST'S

*Michelle Desmarais, soprano*  
*Diane Oliver, piano*

REGNAVA NEL SILENZIO scene from Gaetano Donizetti  
Lucia di Lammermoor

*Darquise Bilodeau, soprano*  
*Susan McLachlan, soprano*  
*François Couture, piano*

IM ABENDROT Franz Schubert  
HEIMLICHES LIEBEN  
AN DEN MOND

*Carolyn Sinclair, soprano*  
*Deborah Corber, piano*

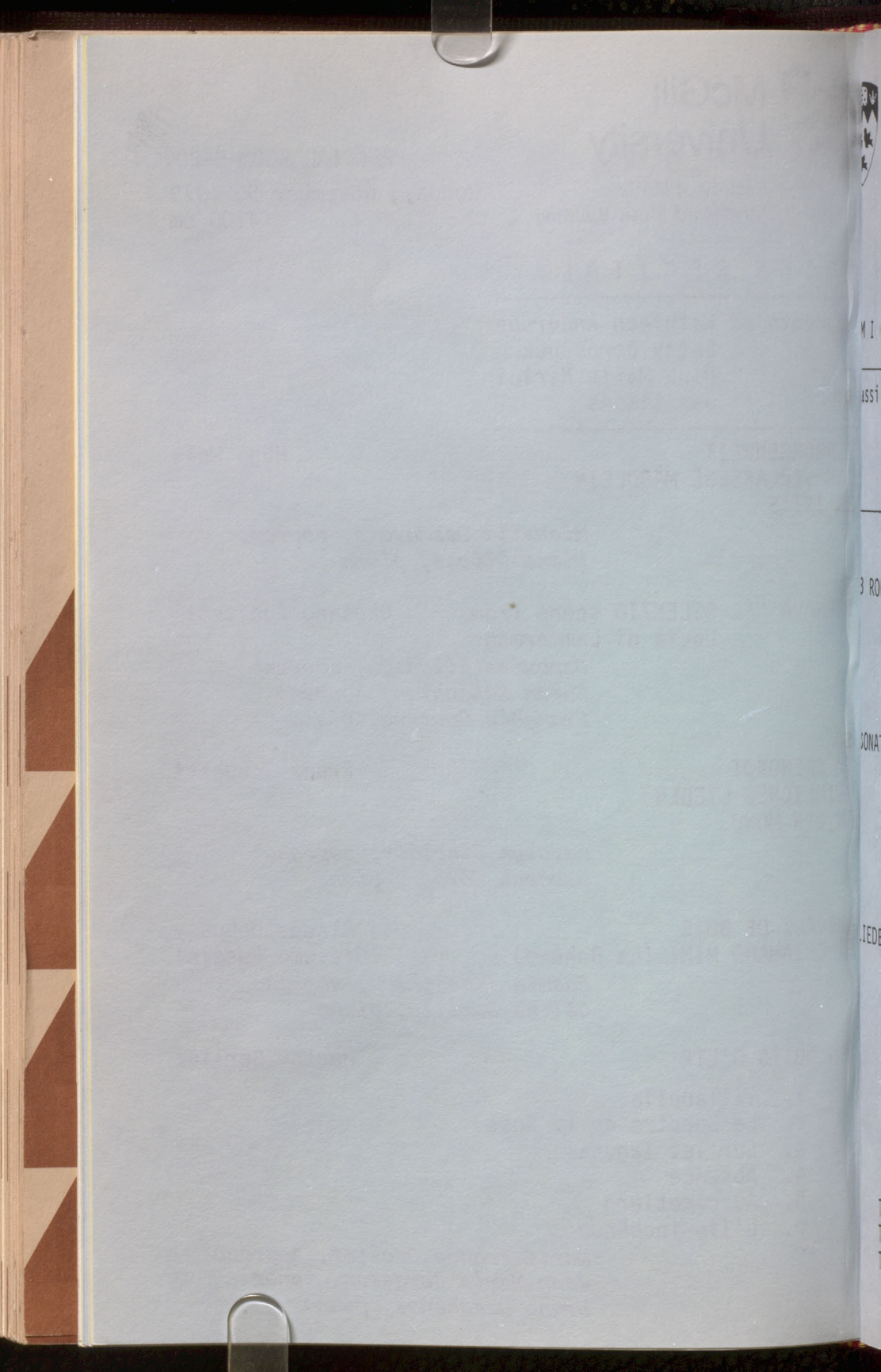
CHEVAUX DE BOIS Claude Debussy  
MI CHIAMANO MIMI (La Bohème) Giacomo Puccini

*Hasmig Injejikian, soprano*  
*Céline Dutilly, piano*

LES NUITS D'ETE Hector Berlioz

1. Villanelle
2. Le Spectre de la Rose
3. Sur les lagunes
4. Absence
5. Au cimetière
6. L'Ile inconnue

*Marie-France Ouellet, soprano*  
*Jean-Marie Bergeron, tenor*  
*Bruno Deschênes, piano*



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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, November 7, 1979

4:00 pm

M I C H A E L C R A B I L L, pianist

---

assisted by PETER FREEMAN, clarinet

DAVID NELSON, violin

GLENDAL BALKAN, soprano

---

3 ROMANCES FOR CLARINET AND PIANO,  
Op.94

Robert Schumann

Nicht schnell  
Einfach, innig  
Nicht schnell

SONATA FOR VIOLIN AND PIANO in  
a minor, Op.105

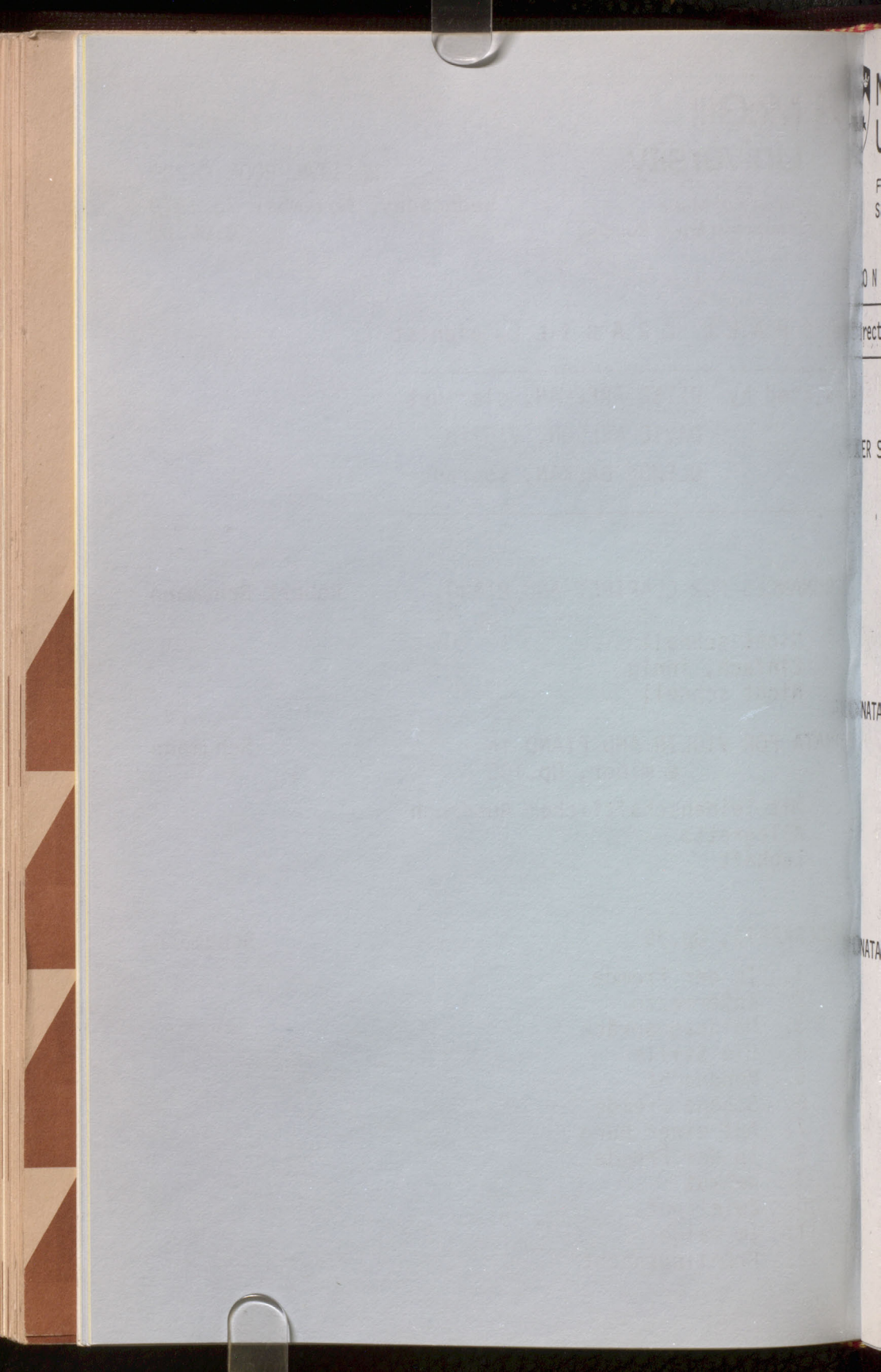
Schumann

Mit leidenschaftlichem Ausdruck  
Allegretto  
Lebhaft

LIEDERKREIS, Op.39

Schumann

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielight
11. Im Walde
12. Frühlingsnacht



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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, November 12, 1979  
4:00 pm

CONTEMPORARY MUSIC ENSEMBLE

---

Director: EUGENE PLAWUTSKY

---

SEVEN STÜCKE FÜR KLARINETTE UND KLAVIER Alban Berg

Mässig

Sehr Langsam

Sehr Rasch

Langsam

*Ross Edwards, clarinet*  
*Peter Chiasson, piano*

SONATA FOR GUITAR Harry Somers

Prelude - Maestoso

Scherzo - Allegro

Molto Lento

Finale - Allegro con spirito

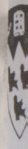
*Philip Coiteux, guitar*

SONATA BREVE FOR BASS TROMBONE SOLO William Hartley

Allegro moderato

Presto

*Greg Frazer, bass trombone*



McGill University

Faculty of Music  
Department of Music  
100 St. James Street  
Montreal, Quebec H3Z 3G4

Faculty of Music  
Department of Music  
100 St. James Street  
Montreal, Quebec H3Z 3G4

ALBERTA PART 1 MUSIC FOR THE 21ST CENTURY

ALBERTA PART 1 MUSIC FOR THE 21ST CENTURY

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ALBERTA PART 1 MUSIC FOR THE 21ST CENTURY



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Friday, November 16, 1979  
7:30 pm

PIANO ENSEMBLE CLASS

---

OF LUBA ZUK

---

SONATA in D major, Op.6 L. van Beethoven

Allegro molto  
Rondo - Moderato

*Andrea Carr and Jocelyn Brault*

FANTASIE in F minor, Op.103 F. Schubert

*Monika Palos and Leonard Pinkas*

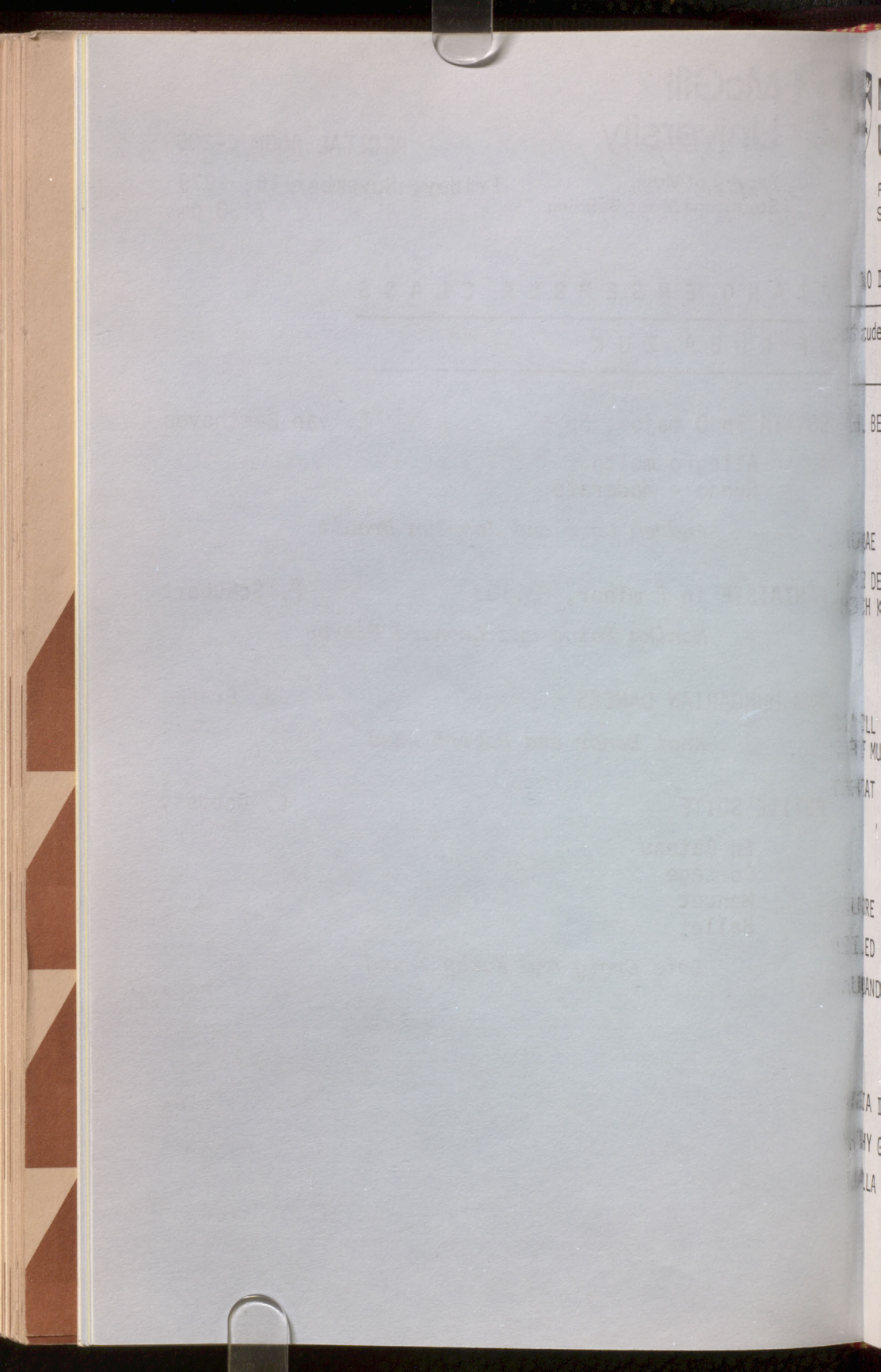
TWO HUNGARIAN DANCES J. Brahms

*Anat Benor and Robert Ahad*

PETITE SUITE C. Debussy

En Bateau  
Cortège  
Menuet  
Ballet

*Lois Craig and Kathy Yeung*



V O I C E R E C I T A L

---

students of K. Anderson - J. Bentley - B. Doroschuk -  
D. Narici - J. Simons

---

LE BESTIAIRE

F. Poulenc

*Jean-Pierre Couturier, baritone*  
*Anne-Marie Denoncourt, piano*

QUAE MOREBAT ET DOLEBAT (Stabat Mater)

G. Pergolesi

ER DER HERRLICHSTE VON ALLEN

R. Schumann

ICH KANN'S NICHT FASSEN (Frauenliebe und Leben)

*Heike Margolis, mezzo-soprano*  
*Donna Koh, piano*

I'LL SAIL UPON THE DOG STAR  
IF MUSIC BE THE FOOD OF LOVE

H. Purcell

THAT GOD IS GREAT (Chandos Anthem No.9)

F. Handel

*Robert Miron, baritone*  
*Lilias Lippert, piano*

SURE ON THIS SHINING NIGHT

S. Barber

LIED DER MIGNON

R. Schubert

QUANDO M'EN VO (La Bohème)

G. Puccini

*Wendy Hamel, soprano*  
*Doris Killam, piano*

IA IL SOLE DAL GANGE

A. Scarlatti

HY GLORIOUS DEEDS (Samson)

Handel

LLA VITA (Masked Ball)

G. Verdi

*Arthur Muhendissian, baritone*  
*Doris Killam, piano*

UNIVERSITY

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November 19, 1917

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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, November 20, 1979  
8:30 pm

S Y D N E Y V R A N A , guitar

student of Antonin Bartos

SERENETA ESPAGNOLA

Juan Malats

STUDY NO. 7

Heitor Villa-Lobos

STUDY NO. 11

SEVILLA

Issac Albeniz

DANSE NO. 5

Enrique Sranados

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

STUDY NO. 1

Villa-Lobos

STUDY NO. 2

FANTASIA

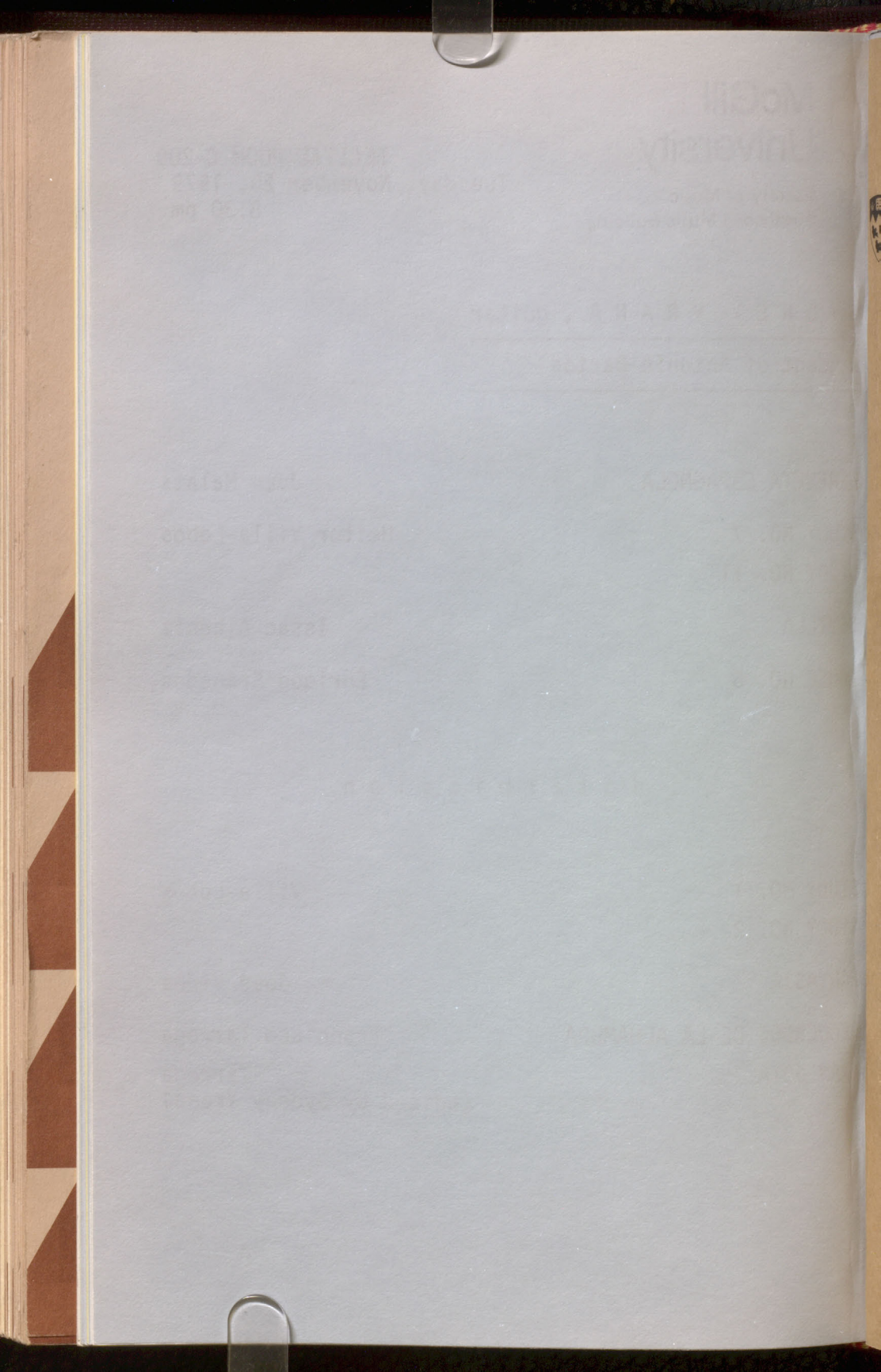
José Viños

RECUERDOS DE LA ALHAMBRA

Francisco Tarrega

GRAN JOTA

Tarrega  
(edited by Sydney Vrana)





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Strathcona Music Building

RECITAL ROOM C-209  
Thursday, November 22, 1979 8:30 pm

CLASS RECITAL BY FLUTE STUDENTS  
OF CINDY SHUTER

---

programme

ANDANTE, K. 315

W. A. Mozart

*Françoise Lamarche, flute  
Ginette Levesque, piano*

CAPRICCIO NO. 1, Op. 10

F. Kuhlau

Adagio - Polonaise

*Elke Ketter, flute*

VARIATIONS ON A THEME BY ROSSINI

F. Chopin

Tema - Andantino

Var. I - Allegretto

Var. II - Andante

Var. III - Allegretto

Var. IV - Allegro assai

*Paul St. Laurent, flute  
Lynne Brown, piano*

TWO ROMANCES, Op. 94

R. Schumann

Nicht schnell

Einfach, innig

*Marie Coupal, flute  
Richard Gibson, piano*

SUITE, Op. 116

B. Godard

Idylle

Allegretto

*Suzanne Rita Byrnes, flute  
Geneviève Godbout, piano*

over/verso

SYRINX

C. Debussy, L. L.

*Pierre-Louis Coallier*

SUITE MODALE

Moderato  
L'istesso tempo  
Allegro giocoso

*Joanne Côte, flute  
Peter Chiasson, piano*

SONATE

P. Hindemith

Heiter bewegt

*Myrtha Boily, flute  
Céline Dutilly, piano*

IMAGE, Op. 38

E. Bozza

*Robert Van Wyck, flute*



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RECITAL ROOM C-209

Friday, November 23, 1979  
7:30 pm

ALLEN FEIDER, clarinet

---

student of PETER FREEMAN

---

assisted by PETER JANCEWICZ, piano

SKETCHES FOR CLARINET (unaccompanied) William Prunty

Prelude  
Short March  
Wonderment  
Fantasia

TWO STUDIES FOR CLARINET Victor Polatschek  
(after J. S. Bach)

SONATA FOR CLARINET Paul Hindemith

Mässig bewegt  
Lebhaft  
Sehr langsam  
Kleines Rondo, gemächlich

CONTEST PIECE FOR THE CLARINET Henri Rabaud

Moderato  
Largo  
Allegro



M. E.

stud

FREN

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PAPIL



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Strathcona Music Building

RECITAL ROOM C-209  
Monday, November 26, 1979  
8:30 pm

M E R C E D E S R O Y , pianist

---

student of Ljerka Wollmarker-Blume

---

FRENCH SUITE in E major

J. S. Bach

Allemande  
Courante  
Sarabande  
Gavotte  
Polonaise  
Menuet  
Bourrée  
Gigue

SONATA Op.111 in c minor

Ludwig van Beethoven

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

PRELUDE CHORALE ET FUGUE

César Franck

PAPILLONS, Op.2

Robert Schumann



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Strathcona Music Building

RECITAL ROOM C-209

Tuesday, November 27, 1979  
8:30 pm

TRIO

Josiane Lefebvre, piano  
Eric Madsen, violin  
Mario Giroux, cello

supervisor: Stephen Kondaks

and

KATHLEEN BRODERICK

student of Jan Simons

assisted by FRIEMA BORODITSKY, piano

programme

TRIO en Ré mineur, Op.120

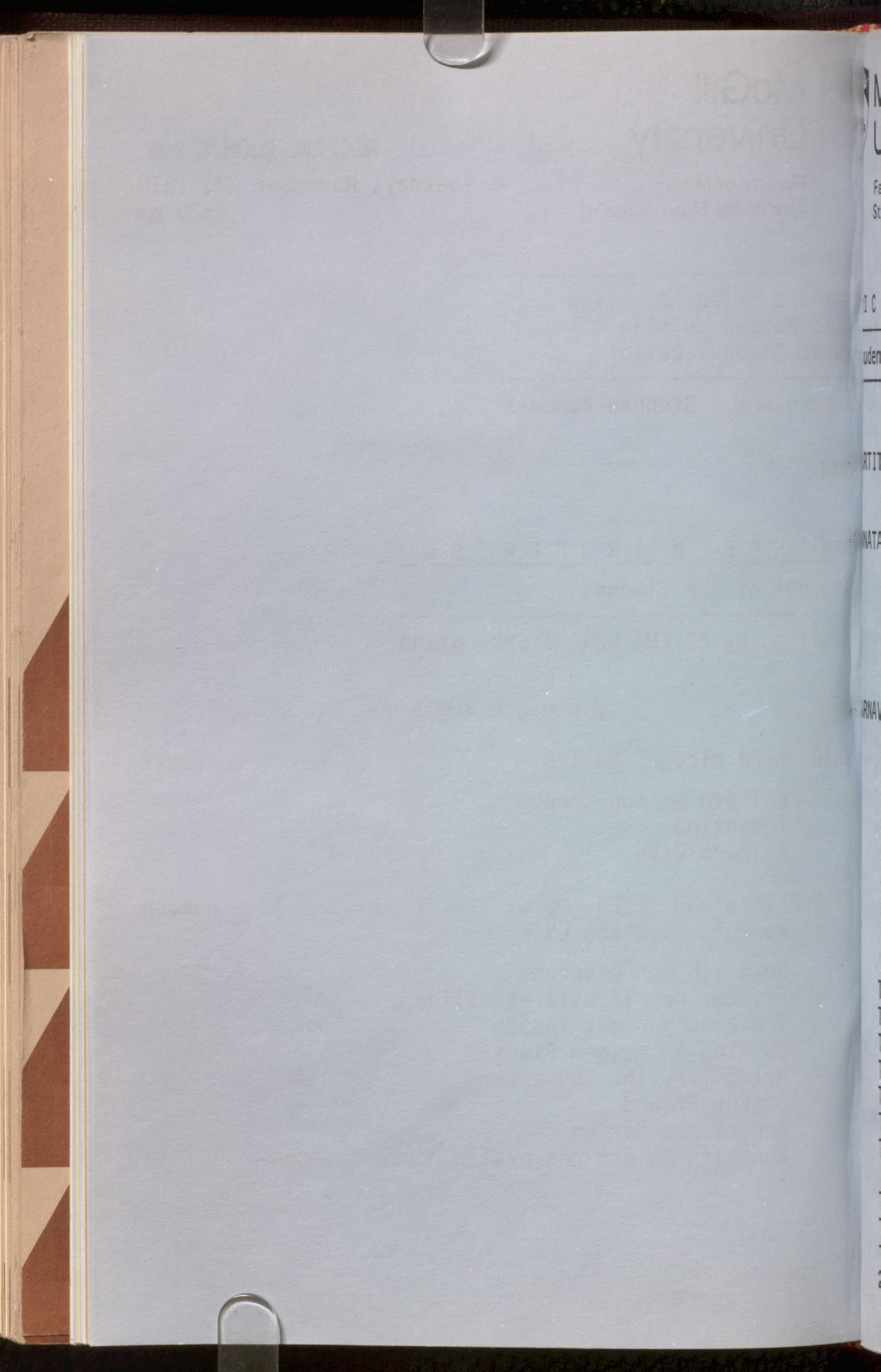
G. Fauré

Allegro ma non troppo  
Andantino  
Allegro Vivo

FRAUENLIEBE UND LEBEN, Op.42  
(A Woman's Love and Life)

R. Schumann

Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich kann's nicht fassen  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süßer Freund  
And meinem Herzen  
Nun hast du mir den ersten Schmerz getan



RICHARD SOLOMON, pianist

---

student of TOM PLAUNT

---

programme

PARTITA NO. II in c minor

J. S. Bach  
(1685-1750)

SONATA in D major, Op.28

L. van Beethoven  
(1770-1827)

Allegro

Andante

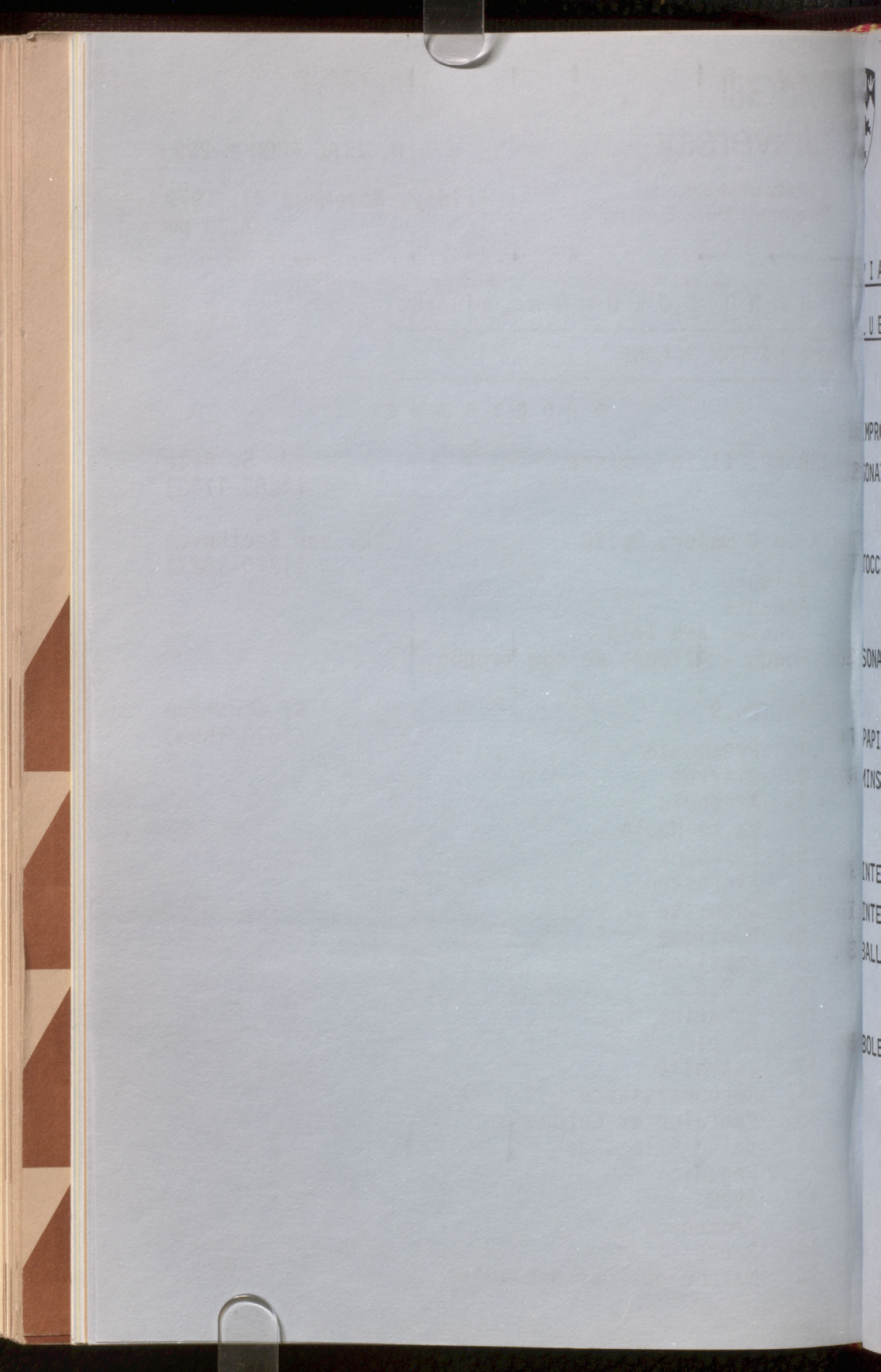
Scherzo and Trio

Rondo - Allegro ma non troppo

CARNAVAL, Op.9

R. Schumann  
(1810-1856)

1. Pr ambule
2. Pierrot
3. Arlequin
4. Valse Noble
5. Eusebius
6. Florestan
7. Coquette
8. Replique
9. Papillons
10. A.S.C.H.
11. Chiarina
12. Chopin
13. Estrella
14. Reconnaissance
15. Pantalon et Colombine
16. Valse Allemande  
Paganini
17. Aveu
18. Promenade
19. Pause
20. Marche des Davidsb undler



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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, December 3, 1979  
8:30 pm

P I A N O R E C I T A L by S T U D E N T S O F  
L U B A Z U K

p r o g r a m m e

IMPROMPTU in E flat major F. Schubert

SONATINE in C major D. Kabalevsky

*Rosemary Godin*

TOCCATE in E minor J. S. Bach

*Leonard Pinkas*

SONATE in C minor, Op.10 No.1 L. van Beethoven

Allegro molto e con brio

PAPILLONS, Op.2 R. Schumann

MINSTRELS C. Debussy

*Roxane Lefebvre*

INTERMEZZO in A minor, Op.118, No.1 J. Brahms

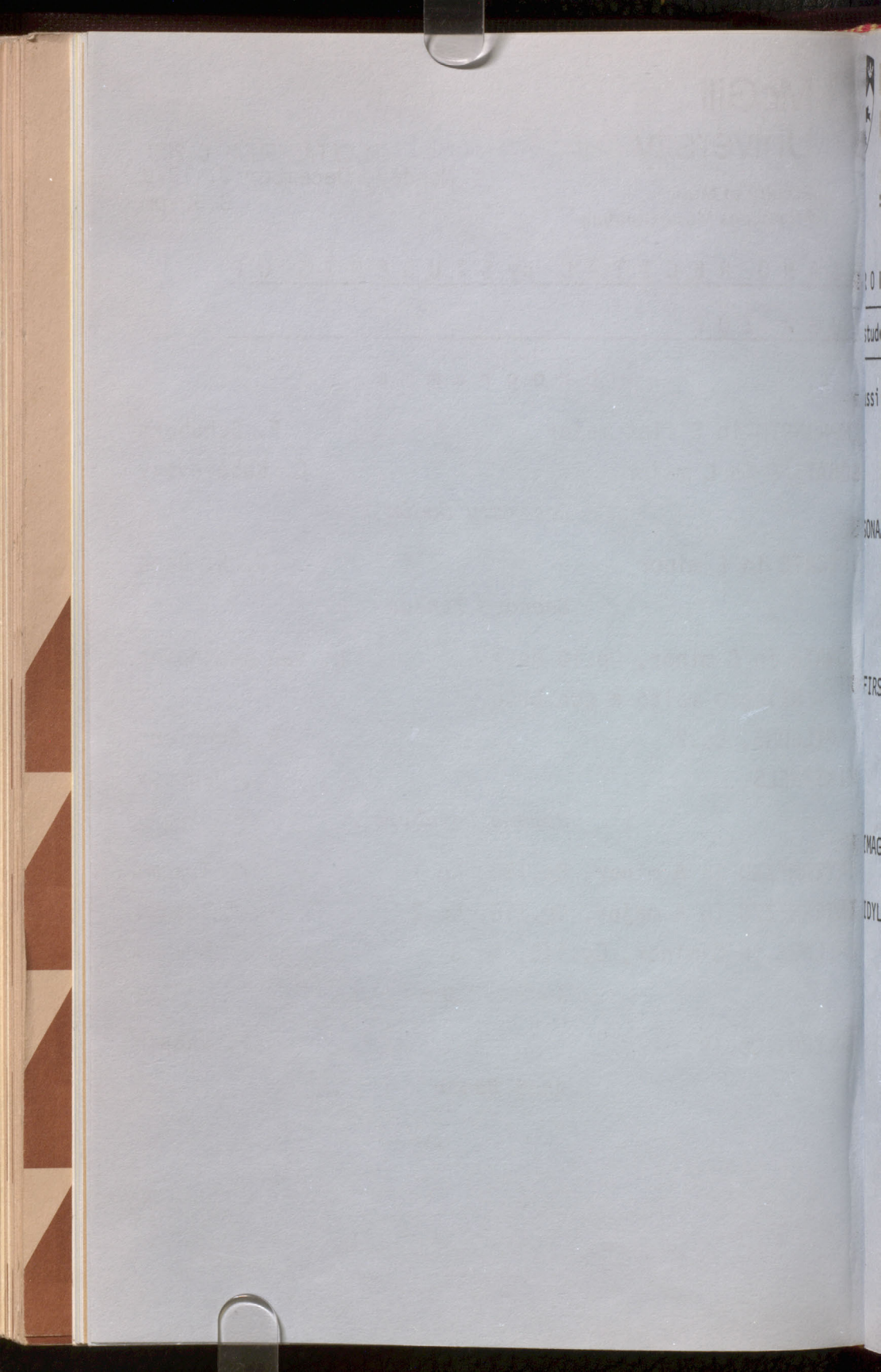
INTERMEZZO in A major, Op.118, No.2 Brahms

BALLADE in G minor, Op.118, No.3 Brahms

*Andrea Carr*

BOLERO, Op.19 F. Chopin

*Anat Benor*





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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, December 4, 1979  
7:30 pm

ROBERT VAN WYCK, flute

---

student of CINDY SHUTER

---

assisted by Eugene Plawutsky, piano  
Hélène Panneton, harpsichord

programme

SONATA in b minor, BWV1030

J. S. Bach

Andante  
Largo e dolce  
Presto

FIRST SONATA

B. Martinu

Allegro moderato  
Adagio  
Allegro poco moderato

IMAGE for unaccompanied flute

E. Bozza

IDYLLE

B. Godard



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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, December 5, 1979

8:30 pm

MUSIC FOR VIOLS AND  
HARPSICHORD

programme

FANTASIA FOR FOUR VIOLS

Alfonso Ferrabosco II  
(d. 1628)

*Mary Cyr, treble viol*  
*Sandra Weeks, tenor viol*  
*Betsy MacMillan, bass viol*  
*Margaret Trethewey, bass viol*

SONATA in G major

Karl Friedrich Abel  
(1723-1787)

Adagio  
Allegro  
Minuet

*Constance Pathy, viola da gamba*

FRENCH SUITE NO. 4 in E flat

Johann Sebastian Bach  
(1685-1750)

Allemande  
Courante  
Sarabande  
Gavotte  
Air  
Gigue

*Rocchina Zappone, harpsichord*

SUITE in d minor (IV<sup>e</sup> livre)

Marin Marais  
(1656-1728)

Prélude  
Allemande  
Caprice  
Menuet  
Gigue

*Betsy MacMillan, viola da gamba*  
*Sandra Weeks, harpsichord*

RECIPTAL ROOM C-209  
Wednesday, December 2, 1973  
8:30 pm

Faculty of Music  
Bancroft Music Building

MUSIC FOR VIOLS AND  
ARTS CHORD

PROGRAMME

Afonso Farnese II  
(1628)

ANTASTIA FOR FOUR VIOLS

Kary Cyr, double viol  
Samuel Beke, tenor viol  
Betty McWilliam, bass viol  
Margaret Tordway, first viol

Karl Friedrich Abel  
(1764-1787)

SONATA in G major

Adagio  
Allegro  
Finale

Concerto for Violin and Piano

Johann Sebastian Bach  
(1685-1750)

FRENCH SUITE NO. 4 in E flat

Allmande  
Courante  
Sarabande  
Gavotte  
Air  
Gigue

Violin Concerto, first movement

Maria Marica  
(1888-1958)

SONATA in D minor (1917)

Prelude  
Allmande  
Caprice  
Finale  
Gigue

Betty McWilliam, bass viol  
Samuel Beke, tenor viol



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, January 29, 1980  
8:30 pm

EVELYN KIELY, flute

student of TIMOTHY HUTCHINS

assisted by: Mimi Blais, piano  
Peter Smyth, harpsichord

and

SCHUBERT QUARTET

Chantal Dion, viola  
Evelyn Kiely, flute  
Gill Stikeman, cello  
Gregory Prest, guitar

programme

SONATA in G minor for flute and harpsichord      Johann Sebastian Bach

Allegro moderato  
Adagio  
Allegro

SONATE pour flute et piano      Francis Poulenc

Allegro malinconico  
Cantilena  
Presto giocoso

PIECE EN FORME DE HABANERA pour flûte et piano      Maurice Ravel

QUATUOR pour flûte, viole, guitare violoncelle, D.96      Franz Schubert

Moderato  
Andante  
Zingara

SONATE "Undine" pour flûte et piano      Carl Reinecke

Allegro  
Intermezzo  
Finale

RECEIVED ROOM 4-209  
Tuesday, January 29, 1980  
8:30 pm

McGill  
University

Faculty of Music  
Bristow Music Building

WELYN KIELY, Flute

Student of TIMOTHY HUTCHINS

Assisted by: Mimi Blais, piano  
Peter Smyth, harpsichord

CHUBERT QUARTET

Francis Dillon, viola  
Welyn Kiely, flute  
Bill Stikeman, cello  
Gregory Frost, guitar

Programme

SONATA in G minor for flute and  
harpsichord  
Johann Sebastian Bach

Allegro moderato  
Adagio  
Allegro

Francis Poulenc

SONATE pour flute et piano

Allegro ma non troppo  
Cantabile  
Presto giocoso

Maurice Ravel

PIECE EN FORME DE HABANERA pour  
flute et piano

Franz Schubert

SONATE pour flute, viola, guitar  
violincelle, D. 95

Moderato  
Andante  
Singsang

Carl Reinecke

SONATE "Undine" pour flute et piano

Allegro  
Intermezzo  
Finale



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, January 30, 1980  
8:30 pm

PHILIPPE DAVID, violin

---

student of MAURICIO FUKS

---

and

PAUL STEWART, piano

---

programme

CHACONNE in G minor

Tomasso Vitali  
arr. Leopold Charlier

SONATA NO. 1 in G minor  
for violin solo

Johann Sebastian Bach

Adagio  
Fugue

POÈME, Op.25

Ernest Chausson

pause

SONATA NO.3 in D minor, Op.108

Johannes Brahms

Allegro  
Adagio  
Un poco presto e con sentimento  
Presto agitato

RECITAL ROOM C-209  
Wednesday, January 30, 1980  
8:30 pm

McGill  
University

Faculty of Music  
Suttons Music Building

WILLIPE DAVID, violin

Student of MAURICIO FUKS

AUL STEWART, piano

Programme

Tomasso Vitzil  
arr. Leopold Chastler

WAGNER in G minor

Johann Sebastian Bach

SINATA NO. 1 in G minor  
for violin solo

Adagio  
Fugue

Ernest Chausson

OPÉRA, Op. 25

Pause

Johannes Brahms

SINATA NO. 3 in D minor, Op. 108

Allegro  
Adagio

Un poco presto e con sentimento  
Presto agitato



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, February 4, 1980  
4:00 pm

VOICE RECITAL

students of BETTY DOROSCHUK  
WINSTON PURDY

programme

CHARMANT PAPILLON  
DURCH ZÄRTLICHKEIT  
(Die Entführung aus dem Serail)

A. Campra  
W. A. Mozart

*Rosemary Melville, soprano*  
*Martin Hansen, piano*

PER LA GLORIA  
QUIA RESPEFIT (Magnificat)  
HABANERA (Carmen)

G. B. Bononcini  
J. S. Bach  
G. Bizet

*Lyne Cormier, soprano*  
*Joanne Lefebvre, piano*

AN DIE FERNE GELIEBTE  
L. van Beethoven

*Tim Sherwood, tenor*  
*Céline Dutilly, piano*

VOI CHE SAPETE  
NON SO PIU COSA SON  
(Marriage of Figaro)

W.A. Mozart

*Denise Poray-Wrybanowski, soprano*  
*Ross Cawfield, piano*

VON EWIGER LIEBE  
VERGEBLICHES STÄNDCHEN

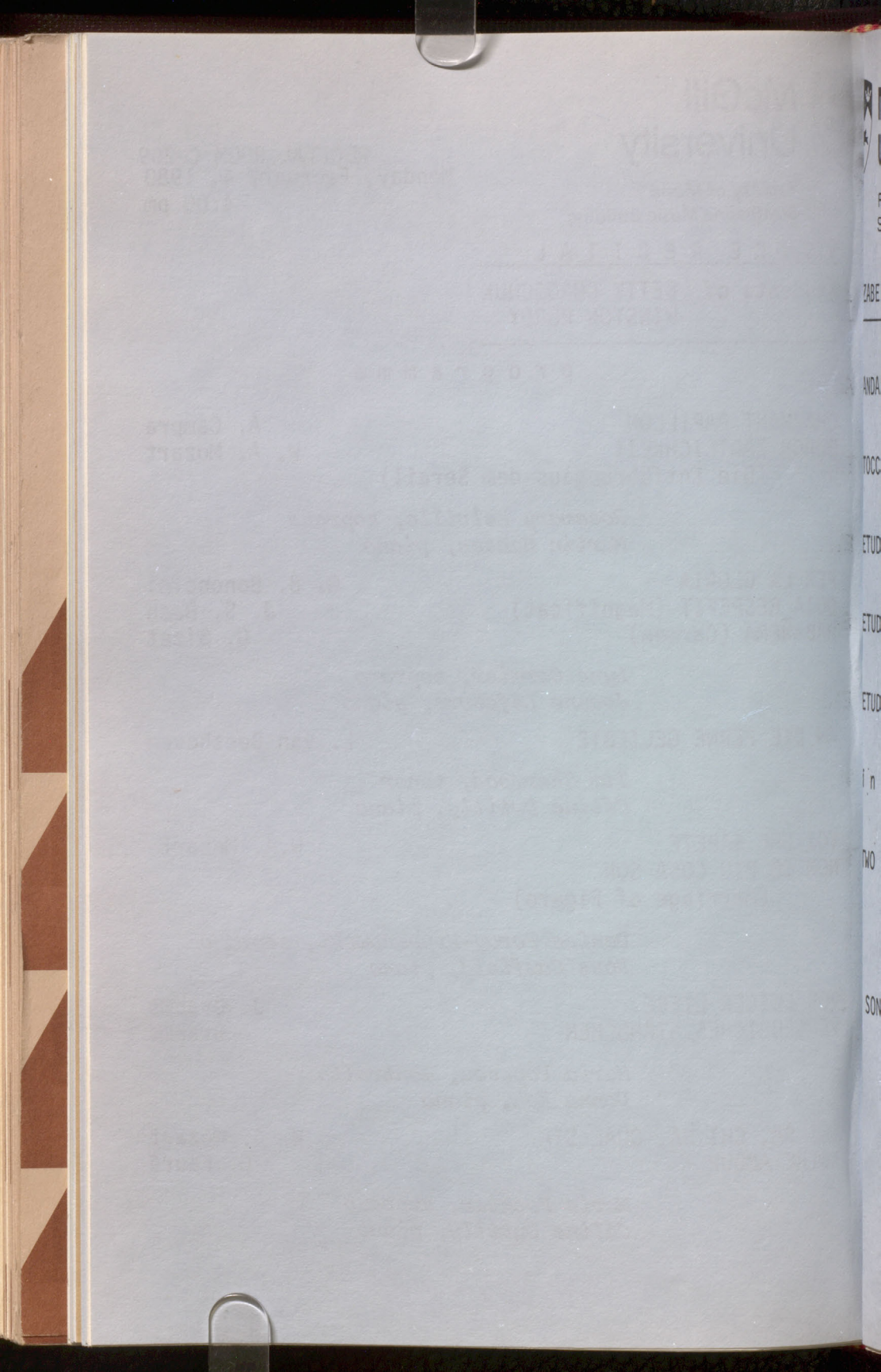
J. Brahms  
Brahms

*Maria Popescu, contralto*  
*Donna Koh, piano*

CHI SA, CHI SA, QUAL SIA  
NOTRE AMOUR

W. A. Mozart  
G. Fauré

*Marie Pothier, soprano*  
*Céline Dutilly, piano*



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Strathcona Music Building

RECITAL ROOM C-209  
Monday, February 4, 1980  
8:30 pm

ZABEL MANUKYAN, pianist

ANDANTE AND VARIATIONS in f minor J. Haydn

TOCCATA (from "Le Tombeau de Couperin") M. Ravel

ETUDE, Op.10, No.12 F. Chopin

ETUDE No.3, in g# minor (La Campanella) F. Liszt

ETUDE pour les arpèges composés C. Debussy

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

TWO SONATAS A. Scarlatti

L457 (Vol.X), in C major

L324 (Vol.VII), in C major

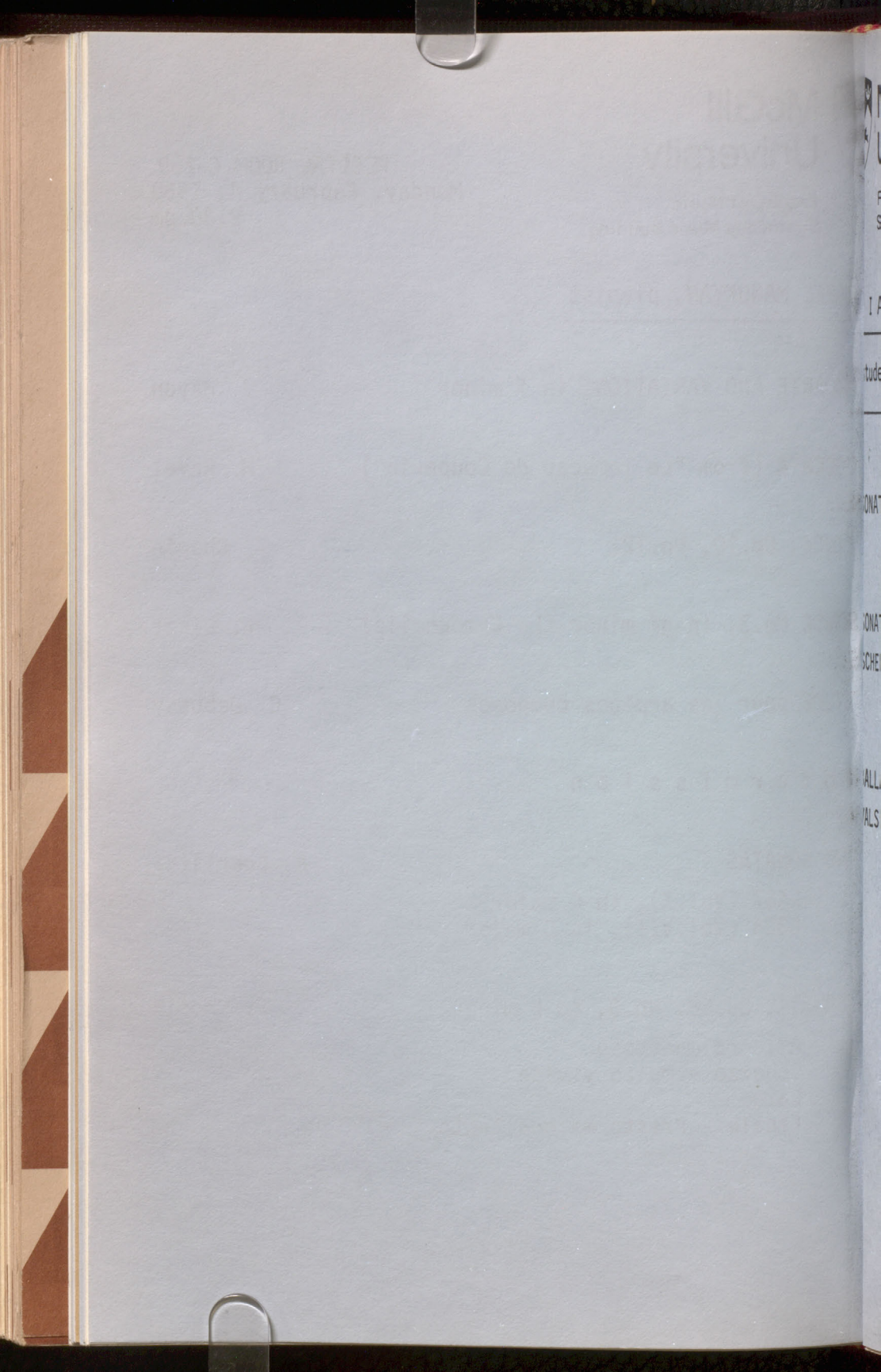
SONATA, Op.58, No.3, in b minor F. Chopin

Allegro maestoso

Scherzo - Molto vivace

Largo

Finale - Presto ma non tanto.





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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, February 6, 1980  
8:30 pm

PIANO RECITAL

---

students of ESTHER MASTER

---

SONATA in a minor, Op.164

F. Schubert

*Josiane Lefebvre*

SONATA, Op.7

L. van Beethoven

SCHERZO in c# minor, No.3

F. Chopin

*Ross Cawfield*

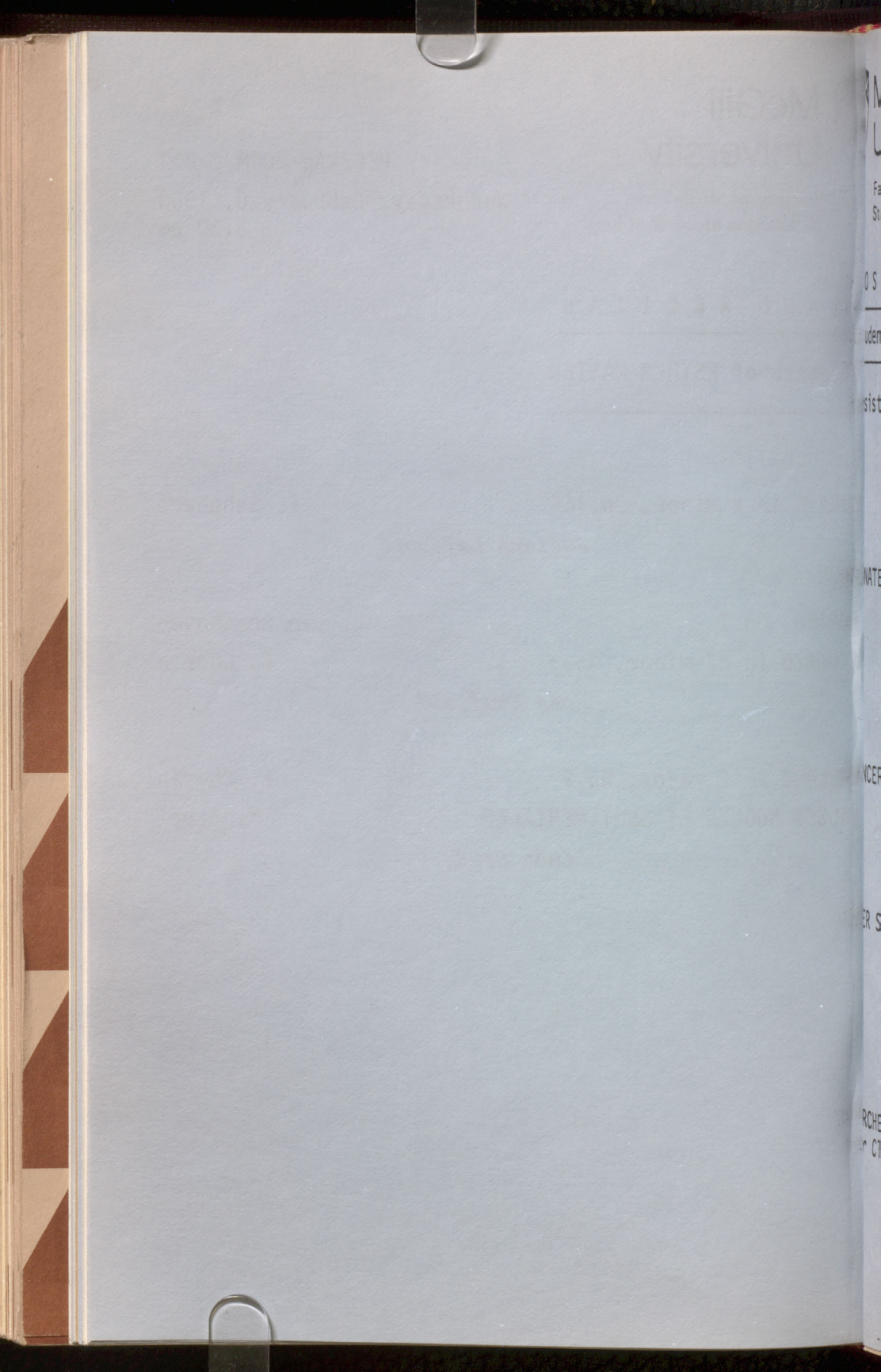
BALLADE in F major, No.2

F. Chopin

VALSES NOBLES ET SENTIMENTALES

M. Ravel

*Linda Brady*



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ROSS EDWARDS, clarinet

---

Student of EMILIO IACURTO

---

Assisted by: OLGA GROSS, piano  
PETER CHIASSON, piano  
PETER PURICH, viola

programme

SONATE POUR CLARINETTE ET PIANO, Camille Saint-Saëns  
Op.167

Allegretto  
Allegro Animato  
Lento  
Molto Allegro - Allegretto

CONCERTO NO.1 in C minor, Op.26 Ludwig Spohr

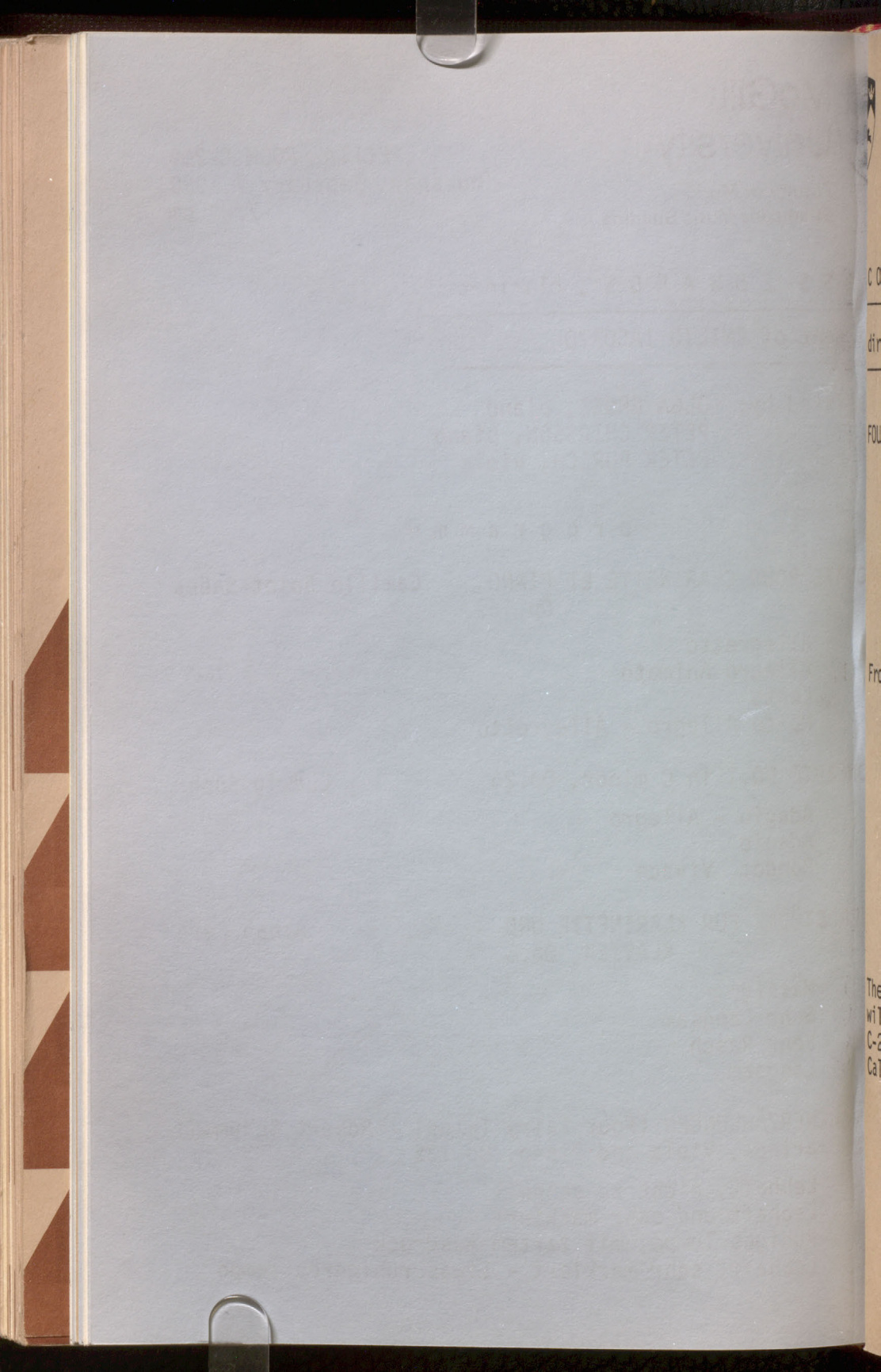
Adagio - Allegro  
Adagio  
Rondo: Vivace

SECHS STÜCKE FÜR KLARINETTE UND Alban Berg  
KLAVER, Op.5

Mässig  
Sehr Langsam  
Sehr Rasch  
Langsam

MÄRCHENERZÄHLUNGEN (Four Fairy Tales) Robert Schumann  
for Clarinet, Viola and Piano, Op.132

Lebhaft, nicht zu schnell  
Lebhaft und sehr markiert  
Ruhiges Tempo, mit zartem Ausdruck  
Lebhaft, sehr markiert - Etwas ruhigeres tempo



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Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, February 12, 1980

C O N T E M P O R A Y M U S I C E N S E M B L E

---

direction: EUGENE PLAWUTSKY

---

FOUR NOCTURNES (Night Music II) George Crumb

Notturmo I: Serenamente

Notturmo II: Scorrevole, allegro possibile

Notturmo III: Contemplativo

Notturmo IV: Con un sentimento di nostalgia

*Micheline Lesage, violin*

*Robert Ahad, piano*

From "AIR COMPRIMES" Claude Baliff

Sempre vivacissimo

Bruto - vivo

Allegro vivace

*Bruno Deschênes, piano*

The next concert of the Contemporary Music Ensemble  
will be on Tuesday, February 26, 1980 at 4:00 pm in  
C-209. Works by Ives, Honneger, Chavez, Davidovsky,  
Cals.

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# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, February 18, 1980

4:00 pm

## VOICE RECITAL

students of J. Bentley, B. Doroschuk  
W. Purdy, J. Simons, M. Kalil

### programme

NYMPHS AND SHEPHERDS

H. Purcell

LA PLUIE

A. Georges

ABENDSTIMMUNG

F. Delius

*Elizabeth Naylor, soprano*

*Donna Koh, piano*

FRULINGSGLAUBE

F. Schubert

SELIGKEIT

*Roxanne Martel, soprano*

*Melvin Teng, piano*

LA COURTE PAILLE

F. Poulenc

Le Sommeil - Quelle Aventure - La Reine de coeur -

Ba, Be, Bi, Bo, Bu - Les Anges musiciens -

Le Carafon - Lune d'Avril

*Michelle Desmarais, soprano*

*Diane Oliver, piano*

NO. 1 of the Biblical Songs, Op.99

A. Dvorak

LORD, GOD OF ABRAHAM (Elijah)

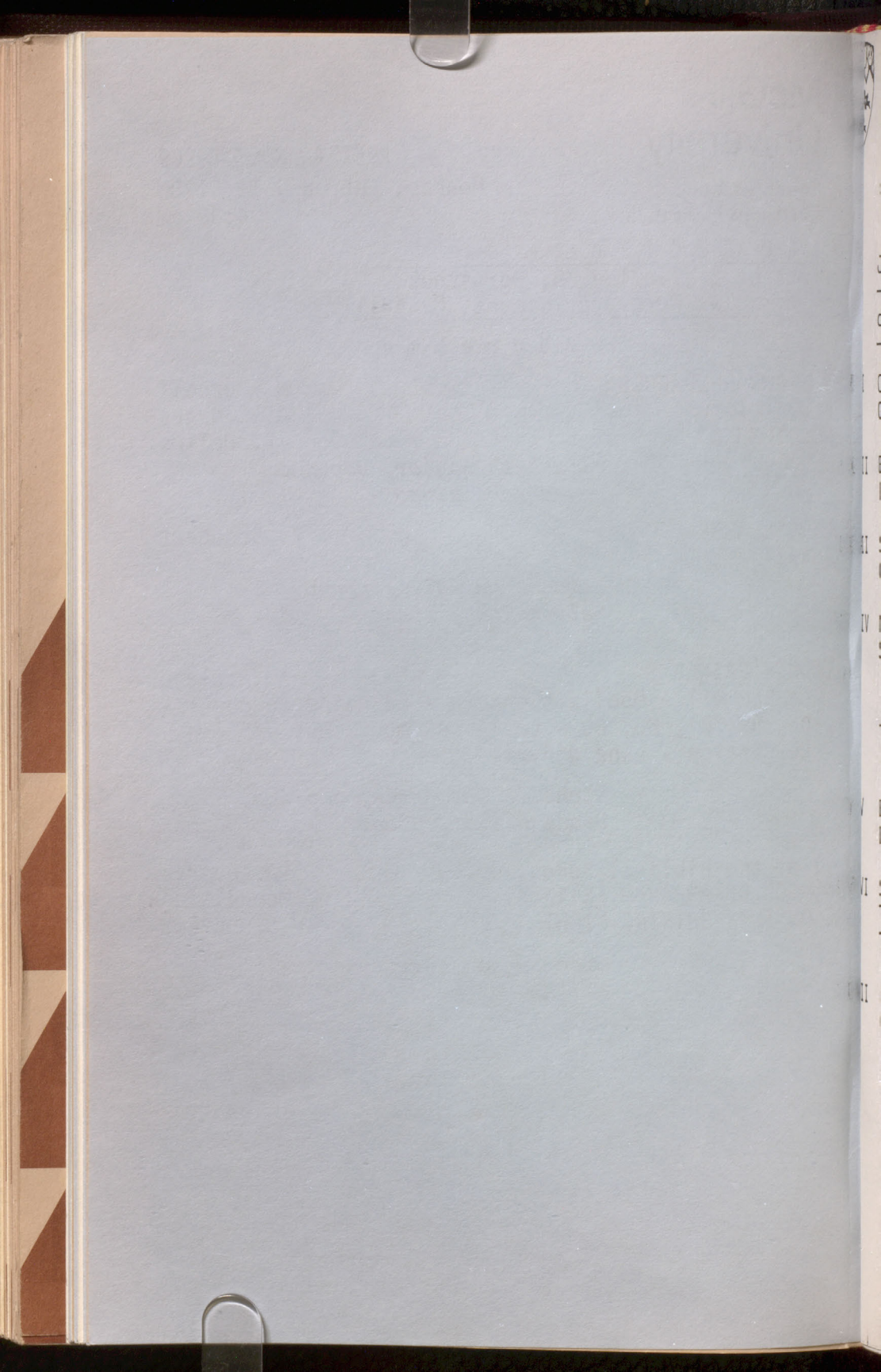
F. Mendelssohn

SURE ON THIS SHINING NIGHT

S. Barber

*Owen Duggan, baritone*

*Hélène Marchand, piano*





# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, February 21, 1980  
Friday, February 22, 1980  
7:30 pm  
8:30 pm

## JAZZ IMPROVIZATION CLASSES

direction: ARMAS MAISTE

- |                         |  |                                |
|-------------------------|--|--------------------------------|
| I                       | ONE FINGER SNAP<br>GLORIA STEP                           | H. Hancock<br>Sc. Laparo       |
| II                      | BACK HOME BLUES<br>FOUR                                  | Ch. Parker<br>M. Davis         |
| III                     | SI-SI<br>GROOVIN HIGH                                    | Ch. Parker<br>M. Davis         |
| IV                      | NIGHT DREAMER<br>STRAIGHT, NO CHASER                     | W. Shorter<br>T. Monk          |
| i n t e r m i s s i o n |  |                                |
| V                       | BLUES FOR ALICE<br>DOXY                                  | Ch. Parker<br>S. Rollins       |
| VI                      | STRAIGHT, NO CHASER<br>TRACES OF HOPE<br>THE SONG IS YOU | T. Monk<br>St. Holt<br>J. Kern |
| VII                     | FLOATING<br>COOKIN AT THE CONTINENTAL                    | G. Niewood<br>H. Silver        |

RECIPIENT ROOM 2-209  
Thursday, February 21, 1980  
1:30 pm

LIST OF IMPROVIZATION CLASSES

INSTRUCTOR: ARNOLD WALKER

Topic	Instructor	Day	Time
ONE FINGER SNAP	Arnold Walker	Monday	1:30-2:00
QUINTA STEP	Arnold Walker	Monday	2:00-2:30
BACK HOME BLUES	Arnold Walker	Monday	2:30-3:00
BEAT	Arnold Walker	Monday	3:00-3:30
GROUND HIGH	Arnold Walker	Monday	3:30-4:00
NIGHT BREAKER	Arnold Walker	Monday	4:00-4:30
STRAIGHT, NO CHASER	Arnold Walker	Monday	4:30-5:00
THE SWING IS YOURS	Arnold Walker	Monday	5:00-5:30
BLUES FOR ALICE	Arnold Walker	Monday	5:30-6:00
STRAIGHT NO CHASER	Arnold Walker	Monday	6:00-6:30
STAGED TO GO	Arnold Walker	Monday	6:30-7:00
THE SWING IS YOURS	Arnold Walker	Monday	7:00-7:30
THE SWING IS YOURS	Arnold Walker	Monday	7:30-8:00
THE SWING IS YOURS	Arnold Walker	Monday	8:00-8:30
THE SWING IS YOURS	Arnold Walker	Monday	8:30-9:00



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Friday, February 22, 1980  
8:30 pm

PIANO RECITAL

---

students of Esther Master

---

p r o g r a m m e

SONATA NO. 2 in G minor, Op.22

R. Schumann

So rasch wie möglich

Andantino

Scherzo

Rondo - Presto

*YVAN LEDUC*

SONATA NO. 3 in F minor, Op.5

F. Brahms

Allegro Maestoso

Andante espressivo

Scherzo

Intermezzo, andante molto

Finale allegromoderato ma rubato

*BEVERLEY GERTSMAN*

RECITAL ROOM C-209  
Friday, February 22, 1980  
8:30 pm

PIANO RECITAL

Students of Esther Master

PROGRAMME

R. Schumann

SONATA NO. 2 in B minor, Op. 22

- So rasch wie möglich
- Andantino
- Scherzo
- Rondo - Presto

IVAN LÉVY

F. Brahms

SONATA NO. 3 in F minor, Op. 5

- Allegro Maestoso
- Andante espressivo
- Scherzo
- Intermezzo, andante molto
- Finale allegromoderato no rubato

BARBARA ESTERMAN



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, February 25, 1980  
4:00 pm

C O N T E M P O R A R Y M U S I C E N S E M B L E

---

direction: EUGENE PLAWUTSKY

---

CANTICUM - Leo Brouwer

- I Ecloison
- II Ditirambo

*Philip Coiteux, guitar*

SONATA No. 4 for violin and piano Charles Ives  
"Children's Day at the Camp Meeting"

- Allegro
- Largo
- Allegro

*Micheline Lesage, violin*  
*Susan Hlasny, piano*

SYNCHRONISMS for flute and tape Mario Davidovsky

*Robert van Wyck, flute*

PIECE BREVE Michael Cals

*Greg Fraser, trombone*  
*Eugene Plawutsky, piano*

Next concert of the Contemporary Music Ensemble will be  
Tuesday, March 11, 1980 at 8:30pm in Pollack Concert Hall.







# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, February 25, 1980  
4:00 pm

## PIANO RECITAL

---

students E. Dawson

---

NOCTURNE in F<sup>#</sup> minor, Op.48 No. 2 F. Chopin

GENERAL LEVINE - eccentric from Preludes  
Vol.II C. Debussy

*ALMA YEP*

NOCTURNE in C minor, Op.48, No. 1 Chopin

*STAN CYPRYS*

PRELUDES, Op.32 Nos. 8, 10, 12 S. Rachmaninov

*LOIS CRAIG*

SCHERZO in B minor, Op.20 Chopin

*SUE HLASNY*

EL ABAICIN from Iberia Suite P. Albeniz

*DIANE OLIVER*





McGill  
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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Friday, February 29, 1980

8:30 pm

D O N S K O C H I N S K I , cello

student of GISELA DEPKAT

and

D A R I U S B Ä G L I , piano

student of DOROTHY MORTON

p r o g r a m m e

SONATA NO. 1 in G major (BWV 1027)

J. S. Bach

Adagio

Allegro, ma non tanto

Andante

Allegro moderato

CAPPRICCIO, Op.116, No.3

J. Brahms

CLAIRE DE LUNE from Suite Bergamesque

C. Debussy

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

SONATA FOR CELLO AND PIANO in  
A major, Op.69

L. van Beethoven

Allegro, ma non tanto

Scherzo: Allegro molto

Adagio cantabile

Allegro vivace



K A T

stude

A N N

R E N

SONAT

SONET

FANTA

SONAT

HORN



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, March 3, 1980  
8:30 pm

KATHY PHIPPARD, piano

---

student of ESTHER MASTER

---

ANNE - MARIE LEENHOUTS, french horn

---

RENE VACHON, violin

---

programme

SONATA in F<sup>#</sup> major, Op.78 L. van Beethoven  
Adagio Cantabile - Allegro ma non troppo (1770-1827)  
Allegro vivace

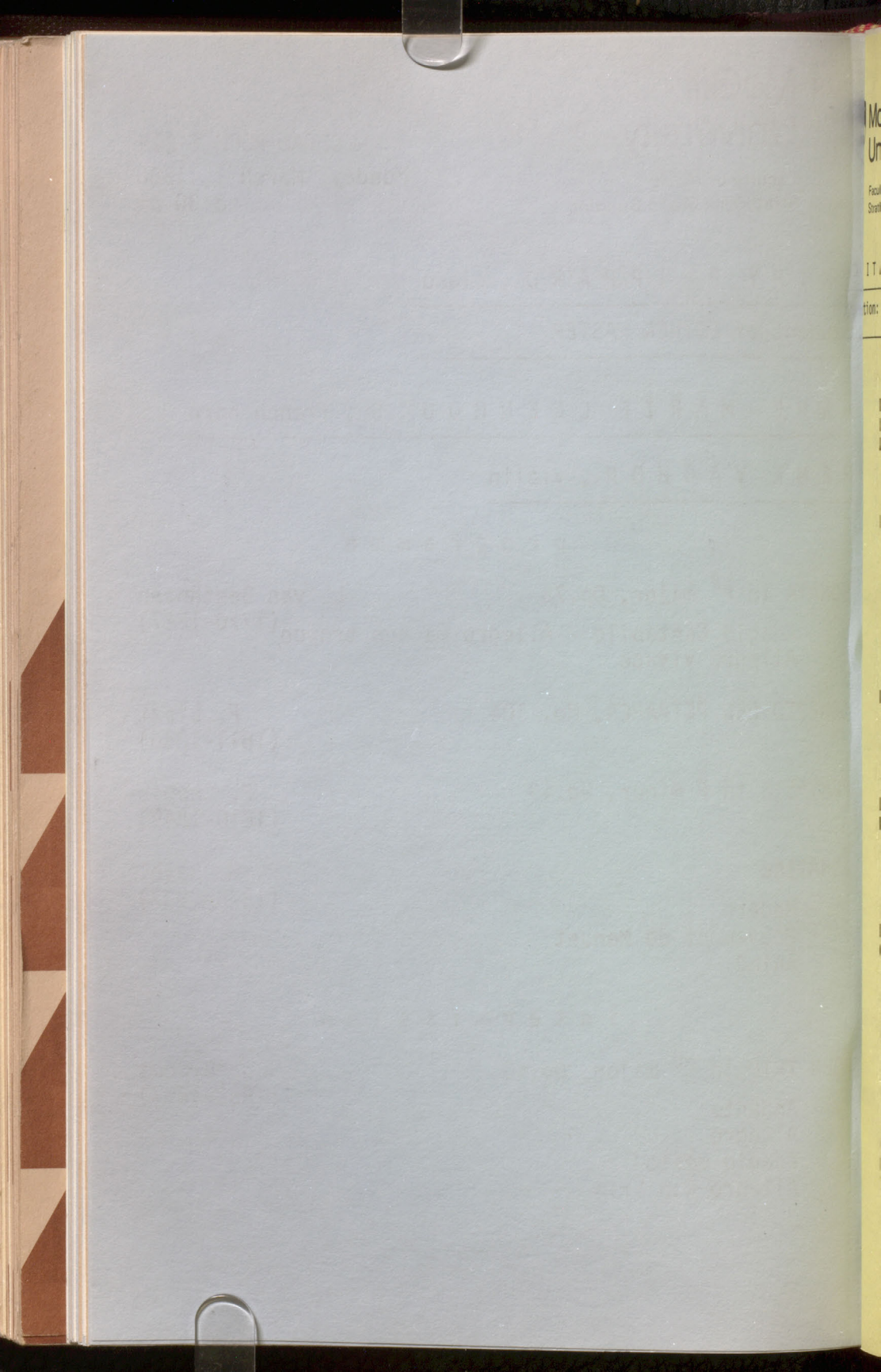
SONETTO DEL PETRARCA, No. 104 F. Liszt  
(1811-1886)

FANTASIE in F minor, Op.49 F. Chopin  
(1810-1849)

SONATINE M. Ravel  
(1875-1937)  
Modéré  
Mouvement de Menuet  
Animé

intermission

HORN TRIO in E<sup>b</sup> major, Op.40 J. Brahms  
(1833-1897)  
Andante  
Allegro  
Adagio mesto  
Allegro con brio



RECITAL OF THE LIEDER CLASS

Section: JAN SIMONS and TOM PLAUNT

programme

LE COLIBRI  
LES PAPILLONS  
AMOUR D'ANTAN

E. Chausson

*Carolyn Sinclair, soprano*  
*Deborah Corber, piano*

L'HORIZON CHIMERIQUE, Op.118

G. Fauré

La mer est infinie...  
Je ne suis embarqué...  
Diane, Séléné...  
Vaisseaux, nous vous aurons aimés...

*Steven Lecky, baritone*  
*Ross Cawfield, piano*

DER ARME PETER I II III

R. Schumann

*Maria C. Popescu, contralto*  
*Donna Koh, piano*

ICH SAH ALS KNABE BLUMEN BLÜHN  
DEIN BLAUES AUGE "  
WIE BIST DU MEIN KÖNIGIN

J. Brahms

*Anne Wilkinson, soprano*  
*Linda Brady, piano*

IL PLEURE DANS MON COEUR  
L'OMBRE DES ARBRES  
CHEVAUX DE BOIS

C. Debussy

*Elizabeth Norman, mezzo-soprano*  
*Elizabeth Gujdan, piano*

FETES GALANTES

C. Debussy

En Sourdine  
Fantoches  
Clair de lune

CHANSON D'ORKENISE  
HOTEL  
VOYAGE A PARIS

F. Poulenc

*Beverley McGuire, soprano*  
*Paul Stewart, piano*

RECITAL ROOM C-202  
Thursday, March 1, 1980  
8:30 pm

THE UNIVERSITY OF THE SOUTHERN STATES

THE UNIVERSITY OF THE SOUTHERN STATES

PROGRAM

1. Introduction

by the author

2. The first part of the program

3. The second part of the program

4. The third part of the program

5. The fourth part of the program

6. The fifth part of the program

7. Conclusion

8. Appendix

9. Bibliography

10. Index

11. Acknowledgments

12. Notes

13. References

14. Appendix

15. Bibliography

16. Index

17. Acknowledgments

18. Notes

19. References

20. Appendix

21. Acknowledgments

22. Notes

23. References

24. Bibliography

25. Index





McGill  
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Strathcona Music Building

RECITAL ROOM C-209

Wednesday, March 5, 1980  
8:30 pm

M I C H A E L S T E I N B E R G , violin

---

student of MAURICIO FUKS

---

assisted by LISA DAHLGREN, piano

p r o g r a m m e

PARTITA NO. 1 in B minor

J. S. Bach

Allemanda  
Double

SONATA in A major, Op.162

F. Schubert

Allegro Moderato  
Scherzo  
Andantino  
Allegro Vivace

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

ROMANZA ANDALUZA

P. De Sarasate

CONCERTO in E minor, Op.64

F. Mendelssohn

Allegro molto appassionato  
Andante  
Allegretto - Allegro molto vivace



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Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Friday, March 7, 1980  
8:30 pm

G R E G P R E S T , guitar

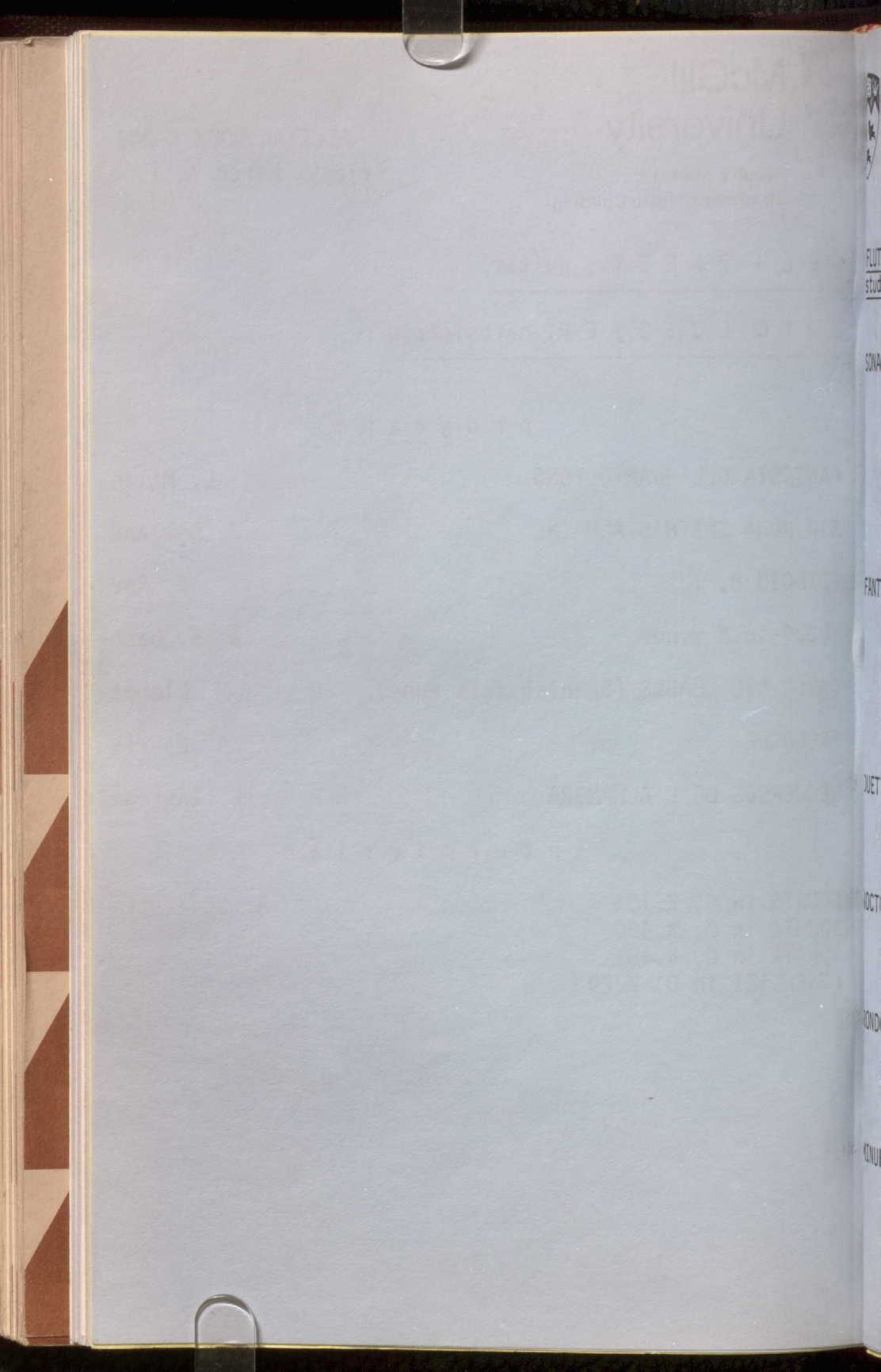
E R I C L U S S I E R , harpsichord

p r o g r a m m e

FANTASIA DEL QUARTO TONO	L. Milan
SIR JOHN SMITH'S ALMAINE	J. Dowland
ESTUDIO 8, 12	F. Sor
FUGUE in A minor	J. S. Bach
CANCO DEL LLADRE (Spanish folk tune)	M. Llobet
PROLOGUE	A. Harris
RECUERDOS DE L'ALHAMBRA	F. Tarrega

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

SONATA in G, K.104	A. Scarlatti
SONATA in C, K.460	
SONATA in C, K.461	
ESSERCIZI in D, K.29	



FLUT  
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# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, March 10, 1980  
8:30 pm

## FLUTE RECITAL

students of CINDY SHUTER

### p r o g r a m m e

SONATA NO. 1 in G major

G. Handel

Grave  
Allegro  
Adagio  
Allegro

*Pierre-Louis Coallier, flute*  
*Jocelyne Brault, piano*

FANTASIA NO. 2 in a minor

G. Telemann

Grave  
Vivace  
Adagio  
Allegro

*Joanne Côté, flute*

DUETTE NO. 1 in G major, Op.75

W. A. Mozart

Allegro maestoso

*Elke Ketter and Cindy Shuter, flutes*

NOCTURE ET ALLEGRO SCHERZANDO

P. Gaubert

*Françoise Lamarche, flute*  
*Roxanne Lefebvre, piano*

RONDO

Kelsey Jones

*Robert Van Wyck, flute*

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

MINUET AND DANCE OF THE BLESSED SPIRITS

C. Gluck

*Marie Coupal, flute*  
*Rick Gibson, piano*



JOUEURS DE FLUTE

A. Roussel

Pan

Tityre

Krishna

M. de la Péjaudie

*Suzanne Rita Byrnes, flute*

*Geneviève Godbout, piano*

CONCERTO, in a minor

A. Vivaldi

2. Larghetto

3. Allegro

*Myrtha Boily, piccolo*

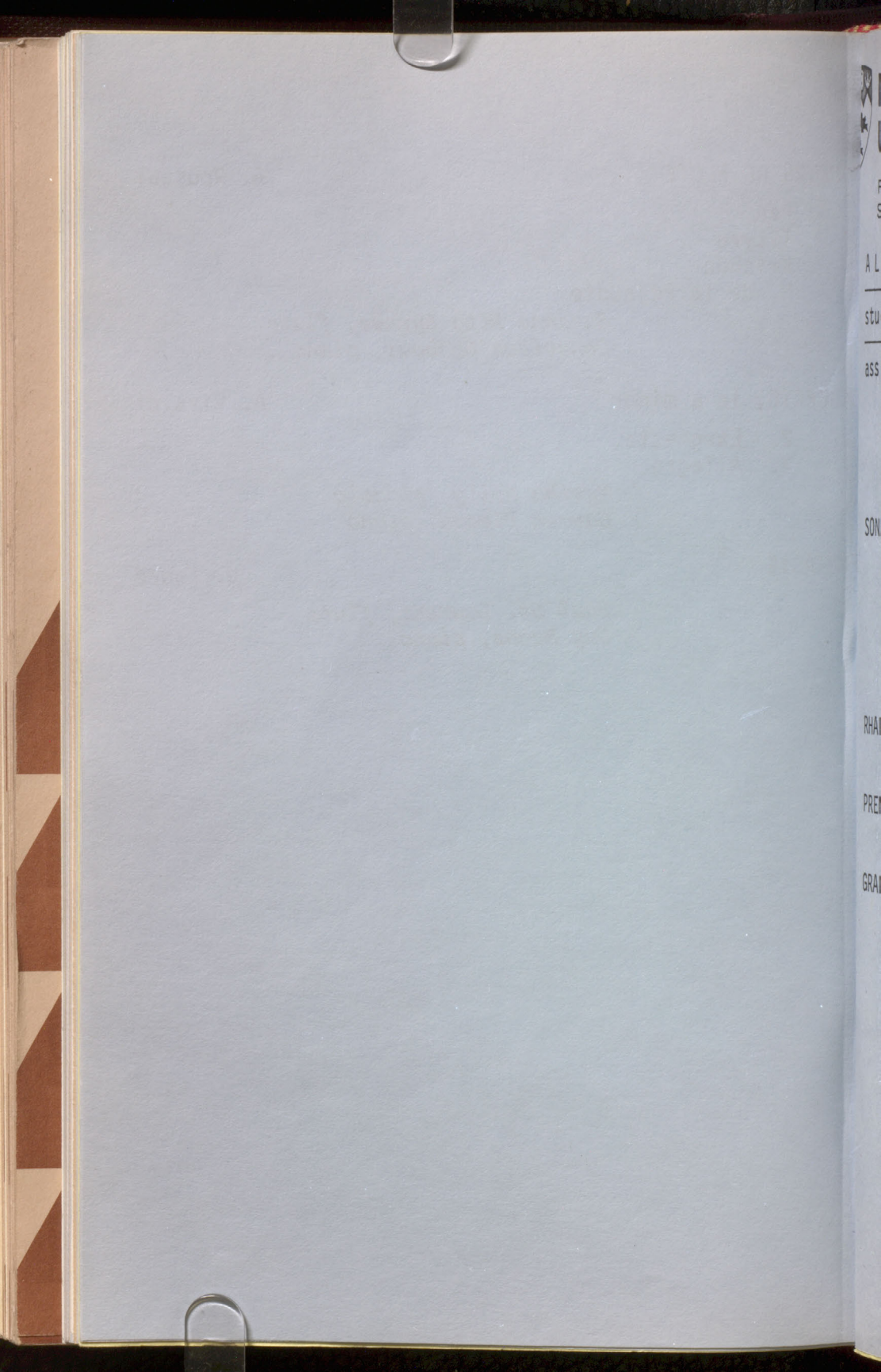
*Carmen Picard, piano*

FANTASIE

G. Fauré

*Paul St. Laurent, flute*

*Guy Bacos, piano*







McGill  
University

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Strathcona Music Building

RECITAL ROOM C-209

Wednesday, March 12, 1980  
4:00 pm

A L L E N F E I D E R , clarinet

---

student of PETER FREEMAN

---

assisted by PETER DELEY, clarinet  
PETER JANCEWICZ, piano

p r o g r a m m e

SONATE CLASSIQUE NO. 1  
(after E. Gebauer)

Louis Cahuzac

Allegro  
Adagio  
Rondo

RHAPSODY FOR CLARINET

Willson Osborne

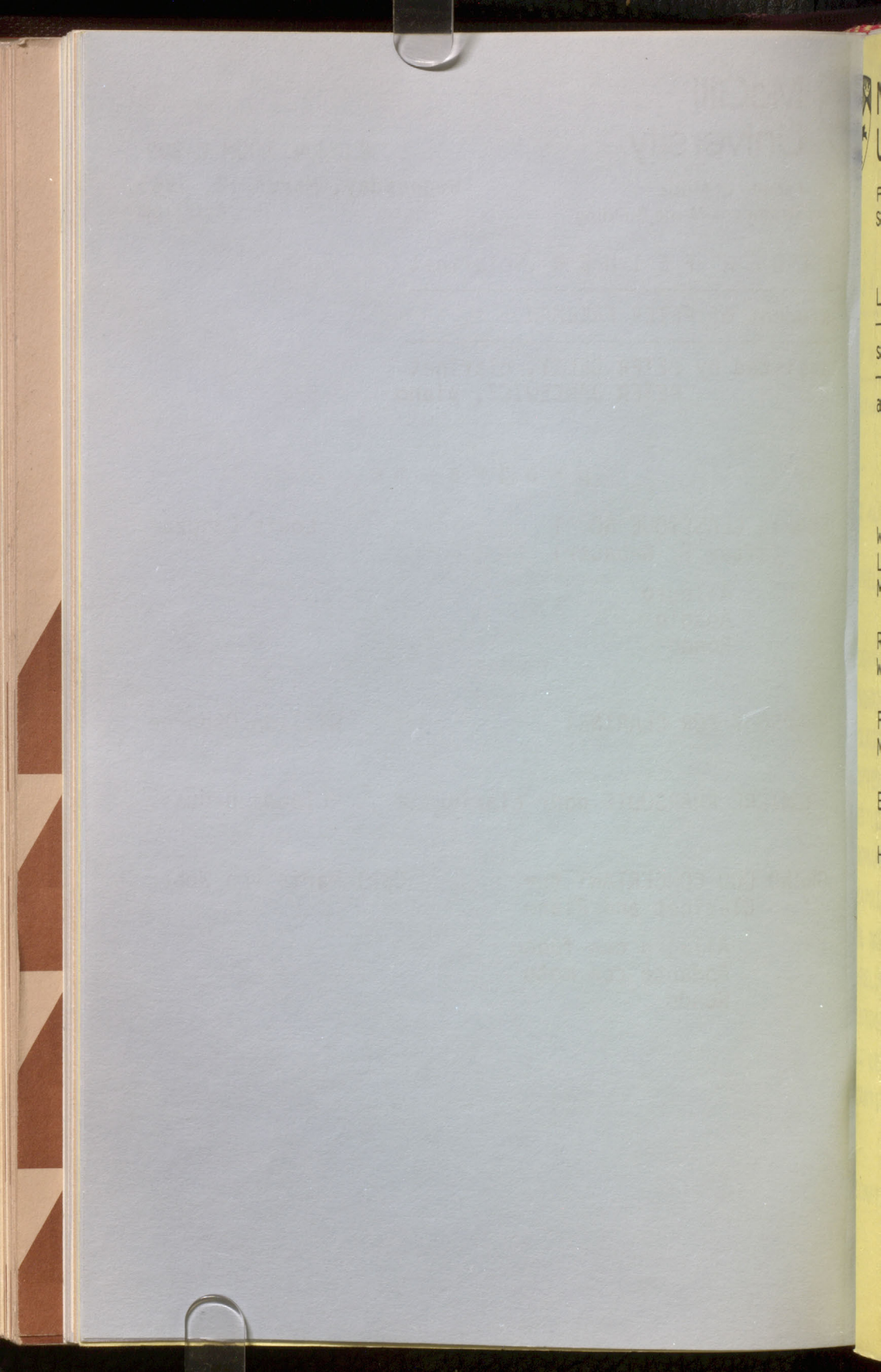
PREMIERE RHAPSODIE pour clarinette

Claude Debussy

GRAND DUO CONCERTANT for  
Clarinet and Piano

Carl Maria von Weber

Allegro con fuoco  
Andante con moto  
Rondo





McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, March 13, 1980  
8:30 pm

LYNE CORMIER, soprano

student of WINSTON PURDY

assisted by MIMI BLAIS, piano

programme

WIDMUNG LIED DER SULEIKA MIT MYRTEN UND ROSEN	R. Schumann
RHEINLEGENDCHEN WER HAT DIES LIEDLEIN ERDACHT	G. Mahler
FLEUR DES BLÉS NOËL DES ENFANTS QUI N'ONT PLUS DE MAISONS	C. Debussy
EVOICATIONS	H. Somers
HABAÑERA SEGUEDILLE from "Carmen"	G. Bizet

McGill  
University

WESTM. ROOM 4-109  
Thursday, March 13, 1958  
8:30 am

Faculty of Music  
Stevenson Music Building

LYNE CORNIE R., soprano

Student of WINSTON PURDY

assisted by MINI BEATS, piano

PROGRAM

- WILHOLM F. SCHUBERT  
LEB DER SULEIKA  
MIT MYRTHE UND ROSEN
- FRITZ SCHUBERT  
WIE MIT DES LIEBES ERDACHT
- C. GOUNOD  
NOEL DES ENFANTS QUI N'ONT PAS DE PEUR
- H. JOHNSON  
EVOCATIONS
- C. BIZET  
MAGNIFIQUE SENSUELLE (from Carmen)

J A

P H

stud

2 ALI

PRELU

SONAT

SONAT

GLAGL

DIVER

ESTUD

ROMAN

CAPRI

EL NO

PRELU

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SI LE

CANTI

SONAT



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, March 17, 1980  
4:00 pm

JACQUES TESSIER, guitar

---

PHILIP COITEUX, guitar

---

students of Stephen Fentok

programme

2 ALMAINES	<i>Philip Coiteux</i>	R. Johnson
PRELUDE 3 <sup>e</sup> SUITE DE VIOLONCELLE	<i>Jacques Tessier</i>	J. S. Bach
SONATE en sol majeur		D. Scarlatti
SONATE en la majeur		Scarlatti
GLAGIARDA (2 guitares)		F. Durante
DIVERTIMIENTO (2 guitares)		F. Sor
ESTUDIO 18		Sor
ROMANZA		N. Paganini
CAPRICCIO ARABE		F. Tarrega
EL NOY DE LA MARE		Anonyme
PRELUDE		A. Barrios
EUTDE 8		H. Villa-Lobos
SI LE JOUR PARAIT ...IV 20 AVRIL (PLANH)		M. Ohana
CANTICUM		L. Brouner
1. Eclosion		
2. Ditirambo		
SONATA FOR GUITAR		H. Somers
Prelude		
Scherzo		
Molto Lento		
Finale		

RECITAL ROOM C-203  
Monday, March 17, 1980  
4:00 pm

JACQUES TESTIER, guitar

PHILIP COITEX, guitar

Students of Stephen Fentok

Programme

R. Johnson 3 ALMAINES

Philip Coitex

J. S. Bach PRELUDE 3<sup>e</sup> SUITE DE VIOLONCELLE

Jacques Testier

D. Scarlatti SONATE en sol majeur

Scarlatti SONATE en la majeur

F. Durante LA GIARDA (2 guitars)

F. Sor BIVERTIMIENTO (2 guitars)

Sor ESTUDIO 18

N. Paganini ROMANZA

F. Tarrega CAPRICCIO NABE

Anonymous EL NOY DE LA MARE

A. Barylos PRELUDE

H. Villa-Lobos SUITE 8

M. Rana EL LE JOUR PARAIT... IV 20 AVRIL (PANH)

L. Breiner RANTICUM

J. Eckstein 1. Ecstasy

H. Sonzky 2. Distant

H. Sonzky SONATA FOR GUITAR

Prelude

Scherzo

Molto Lento

Fine



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, March 17, 1980  
8:30 pm

M I M I B L A I S , piano

---

student of Dorothy Morton

---

programme

PARTITA en Si<sup>b</sup> majeur

J. S. Bach

Prelude  
Allemande  
Courrante  
Sarabande  
Menuet I et II  
Gigue

32 VARIATIONS en do mineur

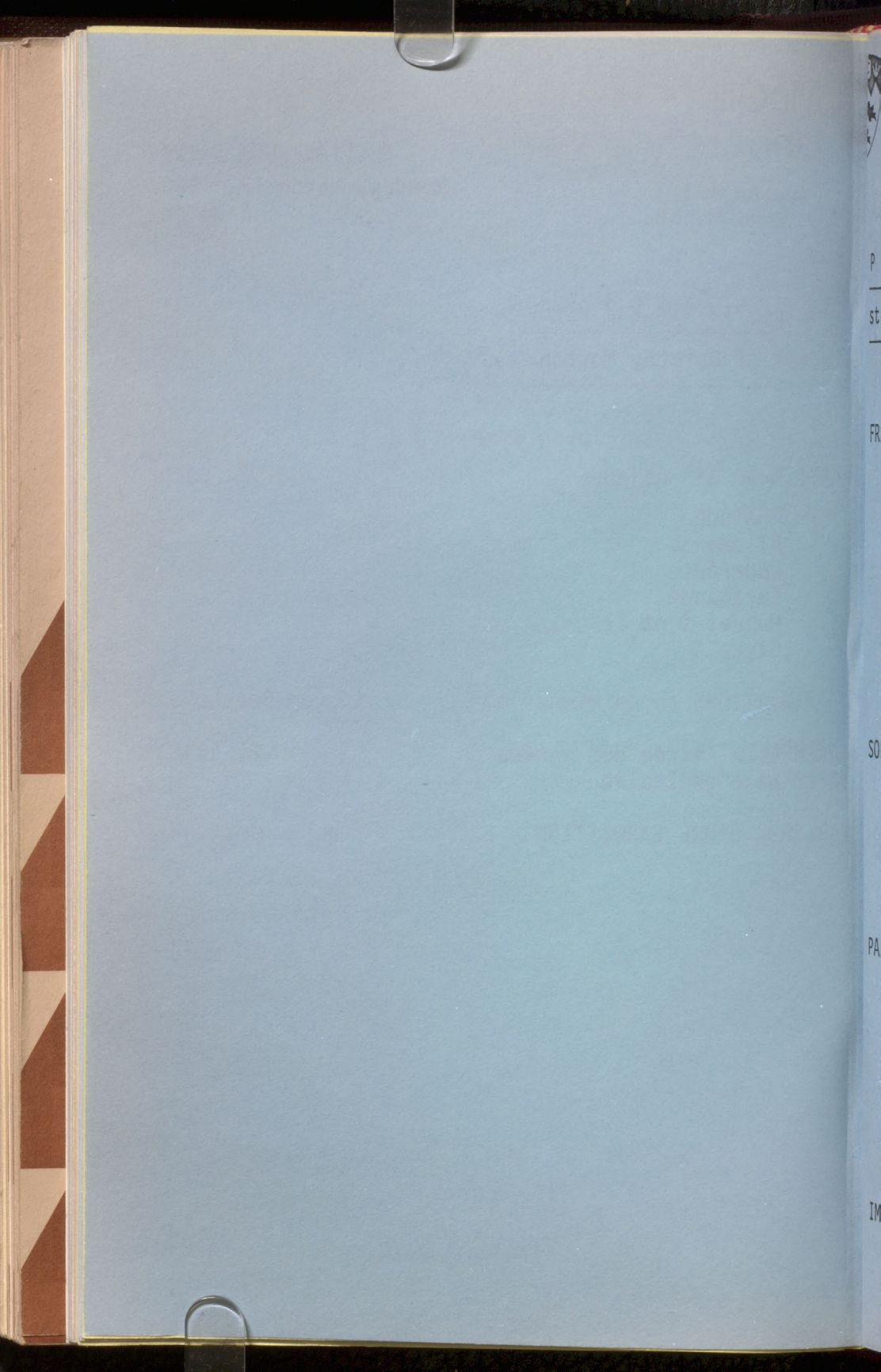
L. van Beethoven

TARENTELLA, tirée des années de  
pèlerinage en Italie

F. Liszt

TABLEAUX D'UNE EXPOSITION

M. Moussorgsky







McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, March 18, 1980  
8:30 pm

PIANO RECITAL

students of Elizabeth Dawson

programme

FRENCH SUITE NO. 6 in E major J. S. Bach

- Allemande
- courante
- Sarabnade
- Gavotte
- Polonaise
- Bourrée
- Menuet
- Gigue

ALMA YEP

SONATA, Op.81a, LES ADIEUX L. van Beethoven

- The Farewell: Adagio - Allegro
- The Absence: Andante espressivo
- The Return: Vivacissimamente

DIANE OLIVER

PARTITA NO. 1 in B<sup>b</sup> Bach

- Praeludium
- Allemande
- Corrente
- Sarabnade
- Menuet I, II
- Giga

LOIS CRAIG

IMAGES, Book I C. Debussy

- Reflets dans l'eau
- Hommage à Rameau
- Mouvement

SUE HLASNY



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# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, March 19, 1980  
4:00 pm

MYRTHA BOILY, flute

student of CINDY SHUTER

assisted by CARMEN PICARD, piano

## p r o g r a m m e

SONATE VIII

Joseph Haydn  
(1732-1809)

Allegro moderato  
Adagio  
Finale presto

ANDANTE AND RONDO FOR 2 FLUTES AND PIANO

Franz Doppler  
(1832-1903)

Andante  
Rondo - Allegretto con moto

*Myrtha Boily, flute  
Cindy Shuter, flute  
Carmen Picard, piano*

## e n t r a c t e

THREE ROMANCES, Op.94

Robert Schumann  
(1810-1856)

Nicht Schnell (moderato)  
Einfach, innig (semplice affettuoso)  
Nicht Schnell (moderato)

SUITE MODALE

Ernest Bloch  
(1880-1959)

Moderato  
L'istesso tempo  
Allegro giocoso  
Adagio - Allegro deciso - Adagio - Allegro -  
Moderato -





# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, March 19, 1980  
2:00 pm

## STUDENT RECITAL

students of S. Kondaks and E. Master

### programme

QUATUOR with piano, NO. 1, K.479 W.A. Mozart

Allegro  
Andante  
Rondo

*Eric Madsen, violin*  
*Madeleine Mercy, viola*  
*Mario Giroux, cello*  
*Josiane Lefebvre, piano*

SONATA FOR CELLO AND PIANO, Op.119 S. Prokofiev

Andante grave  
Moderato

*Mario Giroux, cello*  
*Mercédes Roy, piano*

SONATA in **B** minor, Op.22 R. Schumann

Il piu presto possibile  
Andante  
Scherzo

*Yvan Leduc, piano*

RECIPTAL ROOM 5-203  
Tuesday, March 12, 1980  
2:00 pm

Faculty of Music  
220 University Avenue  
Montreal, P.Q. H3T 3G5

STUDENT RECITAL

Students of S. Koback and E. Weston

Programme

QUATRO with piano, Op. 11, K. 475 W. A. Mozart

Allegro  
Andante  
Rondo

Les Indes galantes  
Les Indes galantes, Op. 12  
Les Indes galantes, Op. 12  
Les Indes galantes, Op. 12

SONATA FOR CELLI WITH PIANO, Op. 119 S. Prokofiev

Andante grave  
Moderato

Morceaux symphoniques  
Morceaux symphoniques, Op. 12

SONATA in E minor, Op. 22

Il più presto possibile  
Andante  
Allegretto

SONATA in G major, Op. 22



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Friday, March 21, 1980  
8:30 pm

PIERRE-LOUIS COALLIER, flute

student of Cindy Shuter

assisted by: EUGENE PLAWUTSKY, piano  
PIERRE BLOUIN, guitar  
MARIE-LYNE ROSS, oboe  
CINDY SHUTER, flute

p r o g r a m m e

SONATA NO. 1 in e minor G. F. Handel

Grave  
Allegro  
Adagio  
Allegro

SICILIENNE, Op.78 Gabriel Fauré

SYRINX Claude Debussy

SUITE MODALE Ernest Bloch

Moderato  
L'istesso tempo  
Allegro giocoso  
Adagio - Allegro Deciso - Adagio - Allegro

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

SUITE FOR FLUTE AND JAZZ PIANO Claude Bolling

Baroque and Blue  
Sentimentale  
Javanaise

SUNDAY STROLL Pierre-Louis Coallier  
and Pierre Blouin

over

KLAXON

MIADS OF MITCHELSTOWN

WEEKEND IN L.A.

Coallier and Blouin

Irish Folk Song  
arr. Pierre-Louis Coallier

George Benson  
arr. Pierre-Louis Coallier

assisted by: EUGENE PLAWUTSKY, piano  
PIERRE BLOUIN, guitar  
MARIE-LYNE ROSS, oboe  
CINDY SHUTER, flute

programme

G. F. Handel

SONATA NO. 1 in e minor

Grave  
Allegro  
Adagio  
Allegro

Gabriel Faure

STICKELENE, Op. 78

Claude Debussy

SYRinx

Ernest Bloch

SUITE MODALE

Moderato  
L'istesso tempo  
Allegro giocoso

Adagio - Allegro Deciso - Adagio - Allegro

intermission

Claude Bolling

SUITE FOR FLUTE AND JAZZ PIANO

Baroque and Blue  
Sentimentals  
Javanais

Pierre-Louis Coallier  
and Pierre Blouin

SUNDAY STROLL

over





# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Monday, March 24, 1980  
4:00 pm

## VOICE RECITAL

---

LA TUA VIRTU ME DICE (Euristeo)	J. A. Hasse
CLAIR DE LUNE	G. Fauré
STÄNDCHEN	J. Brahms

*Janis Clarke, soprano*  
*Ross Cawfield, piano*

FROM OUT THE FOLD (The Seasons)	J. Haydn
FRÜHLINGSGLAUBE	F. Schubert

*Philip MacAdam, baritone*  
*Martin Papanek, piano*

SONNTAG	J. Brahms
DEH VIENI, NON TARDOR (The Marriage of Figaro)	W. A. Mozart

TWILIGHT FANCIES	F. Delius
------------------	-----------

*Denise Poray-Wrybanowski, soprano*  
*Ross Cawfield, piano*

UN MOTO DI GOYA	W. A. Mozart
THE BIRDS	P. Warlock
SO SHALL THE LUTE (Judas Maccabeaus)	F. Handel

*Marla Mayson, soprano*  
*Leonore Spiegel, piano*

O, MISTRESS MINE (Three Shakespeare Songs)	R. Quitter
Recit: COMFORT YE	
Aria: EVERY VALLEY (Messiah)	F. Handel

*Tim Sherwood, tenor*  
*Céline Dutilly, piano*

PORGI AMOR (marriage of Figaro)	W. A. Mozart
O MIO BABBINO CARO (Gianni Schicchi)	G. Puccini

*Hélène Marchand, soprano*  
*Michael Crabill, piano*

SO ANCH'IO LA VIRTU MAGICA (Don Pasquale) G. Donizetti  
MEIN HERR MARQUIS (Die Fledermaus) J. Strauss

*Darquise Bilodeau, soprano*  
*François Couture, piano*

VIER LETZTE LIEDER

R. Strauss

"  
Frühling  
September  
Beim Schlafengehen  
Im Abendrot

*Patricia Orange, soprano*  
*Céline Dutilly, piano*



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Tuesday, March 25, 1980

8:30 pm

ROBERT VAN WYCK, flute

---

student of Cindy Shuter

---

assisted by EUGENE PLAWUTSKY, piano  
HELENE PANNETON, harpsichord  
GABY BILLETTE, soprano

p r o g r a m m e

SUITE Benjamin Godard

Allegretto  
Idyle  
Waltz

RONDO Kelsey Jones

p a u s e

SONATA in b minor, Op.III, No.2 Michel Blavet

Andante et Spiccato  
Allegro  
Minuet, Variations

DEUX POEMES DE RONSARD, Op.26 Albert Roussel

I - "Rossignol, mon mignon..."  
II - "Ciel, aer, et vens..."

LE MERLE NOIR Olivier Messiaen

McGill  
University

WESTERN ROOM C-209

Faculty of Music - 1982

1982-83

McGill Music Building

HERBERT YAW

Student of Class of 1982

Classified by

EUGENE PLAWUTSKY, piano

HELENE PANIETON, harp

BARBARA BILLETTE, voice

1982-83

Jonathan Coates

Allergico

1982

1982

Robert Jones

1982

Michael Grant

Allegro

1982

1982

Michael Grant

Allegro

1982

Michael Grant

1982

C O  
R O  
stud  
PEAC  
PETI  
CONC  
QUIN  
BASS  
SONA



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, March 26, 1980

8:30 pm

COLIN MURRAY, bass trombone

---

RONALD SCHIRM, trombone

---

students of TED GRIFFITH

---

PEACH PITS (1973)

Tommy Pederson

PETITE SUITE (1953)

Serge Baudo

*accomp. Barbara Gelhar*

CONCERTO IN 1 MOVEMENT

Alexander Lebedeu

QUINTET FOR BRASS (1961)

Malcolm Arnold

Allegro vivace

Chaconne

Con brio

*accomp. Ron DiLauro, Don Thompson  
Annemarie Leenhouts, Bob McNally*

BASS TROMBONE (1970)

David Cope

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

SONATE FOR TROMBONE AND PIANO (1941)

Paul Hindemith

Allegro moderato maestoso

Allegro grazioso

Lied der Raufbolds

Allegro moderato maestoso

*accomp. Barbara Gelhar*

FIVE PIECES FOR BASS TROMBONE (1969)

Nelson Riddle

Allegro moderato

Andante

Waltz

Moderato

Allegro

*accomp. Ron DiLauro, Don Thompson,  
Annemarie Leenhouts, Bob McNally*

CONVERSATION

Charles Small



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Thursday, March 27, 1980  
8:30 pm

B A R R Y C A D I E U X , piano

M A R T I N H A N S E N, piano

students of CHARLES REINER

p r o g r a m m e

PARTITA NO. 6

J. S. Bach

Toccatà

~~BARRY CADIEUX~~

CHROMATIC FANTASY AND FUGUE

J.S. Bach

~~MARTIN HANSEN~~

SONATA, Op.31, NO. 2 in d minor

L. van Beethoven

Allegro

Adagio

Allegretto

BALLAD NO. 1 in G major

F. Chopin

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

SONATINE

M. Ravel

Modéré

Mouvement de menuet

Animé

SUITE, Op.14

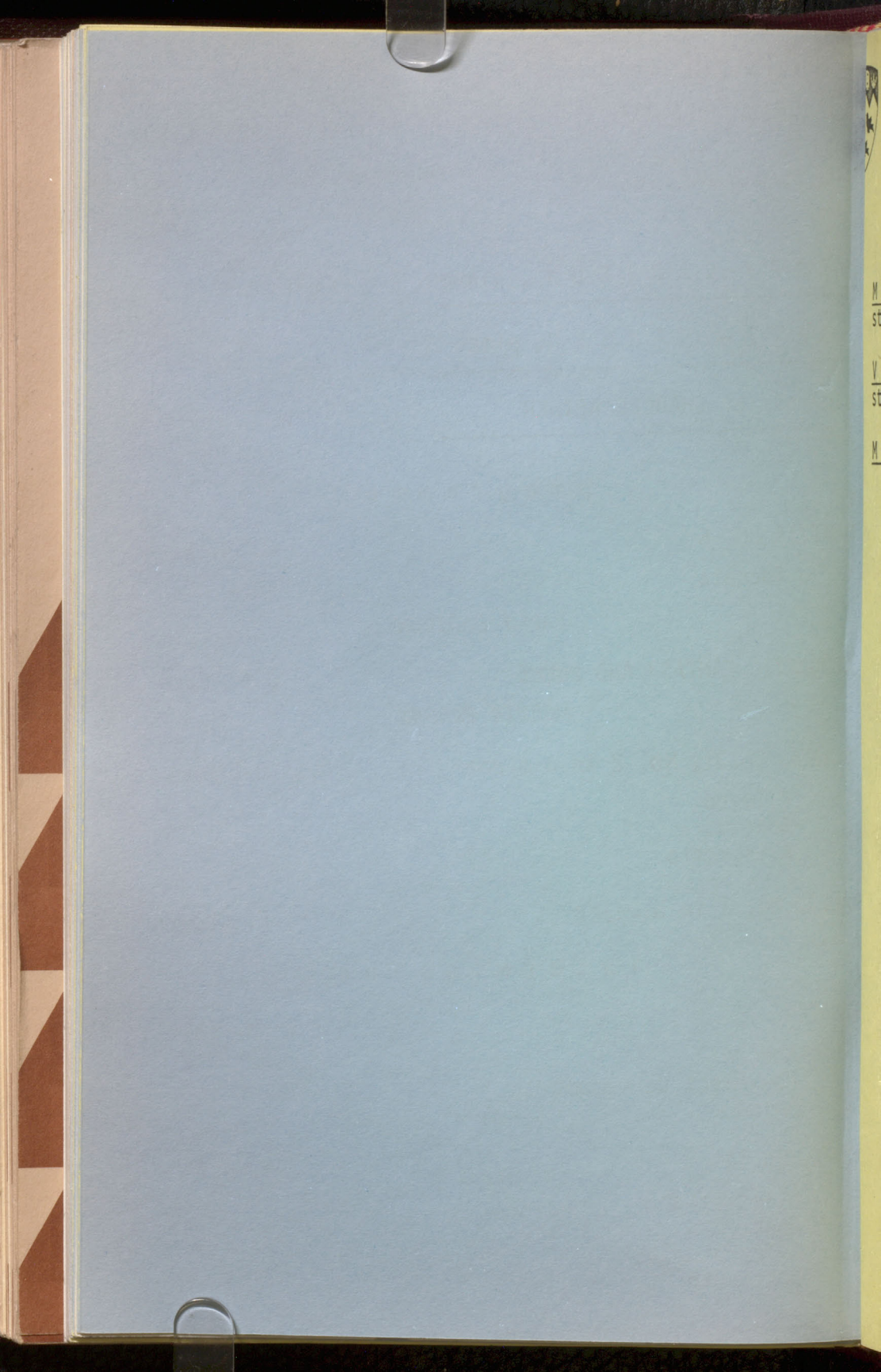
B. Bartok

Allegretto

Scherzo

Allegro molto

Sostenuto







McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, March 31, 1980  
8:30 pm

M O N I K A P A L O S , piano  
student of LUBA ZUK

V E R A D J E R K I C , violin  
student of MAURICIO FUKS

M I K L O S P A L O S , cello

LUDWIG VAN BEETHOVEN  
1770-1827

SONATA in F<sup>#</sup> major, Op.78

Adagio cantabile - Allegro ma non troppo  
Allegro vivace

SONATA for violin and piano (Spring) in F major  
Op.24

Allegro  
Adagio molto espressivo  
Scherzo Trio  
Rondo

TRIO in C minor, Op.1, No.3

Allegro con brio  
Andante cantabile con variazioni  
Menuetto Trio  
Finale

32 VARIATIONS in C minor

McGill University

Faculty of Music  
Department of Music Building

RECEIVED ROOM 5-215  
MONTREAL, QUEBEC, CANADA  
H3T 3G5

Dr. J. A. P. A. U. S. & P. A. M.  
Department of Music Building  
Faculty of Music  
McGill University  
Montreal, Quebec, Canada  
H3T 3G5

LUDWIG VAN BEETHOVEN  
1770-1827

SONATA IN F MAJOR, OP. 10, NO. 3

Allegro con forza  
Allegro vivace

SONATA FOR VIOLIN AND PIANO (LUDWIG VAN BEETHOVEN)  
OP. 10, NO. 3

Allegro  
Andante sostenuto  
Scherzo  
Finale

VIOLIN IN C MAJOR, OP. 1, NO. 1

Allegro con forza  
Andante sostenuto  
Scherzo  
Finale

THE VARIATIONS IN C MAJOR



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Monday, March 31, 1980  
4:00 pm

VOICE RECITAL

students of MARGARET KALIL

GIA' IL SOLE DAL GANGE  
MY JOHANN

A. Scarlatti  
E. Grieg

*Patricia Place, mezzosoprano*  
*Guylaine Charbonneau, piano*

THE LORD IS MY SHEPHERD (Biblical Song)  
EIN MADCHEN ODER WEIBCHEN (Magic Flute)

A. Dvorak  
W. A. Mozart

*Owen Duggan, baritone*  
*Céline Dutilly, piano*

LASCIA CH'IO PIANGA  
DOVE SONO (Marriage of Figaro)

G. F. Handel  
W. A. Mozart

*Hélène Marchand, soprano*  
*Michael Crabill, piano*

OMBRA LEGGERA (Dinorah)  
LES CHEMINS DE L'AMOUR

G. Meyerbeer  
F. Poulenc

*Marie Pothier, soprano*  
*Björn Runefors, flute*  
*Anne Marie Denoncourt, piano*

FFRÜHLINGSGLAUBE  
CUJUS ANIMAM (Stabat Mater)

F. Schubert  
G. Rossini

*Berthier Denys, tenor*  
*Merlin Thompson, piano*

LUNGI DAL CARO BENE  
VOI CHE SAPETE (Marriage of Figaro)

Sarti  
W. A. Mozart

*Barbara Lewis, mezzosoprano*  
*Paul Stewart, piano*

over

ALLERSEELEN R. Strauss  
MICHIAMANO MIMI (La Bohème) G. Puccini

*Beverley McGuire, soprano*  
*Paul Stuart, piano*

RITORNA O'CARO (Rodelinda) G. F. Handel  
THE RUSSIAN NIGHTINGALE A. Alabiev

*Linda Pavelka, soprano*  
*Céline Dutilly, piano*

WIDMUNG R. Schumann  
REVENGE, THIMOTHEUS CRIES (Alexander's G. F. Handel  
Feast)

*Jean Michel Sereni, baritone*  
*Céline Dutilly, piano*

IN DEM SCHATTEN MEINER LOCKEN H. Wolf  
REGNAVA NEL SILENZIO (Lucia Di G. Donizetti  
Lammermoor)

*Glenda Balkan, soprano*  
*Michael Crabill, piano*

ABSCHIED VON FRANKREICH (Maria Stuart, R. Schumann  
Op. 135, No. 1  
PARTO, BEN IDOL MIO (Idomeneo) W. A. Mozart

*Louise Bourbeau, mezzosoprano*  
*Peter Freeman, clarinet*  
*Céline Dutilly, piano*



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, April 1, 1980  
1:00 pm

ROSS CAWFIELD, piano

PETER JANCEWICZ, piano

students of Esther Master and Kenneth Woodman

SONATA in E<sup>b</sup> major, Op.7 L. van Beethoven

Allegro molto e con brio  
Largo, con gran espressione  
Allegro  
Rondo - Poco allegretto e grazioso

SCHERZO in C<sup>#</sup> minor, Op.39 F. Chopin

LA SOIREE DANS GRENADE C. Debussy

*Ross Cawfield*

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

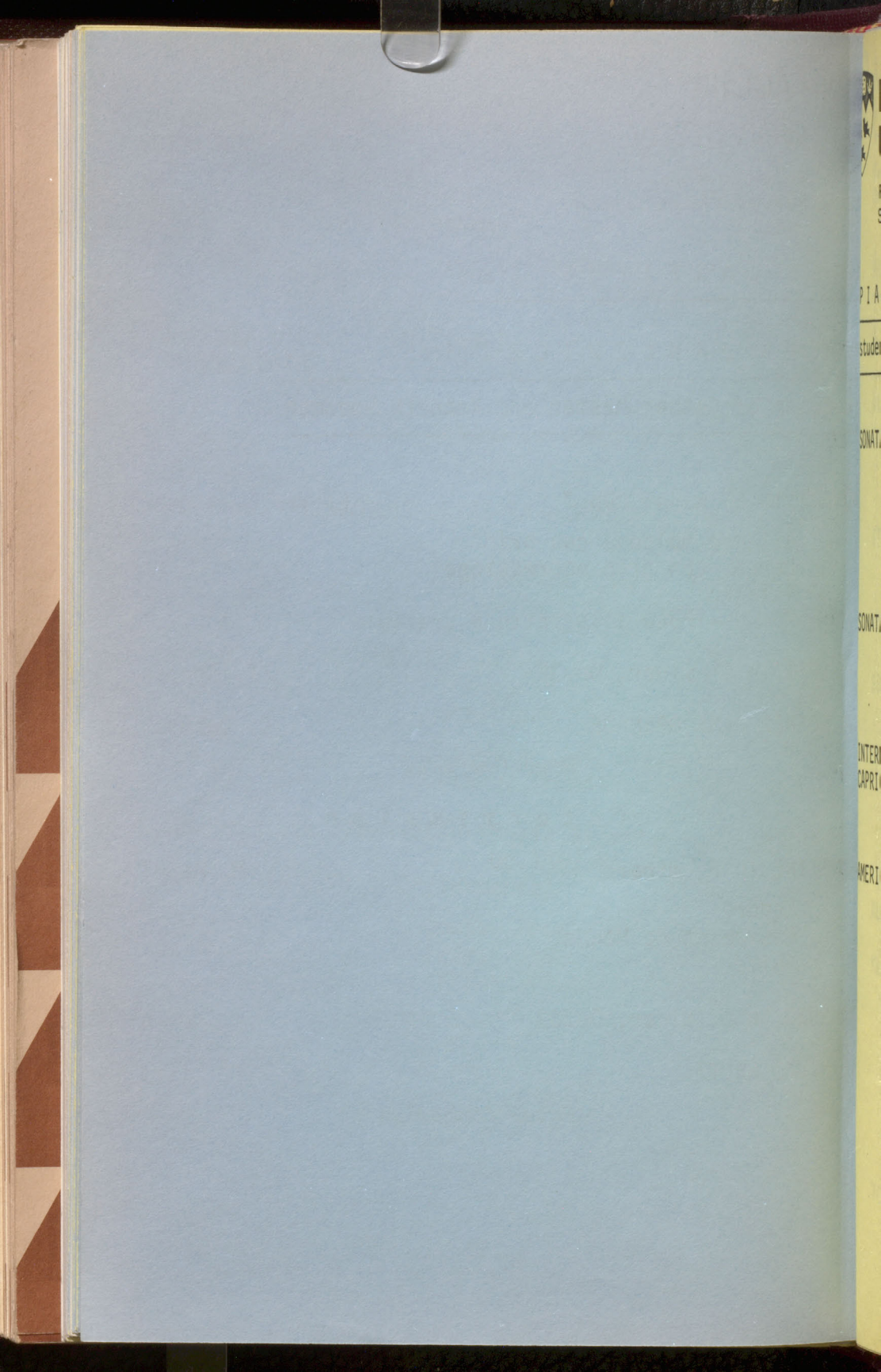
SONATINE in F<sup>#</sup> minor M. Ravel

Modéré  
Mouvement de Menuet  
Animé

SCHERZO in C<sup>#</sup> minor, Op.39 Chopin

MEPHISTO WALTZ F. Liszt

*Peter Jancewicz*



P I A

studen

SONAT

SONAT

INTER  
CAPRI

AMERI



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, April 1, 1980  
8:30 pm

## PIANO RECITAL

---

students of Elizabeth Dawson

---

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

Allegro  
Allegretto  
Presto

*Alma Yep*

SONATA in C major, Op.53 Beethoven

Allegro con brio

*Lois Craig*

INTERMEZZO, Op.76, No.6 J. Brahms  
CAPRICCIO, Op.76, No.5

*Diane Oliver*

AMERICAN PRELUDES, Vol. I A. Ginastera

Accents  
Sadness  
Creole Dance  
Vidala  
In The First Pentatonic Minor Mode  
Tribute to Roberto Garcia Morillo  
In The First Pentatonic Major Mode

*Sue Hlasny*

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# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Wednesday, April 2, 1980  
1:00 pm

## PIANO RECITAL

---

A N D R E A C A R R

---

student of Luba Zuk

### p r o g r a m m e

ITALIAN CONCERTO

J. S. Bach

Allegro animato  
Andante molto espressivo  
Presto giojoso

SONATA, Op.53 in C major  
"Waldstein"

L. van Beethoven

Allegro con brio  
Introduzione - Adagio molto  
Rondo - Allegretto moderato

### p a u s e

ALLEGRO BARBARO

B. Bartok

KLAVIERSTÜCKE, Op.118

J. Brahms

Intermezzo in A minor  
Intermezzo in A major  
Ballade in G minor  
Intermezzo in F minor  
Romanze in F major  
Intermezzo in E<sup>b</sup> minor

TOCCATA

A. Khachaturian

RECITAL ROOM C-209  
Wednesday, April 2, 1980  
7:00 pm

PIANO RECITAL

ANDREA CARL

Student of Luba Zuk

PROGRAMME

ITALIAN CONCERTO

Allegro animato  
Andante molto espressivo  
Presto giocoso

J. S. Bach

SONATA, Op. 83 in C major  
"Walstein"

Allegro con brío  
Introduzione - Adagio molto  
Rondo - Allegretto moderato

L. van Beethoven

PAUSE

ALLEGRO BARBARO

B. Bartok

KLAVIERSTÜCKE, Op. 118

Intermezzo in A minor  
Intermezzo in A major  
Ballade in G minor  
Intermezzo in F minor  
Romanze in F major  
Intermezzo in E<sup>b</sup> minor

J. Brahms

TOCCATA

A. Knauff



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Wednesday, April 2, 1980  
8:30 pm

PIANO RECITAL

---

students of CHARLES REINER

---

programme

PRELUDE, SARABANDE and GIGUE from J. S. Bach  
"The A Minor Suite"

*Nicole de Cristofaro*

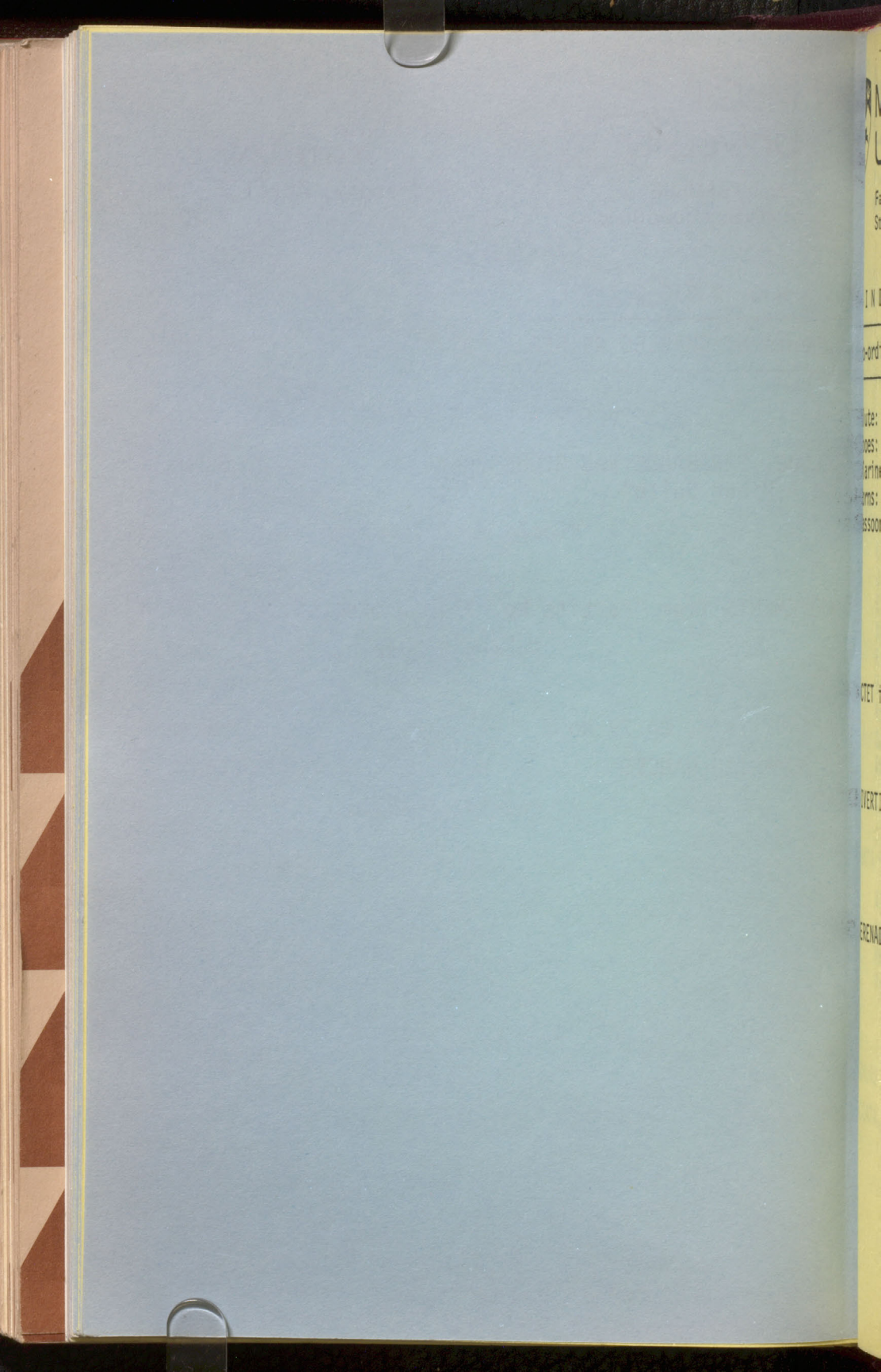
5 MOVEMENTS from "Partita No. 3" in a minor, S.827 Bach

*Robert Bolgar*

RHAPSODY in G, Op.79 No.2 J. Brahms

SIX ROMANIAN DANCES B. Bartok

*Chantal D'Aigle*





McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, April 3, 1980  
3:00 pm

WIND CHAMBER CLASS CONCERT

co-ordinate and directed by: RICHARD HOENICH

Flute: Marc Fournel  
Oboes: Brett Dill and Kathy Davies  
Clarinets: Carol Ascroft, Ross Edwards and Zaven Zakarian  
Horns: Elizabeth Abel, Jeff Gibson and Lorna Murray  
Bassoons: Annette Champness and Iris HINE

programme

OCTET in E<sup>b</sup> major, Op.103 L. van Beethoven

DIVERTISSEMENT for flute, oboe  
for clarinet Malcolm Arnold

SERENADE No.11 in E<sup>b</sup> major, K.375 W. A. Mozart

PRINCS OF THE FOREST F. Liszt

NOCTURNE, Op. 11 S. Prokofiev

ANDRÉ THOMAS

RECITAL ROOM C-202  
Thursday, April 4, 1963  
3:00 pm

THE CHAMBER CLASS CONCERT  
Organized and directed by RICHARD MORTON

Program:  
Mozart: Piano Sonata in G major, K. 541  
Haydn: Piano Sonata in G major, Op. 10, No. 3  
Chopin: Piano Sonata in G major, Op. 10, No. 3  
Debussy: Piano Sonata in G major, Op. 10, No. 3  
Schubert: Piano Sonata in G major, D. 959

Admission: Free

For information, contact the Faculty of Music, McGill University, Montreal, Quebec, Canada.

McGill University, Montreal, Quebec, Canada



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209

Thursday, April 3, 1980  
8:30 pm

## PIANO RECITAL

students of CHARLES REINER

### programme

FOREST SCENES, Op.82

R. Schumann

Eintritt - Nicht zu schnell  
 Jägen auf der Lauer - Höchst Lebhaft  
 Einsame Blumen - Eingach  
 Venusfene Stelle - Ziemlich Langsam  
 Freundliche Landschaft - Schnell  
 Herberge - Mässig  
 Vogel als Prophet - Langsam, sehr Zart  
 Jagdlied - Schnell und häftig  
 Abschied - nicht schnell

*Ludwig Semerjian*

SONATA in E<sup>b</sup>, Op.13 No.3

L. van Beethoven

Allegro  
 Scherzo: Allegretto vivace  
 Menuetto: Moderato e grazioso  
 Presto con fuoco

*Paul Stewart*

MURMURS OF THE FOREST

F. Liszt

TOCCATA, Op.11

S. Prokofiev

*Andrew Thomas*

RECITAL ROOM C-209

Thursday, April 3, 1980  
8:30 pm

McGill University

Faculty of Music  
Strathcona Music Building

LAND RECITAL

Students of CHARLES REINER

P R O G R A M

R. Schumann

OP. 82

- Einblick - Nicht zu schnell
- Jägen auf der Lauer - Höchst lebhaft
- Einsame Blumen - Eingach
- Venusfarn Steile - Ziemlich langsam
- Freundliche Landschaft - Schnell
- Herberge - Mäßig
- Vogel im Prunel - Langsam, sehr Zeit
- Jagdlied - Schnell und heftig
- Abschied - nicht schnell

André Schmitt

L. van Beethoven

OP. 13 No. 3

- Allergo
- Scherzo: Allegretto vivace
- Moderato: Moderato e grazioso
- Presto con fuoco

Paul Stewart

F. Liszt  
S. Prokofiev

OP. 11  
MOMENTS OF THE FOREST

Andrew Thomas



ENSEMBLE CLASS

---

from class of Elizabeth Dawson

---

ARMENIAN RHAPSODY for 2                      Haroutyounian-Babdjanian  
pianos

*Heidi Gray and Alma Yep*

SONATA in E major, Op.14 NO.1                      L. van Beethoven

Allegretto  
Rondo

NOCTURNE in B major, Op.32 NO.1                      F. Chopin

*Kathy Laurin*

SONATA in B<sup>b</sup> for piano duet, K.358                      W. A. Mozart

Allegro  
Adagio  
Molto Presto

*Ruth Neufeld and Madeleine Townsend*

ITALIAN CONCERTO, 1st movement                      J. S. Bach

VOILES, Preludes Vol. I                      C. Debussy

LES COLLINES D'ANACAPRI, Preludes Vol. I                      Debussy

ROUMANIAN DANCE, Op.8a                      B. Bartok

*Stanley Cyprys*

CONCERTO in E<sup>b</sup> for 2 pianos, K.365                      Mozart

Allegro

*Sue Hlasny and Donna Koh*

SONATA for two pianos

P. Hindemith

Glockenspiel

Allegro

Kanon

Recitativ

*Donna Tenenbaum and Andrew Thomas*



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Thursday, April 10, 1980  
3:30 pm

RICHARD SOLOMON, piano

---

student of TOM PLAUNT

---

programme

INTRADA

A. Honegger  
(1892-1955)

CAPRICE, Op. 47

E. Bozza  
(b. 1905)

*assisted by Don Thompson, trumpet*

TRIO in E<sup>b</sup> major, Op. 40

J. Brahms  
(1833-1897)

*assisted by David Nelson, violin  
Jeff Gibson, french horn*

CONTACT ROOM 0209  
Thursday, April 10, 1958  
3:30 pm  
Organ  
Recitalist

RICHARD SOLOMON, piano  
Student of TOM PLUNT

PROGRAMME

A. Honegger  
(1892-1955)

TRTADA

E. Borzys  
(p. 1905)

CAPRICE, Op. 43

Conducted by Don Thompson, trumpet

J. Brahms  
(1833-1897)

TRIO in E<sup>b</sup> major, Op. 40

Conducted by David Nelson, violin  
Jeff Nelson, French horn



McGill  
University

Faculty of Music  
Strathcona Music Building

ARMENIAN

TRADITIONAL

SACRED MUSIC

( V to XIII )  
Centuries

Organized by

Armenian Music Students

Friday, April 11, 1980  
4:00 P.M.

Room C209

Strathcona Music Building

555 Sherbrooke West





PROGRAM

ANIM ARATCHI KO  
I kneel before you  
HORMIA INTZ  
Have mercy upon me

LINK NVIREALK  
Dedicated people

MESZUK ZTER  
Praise the Lord

LN AYN IDCHANER  
The Chariot was descending  
TZAYN ZARUDZOUN ASEM  
I speak in a lions voice  
TK MI BAYDZAR TESI  
I saw a splendid fowl

VOGHORMIA  
Lord have mercy  
DZEAL  
Crucifixion

RHOURT KHORIN  
Oh, Great mystery

ZARMANALI  
Thou wonderful  
OR TZAYNN HAYRAKAN  
Today the voice of the Lord

MESROB MACHDOTZ  
(361-440)  
MESROB MACHDOTZ

KOMITAS CATHOLICOS  
(6th-7th c.)

STEPANOS SÜNETZI  
(d. 735)

GRIGOR NAREKATZI  
(951-1003)

GRIGOR NAREKATZI

GRIGOR NAREKATZI

NERSES SHNORHALI  
(1101-1173)  
NERSES SHNORHALI

KHATCHATOUR TARONATZI  
(1100-1182)

?

HOVHANNES ERZINKATZI  
(ca.1225-after  
1293)

PROGRAM

MERRIS MICHOTTE  
(351-440)  
MERRIS MICHOTTE

HOMITAS CATHOLICS  
(64-278 e.)  
WIKIJEWS BOWENPHANOS BURETNI  
(d. 752)

GRINOR HARRATTI  
(671-1001)  
WIKIJEWS BOWENPHANOS BURETNI  
GRINOR HARRATTI

MERRIS MICHOTTE  
(351-440)  
MERRIS MICHOTTE

MERRIS MICHOTTE  
(351-440)

MERRIS MICHOTTE  
(351-440)

*Handwritten notes:*  
2/17/52  
Merris Michotte

*Handwritten notes:*  
Merris Michotte

*Handwritten notes:*  
Merris Michotte

*Handwritten notes:*  
Merris Michotte

*Handwritten notes:*  
Merris Michotte





McGill  
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Strathcona Music Building

RECITAL ROOM C-209

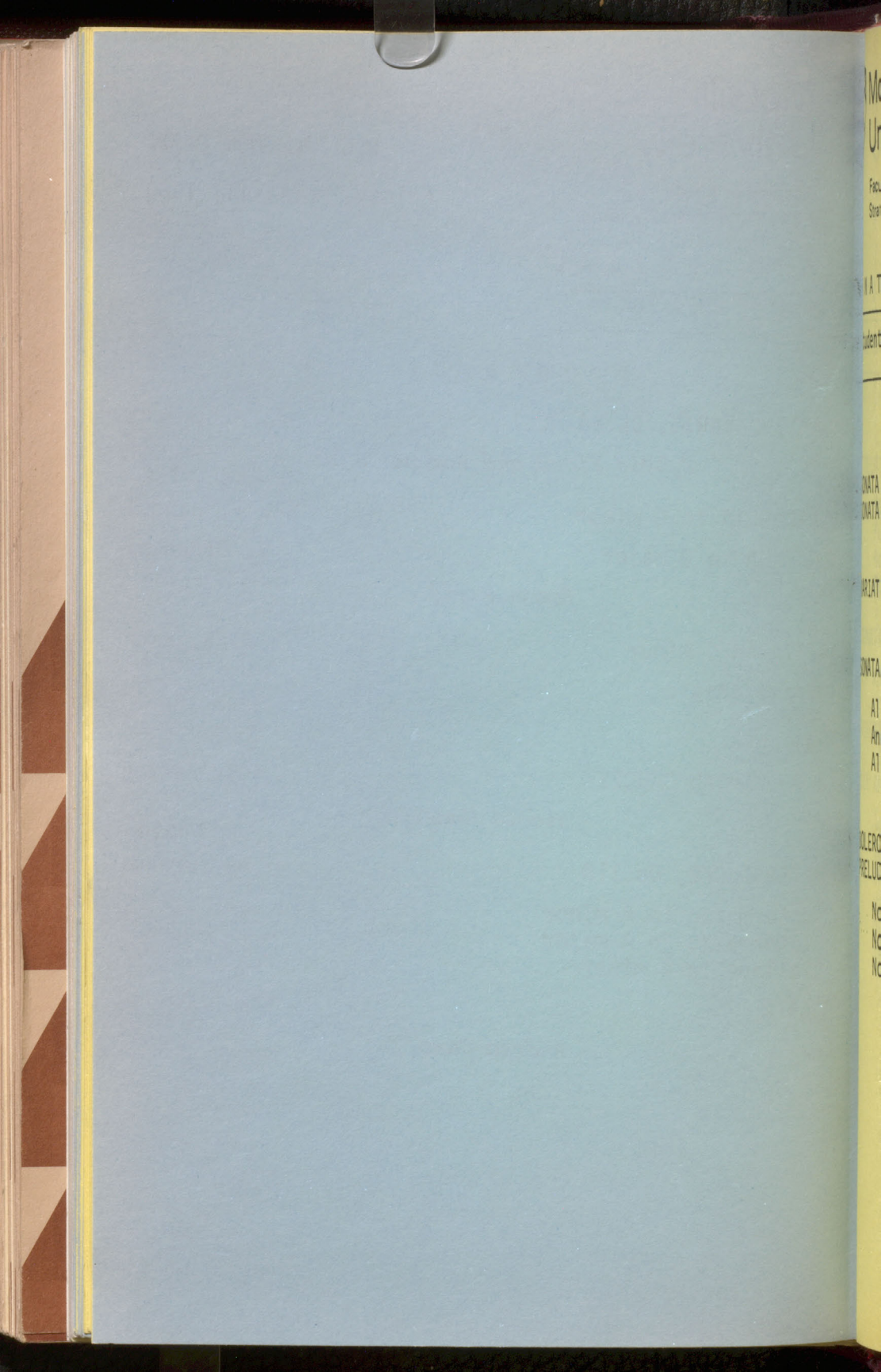
Friday, April 11, 1980  
7:00 pm

PIANO RECITAL

student of LUBA ZUK

programme

- |   |                 |
|---|-----------------|
| ANDANTINO VARIE, Op.84 NO.1             | F. Schumbert    |
| <i>Sylvie Piché and Roxane Lefebvre</i> |                 |
| PASSACAGLIA in G minor                  | F. Handel       |
| TOCCATINA in G major                    | V. Groudine     |
| <i>Roman Muriş</i>                      |                 |
| PARTITA in C minor                      | J. S. Bach      |
| Grave adagio                            |                 |
| Andante                                 |                 |
| Allegro                                 |                 |
| SIX ROUMANIAN DANCES                    | B. Bartok       |
| <i>Nicole Hamelin</i>                   |                 |
| KLAVIERSTUCKE, Op.118                   | J. Brahms       |
| Intermezzo in A minor                   |                 |
| Intermezzo in A major                   |                 |
| Ballade in G minor                      |                 |
| TOCCATA                                 | A. Khachaturian |
| <i>Andrea Carr</i>                      |                 |



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McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Friday, April 11, 1980  
8:30 pm

A N A T B E N O R , piano

student of LUBA ZUK

programme

SONATA in C minor, L.352  
SONATA in G major, L.90

D. Scarlatti

VARIATIONS in F minor

F. Haydn

SONATA in A major, Op.120

F. Schubert

Allegro moderato  
Andante  
Allegro

BOLERO, Op.19  
PRELUDES, Op.38

F. Chopin

No. 24 - Allegro feroce  
No. 20 - Andantino semplice  
No. 16 - Allegro tenebroso

RECITAL ROOM C-203  
Friday, April 21, 1950  
8:30 pm

McGill  
University

Faculty of Music  
McCord-McClellan Building

THE UNIVERSITY OF MONTREAL

SCHOOL OF MUSIC

PROGRAMME

1. Scherzo in G minor, Op. 15  
2. Scherzo in G major, Op. 15

3. Scherzo in E minor, Op. 15

4. Scherzo in A major, Op. 15

5. Scherzo in A major, Op. 15  
6. Scherzo in A major, Op. 15

7. Scherzo in A major, Op. 15  
8. Scherzo in A major, Op. 15

9. Scherzo in A major, Op. 15  
10. Scherzo in A major, Op. 15  
11. Scherzo in A major, Op. 15

McGill  
University  
Faculty of Music  
McCord-McClellan Building  
E. O. N.  
Student  
T. O. C. A. T.  
Mo.  
Fu.  
Ad.  
Fu.  
UNTA  
AT  
CHERZ  
IX AM  
Ac.  
Sa.  
Cr.  
Vi.  
On.  
Tr.



McGill  
University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Friday, April 11, 1980  
7:45 pm

LEONARD PINKAS, piano

---

student of LUBA ZUK

---

programme

TOCCATA in E minor

J. S. Bach

Moderato

Fugato - Un poco allegro

Adagio - Quasi Fantasia

Fugue - Allegro

SONATA in B<sup>b</sup> major, Op.22

L. van Beethoven

Allegro con brio

SCHERZO in B<sup>b</sup> minor, Op.31

F. Chopin

SIX AMERICAN PRELUDES

A. Ginastera

Accents

Sadness

Creole Dance

Vidala

On The First Pentatonic Minor Mode

Tribute To Roberto Garcia Morillo

RECITAL ROOM C-209  
Friday, April 11, 1980  
7:45 pm

McGill  
University

Faculty of Music  
Steinbock Music Building

FORWARD PINKAS, piano

Student of LUBA ZUK

PROGRAMME

J. S. Bach SOCCATA in E minor

Moderato  
Fugato - Un poco allegro  
Adagio - Quasi Fantasia  
Fugue - Allegro

J. van Beethoven SONATA in B<sup>b</sup> major, Op. 22

Allegro con brio

F. Chopin SCHERZO in B<sup>b</sup> minor, Op. 31

A. Ginastera SIX AMERICAN PRELUDES

Accents  
Sabbath  
Credo Dance  
Vivato  
In The First Pentatonic Minor Mode  
Tribute To Roberto Garcia Marti



# McGill University

Faculty of Music  
Strathcona Music Building

RECITAL ROOM C-209  
Tuesday, May 6, 1980  
1:00 pm

A L A N F R A S E R , piano

S U S A N S A W A T Z K Y , soprano

SONATA, Op. 1 Alban Berg

ETUDE, Op.10, No.5 "Black Key" Frederic Chopin  
*Alan Fraser, piano*

QUATRE CHANSONS Claude Debussy  
Green  
Romance  
Les Cloches  
Mandoline

FOUR SONGS from Alfred, Lord Tennyson Ned Rorem  
Ask Me No More  
Now Sleeps The Crimson Petal  
Far-Far-Away  
The Sleeping Palace

DI PROFUNDIS CLAMAVI (Beaudelaire) Alexander Ary

DRAGGING FOR TRAPS (Milton Acorn) Alan Fraser

SECHS LIEDER, Op.85 Johannes Brahms  
Sommerabend  
Mondenschein  
Mädchenlied  
Ade!  
Frühlingslied  
In Waldeseinsamkeit

*Susan Sawatsky, soprano*  
*Alan Fraser, piano*

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McGill  
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Strathcona Music Building

RECITAL ROOM C-209  
Wednesday, May 14, 1980  
8:30 pm

SANDY GOLDMAN, clarinet

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student of EMILIO IACURTO

with

SERGE BELANGER, guest conductor

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programme

SONATA FOR CLARINET AND BASSOON Francis Poulenc

*Joelle Amar, bassoon*

PREMIERE RHAPSODY FOR CLARINET AND PIANO Claude Debussy

*Elizabeth Gujdan, piano*

ABIME DES OISEAUX Olivier Messiaen

3rd movement from the Quartet  
To The End Of Time

SPOHR CLARINET CONCERTO in C minor, Ludwig Spohr  
No.1, Op.26

1st movement

*Elizabeth Gujdan, piano*

intermission

CHÓROS NO. 2 for flute and clarinet Hector Villa-Lobos

*Virginia Spicer, flute*

over/

SERENADE, Op.24 for chamber  
ensemble and conductor

Arnold Schönberg

*David Nelson, violin*

*Peter Ball, violin*

*Marie Claude, cello*

*Richard Pouliot, guitar*

*Shaina Bronfen, bass clarinet*

GARY ANTONIO, guitar

student of STEPHEN FENTOK

programme

FANTASIA No.7

J. Dowland

PRELUDE, FUGUE

J. S. Bach

Allegro

SONATA in A major, K.208

D. Scarlatti

GRANDE SOLO, Op.14

F. Sor

intermission

SONATINA LYRICA (Hommage to M.Castelnuovo  
Tedesco) Op.48

J. Duarte

Felice e con grazia  
Lento e poco mesto  
Giocoso e molto ritmico

MODULOS III - 1965

A. Lanza

TRES CANCIONES POPULARES MEXICANES

M. Ponce

Allegro  
Andante  
Allegro

TARENTELLA (1936)

M. Castelnuovo-Tedesco

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Strathcona Music Building

RECITAL ROOM C-209  
Saturday, May 24, 1980  
8:30 pm

R O L F B E R T S C H , piano

student of ARMAS MAISTE

p r o g r a m m e

PRELUDE AND FUGUE in A minor

J.S. Bach/F. Liszt

SUITE BERGAMASQUE

C. Debussy

Prélude

Menuet

Clair de lune

Passepied

ETUDE in E major, Op.10 No.3

F. Chopin

WALLADE No.1 in G minor, Op.23

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

FANTASIE in C major, Op.17

R. Schumann

Durchaus fantastisch und leidenschaftlich  
vorzutragen

Im Legenden Ton - Tempo primo

Mässig - Durchaus energisch - Etwas langsamer-  
a tempo - Viel bewegter

Langsam getragen - Durchweg Leise zu halten

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PETER McINTOSH, tenor trombone

d

ROBERT McNALLY, bass trombone

programme

SONATA for trombone and piano

G. B. Pergolesi  
(1710-1736)

Andante

Allegro con brio

Adagio

Allegro

*Peter MacIntosh, tenor trombone  
Doris Killam, piano*

SONATA BREVE for bass trombone (1961)

W. Hartley

Allegro moderato

Presto

*Robert McNally, bass trombone*

FANTASY for trombone and piano, Op.42

P. Creston

*Peter MacIntosh, tenor trombone  
Doris Killam, piano*

PRELUDIUM, CHORALE, VARIATIONS AND FUGUE  
for bass trombone and piano (1939)

J. I. Muller

*Robert McNally, bass trombone  
Barbara Gelhar, piano*

CANZON VIGESIMASECONDA A 5 for  
brass quintet

Bastian Chilese

QUINTET NO. II

William Presser

Allegro  
Adagio  
Vivace

*Brass Quintet*

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

BLUE TOPAZ (Concerto For Bass  
trombone)

Tommy Pedersen

BLUEBELLS OF SCOTLAND

Arthur Pryor

*Peter McIntosh, tenor trombone  
Doris Killam, piano*

SCHERZO FOR BRASS QUINTET

Karl Pilson

FOUR SWISS TUNES

Elgar Howarth

Basie March  
The Cuckoo  
The Old Castle  
Zurich March

*Brass Quintet*

GET AWAY  
FANTASY

Earth, Wind and Fire  
arr. Glen Morrison

*Peter McIntosh, tenor trombone  
Robert McNally, bass trombone*

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BRASS QUINTET

Dave Nutting, trumpet  
Michael Cartile, trumpet  
Renée Allen, french horn  
Peter McIntosh, trombone  
Pat Downs, bass trombone





