

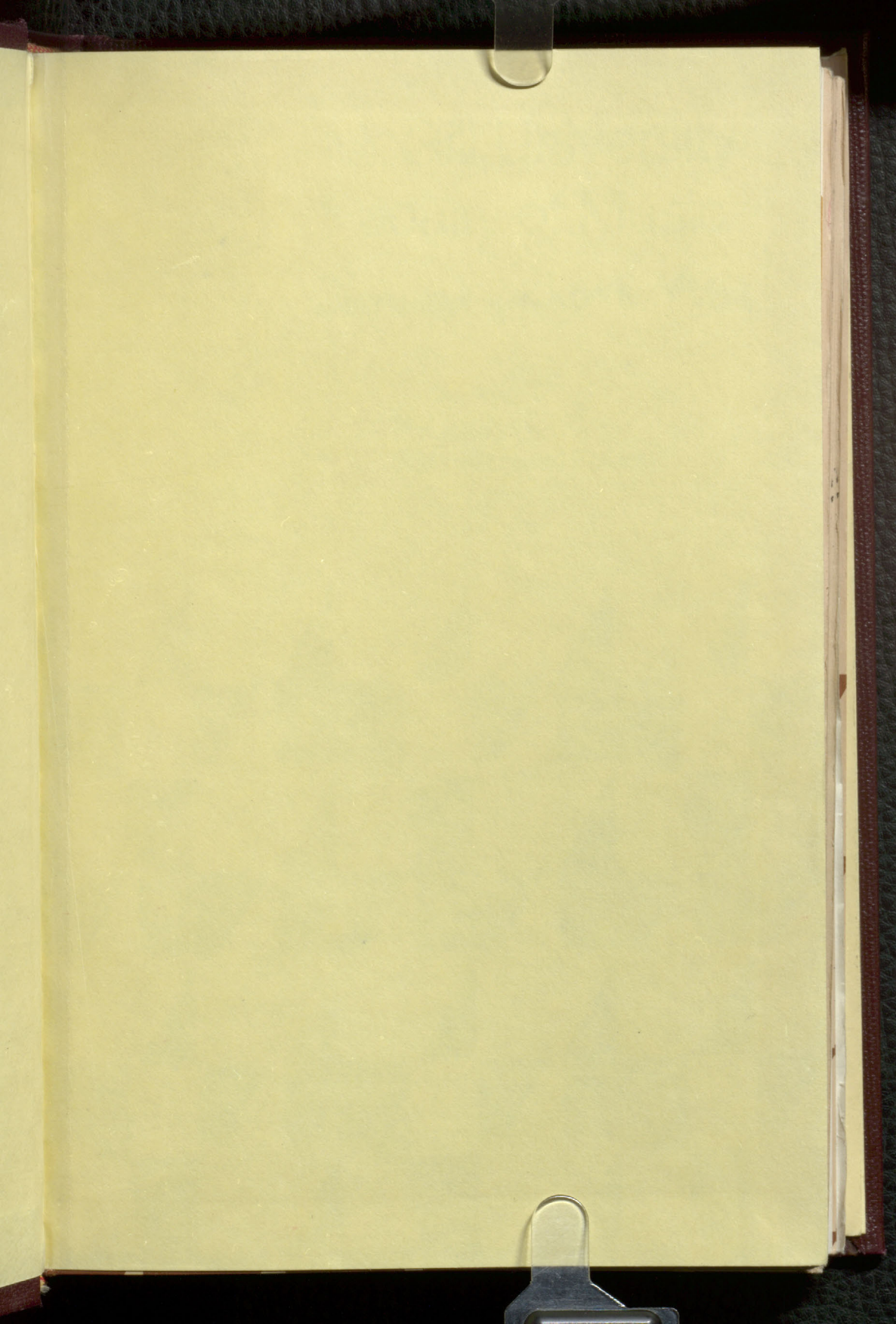
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McGill University
Faculty of Music

January-June 1981



Pollack concert hall

Salle de concert Pollack



Wednesday, January 14, 1981

8:30 pm

L I L I A N S A F D I E , piano

student of DOROTHY MORTON

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

*Ce concert fait partie des épreuves imposées pour
l'obtention du Diplôme du concert.*

programme

SONATA IN F[#] MAJOR

Antonio Soler

Allegro

SONATA NO. 9 IN A MINOR,
K 310

Wolfgang Amadeus Mozart

Allegro maestoso
Andante Cantabile con espressione
Presto

POUR LE PIANO

Claude Debussy

Prélude
Sarabande
Toccata

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

OP. 118

Johannes Brahms

Intermezzo
Intermezzo
Ballade
Intermezzo
Romanze
Intermezzo

L'ISLE JOYEUSE

Claude Debussy



McGill University Faculty of Music

RECITAL OF THE

M C G I L L C O N C E R T C H O I R

direction: F r e d S t o l t z f u s
and

O R G A N S T U D E N T S

direction: K e i t h S a d k o

Monday, January 19, 1981
8:30 pm
Queen Mary Road Church,
Hampstead

ALL BACH PROGRAMME

PRANO

rie-Claude Arpin
nis Clarke
chelle Gagné
rie de Haerne
rolyn
ancine Labelle
xanne Martel
rila Mason
izabeth Naylor
deleine Palmer-Rousseau
cie Roy
ne Wilkinson

.TO

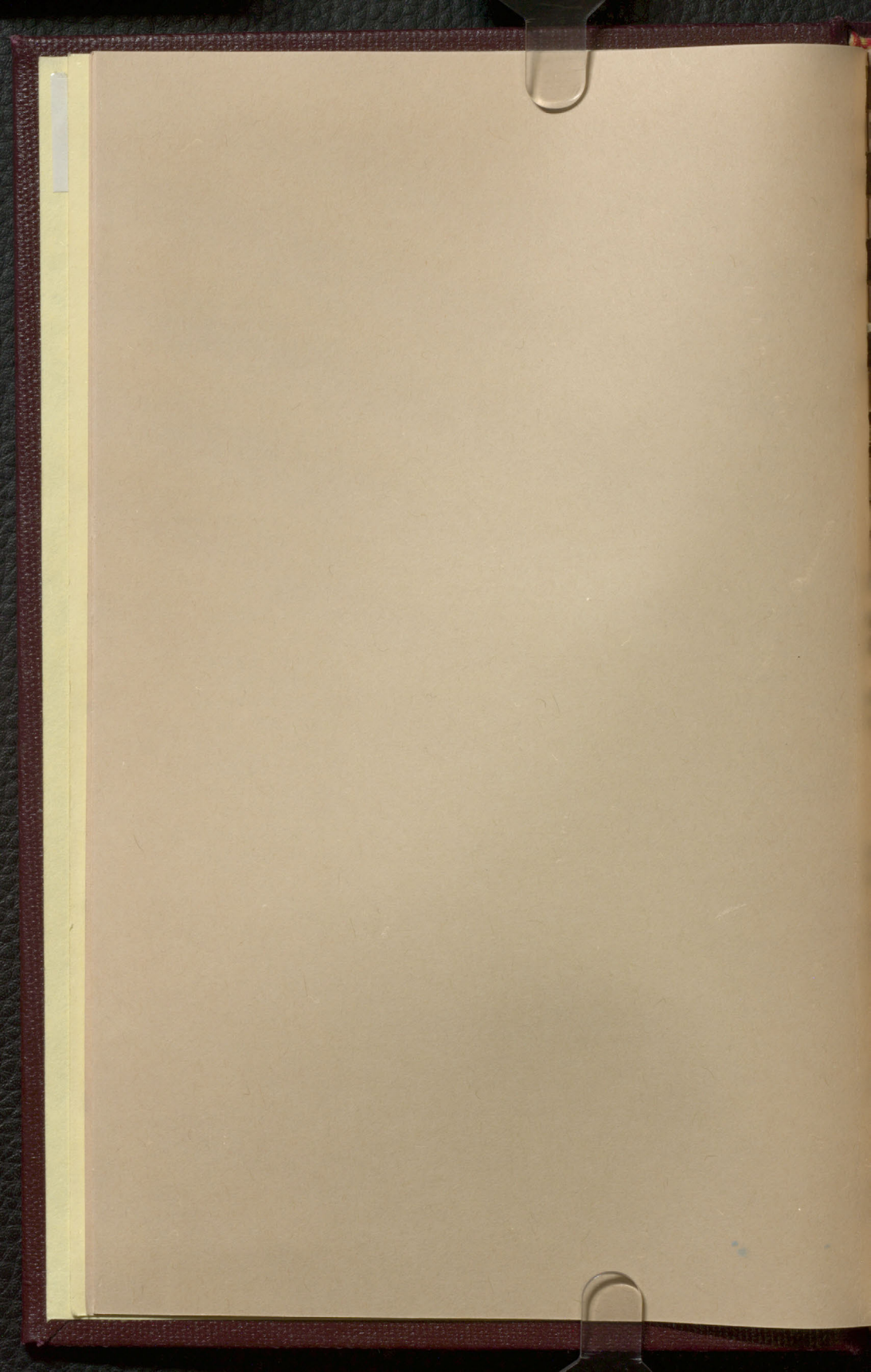
uise Beauchesne
rilyn Brayne
urgaret Forman
rie Forté
rtha Hervieux
riette Picard
t Place
ichelle Vaudry
eather Whiting
/lvia Zavzavadjian

TENOR

Barry Cadieux
Perry Canestrari
Jean-Guy Comeau
Basile Hadjinicolaov
Sylvain Lair
Mark Lazarus
Bob McAlear
Jean-François Morin
Brian Orton
Greg Prest
Russell Silverstein
Peter Tannenbaum

BASS

Stephen Amour
Michel Basque
André Belzil
Desmond Byrne
Patrick Hare
Malcolm Harvey
Aidan Hollis
Michael Jarvis
Michel LaChance
Fredrick Liessens
Paul Martin
Thomas Rainsford
Raffi Toumayan



ogramme

ELUDE IN E^b BWV 552

pro Organo Pleno

Carol Harris

ATITA ON "O GOTT, DU FROMMER GOTT" BWV 767

Pierre Lavigne

GUE IN E^b BWV 552

a 5 voci

Carol Harris

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

SU, MEINE FREUDE BWV 227

orale: Jesu, meine Freude (Jesus, priceless treasure)

orus: Es ist nun nichts Verdammliches (There is now no
condemnation)

orale: Unter deinem Schirmen (In thine Arm I rest)

io: Denn das Gesetz des Geistes (Thus then the law of
the spirit)

soloists: Francine Labelle, soprano I

Anne Wilkinson, soprano II

Heather Whiting, alto

orus: Trotz dem alten Drachen (Death, I do not fear thee)

orus: Ihr aber seid nicht fleischlich (You are not of
the flesh)

orale: Weg mit allen Schätzen (Hence with earthly treasure)

rio: So aber Christus in euch ist (If therefore Christ
be in you)

soloists: Maria Popescu, soprano I

Gregory Prest, tenor

Desmond Byrne, bass

orus: Gute Nacht, o Wessen (Farewell, o spirit)

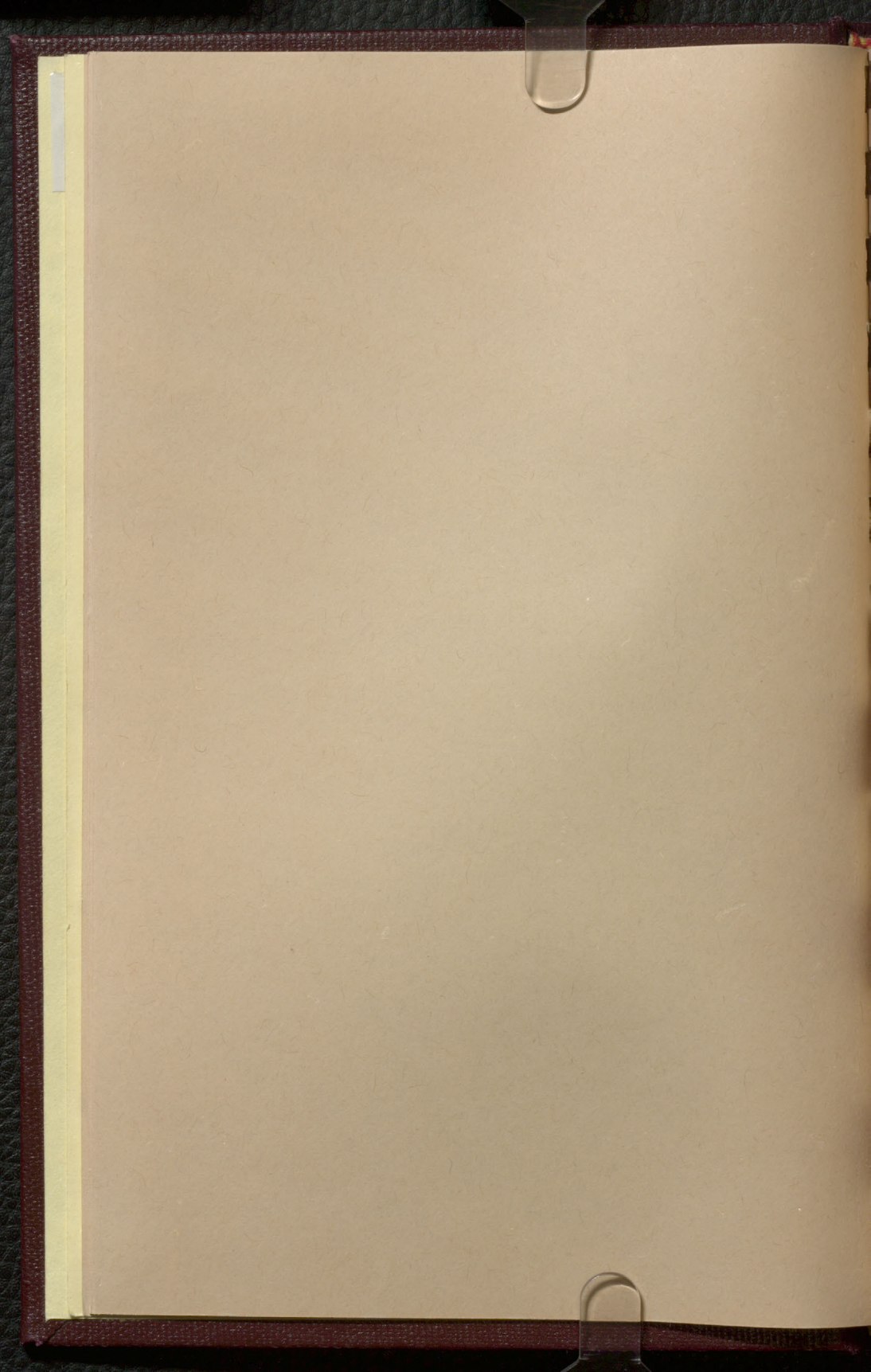
soloists: Marla Mayson, soprano I

Anne Wilkinson, soprano II

Jean-Guy Comeau, tenor

orus: So nun der Geist (If by his spirit)

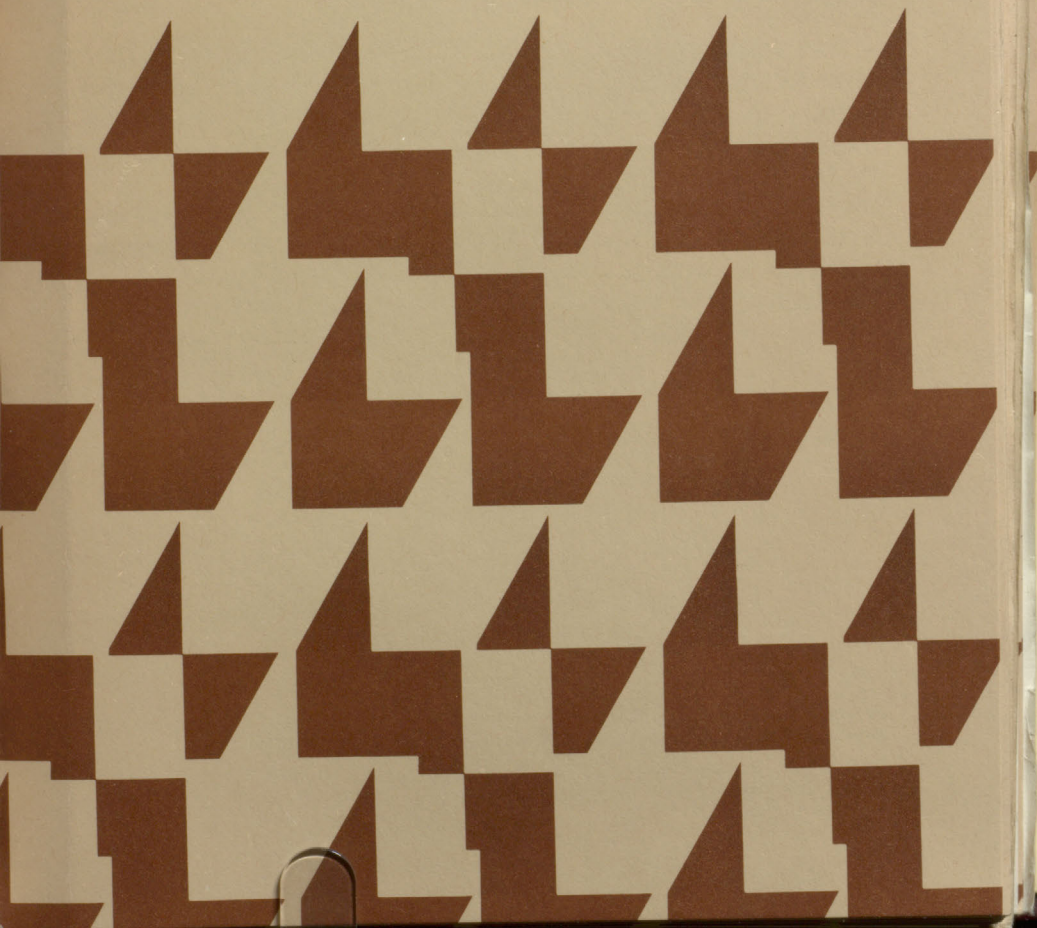
orale: Weicht, ihr Trauergeister (Hence all fears and
sadness)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



First performance: Friday, January 23, 1981 - 8:00 pm
Second performance: Saturday, January 24, 1981 - 8:00 pm
Third performance: Sunday, January 25, 1981 - 8:00 pm

MCGILL OPERA STUDIO

Director: Edith Della Pergola

presents

Il Barbiere di Siviglia

A comic opera in three acts

Music by GIOACCHINO ROSSINI (1792 - 1868)

Libretto by Cesare Sterbini, after the play of Pierre Augustin Caron de Beaumarchais

Chef d'orchestre/Conductor: URI MAYER

Mise en scène/Stage Directors: EDITH and LUCIANO DELLA PERGOLA

Personnages/Characters:

<u>Il Conte d'Almaviva</u>	Jerry GLOWER, tenor (McGill '76)
<u>Dottor Bartolo</u>	Arthur MUHENDISSIAN, baritone
<u>Rosina</u>	Nancy DE LONG, mezzo-soprano
<u>Figaro</u>	Gaston HARNOIS, baritone
<u>Don Basilio</u>	André SANDOR, bass
<u>Fiorello</u>	Jean Michel SERENI, baritone
<u>Berta</u>	Cassandra ROBERTSON, soprano
<u>L'Ufficiale</u>	Morton HYSON, bass
<u>Ambrogio</u>	David WILLIAMSON, mime
<u>Il Notaro</u>	Graham SCHURMAN, mime

Chorus of Musicians: Act I
Chorus of Soldiers : Act II

The action takes place in Seville, Spain

ACT I: An open square in Seville

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

ACT II: A room in the house of Bartolo

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

ACT III: Same room in the house of Bartolo

We wish to acknowledge the kind and generous gift of the MAURICE POLLACK FOUNDATION provide curtains appropriate to the needs of the Opera Studio.

Nous tenons à remercier la FONDATION MAURICE POLLACK de nous avoir si généreusement fourni les rideaux pour l'Atelier d'opéra.



Synopsis:

THE BARBER OF SEVILLE

The action takes place in the city of Seville. Count Almaviva has fallen in love at first sight with Rosina, the young ward of Doctor Bartolo, a mean old miser who has amorous designs on his lovely protégée. He is contemplating marriage and jealously guards Rosina, but Count Almaviva does find a way to attract the attention of the beautiful recluse. Not contenting himself with the usual serenades, he engages the services of Figaro, the barber of Seville, who is famous for his ingenuity in making up the most audacious schemes to help realize the aims of whoever pays him best.

This time, his advice helps Count Almaviva gain access to Bartolo's house. Almaviva, disguised as a soldier, presents himself at the house of Doctor Bartolo with a billeting order and is admitted. He later returns disguised as a priest, under the pretext of substituting for Maestro Don Basilio in one of Rosina's singing lessons. The unexpected arrival of the real Don Basilio threatens to ruin Almaviva's plans, but Figaro, by continuous brilliant improvisations and malicious tricks, manages to arrange matters in such a way that the young couple can exchange their declarations of love and vows of fidelity.

A nocturnal storm rages over Seville. Count Almaviva and the beautiful Rosina, always aided by the unfailing inventiveness of Figaro, are achieving their final aim: to elope and live happily ever after in wedded bliss. The furious Don Bartolo, by now the laughing stock of all, has no other choice but to resign himself to lonely old age.

Figaro triumphs again!

LE BARBIERE DE SEVILLE

L'action se passe dans la ville de Séville. Le comte Almaviva a eu le coup de foudre pour Rosine, jeune pupille de Docteur Bartolo, un vieillard mesquin qui a des visées amoureuses sur sa belle protégée. Il veut l'épouser et la garde jalousement, mais le comte Almaviva finit par trouver un moyen d'attirer l'attention de la jeune recluse. Trouvant que les sérénades habituelles ne suffisent pas, il engage les services de Figaro, le barbier de Séville, réputé pour son ingéniosité à élaborer les plans les plus audacieux pour réaliser les objectifs du plus offrant.

Cette fois-ci par ses conseils, il aide le comte Almaviva à pénétrer dans la demeure de Don Bartolo. Almaviva se présente, muni d'un ordre de cantonnement chez Don Bartolo qui le reçoit. Il retourne plus tard déguisé en prêtre, sous le prétexte de remplacer Maître Don Bazile à la leçon de chant de Rosine. L'Arrivée inattendue de Don Bazile menace de compromettre le plan d'Almaviva, mais Figaro, par des improvisations brillantes et ininterrompues, et par des tours malicieuses finit par arranger les choses de manière à ce que les jeunes gens puissent échanger leurs serments d'amour et de fidélité.

Un orage nocturne gronde à Séville. Le comte Almaviva et la belle Rosine, aidés par l'ingéniosité de Figaro, réalisent enfin leur ultime objectif: s'enfuir et se marier pour vivre heureux à jamais. Don Bartolo, furieux, désormais l'objet des sarcasmes de tous, n'a plus d'autre choix que de se résoudre à une vieillesse solitaire.

Un fois de lus, Figaro triomphe!

The orchestral score of "Il Barbiere di Siviglia" : Curiosities

1. The famous overture to "Il Barbiere di Siviglia" is the same Rossini used for "Elisabetta, Regina d'Inghilterra".
2. Almaviva's aria "Se il mio nome" is not by Rossini. He accepted it as written by Manuel Garcia, the first interpreter of the role.
3. Rosina's aria "Una voce poco fa", written for mezzo-soprano in E major, is often performed in F major when sung by a soprano. Our production uses the original version.
4. "La calunnia", Don Basilio's famous aria, was originally written in D major, but is now performed all over the world in C major.
5. The aria "A un dottor della mia sorte" (Bartolo), is often replaced, according to the Italian tradition accepted by Rossini - by "Manca un foglio" composed by Pietro Romani. The orchestral score contains both arias. Our production uses the Romani version.
6. "Contro un cor che accende amore", Rosina's aria for the voice lesson, exists in two versions: in D major for a mezzo-soprano, and in F major for a soprano. When sung by a soprano, a great variety of other coloratura selections suited to the Rossini period have been substituted for the aria.
7. The aria, "Il vecchiotto cerca moglie", is sung by Berta - a character that does not exist in Beaumarchais's play. Rossini added this part and wrote the aria in A major, for a soprano. According to the Italian tradition, the aria is often omitted, and sometimes sung by a mezzo-soprano, transposed to G major. Our production follows Rossini's original intention to have it sung by a soprano.
8. Almaviva's third aria, "Cessa di più resistere", is included only in a few special recordings; in live performances it is almost always omitted. What has been called an "orgy of fiorituras" is not necessary to express Almaviva's triumph.
9. In the conclusion of the opera, the modulated interventions of Rosina and Almaviva following Figaro's "Di sì felice innesto" are usually cut, in order to give the last word to Figaro, the real hero of the opera.

Pauline Claredo-Gallo

La partition d'orchestre du "Barbier de Séville" : Curiosités

1. La célèbre ouverture du "Barbier de Séville" est la même que celle dont Rossini s'est servi dans "Elisabeth, Reine d'Angleterre".
2. L'air d'Almaviva "Se il mio nome" n'est pas de Rossini, mais de Manuel Garcia, le premier interprète du rôle.
3. L'air de Rosina "Una voce poco fa", écrit pour mezzo-soprano en mi majeur, est souvent joué en fa majeur lorsqu'il est interprété par un soprano. Nous l'entendrons ce soir dans sa version originale.
4. "La calunnia", le fameux air de Don Basilio composé à l'origine en ré majeur, est interprété de par le monde entier en do majeur.
5. L'air "A un dottor della mia sorte" (Bartolo) est souvent remplacé, selon une tradition italienne acceptée par Rossini, par "Manca un foglio" de Pietro Romani; la partition d'orchestre contient les deux airs. Nous avons choisi pour notre part l'air de Romani.
6. L'air de Rosina pour la leçon de chant, "Contro un cor che accende amore", existe en deux versions: une version en ré majeur pour mezzo-soprano et une autre en fa majeur pour soprano. Lorsque c'est la deuxième version qui est chantée, on substitue à l'air diverses sélections de colorature donnant dans le style de l'époque.
7. L'air "Il vecchiotto cerca moglie" est chanté par Berta, personnage qui n'existe pas dans la pièce de Beaumarchais. C'est Rossini qui a ajouté ce rôle et qui a composé l'air en la majeur pour soprano. Selon la tradition italienne, l'air est souvent omis ou il est parfois chanté en sol majeur par un mezzo-soprano. Nous avons suivi l'intention originale de Rossini qui est de confier cet air à un soprano.
8. Le troisième air d'Almaviva "Cessa di più resistere" ne figure que sur quelques rares enregistrements; il est presque toujours omis à l'opéra. Cette "orgie de fioritures" n'est pas nécessaire en effet pour exprimer le triomphe d'Almaviva.
9. Dans la conclusion de cet opéra, les interventions modulées de Rosina et Almaviva qui suivent le "Di si felice innesto" de Figaro sont habituellement omises pour laisser le dernier mot à Figaro, le véritable héros de l'oeuvre.

Pauline Claredo-Gallo

Notes on the Composer:

GIOACCHINO ANTONIO ROSSINI was born in Pesaro, Italy on February 29, 1792. As a boy, he learned singing and the pianoforte; he was also able to play the horn. In 1807, he was admitted to the Conservatorio di Bologna where he was known as "il tedesco", on account of his devotion to Mozart. His first opera, "La Cambiale di Matrimonio", was produced at Venice when he was only eighteen. Between 1810 and 1813, at Bologna, Venice and Milan, Rossini produced operas of which the successes were varying. "Tancredi", produced at the theatre "La Fenice" in Venice (1813), made him famous. In 1815, the impresario of the Naples theatres engaged him as musical director of the Teatro San Carlo and Teatro Del Fondo, on the understanding that he compose for each of them one opera a year. "Elisabetta, regina d'Inghilterra" was the first opera in which Rossini wrote the ornaments of Arias and in which the "recitativo secco" was replaced by a recitative accompanied by a quartet of strings. In "Almaviva o l'Inutil Precauzione" (Rome, 1816), the libretto was the same as that already used by Paisiello in his "Barbiere di Siviglia", an opera which had enjoyed European popularity for more than a quarter of a century, but Rossini had created such a masterpiece of opera buffa that the title of "Il Barbiere di Siviglia" passed inevitably to his opera.

Between 1815 and 1823, Rossini produced twenty operas; of these "Otello" formed the climax and "La Cenerentola" is to be ranked, with the "Barbiere", as a masterpiece in comedy. In 1821, Rossini married the famous soprano Isabella Colbran. In 1824, he became musical director of the Théâtre Italien in Paris and was appointed chief composer to the king and inspector-general of singing in France. The production of "Guillaume Tell", in 1829, brought his career as a writer of opera to a close. His comparative silence during the period from 1832 to 1868 makes his biography appear almost like the narrative of two lives: the life of swift triumph, and the long life of seclusion. He died in Passy, France on November 13, 1868.

Le compositeur:

GIOACCHINO ANTONIO ROSSINI naît à Pesaro, Italie le 29 février 1792. Enfant, il apprend le chant et le pianoforte; il sait également jouer du cor. En 1807, il entre au conservatoire de Bologne où son admiration pour Mozart lui vaut le surnom de "il Tedesco". Son premier opéra, "La cambiale di matrimonio" est présenté à Venise alors qu'il n'a que dix-huit ans. De 1810 à 1813, à Bologne, à Venise et à Milan, Rossini remporte différentes succès avec ses opéras. En 1813, à Venise, "Tancredi", présenté au théâtre "La Fenice" lui apporte la gloire. En 1815, l'impresario des théâtres de Naples l'embauche comme directeur musical du Teatro San Carlo et du Teatro Del Fondo sous réserve que Rossini compose un opéra par année pour chacun des théâtres. "Elisabetta, regina d'Inghilterra" est le premier opéra pour lequel il écrit des ornements d'aria et dans lequel il remplace le "recitativo secco" par un récitatif accompagné d'un quatuor à cordes. Dans "Almaviva o l'inutil precauzione" (Rome 1816), le libretto est celui-là même dont s'était servi Paisiello dans son "Barbiere di Siviglia", opéra qui avait connu en Europe une popularité pendant plus d'un quart de siècle, mais Rossini crée un tel chef-d'oeuvre d'opéra bouffe que le titre "Il Barbiere di Siviglia" passe inéluctablement à son opéra.

Rossini écrit vingt opéras entre 1815 et 1823; "Otello" est le point culminant de tous ceux-ci et il faut classer "La Cenerentola" avec le "Barbiere" comme des chefs-d'oeuvre de comédie. En 1821, il épouse le célèbre soprano Isabella Colbran. En 1824, Rossini devient directeur musical du Théâtre italien à Paris et est nommé compositeur-en-chef auprès du roi et inspecteur général du chant en France. La présentation de "Guillaume Tell" en 1829 marque la fin de sa carrière de compositeur d'opéra. Son silence relatif au cours de la période qui s'étend entre 1832 et 1868 fait apparaître sa biographie pratiquement comme la narration de deux vies: une vie de triomphe rapide et une longue existence passée dans la réclusion. Rossini meurt à Passy, France le 13 novembre 1868.

ORCHESTRA

VIOLIN I

Susan Cottrell
Dragan Djerkić
Roxanne de Lafontaine
Nathalie Potvin
Viviane Roberge

VIOLIN II

Philippe David
Vera Djerkić
Karen Langille
Peter Purich

VIOLA

Andrew Bacon
Jacques Proulx
Sylvie Renaud

CELLO

Louis Dallaire
James Green
Tina Williams

DOUBLE BASS

Pierre Pepin
Claude Proulx

FLUTE

Cynthia Bartlett
Heather Howes

OBOE

Margaret Moser
Marie-Line Ross

CLARINET

Simon Cole
Zaven Zakarian

BASSOON

Annette Champness
Patricia McMullen

FRENCH HORN

Elizabeth Abel
Joan McLaughlin

TRUMPET

David Dando
Kirk Wilkie

TROMBONE

Peter Sullivan

TIMPANI

Robert Slapcoff

PERCUSSION

Pierre Dubé

GUITAR

Liria Echarri

Librarian: Annabelle Ship

Manager: Tom Allen

Assistant Conductor: Paul Boivin

CHORUS

TENOR

Perry Canestrari
Jean-Guy Comeau
Jean-François Morin
Gregor- Prest

BASS

Desmond Byrne
David Daly
Robert Miron
Raffi Toumayan

Recitatives at harpsichord/clavecin: Peter Smyth

Production	McGILL OPERA STUDIO Director: Edith Della Pergola
Préparation musicale/ Musical preparation	Michael McMahon
Maître du chœur/Chorus Master	Fred Stoltzfus
Décors conçus et dessinés par/ Sets conceived and designed by	Felicity Blatt
Répétiteurs/Coaching	Monik Grenier Michael McMahon Mado Roch Barry Wiesenfeld, senior coach
Directeur de scène/Stage Manager	Richard Lavallée
Coordonnateur musical sur la scène/ Musical co-ordinator on stage	Monik Grenier
Coordonnateur musical des lumières/ Musical co-ordinator of lighting	Michael McMahon
Construction	ATELIER DECOR: Michael Waterman
Peintre de la scène/Scenic Artist	Guy Lalonde
Eclairages de la scène/Lighting Designer	Peter Bartholemew
Costumes	"Desaspectral" et/and "Le Costumier du Roy", Montreal
Accessoires/Properties	McGill Opera Studio
Affiche/Poster	Felicity Blatt
Maquillage/Make-up	Claude Pierrehumbert
Perruques/Wigs	Jean Viriato
Directeur de scène adjoint/ Assistant Stage Manager	Colin Murray
Electricien/Electrician	Harold Kilianski
Machinistes/Crew	Tim Booth, Diane Fagiolo, Bob McNally and Kathy Phippard
Rédactrice du programme/Programme editor	Penny Marrett

These are the 236th, 237th and 238th performances of the Opera Studio since its inception in 1956.

Next performances of the Opera Studio:

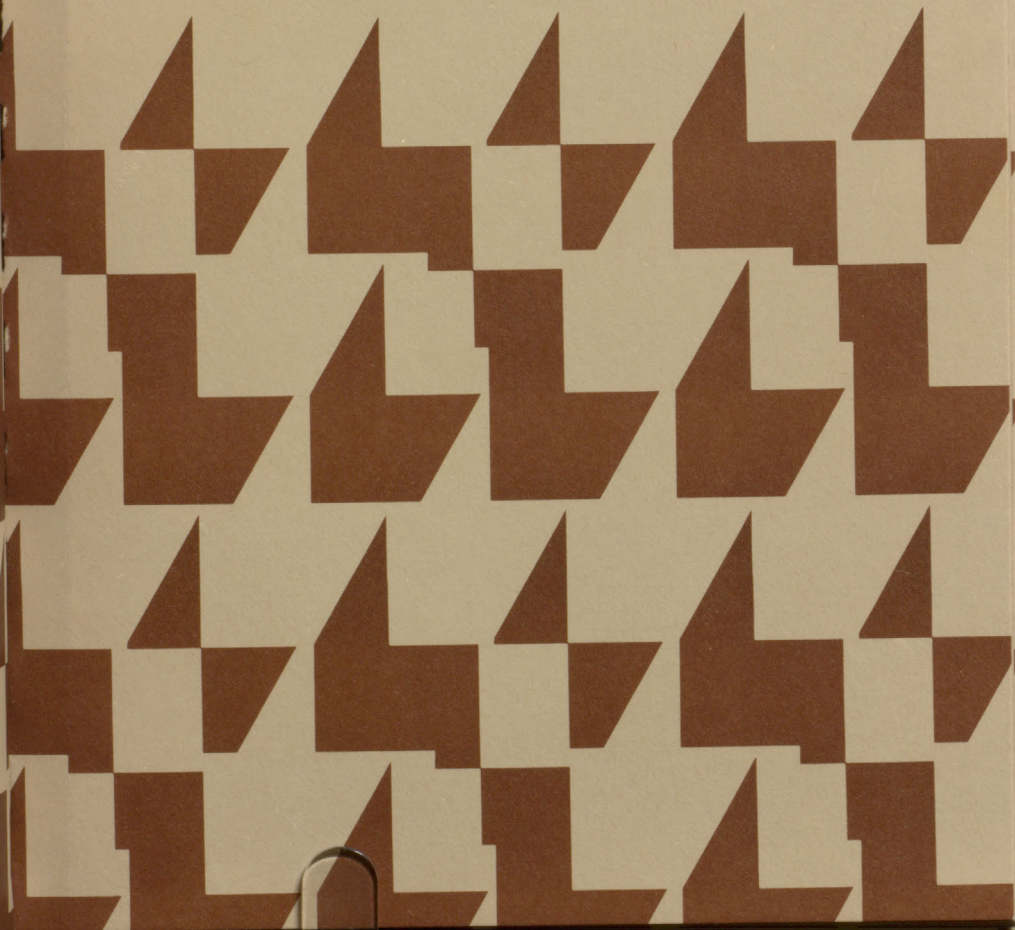
Wednesday, February 4, 1981 - 8:00 pm, Operatic Concert (C-209, Recital Hall)
 Sunday, February 22, 1981 - 8:00 pm, Performance of Excerpts (Pollack Concert Hall)
 Sunday, April 12, 1981 - 8:00 pm, Performance of Excerpts (Pollack Concert Hall)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, January 27, 1981

5:00 pm

T W O P I A N O a n d S O L O P I A N O

Elizabeth Dawson, co-ordinator

programme

SCHERZO, Op. 87

St. Saens

*Andrea Carr and Sylvia Zazavadjian,
class of Luba Zuk*

ELEGIE

Poulenc

L'EMBARQUEMENT POUR CYTHERE

*Roxanne Lefebvre and Sylvie Piché,
class of Luba Zuk*

SITES AURICULAIRES

Ravel

Habanera

Entre Cloches

*Diane Oliver and Robert Bolgar,
class of Louis-Phillipe Pelletier*

THREE PIANO PIECES, Op. 11

Schoenberg

SIX ETUDES-TABLEAUX, Op. 39

Rachmaninoff

no. 1, 2, 3, 4, 5, 9

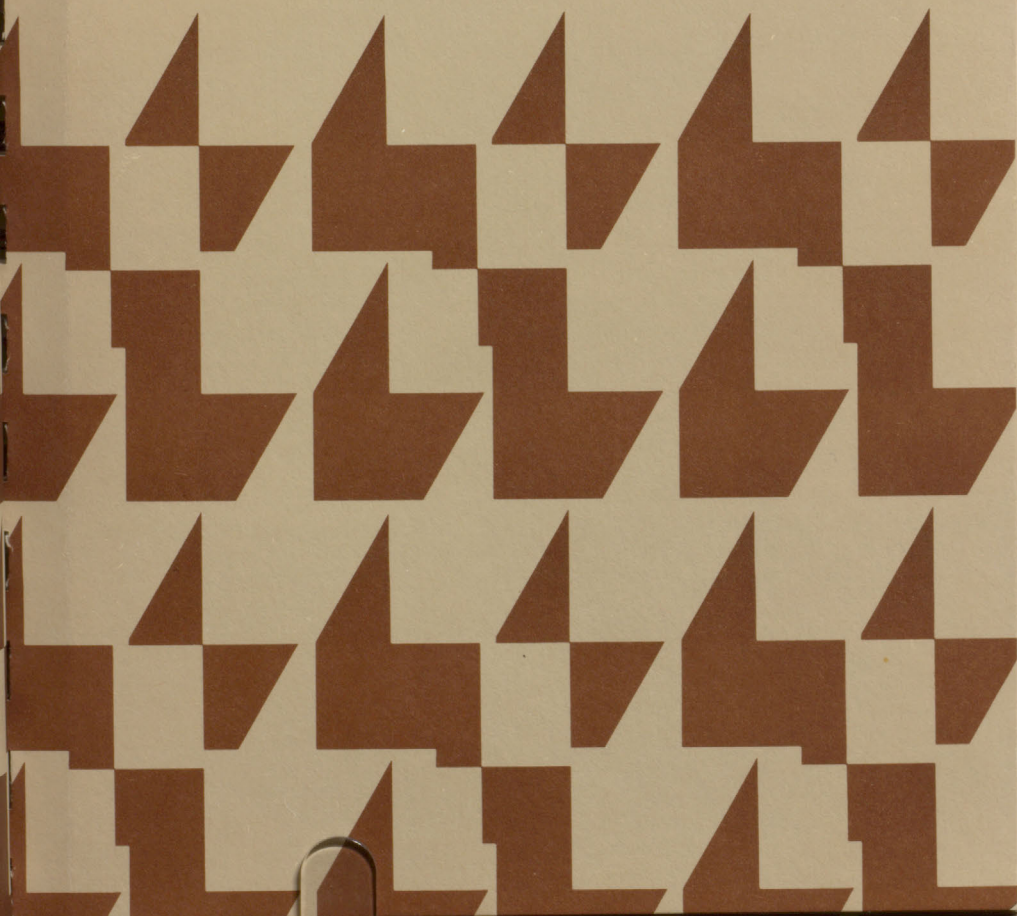
François Couture, student of Louis-Phillipe Pelletier



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, January 28, 1981

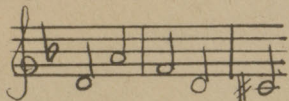
8:30 pm

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

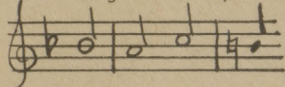
B A N D S I , I I , I I I

direction: G E R A L D D A N O V I T C H a n d P E T E R F R E E M A N

Else Jones' JAZZUM OPUS UNUM owes a great debt to the genius of Johann Sebastian Bach. Not only are his contrapuntal techniques used throughout, but the work is based on thematic material from The Art of Fugue - the principal subject of the nineteen contrapuncti



and the famous B - A - C - H "signature" (German nomenclature)



It is remarkable that Bach waited until the end of a long and productive career as a composer to utilize the B-A-C-H motif. It appears as the third subject of the nineteenth contrapunctus of The Art of Fugue, left unfinished when he died. Although Bach had observed earlier that the letters of his family name, "were melodious in their order", this remains the only documented use of his "signature".

The three movements of the JAZZUM OPUS UNUM are played without interruption. In addition to the two main themes which appear in all three movements, there are a few other references to the music of Bach:

In the first movement, RAPIDUM, the slow introduction ends with the last eight chords of the Organ Fugue in D Minor.

In the second movement, LENTUM, the harmony is based on the "root" progressions of the first sixteen measures of the Prelude in E Flat Minor (No.8, Book I of the Well-Tempered Clavier). The melody is somewhat reminiscent of both The Art of Fugue subject and the theme of the prelude.

In the third movement, VIVUM, after another slow introduction, the Fugue for two voices in E Minor (No.10, Book I of the Well-Tempered Clavier) is heard in its entirety.

If Bach, a practical man constantly commissioned to write for many and varied occasions, could in some way know that even a few composers have attempted to complete his Art of Fugue, would he be pleased?

Although Bach may have been reluctant to use the B-A-C-H in his writing, later composers were not. Schumann, Liszt, Reger, Karg-Elert, Rimsky-Korsakov and others have paid allegiance by creating works based on the letters of his name. If Bach could know this, would he be honoured?

For the moment, it would seem that the JAZZUM OPUS UNUM is the most recent of these homages". This is music for a time, place and purpose. All things considered, would Johann Sebastian Bach be amused?

(R.J.)

JAZZ WORKSHOP BAND III

ALTO SAXOPHONES

Lynn Brown
Henry Gluch

TENOR SAXOPHONES

Pierre Perron
Patrick Vetter

BARITONE SAXOPHONE

Jeff Copoloff

TRUMPETS

Cecelyn Lapointe
Leather McKeown
Jean-François Phaneuf
Robert Piette
Rosemary Pond
Tony Pradel

TROMBONES

Phil Cousineau
John O'Neill
Dave Findlay
Tom Allen
Tim Booth

RHYTHM

Tony Carlone, piano
Dave Findlay, piano
Rafe Aceto, electric bass
Syd Freund, guitar
Pierre Dubé, drums and vibraphone
Walter Macklin, drums and percussion

JAZZ WORKSHOP BAND II

ALTO SAXOPHONES

Ingrid Stitt
Patrick Vetter

TENOR SAXOPHONES

Gilbert Duquette
François Thêberge

BARITONE SAXOPHONE

Lynn Brown

TRUMPETS

Leather Whiting
David Dando
Bruce McNab
Christian Stewart-Patterson
Pedro Viecho

TROMBONES

Paul DesRosiers
Victoria Foster
Robert Oliver
Christopher Smith, bass trombone

RHYTHM

Jamie Gelfand, piano
Charlie Guerin, piano
Robert van Nus, bass
Jimmy Mauldin, guitar
Réjean Godbout, drums

JAZZ WORKSHOP BAND I

ALTO SAXOPHONES

Patrick Vetter
Gilbert Duquette

TENOR SAXOPHONES

Richard Mortimer
Michael Letovsky

BARITONE SAXOPHONE

Joanne Lagendyk

TRUMPETS

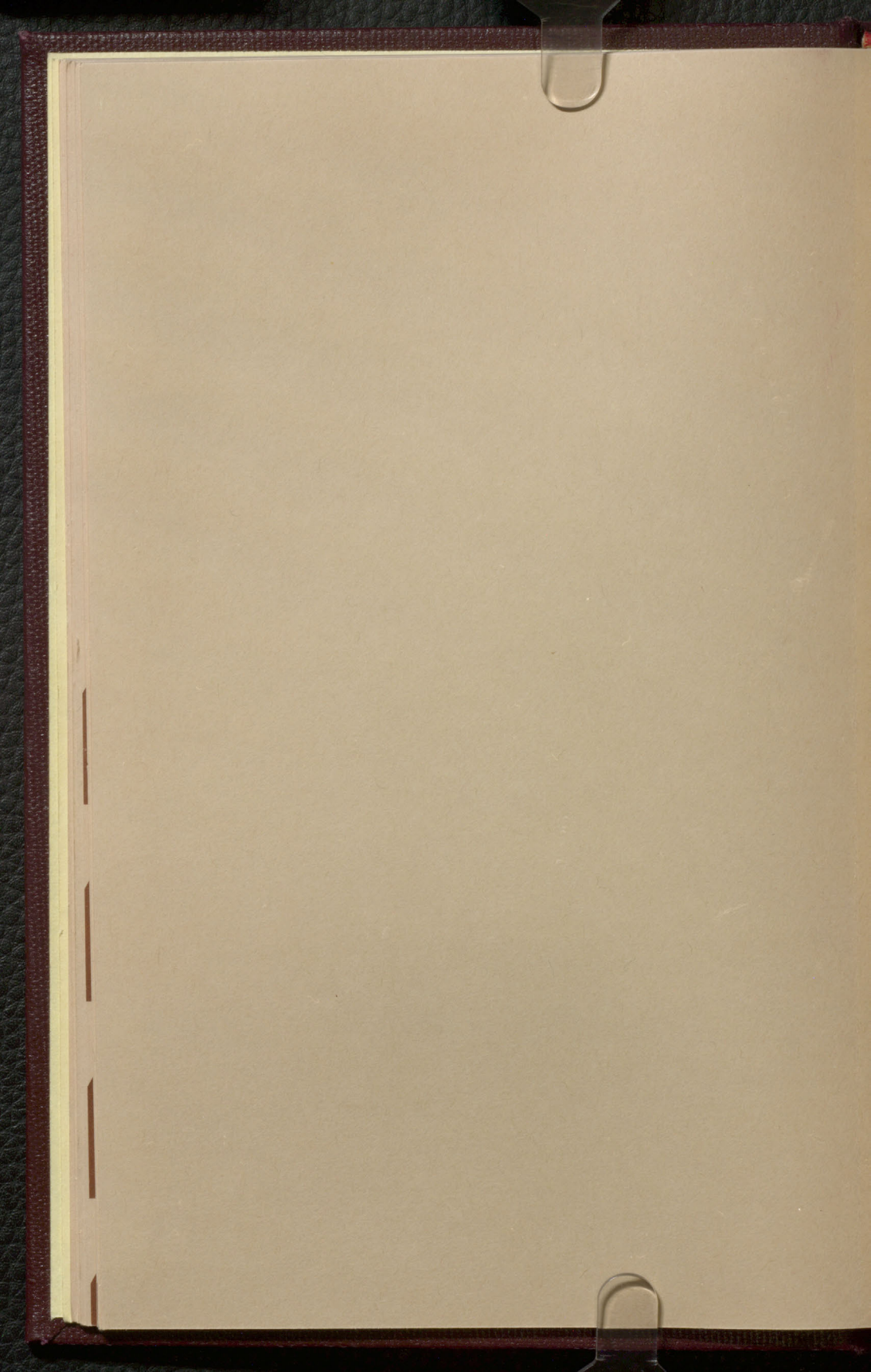
Mike Cartile
Morris Macklin
Ron DiLauro
Pedro Viecho
Leather Whiting

TROMBONES

Robert Oliver
Martin Cloutier
Paul DesRosiers
Colin Murray
Chris Smith

RHYTHM

Luc Beaugrand, piano
Jamie Gelfand, piano
Bob Walsh, guitar
Sylvain Bolduc, bass
Lou Williamson, drums



programme

JAZZ BAND III

FLY ME TO THE MOON

arr. Sammy Nestico

FUNKTOWN

Steinberg

INFUSION

Tatgenhorst

JAZZ BAND II

STOMPIN' AT THE SAVOY

arr. Bill Holman

THE MAIDS OF CADIZ

Delibes

arr. Gil Evans

FRONT BURNER

Nestico

SUNRISE LADY

Johnson

arr. Paul DesRosiers

EMPTY BALLROOM BLUES

Williams

arr. Andy Homzy

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

JAZZ BAND I

JUST FRIENDS

arr. Tom Kubis

LOOKING BACK

arr. Tom Kubis

THE ROAD GOES EVER ONWARD

arr. Tom Kubis

JAZZUM OPUS UNUM

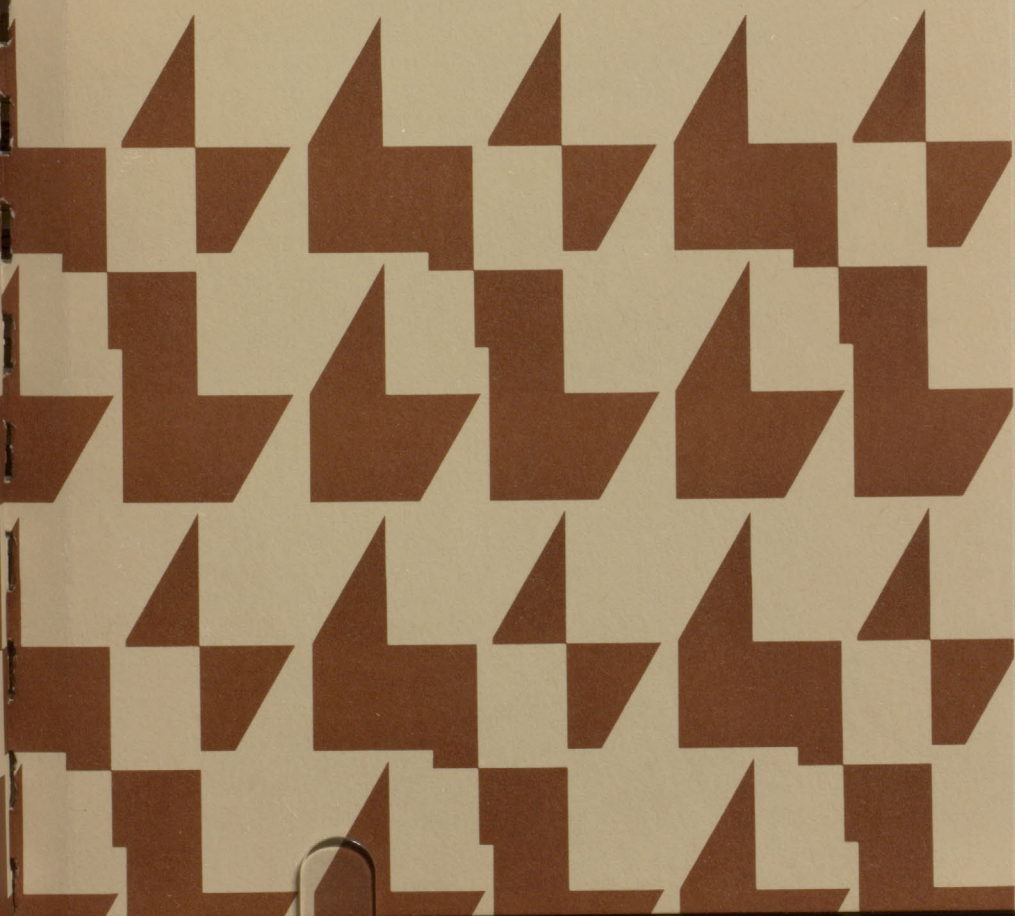
Jones



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, January 30, 1981

8:30 pm

M c G I L L C H A M B E R P L A Y E R S

R o b e r t G i b s o n , conductor

Cindy Shuter, flute/piccolo
Tom Talamantes, clarinet/bass clarinet
Gerry Danovitch, alto saxophone
James Thompson, trumpet
Tina Williams, cello
Robert Slapcoff, percussion

Guest Artists:

Mary Lou Basaraba, narrator
Earl Pennington, narrator

and

M c G I L L W I N D S Y M P H O N Y

direction: Robert Gibson

Soloists:

Tom Talamantes, clarinet
James Thompson, trumpet

WIND SYMPHONY PERSONNEL

LUTE

. Boily *
Carrier
Kiely
. Moreau

BOE

. Davies

CLARINETS

. Banville
. Goldman *
. Houle (solo, Prelude, Fugue and Riffs)
. Meyers
. Simon

ALTO CLARINET

. Belanger

BASS CLARINET

. Deschamps

ALTO SAXOPHONE

. Beaugrand *
. Duquette

TENOR SAXOPHONE

. Letovsky
. Stitt

BARITONE SAXOPHONE

. Lagendyk

BASSOON

. Levielle

Manager: G. Frazer
Librarian: T. Booth

- denotes section leader

TRUMPETS

M. Dufresne
B. McNab
C. Stewart-Patterson
J.F. Phaneuf
B. Taylor
H. Whiting *

TROMBONES

R. Oliver *
D. Findlay
G. Frazer
T. Booth

EUPHONIUM

T. Booth

TUBA

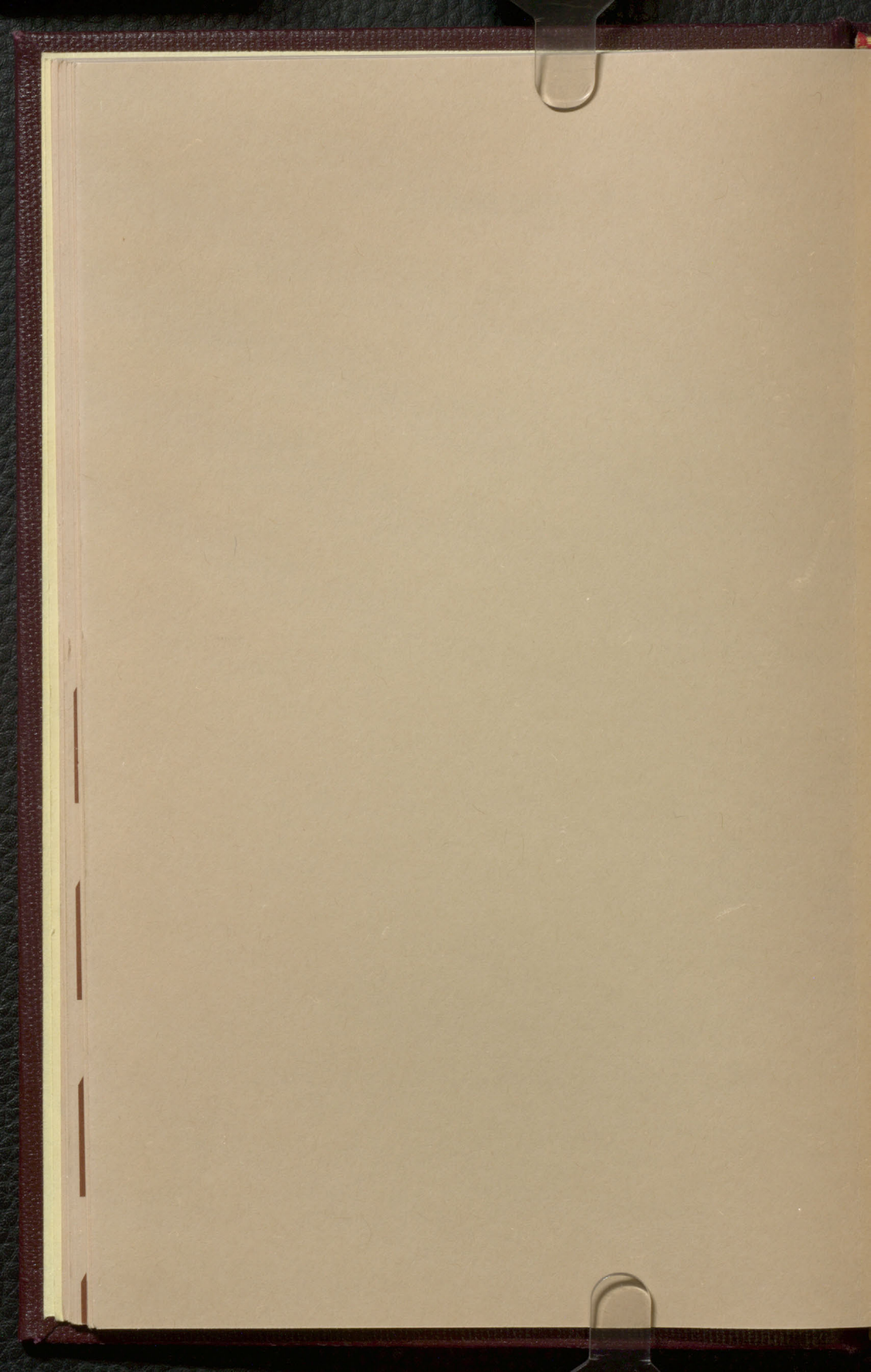
H. Rowland

STRING BASS

S. Dupire

PERCUSSION

F. Briere
N. Girard
S. Popovic
A. Proctor



programme

The McGill Wind Symphony

MUSIC FOR A FESTIVAL

Gordon Jacob

Intrada
Round
Interlude
Madrigal

CONCERTO IN D MAJOR

Giuseppe Tartini
arr. J. Bach

Allegro Moderato
Andante
Allegro Grazioso

James Thompson, trumpet

CONCERTINO FOR CLARINET

Carl Maria von Weber
arr. Lake

Tom Talamantes, clarinet

PRELUDE, FUGUE AND RIFFS

Leonard Bernstein

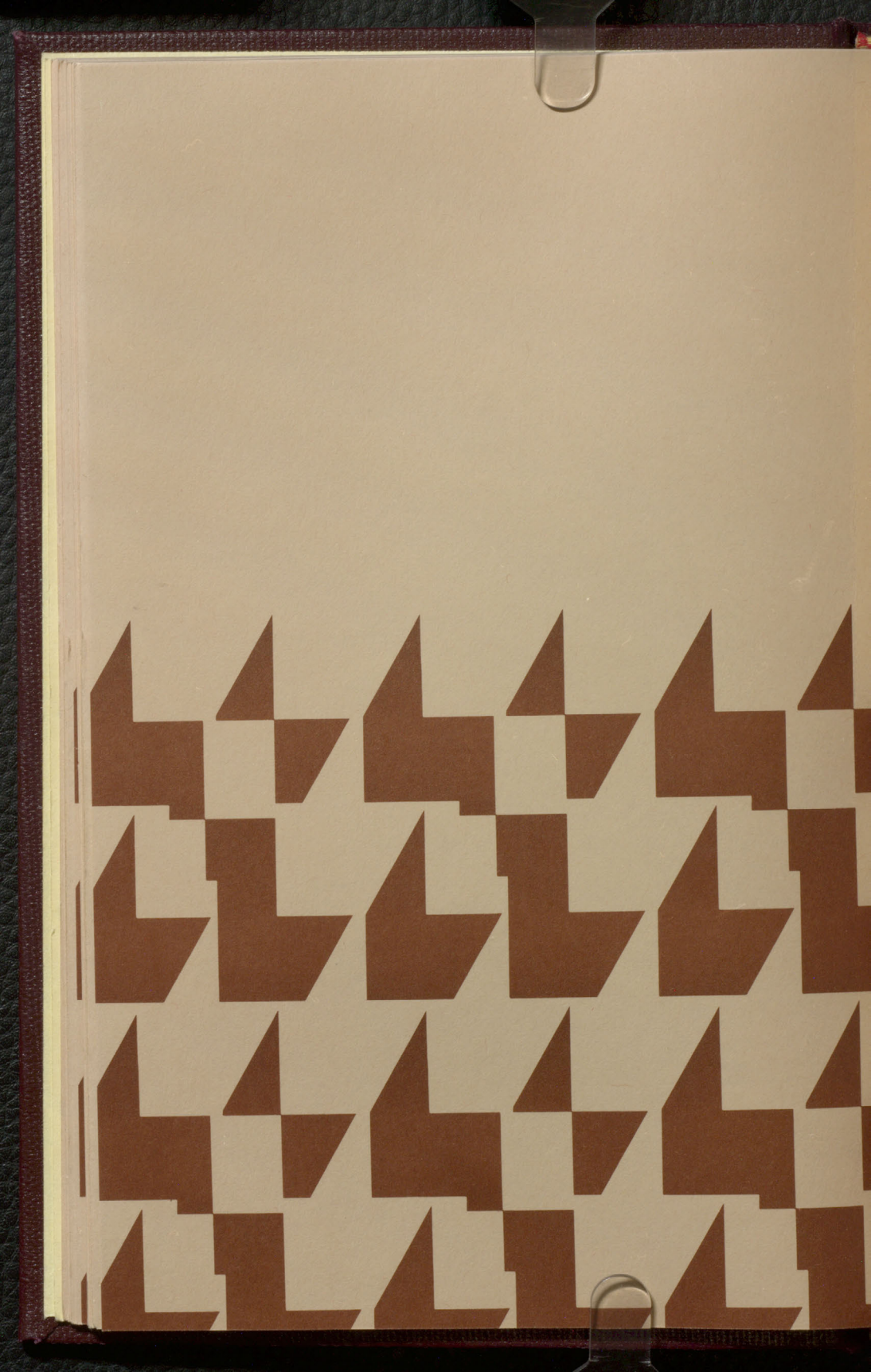
I N T E R M I S S I O N

The McGill Chamber Players

FACADE - An Entertainment
Poems by Edith Sitwell
Music by William Walton

Fanfare

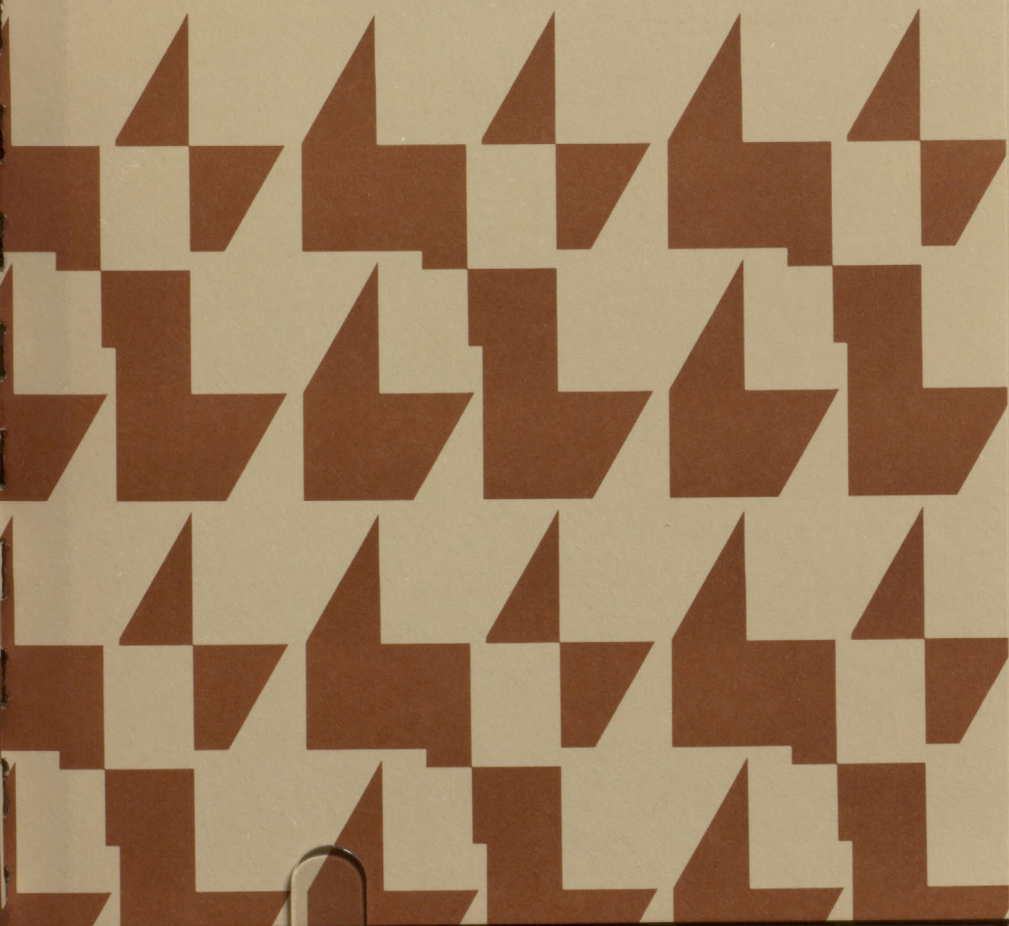
- | | | | |
|-----|---|-----|---|
| I | Hornpipe
en Famille
Mariner Man | VI | Valse
Jodelling Song
Scotch Rhapsody |
| II | Long Steel Grass
Through Gilded Trellises
Tango-Pasodoble | VII | Popular Song
Fox-Trot 'Old Sir Faulk'
Sir Beelzebub |
| III | Lullaby for Jumbo
Black Mrs. Behemoth
Tarantella | | |
| IV | A Man From A Far Country
By the Lake
Country Dance | | |
| V | Polka
Four in the Morning
Something Lies Beyond the Scene | | |



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, February 3, 1981

8:30 pm

NORAIR ARTINIAN, piano

programme

RONDO IN A MINOR, K 511

Wolfgang Amadeus Mozart

PRELUDE, CHORAL ET FUGUE

César Franck

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

ETUDES-TABLEAUX, OP. 39

Serge Rachmaninoff

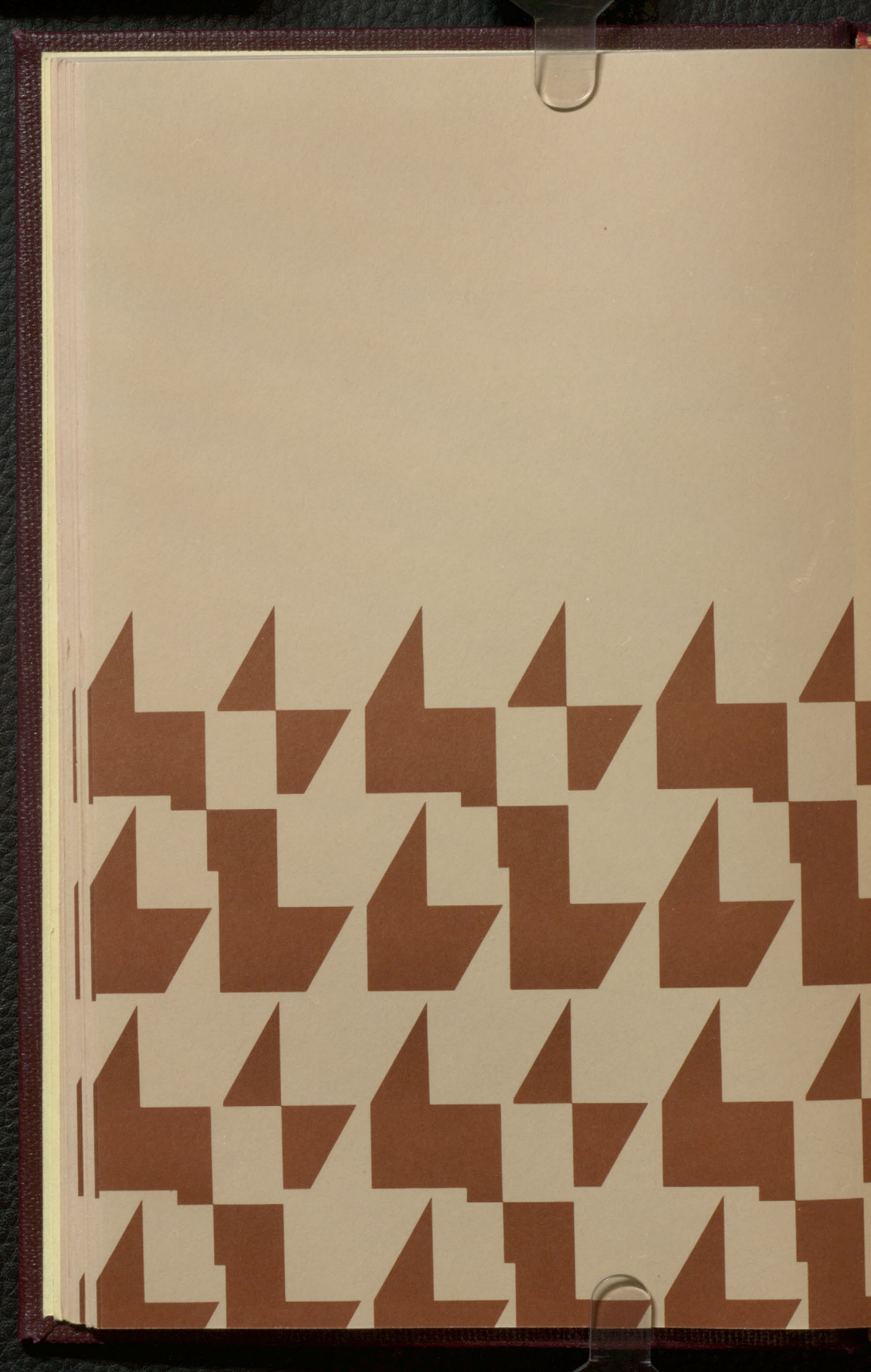
No. 2 in A Minor

No. 5 in E^b Minor

No. 7 in C Minor

No. 8 in D Minor

No. 9 in D Major



McGill University Faculty of Music

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

Tuesday, February 3, 1981
8:30 pm
Queen Mary Road Church,
Hampstead

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

Edmund Brownless, tenor
Peter Butterfield, tenor
Peter Purich, violin
Claire Guimond, baroque flute
Peter Smyth, harpsichord
Betsy MacMillan, viola da gamba

programme

SONATA IX, op. 5

Archangelo Corelli
(1653-1713)

Preludio
Giga
Adagio
Tempo di gavotta

PARTIE SOPRA IL CINQUE PASSI

Bernado Storace
(b. 1664)

EXULTA FILIA SION
SI VITTORIE SI BELLE
ZEFIRO TORNA

Claudio Monteverdi
(1567-1643)

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

QUATRIEME CONCERT

François Couperin
(1668-1733)

Prélude
Allemande
Courante Française
Sarabande
Rigaudon
Forlane

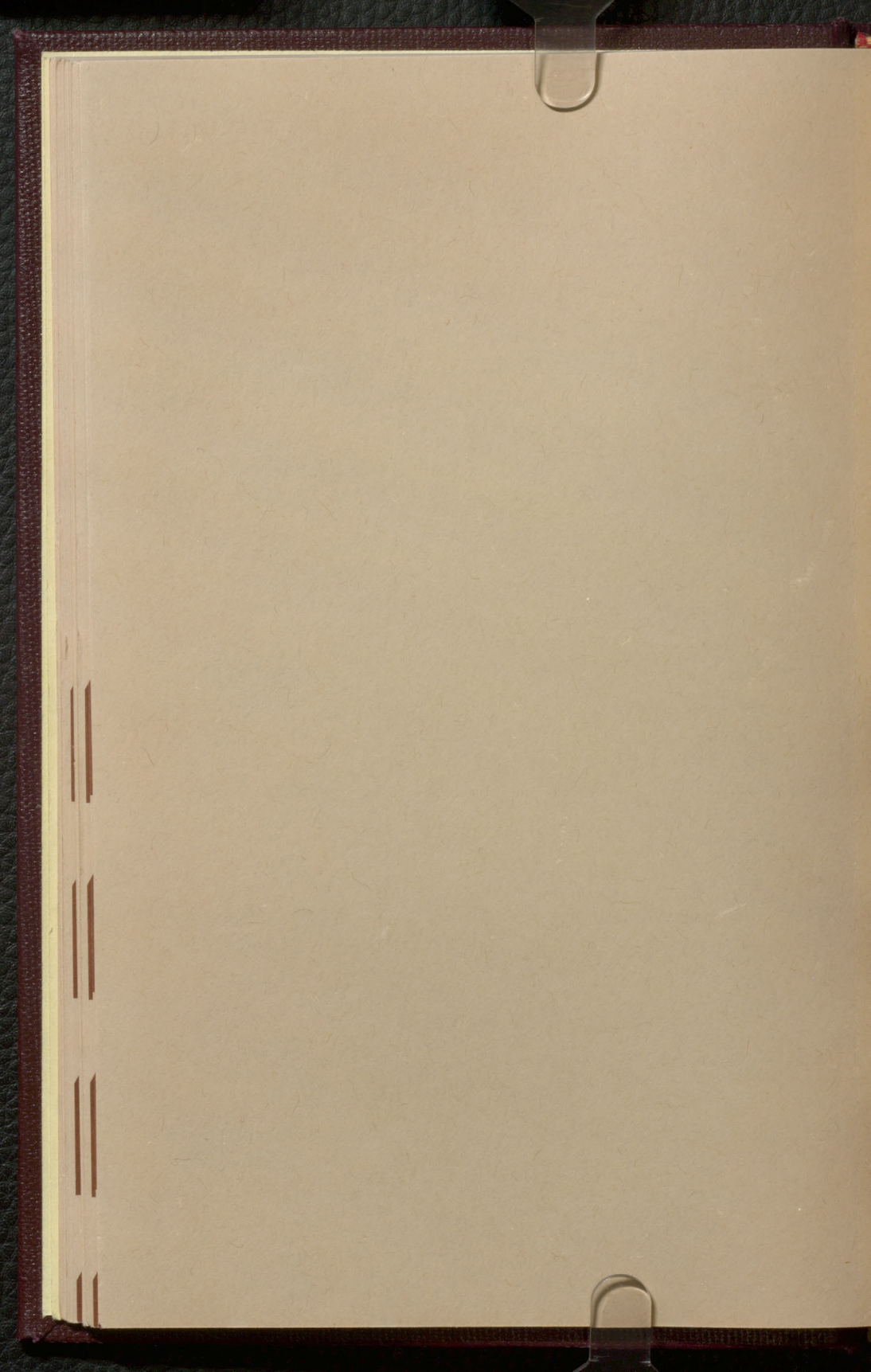
SUITE I en Ré mineur

Louis Marchand
(1669-1733)

Allemande
Courante
Gavotte
Sarabande
Gigue

ZEPHIRE ET FLORE (cantate)

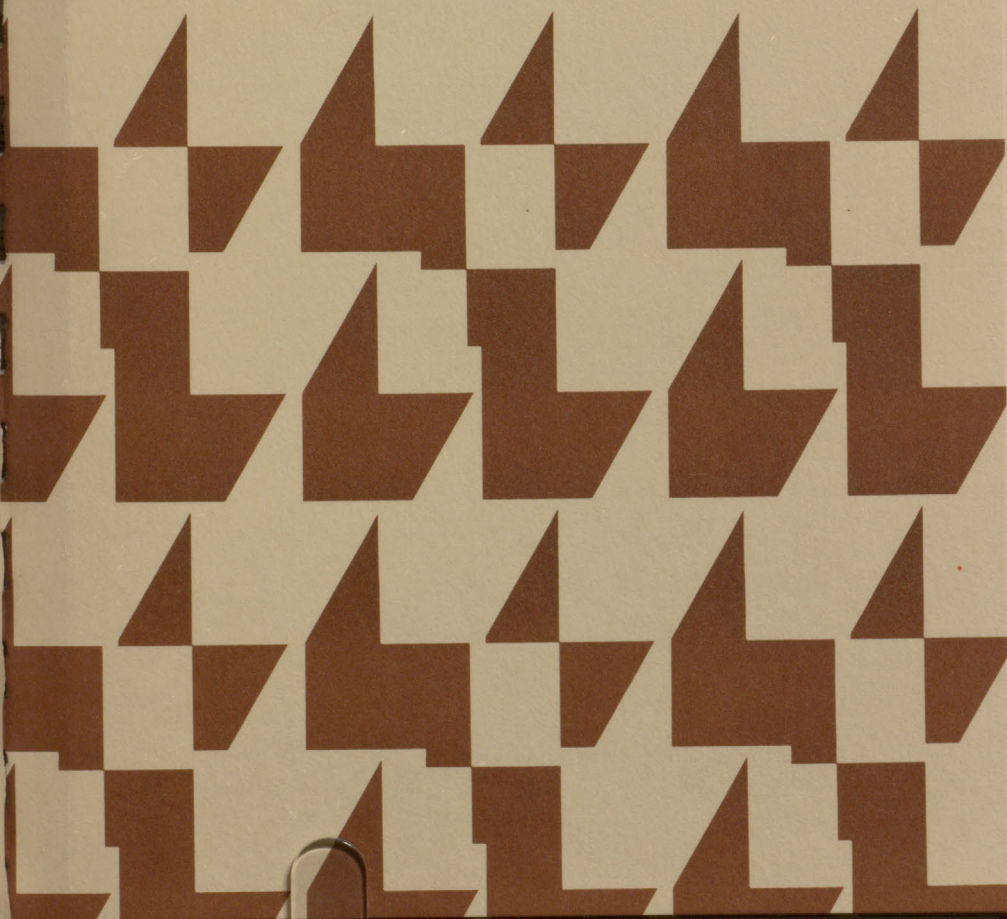
Louis N. Clérambault
(1676-1749)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 4, 1981

1:00 pm

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

direction: RICHARD LAWTON

CONCERT BAND PERSONNEL

PICCOLO

S. Byrnes
J. Coté

FLUTE

S. Byrnes
E. Chevanelle
P-L. Coallier
C. Coulombe
J. Daly
S. Gagnon *
F. Lamarche
C. Rhéaume
P. St. Laurent *

OBOE

C. Flower
L. Lussier *
N. Smart

BASSOON

L. Brown *
D. Lane
K. Roberts

CLARINET

M. Carringnan
Y. Deschamps *
S. Difelice
A. Feider
C. Flanagan
H. Gray
C. Hall
L. Pitre
J. Rivera
W. Smith
R. Weber

E^b CLARINET

D. Lee

BASS CLARINET

P. Perron

ALTO SAXOPHONE

A. Bélanger *
H. Gluch

TENOR SAXOPHONE

B. Savoie

BARITONE SAXOPHONE

J-M. Lefebvre

TRUMPET

J. Cunningham
P. Frechette
D. Lesage
A. Pradel
L. Wilcott *

FRENCH HORN

N. Atkins

TROMBONE

T. Allen
P. Cousineau *
R. Despars
J. O'Neill

TUBA

L. Faughnan
C. Smith
G. McGillis

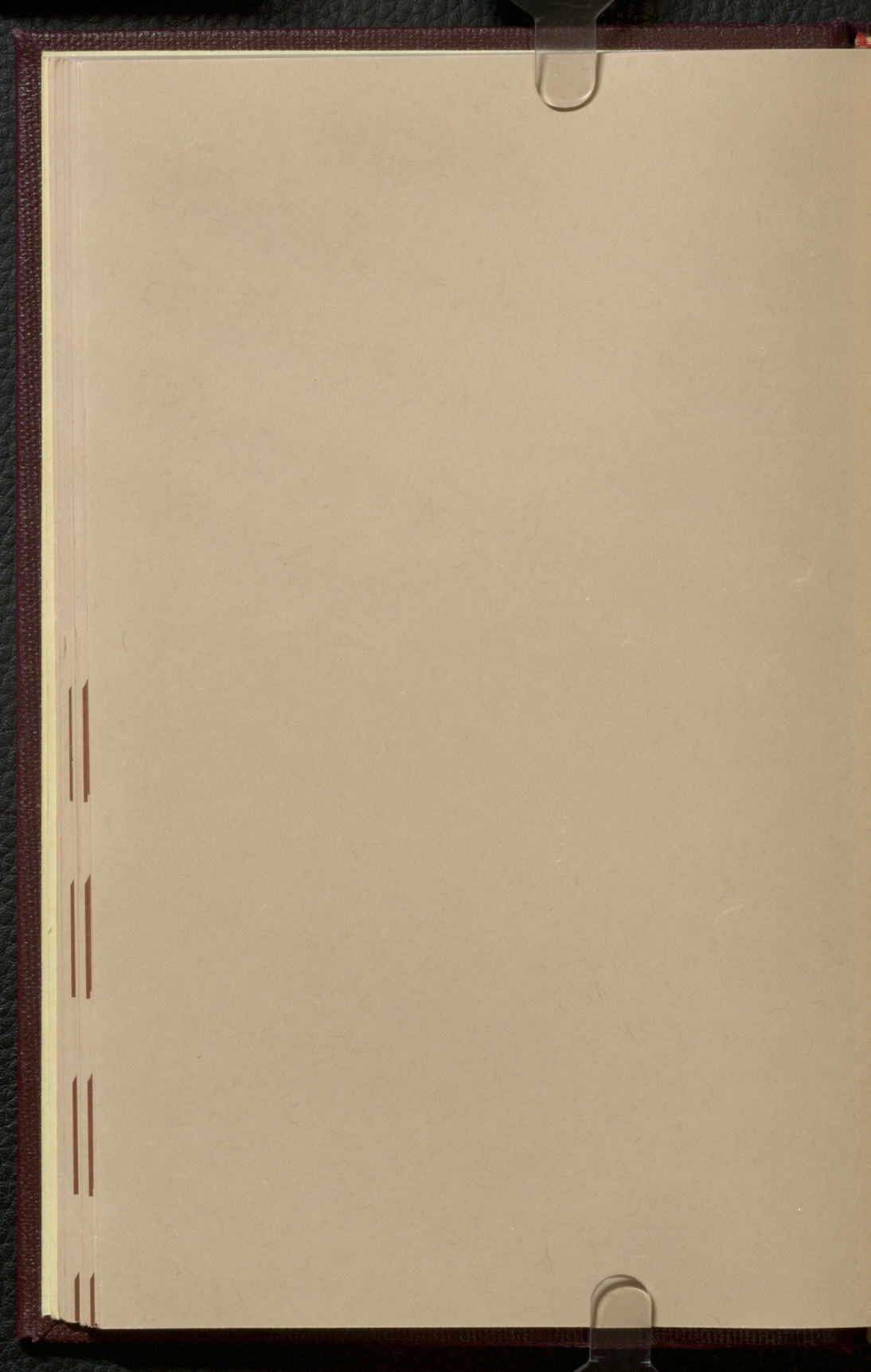
PERCUSSION

R. Brown
P. Canestrari
R. Castonguay *
R. Godbout

Librarian: S. Byrnes

Manager: T. Allen

* - denotes principal



programme

FINGAL'S CAVE (Overture)

Felix Mendelssohn
(1809-1847)
arr. V.F. Safranek

PISCES

William J. Steinhort

INCANTATION AND DANCE

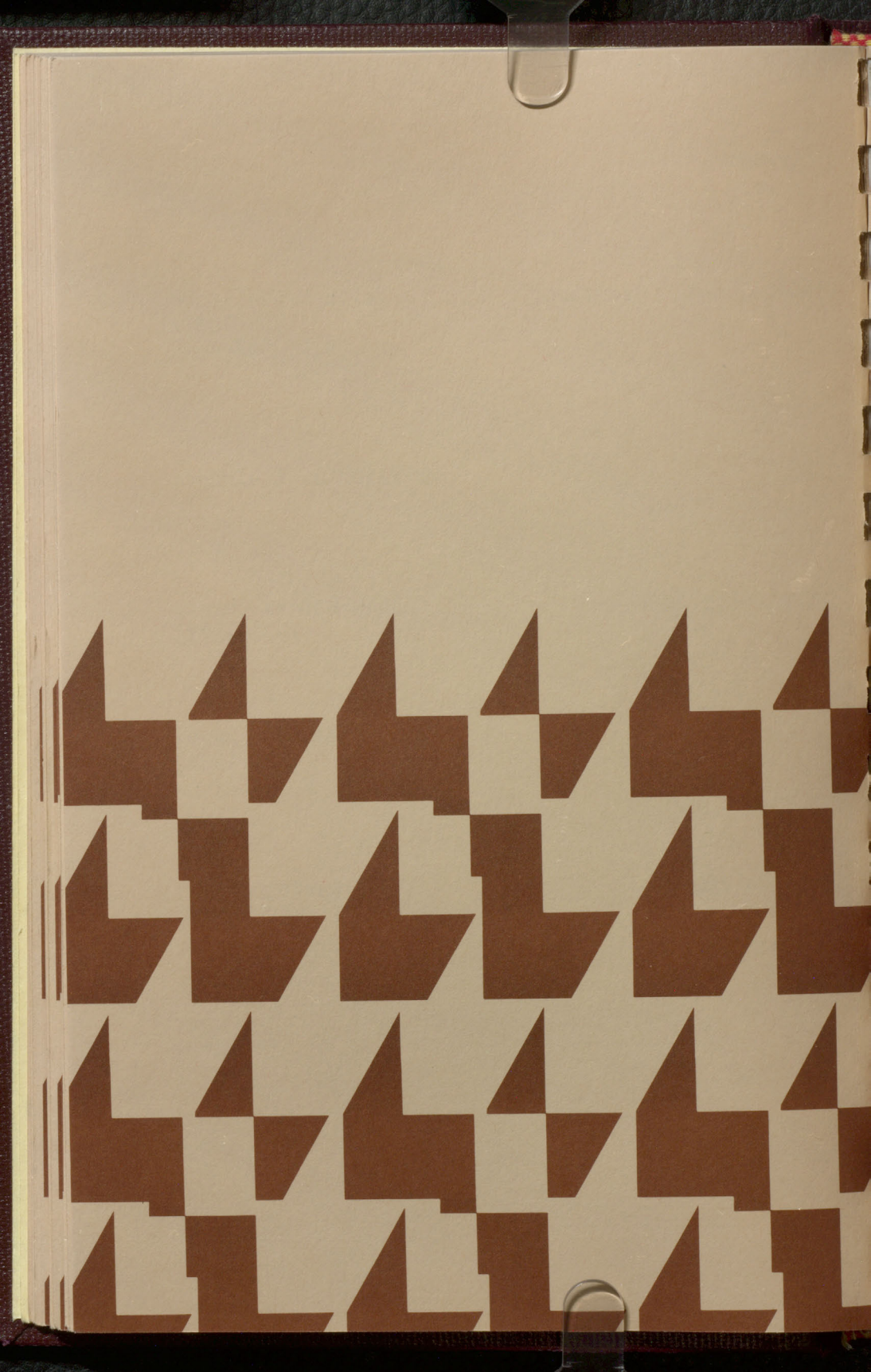
John Barnes Chance
(1932-1972)

BOLERO

Maurice Ravel
(1875-1937)
arr. F. Erickson

SINFONIA INDIA

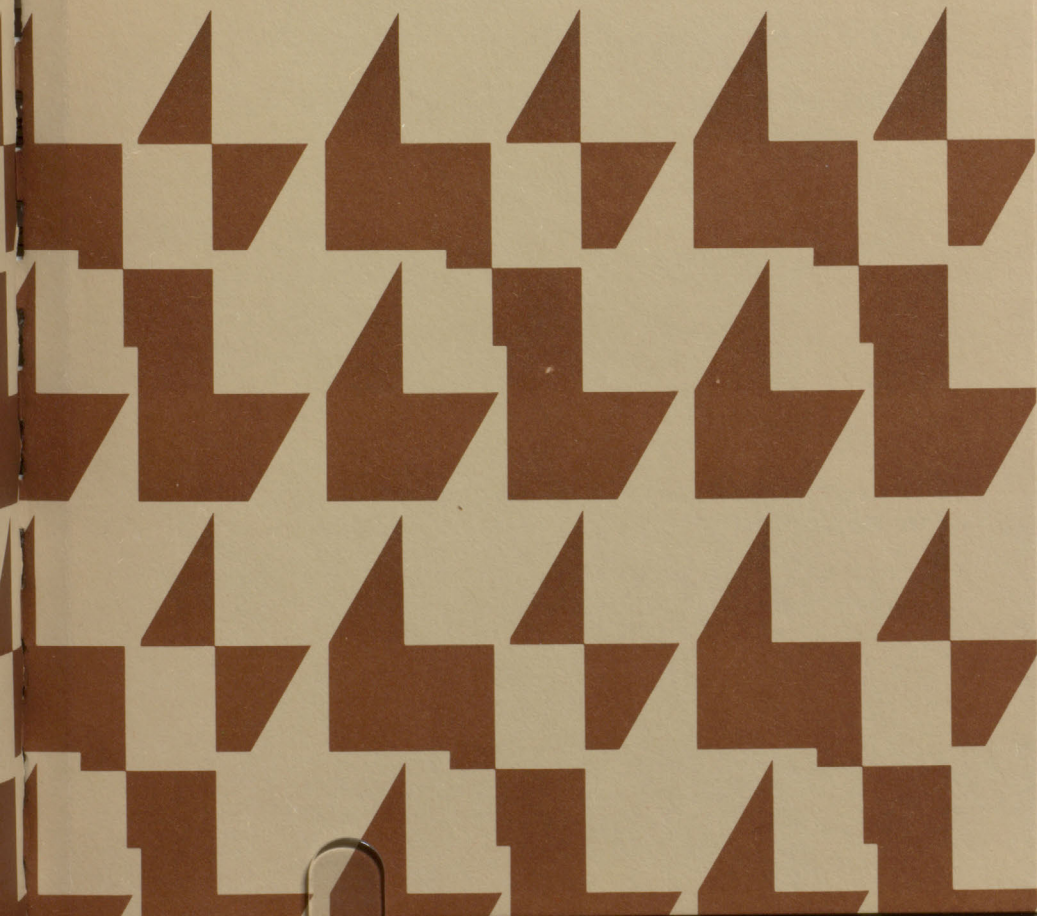
Carlos Chavez
(1899-1978)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 4, 1981

8:30 pm

C A R M E N O R , piano

student of LJERKA WOLLMARKER-BLUME

*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 du concert.*

programme

SONATA IN E^b MAJOR, op.31 no.3

Beethoven

Allegro
Scherzo-Allegro vivace
Menuetto - Moderato grazioso
Presto con fuoco

SONATA IN A MINOR, op. posth. 143

Schubert

Allegro giusto
Andante
Allegro vivace

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

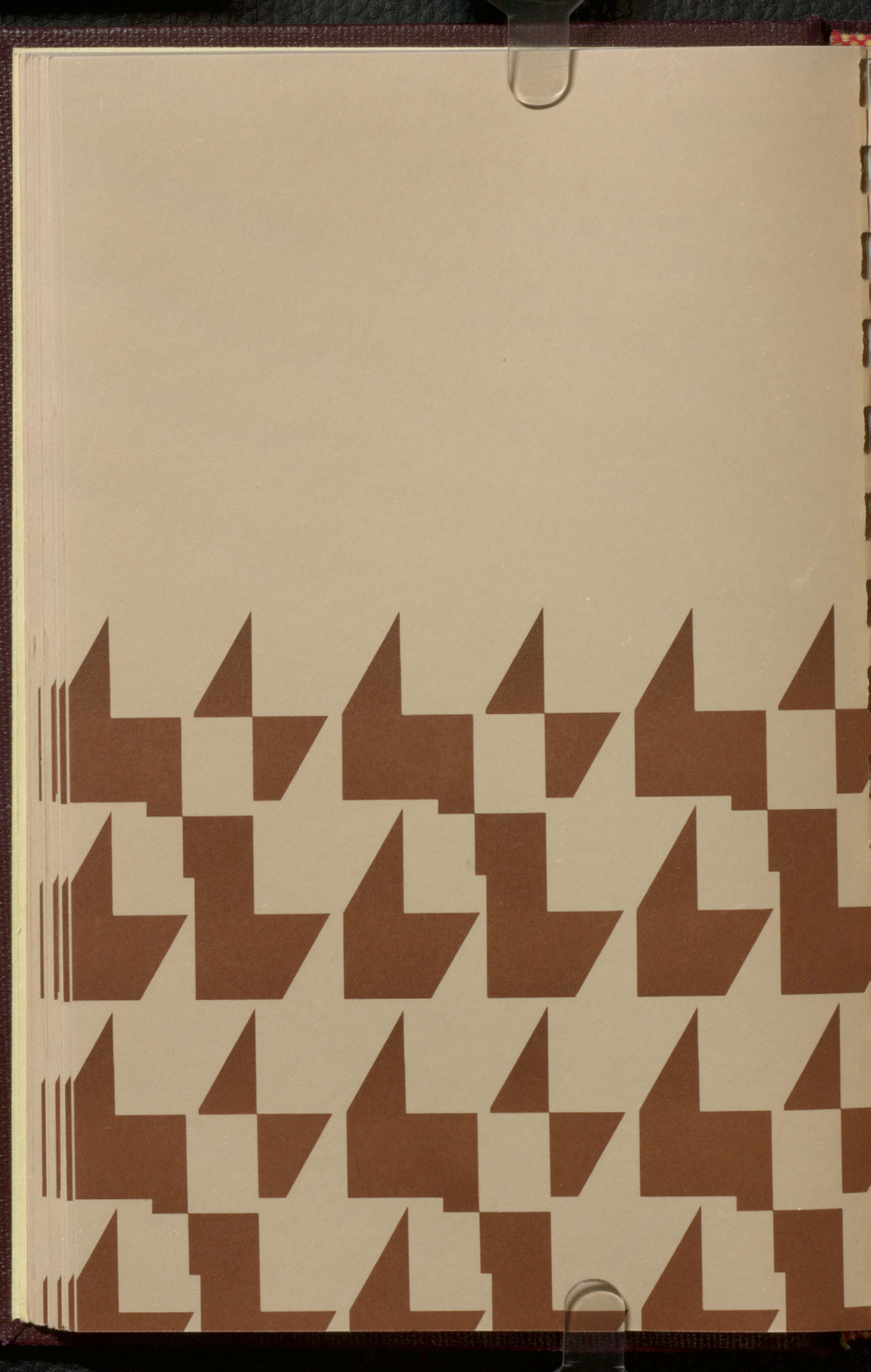
POLONAISE IN F[#] MINOR, op.44

Chopin

SONATA IN B^b MINOR, op.35

Chopin

Grave - Doppio movimento
Scherzo
Marcia funebre - Lento
Finale: Presto



McGill University Faculty of Music

T O N K O O P M A N (Amsterdam)

o r g a n a n d h a r p s i c h o r d

Queen Mary Road Church
Hampstead

Thursday 5 February 1981
8:30 p.m.

P r o g r a m m e

PRELUDE AND FUGUE IN E MINOR

Nikolaus Bruhns
(c.1665-1697)

WIE SCHÖN LEUCHTET DER MORGENSTERN

Dietrich Buxtehude
(1637-1707)

NUN KOMM DER HEIDEN HEILAND

PRELUDE AND FUGUE IN E^b

Johann Sebastian Bach
(1685-1750)

e n t r ' a c t e

BALLETTO DEL GRANDUCA

Jan Pieterszoon Sweelinck
(1562-1621)

PADUANA LACHRIMAE

MY LADY NEVELL'S GROUND

William Byrd
(1543-1623)

FANTASIA IN A MINOR

TOCCATA SETTIMA

Michelangelo Rossi
(c.1600-c.1670)

PASSACAILLE

Louis Couperin
(c.1626-1661)

CHROMATIC FANTASY AND FUGUE
(BWV 903)

Johann Sebastian Bach
(1685-1750)

Coming/à venir:

Friday 6 February, 2pm - 6 pm
HARPSICHORD MASTER CLASS with TON KOOPMAN
Faculty of Music, 555 Sherbrooke West,
Recital Hall C 209 registration \$10

Monday 9 February, 8:30 pm
PETER SMYTH, harpsichord (student of John Grew)
assisted by Early Music Ensembles;
Corelli, Storace, Monteverdi, Couperin,
Marchand, Clérambault.
Faculty of Music, Pollack Concert Hall

Monday 16 February, 8:30 pm
STUDENTS' ORGAN RECITAL
Queen Mary Road Church

Wednesday 18 February, 8:30 pm
SANDRA WEEKS, harpsichord (student of John Grew)
Froberger, Bach, Couperin
Faculty of Music, Pollack Concert Hall

Friday 13 March, 4:00 pm
HANK KNOX, harpsichord, & ensemble
8:30 pm
ROCCHINA ZAPPONE, harpsichord, & ensemble
Faculty of Music, Recital Hall C 209

Monday 16 March, 8:30 pm
STUDENTS' ORGAN RECITAL
Queen Mary Road Church

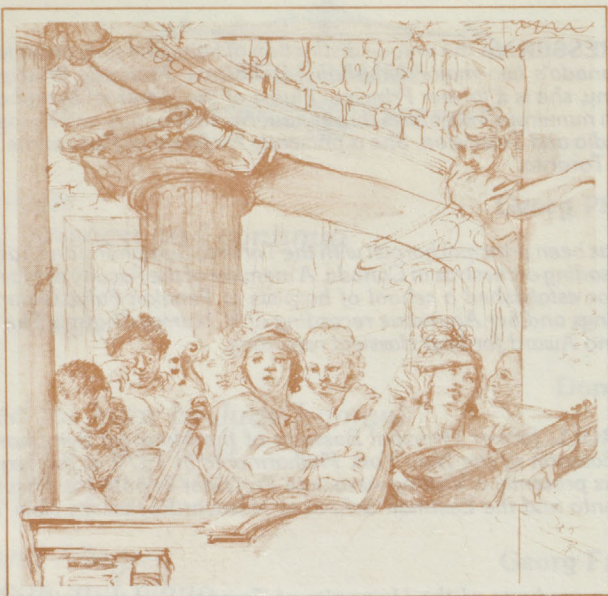
Friday 20 March, 8:30 pm
BAROQUE CHAMBER ORCHESTRA
direction: Mary Cyr
Faculty of Music, Pollack Concert Hall

Monday 6 April, 8:30 pm
EARLY MUSIC ENSEMBLES
direction: Mary Cyr
Faculty of Music, Pollack Concert Hall

free admission to concerts

entrée libre

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

Jeanne Baxtrésser

flute

Judy Loman

harp

David Carroll

bassoon

William Aide

piano

Pollack Concert Hall
Friday, February 6, 1981
8:30 p.m.

Salle de concert Pollack
Le vendredi 6 février 1981
20h30



CBC

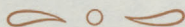
Radio 940
Stereo 93.5

JEANNE BAXTRESSER has the unique distinction of being the only musician to hold principal positions with Canada's two major symphony orchestras. Presently Principal Flutist with the Toronto Symphony, she is a former Principal Flutist of the Montreal Symphony Orchestra. She has appeared with numerous ensembles throughout North America and Europe and is frequently heard on CBC Radio and Television. She is presently Professor of Flute at the Faculty of Music at the University of Toronto.

JUDY LOMAN has been principal harpist with the Toronto Symphony and has been a guest artist with many of the leading orchestras in Canada. A member of the Faculty of Music at the University of Toronto she has established a school of harpists at Fenelon Falls, Ontario. She has made numerous recordings and her Aquitaine recording of R. Murray Shafer's *The Crown of Ariadne* won the 1979 Juno Award for best classical recording.

DAVID H. CARROLL, former Principal Bassoon of the Montreal Symphony Orchestra, was Acting Principal Bassoon of the New York Philharmonic in 1979 at the request of conductor Zubin Mehta. He is presently a Visiting Associate Professor at both the Faculty of Music at the University of Toronto and the Eastman School of Music in Rochester, New York.

WILLIAM AIDE, a graduate of the University of Toronto and the Juilliard School of Music, studied with Alberto Guerrero and Beveridge Webster. In 1962 he won the CBC Talent Festival and the Canada Council Award for Young Performing Artists. He is heard frequently on the CBC and has a particular interest in contemporary Canadian works. In addition to his very busy career as a performer, Mr. Aide is a member of the Faculty of Music, University of Western Ontario.



BRIAN CHERNEY was born in Peterborough, Ontario in 1942. He studied composition in Toronto with Samuel Dolin and John Weinzweig. Since 1972 he has been on the staff of the Faculty of Music at McGill University where he teaches analysis, composition, and history of twentieth-century music.

In 1979 his String Trio (a CBC commission) tied for first place among the recommended works of the International Rostrum of Composers in Paris.

His most recent work - **ADIEUX** for large orchestra, completed in November, is to be performed in February by McGill's Faculty of Music student orchestra.

TRIOLET (for flute, harp, and bassoon) was commissioned by the CBC for Jeanne Baxtresser and David Carroll and was written during the summer of 1980. The general structure of the work was suggested by a medieval French verse form (triolet) consisting of eight short lines rhyming ABaAabAB (the capital letters indicating the lines that are repeated). **TRIOLET** consists of eight short movements played without a break but devised so that several of the movements which involve a solo or duet can be removed and played as short self-sufficient pieces. In modern times the triolet form has usually been used for light and humorous verse. This quality is suggested in the first movement. During the course of the work a short sequence of chords (first appearing at the end of the first movement) develops into a kind of "processional" (completely dominating the last movement). **TRIOLET** is dedicated to CBC music producer Frances Wainwright.



PROGRAMME



Trio in F major Georg Philipp Telemann
(1681 - 1767)
for flute, bassoon and continuo

Vivace
Mesto
Allegro

Sonatas Domenico Scarlatti
(1685 - 1757)
(arranged for harp by Judy Loman)

No. 11 in C minor
No. 27 in B minor
No. 14 in G major

Andante and Allegro Georg Friedrich Handel
(1685 - 1759)
for bassoon and piano

Una Furtiva Lagrima Gaetano Donizetti
(1797 - 1848)
for bassoon and harp

Prélude de Concert sur un thème de Purcell Gabriel Pierné
(1863 - 1937)
for bassoon and harp

Intermission / Entracte

Triolet Brian Cherney
(b. 1942)
for flute, harp and bassoon

CBC COMMISSION - WORLD PREMIERE

Fantaisie Op. 79 Gabriel Fauré
(1845 - 1924)
for flute and piano

Ballade Frank Martin
(1890 - 1974)
for flute and piano

Sonatine en Trio Maurice Ravel
(1875 - 1937)
for flute, bassoon and harp

Modéré
Mouvement de Menuet
Animé

CBC RADIO / MCGILL CONCERTS WINTER - SPRING 1981

Friday, February 6
Le vendredi 6 février

JEANNE BAXTRESSER, flute
JUDY LOMAN, harp
DAVID CARROLL, bassoon
WILLIAM AIDE, piano
(including world premiere of a
CBC commissioned work by Brian Cherney)

Thursday, February 12
Le jeudi 12 février

BRUNO LAPLANTE, baritone
MARC DURAND, piano

Sunday, February 15
Le Dimanche, 15 février

PETER KATIN, piano

Monday, February 23
Le lundi 23 février

GAELYNE GABORA, soprano
DALE BARTLETT, piano

Thursday, February 26
Le jeudi 26 février

*IVO POGORELIC, piano

Thursday, March 12
Le jeudi 12 mars

THE MORTON-MASTER PIANO DUO

Thursday, March 26
Le jeudi 26 mars

PAUL HELMER, piano

Thursday, April 16
Le jeudi 16 avril

MICHAEL LAUCKE, guitar
(including world premiere of a
CBC commissioned work by John Rea)

Thursday, April 23
Le jeudi 23 avril

TOM PLAUNT, piano

All concerts begin at 8:30 p.m.
Tous les concerts commencent à 20h30
Salle de concert POLLACK Concert Hall
555 ouest rue Sherbrooke St West

*Tickets required this concert only.
Pour ce concert uniquement des billets sont requis



Tonight's concert will be broadcast later this season on the
program "ARTS NATIONAL", heard weeknights at 9:00 p.m.
on CBC Stereo 93.5

Le concert de ce soir sera diffusé dans la série "ARTS
NATIONAL", tous les soirs de la semaine à 21 h00, sur CBC
Stéréo 93,5

Producer/Réalisateur: Frances Wainwright

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, February 9, 1981

8:30 pm

P E T E R S M Y T H , harpsichord

student of JOHN GREW

assisted by

Edmund Brownless, tenor

Peter Butterfield, tenor

Peter Purich, violin

Claire Guimond, baroque flute

Betsy MacMillan, viola da gamba

*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.*

If love's wars
bring such fair victories,
become a warrior, my heart,
and do not fear
the mortal wounds of love's arrows
Fight on, fight on!
Know that glory lies
in dying
in the cause of victory.

*Si les combats amoureux
connaissent de si belles victoires,
fais-toi guerrier, mon coeur,
et ne redoute pas les blessures mortelles
des flèches de l'amour.
Combats, combats,
apprends la gloire qu'il y a
à mourir
dans la poursuite de la victoire.*

Zephyr returns and with his sweet breath
freshens the air and ruffles the waters,
and, murmuring through the green branches,
makes the flowers in the field dance to his music.

Phyllida and Cloris, garlands decking
their hair, sound sweet and joyous notes;
and sonorous caverns re-echo the harmony
from high mountains and deep valleys.

Dawn rises more lovely in the heavens,
and the sun spreads more golden rays;
purer silver decks Thetis's fair cerulean mantle.

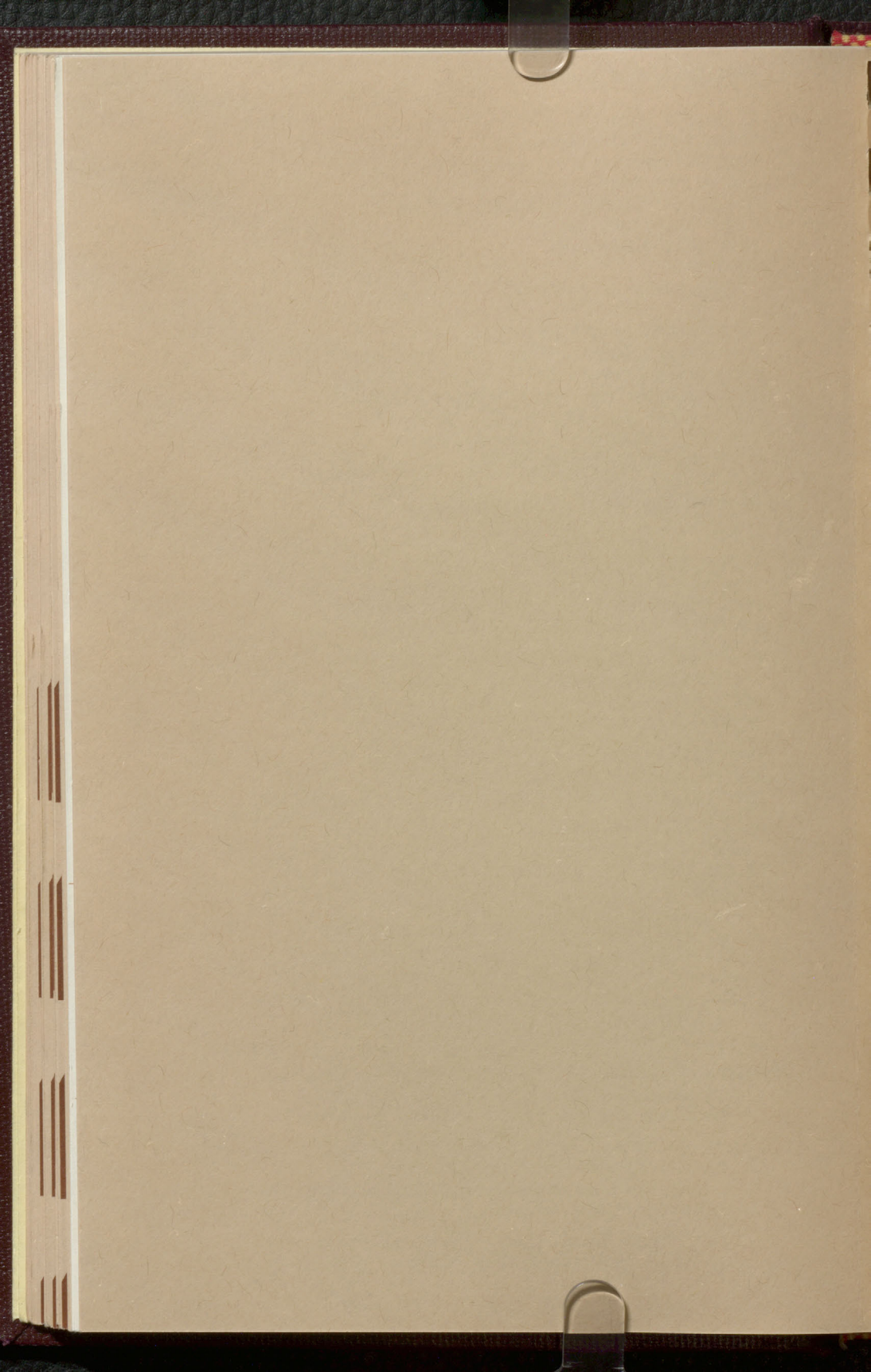
Only I, through desolate and lonely woods,
as my fate decrees, now weep, now sing
of the brightness of two lovely eyes and of my
torment.

*Zéphyr est de retour, réjouissant les airs
de doux accents, ridant la surface des ondes,
murmurant à travers les vertes frondaisons
et faisant danser les fleurs des prairies aux sons
de sa musique.*

*Phyllis et Clorinde, la chevelure tressée de guirlandes,
jouent de suaves et joyeuses mélodies
et les antres sonores font écho à l'harmonie
des hautes montagnes et des vallées profondes.*

*L'aube se fait plus resplendissante dans le ciel,
le soleil rayonne d'un or plus ardent
et le beau manteau azuréen de Thétis se pare d'un plus
pur argent.*

*Moi seul, dans les bois déserts et solitaires,
pleure et chante tour à tour l'ardeur de deux beaux
yeux
dont le destin a voulu faire mon tourment.*



programme

SONATA IX, OP.5

Arcangelo Corelli
(1653-1713)

Preludio
Giga
Adagio
Tempo di gavotta

PARTIE SOPRA IL CINQUE PASSI

Bernado Storace
(c. 1664)

EXULTA FILIA SION

Claudio Monteverdi
(1567-1643)

Madrigali e conzonette
(IX, Venice, 1651)
SI VITTORIE SI BELLE
ZEFIRO TORNA

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

QUATRIÈME CONCERT ROYAL

François Couperin
(1668-1733)

Prélude
Allemande
Courante Française
Sarabande
Rigaudon
Forlane

SUITE I en Ré mineur

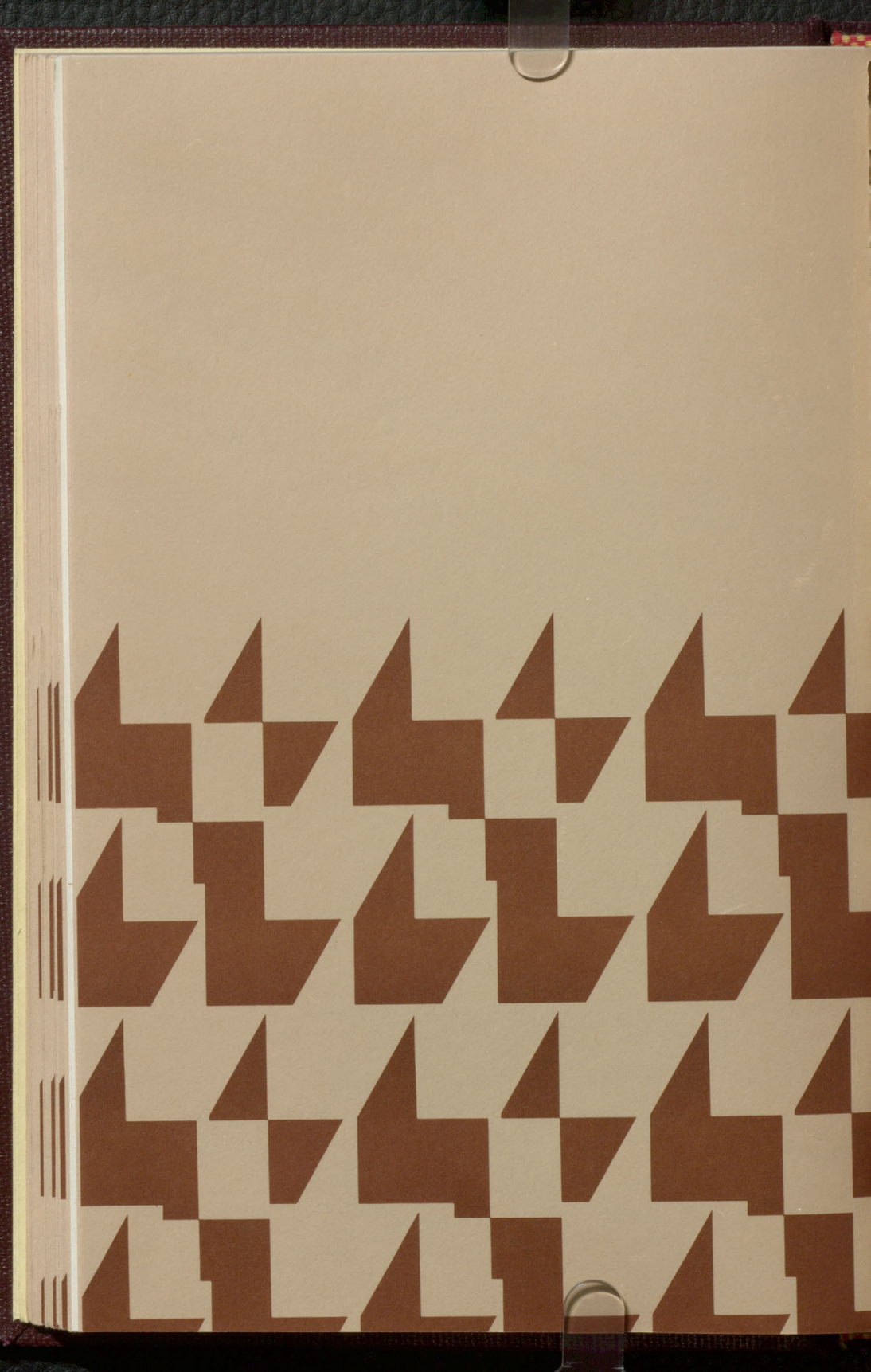
Louis Marchand
(1669-1733)

Allemande
Courante
Gavotte
Sarabande
Gigue

CANTATE ZÉPHIRE ET FLORE
(Livre II)

Louis N. Clérambault
(1676-1749)

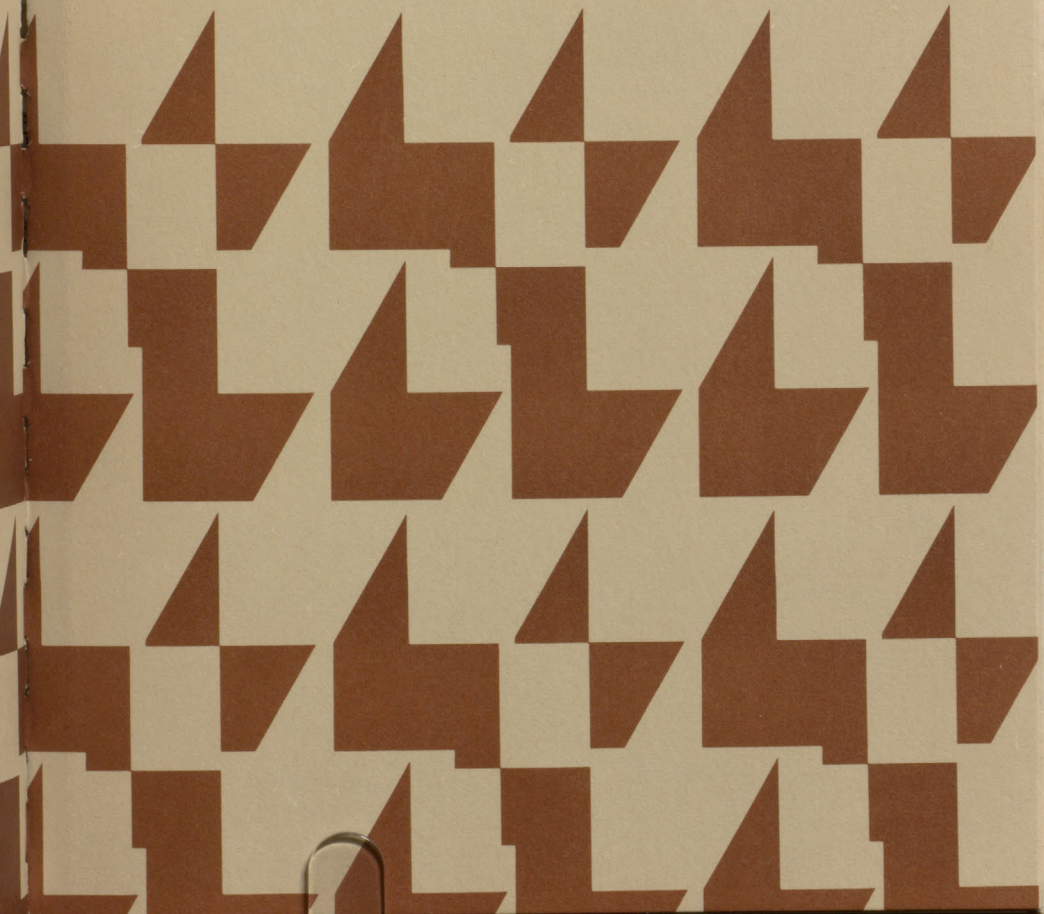
Air Fort Tendre - Recitatif-Air-Récitatif -
Air Gay - Récitatif - Air



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, February 10, 1981

8:30 pm

M A R I E L A F E R R I E R , mezzo-soprano

D A V I D D O A N E , tenor

M A R C D U R A N D , piano

This recital is being taped by CBC for future broadcast.
Producer/Réalisatrice: Frances Wainwright.

DAVID DOANE, tenor, started his musical formation at California State University at Hayward, and with Selyna Hovland at the San Francisco Conservatory of Music. He has worked with Gérard Souzay, Gwendolyn Koldovsky, Otto Guth in New York, and Louise André in Montréal.

He has performed recitals, oratorios, and operas throughout the Western United States and Canada, and is a performing artist with both the French and English networks of CBC Radio and Television.

Known for his interpretations of seldom heard treasures in the French Baroque repertoire, he is equally at home with contemporary music. He has recently sung the World Première of "Kopernicus" - a modern Canadian opera, and "Paroles Tissées" by Witold Lutoslawsky.

A featured soloist at many festivals including the Cabrillo and Inverness Festivals in California, he was heard regularly in Donald Pippin's Operas at the Old Spaghetti Factory in San Francisco.

"Doane makes singing in this range seem as natural as a common baritone. I particularly appreciated his discretion in the use of ornamentation, with trills more the suggestion of a shimmer than a tossing of the high seas." MONTREAL GAZETTE

"Yesterday's concert gathered some of our local professional singers with the finest taste. They obtained a result, technically and musically admirable". Translated from LA PRESSE, MONTREAL.

DAVID DOANE, ténor, a fait ses études musicales à l'Université de Californie à Hayward, puis au San Francisco Conservatory of Music, où il a été l'élève de Selyna Hovland. Il a également été l'élève de Gérard Souzay, de Gwendolyn Koldovsky, d'Otto Guth, à New York, et de Louise André à Montréal.

Il a donné des récitals et s'est produit dans des oratorios et des opéras tant au Canada que dans l'ouest des Etats-Unis. Il se produit également aux réseaux français et anglais de Radio-Canada.

Réputé pour ses interprétations des trésors méconnus du répertoire baroque français, M. Doane est en outre un excellent interprète du répertoire contemporain. Il a récemment participé à la première mondiale de "Kopernicus" - opéra moderne canadien, et interprété les "Paroles Tissées" de Witold Lutoslawsky.

Soliste invité dans le cadre de nombreux festivals, et notamment ceux de Cabrillo et d'Inverness, en Californie, M. Doane a en outre tenu de nombreux rôles dans les opéras de Donald Pippin, à l'Old Spaghetti Factory de San Francisco.

"M. Doane chante aussi naturellement qu'un baryton dans ce registre. J'ai particulièrement goûté la discrétion dont il a fait preuve dans l'ornementation: les trilles évoquaient davantage le frémissement que l'agitation de la mer." MONTREAL GAZETTE.

"Le concert donné hier réunissait quelques-uns de nos meilleurs interprètes. Le résultat a été admissible sur les plans techniques et musical." LA PRESSE.

MARIE LAFERRIERE, mezzo-soprano, is an eminent Canadian singer. Marie Laferrière follows a very active career in the United States as well as in Canada.

She received her early formation at Vincent d'Indy School of Music in Montreal, followed by professional studies in Vienna, Salzburg, London, Siena and San Francisco.

She has received numerous awards since 1971, including: Prix d'Europe 1972, first prize in the San Francisco Opera Auditions 1974, Dallas Dealy Award in Texas 1977, the Switzerland and Holland International Vocal Competitions in 1975 and the coveted Concert Artists Guild Award in 1979.

She is a performing and recording artist with CBC Television and Radio. In November of 1979, she made her debut at Carnegie Recital Hall in New York.

"Miss Laferrière's direct expressiveness was a constant pleasure because she understood the nature of the music, its relationship to the texts and its various stylistic demands." NEW YORK TIMES.

"An artist with a remarkably beautiful voice, even through a wide range." GLOBE AND MAIL, TORONTO.

MARIE LAFERRIERE, mezzo-soprano, est une éminente interprète. Mlle. Marie Laferrière poursuit une carrière très active aux Etats-Unis et au Canada.

Elle a débuté sa formation musicale à l'Ecole Vincent d'Indy de Montréal, avant d'aller se perfectionner à Vienne, Salzburg, Londres, Sienne et San Francisco.

Elle a obtenu de nombreux prix depuis 1971, et notamment le Prix d'Europe en 1972, le Premier prix des Auditions de l'Opéra de San Francisco en 1974, le Dallas Dealy Award en 1977, le 1^{er} prix des Concours internationaux d'art vocal de Suisse et de Hollande, et le prestigieux Concert Artists Guild Award en 1979.

Elle se produit régulièrement à la radio et à la télévision d'Etat, pour le compte de laquelle elle a en outre réalisé des enregistrements. Elle a fait ses débuts au Carnegie Hall de New York en novembre 1979.

"L'expressivité spontanée de Mlle Laferrière procure un plaisir constant: on y sent l'intelligence de la musique, de ses rapports avec le texte et des diverses exigences stylistique." NEW YORK TIMES.

"Une artiste qui possède une voix d'une beauté remarquable, même dans un registre étendu." GLOBE AND MAIL, TORONTO.

MARCH DURAND, pianist, studied in Montreal with Yvonne Hubert and Natalie Pépin at the "Ecole de Musique Vincent d'Indy". He then furthered his musical education in the United States with Adele Marcus at the Juilliard School.

He is the recipient of numerous awards and scholarships and is the winner of many competitions in Canada and the United States. Among these are the Canadian Music Competition, the Quebec Music Festival, the "Fondation des Amis de l'Art", the MSO Competition, the Quebec Government, the Canada Council of the Arts and the unanimous First Prize of the 1975 Leschetizky Competition in New York.

Marc Durand has appeared as soloist with orchestras and in many recitals as soloists, accompanist and chamber music artist.

He has toured extensively in Canada, the United States, Europe and Japan. He is a current professor of piano at "Université de Montréal" and at the Laval University in Quebec.

MARC DURAND, pianiste, a été l'élève d'Yvonne Hubert et Nathalie Pépin à l'école de musique Vincent d'Indy de Montréal. Il a parfait son instruction musicale aux Etats-Unis où il a été l'élève d'Adèle Marcus à la Juilliard School.

Il a été le lauréat de nombreux prix et distinctions et il a remporté plusieurs concours au Canada et aux Etats-Unis. On peut citer entre autres le concours de musique du Canada, et le festival de musique de Québec, la Fondation des amis de l'art, le concours de l'OSM, le concours du gouvernement du Québec ainsi que le concours du conseil des arts du Canada. Il a en outre remporté le premier prix à l'unanimité du concours Leschetizky 1975 à New York.

Marc Durand s'est produit avec de grands orchestres et il a donné de nombreux récitals en qualité de soliste, d'accompagnateur et de membre d'une formation de musique de chambre. Il a fait de longues tournées au Canada, aux Etats-Unis, en Europe et au Japon. Il enseigne aujourd'hui le piano à l'université de Montréal et à l'université Laval.

NUR WER DIE SEHNSUCHT KENNT - Schubert

Only one who knows such longing can understand how I suffer. Alone and separated from all joy.

Seul celui qui connaît ce désir peut comprendre ma souffrance. Je suis seul et privé de toute joie.

LICHT UND LIEBE - Schubert

Love is a sweet light. As the earth reaches for the sun, the heart longs to be loved.

L'amour est une douce lumière. Telle la terre qui a soif de soleil, le coeur brûle d'être aimé.

TRAGÖDIE - Schumann

I. Run away with me and be my wife. If you don't, I will die here and you will be alone.

Pars avec moi, sois ma femme. Si tu refuses, je mourrai ici et tu resteras seule.

II. She left her father and mother, and ran away with him. They wandered, but found no happiness, and like the flowers, they wilted and died.

Elle a quitté son père et sa mère et s'est enfuie avec lui. Ils ont erré, sans bonheur. Comme les fleurs, ils se sont fanés et sont morts.

III. The wind blows so soft, yet horrible. The bird sings so sweet yet sad. The lovers silenced. On their grave a miller sits, weeping but knows not why.

Le vent qui souffle si doucement est pourtant horrible. L'oiseau qui chante avec tant de douceur a tant de tristesse. Les amants reposent en silence. Sur leur tombe, un meunier s'est assis et pleure sans savoir pourquoi.

TANZLIED - Schumann

She: Come, join the dance! Today I want to dance with everyone, but tomorrow, my love, I will belong to you completely.

He: Why do you play games with me? Go on dance with everyone, leave me alone in my misery.

Elle: Viens, viens danser: Aujourd'hui je veux danser avec tous, mais demain mon amour, je t'appartiendrai entièrement.

Lui: Pourquoi te joues-tu de moi? Danse avec tous, et laisse-moi seul avec ma peine.

ICH DENKE DEIN - Schumann

I think of you when the sun gleams on the sea, when the moon flickers on the waves. I see you each time someone approaches in the distance. I hear you in the rushing waves, in the woods when all is quiet, I am with you, even when far away.

Je pense à toi quand le soleil brille sur la mer, quand la lune luit sur les vagues. Je crois te voir chaque fois que je vois quelqu'un approcher dans le lointain, Je t'entends dans le roulement des vagues et dans les bois quand tout est calme. Je suis avec toi, où je sois.

WIEGENLIED - Schumann

Sleep, child, sleep! In the midday sun glimmers one of the nicest cherries. When you awake, I will pick it for you.

Dors, mon enfant, dors! Le soleil de midi fait luire la plus belle des cerises. Quand tu t'éveillers, je la cueillerai pour toi.

Throughout the history of vocal music in France, it has been a popular past time of composers to capture and to imitate the mannerisms and characteristics of animals in their songs. None has done this with more wit, brilliance and imagination than Chabrier.

LES CIGALES - THE CRICKETS - Chabrier

While the piano busily imitates the frenzied song of the crickets, the song tells how they sing with more soul than a viola and better than a violin. When a storm passes everything is silenced except the cricket and the distant angelus bells.

BALLADE DES GROS DINDONS - BALLAD OF THE FAT TURKEYS - Chabrier

These fat turkeus stupidly walk in single file quavering their same old song. They look like fat shopkeepers, arrogant, proud and wicked. Actually quite respectable fat folk that lean toward the practical and useful, love and sweet songs are a pastime too futile.

VILLANELLE DES PETITS CANARDS - SONG OF THE LITTLE DUCKS - Chabrier

They walk along the river bank like good country folk! Marching in seperate groups with precise steps, they seem a bit silly but they go about their business making a veritable bedlam of noise. Amorous and nasal voiced, each with his lady friend, they walk like good country folk.

PUISQU'ICI-BAS TOUTE AME - Fauré

Since every heart gives to another its music and its flame,
since one always finds the thorn with the rose,
since April gives the oak a charming noise, may the night bring to sorrow the forgetfulness of sleep.

I now give you the best I have in me. Receive my sad thoughts, receive my best wishes, receive my heart, my love for you.

PLEURS D'OR - Fauré

Tears suspended from the flowers, tears from hidden springs, from the moss of the hallowed out rocks, tears of the horn heard in the sombre forest, tears from the church bells.

Carmelites, fervent voices from the bell tower,
tears from the starlit night, tears from the distant flutes in the sleeping park. Tears like pearls on eyelashes, tears of a lover falling on the heart of his beloved, tears of ecstsy falling from the night, falling from the flowers, falling from the eyes.

SEGUEDILLE - Offenbach

Two singers amuse their public with the story of a king seeking a wife. (From the opera "La Périchole".)

programme

SOUND THE TRUMPET Purcell
LOST IS MY QUIET Purcell
SHEPHERD, LEAVE DECOYING Purcell

NUR WER DIE SEHNSUCHT KENNT Schubert
LICHT UND LIEBE Schubert

TRAGÖDIE Schumann
Entflieh mit mir und sei mein Weib
Es fiel ein Reif in der Frühlingsnacht
Auf ihrem Grab

TANZLIED, op.78 no.1 Schumann
ICH DENKE DEIN, op.78 no.3 Schumann
WIEGENLIED, op.78 no.4 Schumann

HEITERES DUETT DER ZWEI KATZEN Rossini

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

PUISQU'ICI-BAS TOUTE AME Fauré
PLEURS D'OR Fauré

LES CIGALES Chabrier
BALLADE DES GROS DINDONS Chabrier
VILLANELLE DES PETITS CANARDS Chabrier

THE SALLY GARDENS arr. Britten
SALLY IN OUR ALLEY Britten
O WALLY, WALLY Britten
TWO BALLADS Britten

Mother Comfort
Underneath the Abject Willow

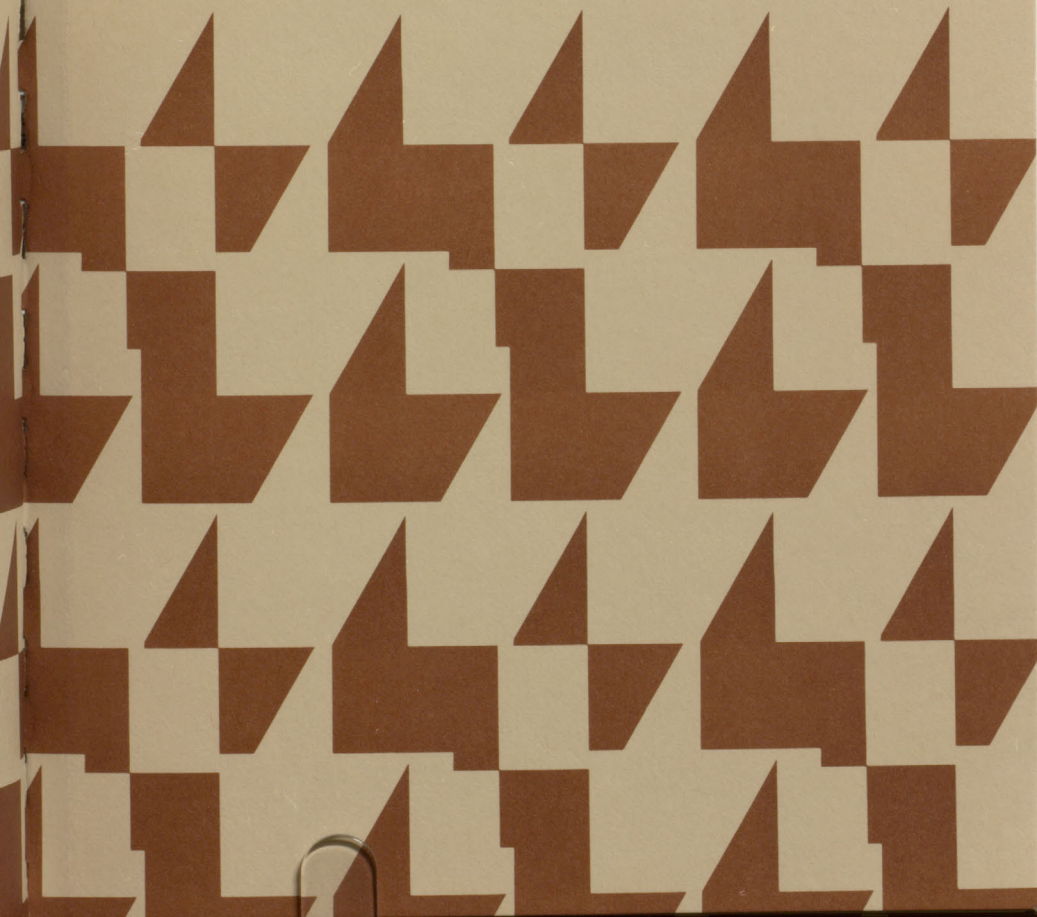
SEGUEDILLE (LA PERICHOLE) Offenbach



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 11, 1981

8:30 pm

FRANÇOIS COUTURE, piano

student of LOUIS-PHILIPPE PELLETIER

*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

ADAGIO IN B MINOR, K 540

Wolfgang Amadeus Mozart
(1756-1791)

SONATA IN F[#] MINOR, op. 11

Robert Schumann
(1810-1856)

Introduzione: Un poco Adagio - Allegro Vivace

Aria

Scherzo ed Intermezzo

Finale: Allegro un poco maestoso

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

DREI KLAVIERSTÜCKE, op. 11

Arnold Schoenberg
(1874-1951)

*"
Massig*

*"
Massig*

Bewegt

6 ETUDES-TABLEAUX, op. 39

Serge Rachmaninov
(1873-1943)

- 1) *Allegro Agitato*
- 2) *Lento assai*
- 3) *Allegro molto*
- 4) *Allegro assai*
- 5) *Apassionato*
- 9) *Allegro moderato*



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



Musiciens sur un Balcon
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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

Bruno Laplante
baritone

Marc Durand
piano

Pollack Concert Hall
Thursday, February 12, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 12 février 1981
20h30



CBC

Radio 940
Stereo 93.5

BRUNO LAPLANTE studied at the Montreal Conservatoire, where he was awarded the Premier Prix en Art Vocal. He later studied in Paris with Pierre Bernac, returning to Montreal to continue his work with Lina Narducci. He gives concerts all over the world and has received critical acclaim for both his concerts and recordings. He won the Grand Prix du Disque for his recordings, on the Calliope label, of the songs of Reynaldo Hahn, Massenet and Gounod. The Massenet recording was chosen "Best Record of the Year" by the London Sunday Times. Bruno Laplante sang the leading role in the world premiere of an unknown opera by Claude Debussy: *The Fall of the House of Usher*, presented by the Frankfurt Radio, and has just returned from Amsterdam where he recorded his first *Pelléas* under the baton of Jean Fournet.



MARC DURAND studied at the Ecole Vincent d'Indy with Yvonne Hubert. He continued his studies in Philadelphia with Harvey Wedeen and received a Masters Degree from Temple University. A scholarship student at the Juilliard School of Music in New York, he studied there with Adèle Marcus. A winner of numerous prizes, he made a highly successful debut at Carnegie Recital Hall in January 1976. He has appeared as a soloist with a number of orchestras and is heard on both radio and television. He has performed all over North America, in Europe and in Japan. He now teaches both at the music school of Laval University in Quebec City and at the University of Montreal.



PROGRAMME



Five Early Spanish Songs (1450-1550)

Arne Dørumsgaard
(b. 1921)

Triste estaba el Rey David
Con amores, la mi madre
De Antequera sale el Moro
Pampano verde
A la Caza, sus, a Caza

The original composers for these pieces, for which Dørumsgaard has provided the piano accompaniments, are, in order of performance, Mundarra, Anchieta, Morales, de la Torre, and Gabriel.

Seven Songs, opus 15 (Clément Marot)

Georges Enesco
(1881 - 1955)

Estrene à Anne
Languir
Aux damoyselles paresseuses d'écrire à leurs amys
Estrene de la Rose
Présent de couleur blanche
Changeons propos, c'est trop chanté d'amours
Du confict en douleur

Après un rêve (Romain Bussine)
Au bord de l'eau (Sully Prud'homme)
Soir (Albert Samain)
Clair de Lune (Paul Verlaine)

Gabriel Fauré
(1845 - 1924)

Intermission / Entracte

Cantate de la Prison, opus 32 (Guillaume Apollinaire)

Louis Durey
(1888 - 1979)

Avant d'entrer dans ma cellule
Non, je ne me sens plus là moi-même
Dans une fosse comme un ours
Que je m'ennuie entre ces murs tout nus
Que lentement passent les heures
J'écoute les bruits de la ville

Three French Songs

Germaine Tailleferre
(b. 1892)

Non, la fidélité (Lataignant)
Souvent un air de vérité (Voltaire)
Les trois présents (Sarasin)

Chansons Villageoises (Maurice Fombeure)

Francis Poulenc
(1899 - 1963)

Chanson du clair tamis
Les gars qui vont à la fête
C'est le joli printemps
Le Mendiant
Chanson de la fille frivole
Le retour du Sergent

CBC RADIO / McGILL CONCERTS WINTER - SPRING 1981

Friday, February 6
Le vendredi 6 février

JEANNE BAXTRESSER, flute
JUDY LOMAN, harp
DAVID CARROLL, bassoon
WILLIAM AIDE, piano
(including world premiere of a
CBC commissioned work by Brian Cherney)

Thursday, February 12
Le jeudi 12 février

BRUNO LAPLANTE, baritone
MARC DURAND, piano

Sunday, February 15
Le Dimanche, 15 février

PETER KATIN, piano

Monday, February 23
Le lundi 23 février

GAELYNE GABORA, soprano
DALE BARTLETT, piano

Thursday, February 26
Le jeudi 26 février

*IVO POGORELIC, piano

Thursday, March 12
Le jeudi 12 mars

THE MORTON-MASTER PIANO DUO

Thursday, March 26
Le jeudi 26 mars

PAUL HELMER, piano

Thursday, April 16
Le jeudi 16 avril

MICHAEL LAUCKE, guitar
(including world premiere of a
CBC commissioned work by John Rea)

Thursday, April 23
Le jeudi 23 avril

TOM PLAUNT, piano

All concerts begin at 8:30 p.m.
Tous les concerts commencent à 20h30
Salle de concert POLLACK Concert Hall
555 ouest rue Sherbrooke St West

*Tickets required this concert only.
Pour ce concert uniquement des billets sont requis



Tonight's concert will be broadcast later this season on the
program "ARTS NATIONAL", heard weeknights at 9:00 p.m.
on CBC Stereo, 93.5

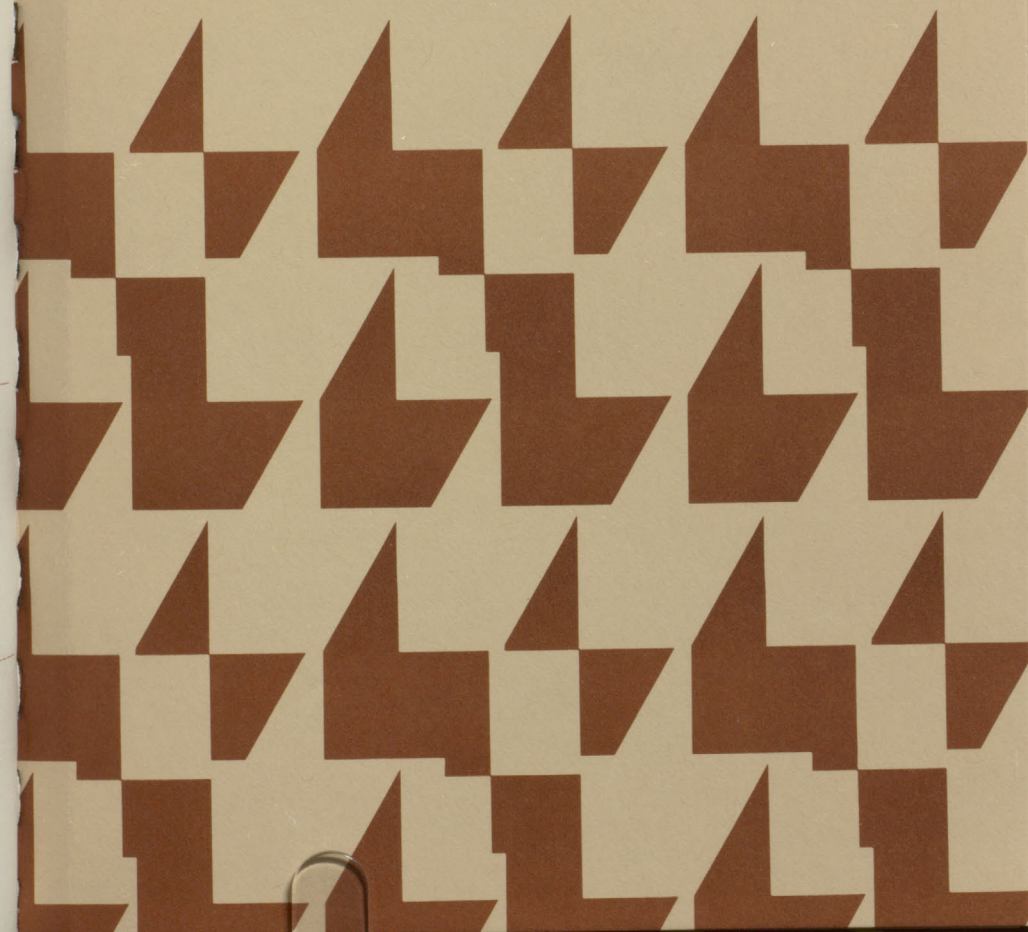
Le concert de ce soir sera diffusé dans la série "ARTS
NATIONAL", tous les soirs de la semaine à 21h00, sur CBC
Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, February 13, 1981

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

Uri Mayer, conductor

Soloist: Paul Stewart, piano

Tonight's soloist was selected on the basis of a competitive Concerto Audition held last October.

Le soliste de ce soir a été sélectionné par concours interne au mois d'octobre dernier.

ORCHESTRA MEMBERS

1st VIOLINS

Susan Cottrell, concert mistress
Sylvie Allaire
Marco Darisotto
Dragan Djerkić
Vera Djerkić
Michel Domingue
Peter Purich
Vivianne Roberge
Rene Vachon

2nd VIOLINS

Karen Langille, principal
John Bailey
Sophie Dugas
Nathalie Forgue
Marie-France Geoffroy
Elise Lortie
Nathalie Potvin
Patricia Reilly
Roxanne Sawka
Josée Tellier-Boisvert

VIOLAS

Andrew Bacon
Jean Grimard
François Barbeau
Jacques Proulx
Sylvie Renaud

CELLI

Raygis Bélanger
Louis d'Allaire
Michael Duschènes
Mark Fraser
James Green
François Guay
François Malo
Hélène Renaud
Annabelle Ship
Gill Stikeman
Lisa Steinberg
Tina Williams

DOUBLE BASSES

Jean-Pierre Biron
Pierre Pépin
Claude Proulx

FLUTES

Cynthia Bartlett
Heather Howes
Doug Miller, piccolo

OBOES

Kathy Davies
Margaret Moser
Brett Dill, english horn

BASSOONS

Annette Champness
Patricia McMullen
Joelle Amar, contra-bassoon

CLARINETS

Simon Cole
Zaven Zakarian
Sandy Goldman, bass clarinet

FRENCH HORNS

Elizabeth Abel
Nancy Atkins
Anne-Marie Leenhouts
Joan McLaughlan
Linda Osatchuck
Cheryl Pellat

TRUMPETS

Jean-François Phaneuf
Bryan Taylor
Kirke Wilkie

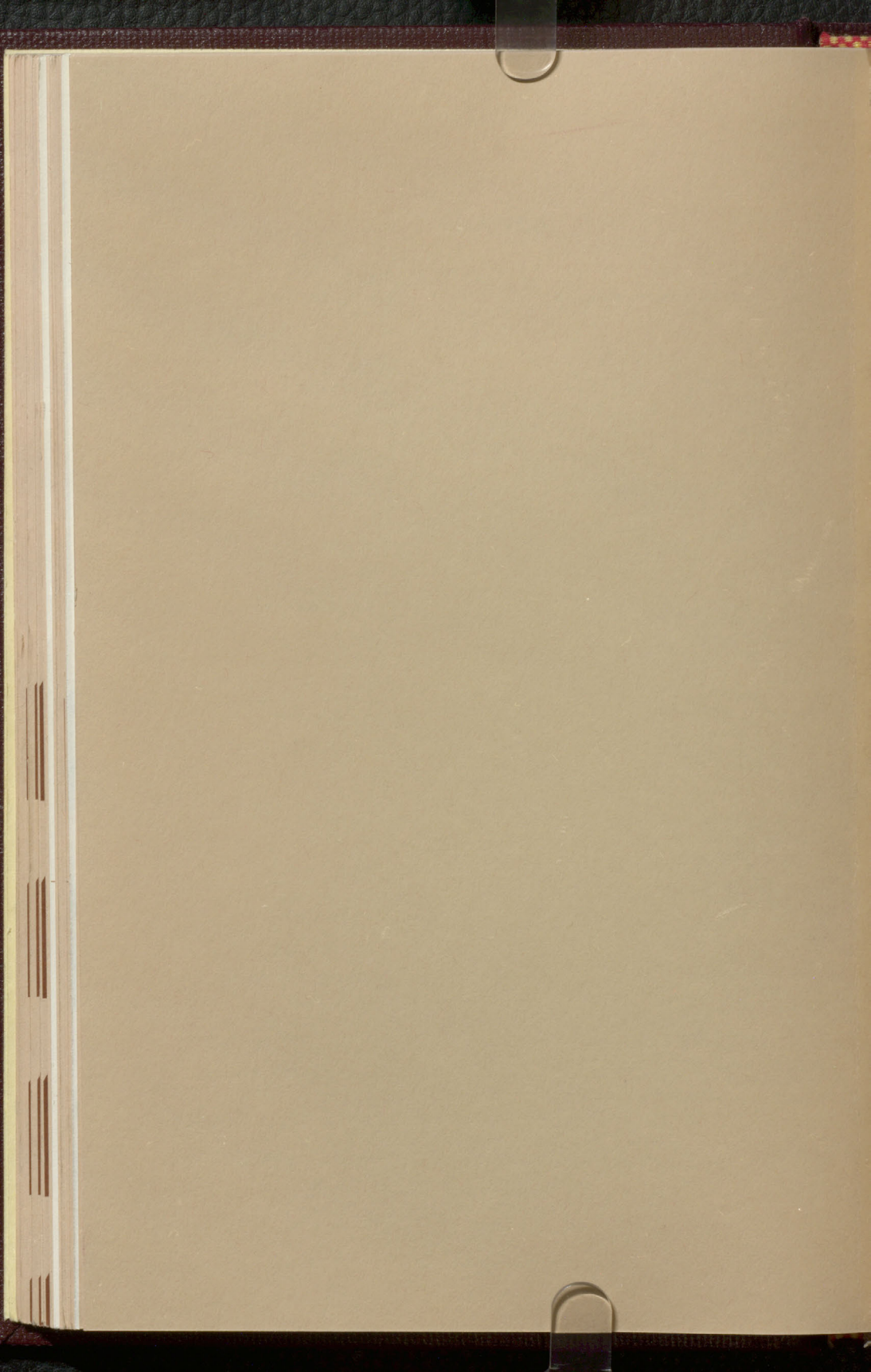
TROMBONES AND TUBA

Paul DesRosiers
Peter Sullivan
Bob McNally, bass trombone
Hillary Rowland, tuba

PERCUSSION AND TYMPANI

François Brière
Pierre Dubé
Slobodan Popovic
Andrew Proctor
Robert Slapcoff, tympani

Librarian: Annabelle Ship
Manager: Tom Allen



programme

FANFARE FOR THE COMMON MAN

Aaron Copland
(b. 1900)

ADIEUX (1981) *

Brian Cherney
(b. 1942)

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

SYMPHONY NO. 92 "OXFORD"

Joseph Haydn
(1732-1809)

Adagio - Allegro spiritoso

Adagio

Menuetto

Presto

CONCERTO IN F

George Gershwin
(1898-1937)

Allegro

Adagio - Andante con motto

Allegro agitato

Paul Stewart, piano

* first performance



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musique de l'Université McGill
présente

Peter Katin

piano

Pollack Concert Hall
Sunday, February 15, 1981
8:30 p.m.

Salle de concert Pollack
Le dimanche 15 février 1981
20h30



CBC

Radio 940
Stereo 93.5

PETER KATIN

Born in London of English and Russian ancestry, Peter Katin started playing the piano at the age of four. By the time he was twelve, he had been accepted as a senior student at the Royal Academy of Music, becoming at the same time head chorister at Westminster Abbey.

His London debut took place at Wigmore Hall when he was eighteen. Later, at a Henry Wood Promenade Concert, he scored an extraordinary success with Rachmaninoff's "Third Concerto", and he was soon established as one of England's leading pianists. There are about two dozen of his recordings available.

His interest is largely in the romantic composers, and he has a special affection for the works of Chopin. In 1977 he won the Chopin Arts Award in New York, and is currently writing a book about Chopin.

In 1978, Mr. Katin became a visiting professor at the University of Western Ontario, and is now a Canadian resident.

PROGRAMME

Chromatic Fantasy and Fugue in D minor

J.S. Bach
(1685 - 1750)

Sonata in B minor

Franz Liszt
(1811 - 1886)

Intermission / Entracte

Polonaise Fantaisie, Op. 61

Frederic Chopin
(1810 - 1849)

4 Fugue

Variations on a Theme by Handel Op. 36a

Johannes Brahms
(1833 - 1897)

CBC RADIO / MCGILL CONCERTS WINTER - SPRING 1981

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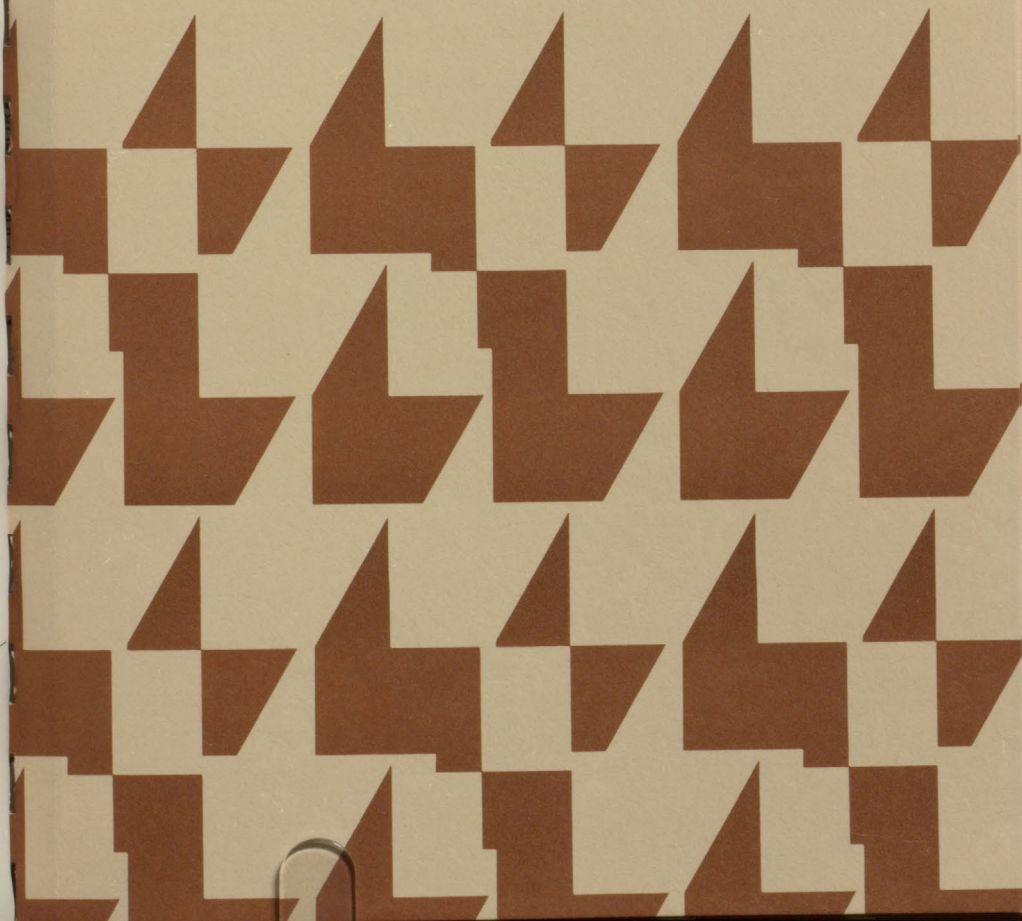
Le concert de ce soir sera diffusé dans la série "IN CONCERT", tous les dimanches à 11h05, sur CBC Stéréo 93,5

Producer/Réalisatrice: Kit Kinnaird

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, February 16, 1981

8:30 pm

ELISE BÉDARD, soprano

MIMI BLAIS, piano

programme

SIX ELIZABETHAN SONGS

Dominick Argento
(b. 1927)

Spring (Thomas Nash)
Sleep (Samuel Daniel)
Winter (Shakespeare)
Dirge (Shakespeare)
Diaphenia (Henry Constable)
Hymn (Ben Johnson)

MONKS AND RAISINS, op.18 no.2
(José Garcia Villa) (1944)

Samuel Barber
(1910-1981)

NUVOLETTA, op.25
(James Joyce) (1952)

A GREEN LOWLAND OF PIANOS,
op.45 no.2 (Czeslaw Milosz*) (1974)

SEQUENZA III per voce femminile
(Markus Kutter) (1966)

Luciano Berio (b. 1925)

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

CAGE D'OISEAU
(st-Denis Garneau) (1962)

Serge Garant (b. 1929)

QUATRE CHANSONS DE JEUNESSE

Claude Debussy
(1862-1918)

Claire de Lune (Verlaine)
(Première version)
Pantomime (Verlaine)
Apparition (Mallarmé)
Pierrot (Banville)

SÉRÉNADE FRANÇAISE (Collet)

Ruggiero Leoncavallo
(1858-1919)

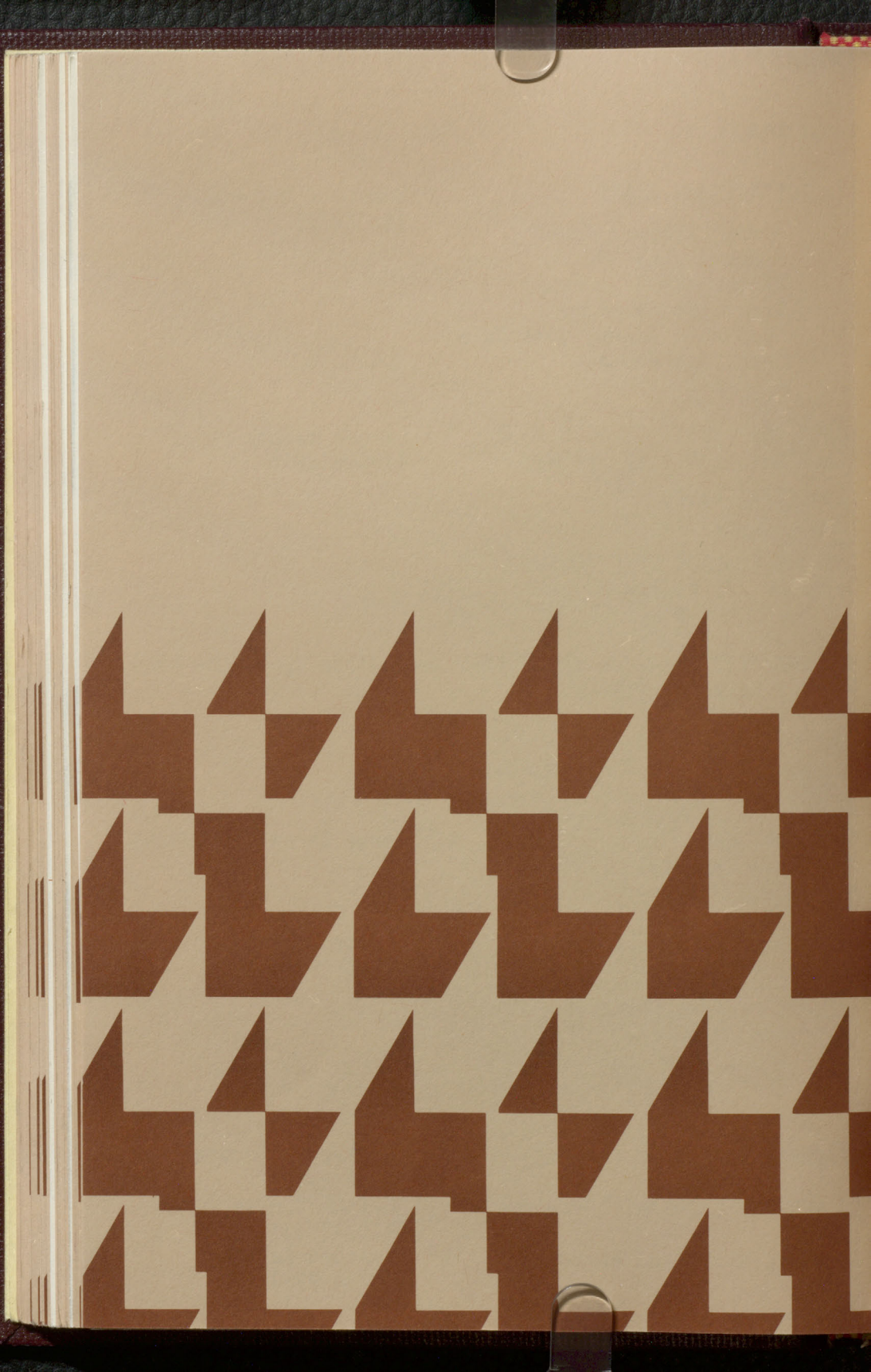
LA MÈRE ET L'ENFANT (Richomme)

Gaetano Donizetti
(1797-1848)

SOUPIR (Sully Prud'homme)

Ottorino Respighi
(1879-1936)

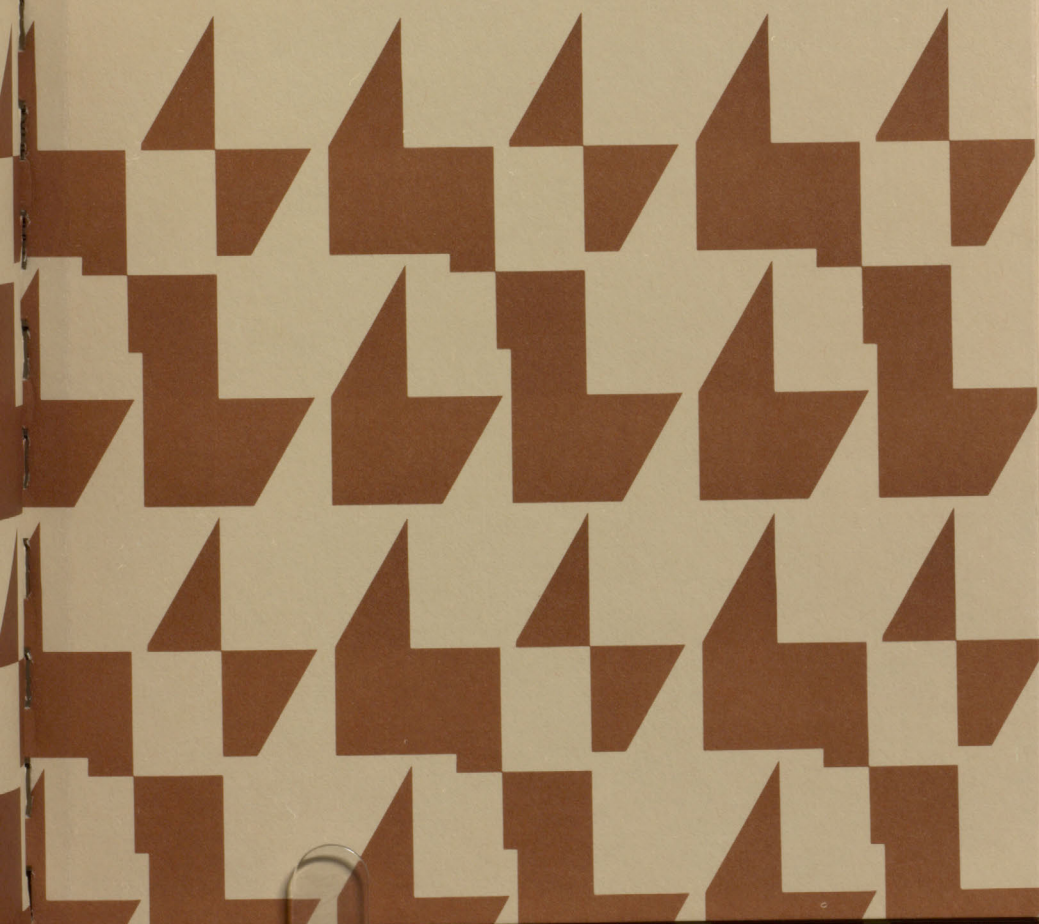
* Nobel Prize for Literature (1980)



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, February 17, 1981

5:00 pm

STUDENT SOLOISTS' RECITAL

Elizabeth Dawson, co-ordinator

programme

SONATA (WALDSTEIN), op. 53

Beethoven

Allegro con brio

Heidi Gray, piano; student of Esther Master

TWO SONGS FOR CONTRALTO AND VIOLA,
op. 91

Brahms

Gestillte Sehnsucht

Geistliches Wiegenlied

*Maria Popescu, contralto; student of Betty Doroschuck,
Peter Purich, viola; Doris Killam, piano*

CHROMATIC FANTASY AND FUGUE

Bach

Linda Brady, piano; student of Esther Master

QUATRE CHANSONS DE JEUNESSE

Debussy

Pantomime

Clair de Lune

Pierrot

Apparition

ARIA "JE SUIS TITANIA" (from Mignon)

Thomas

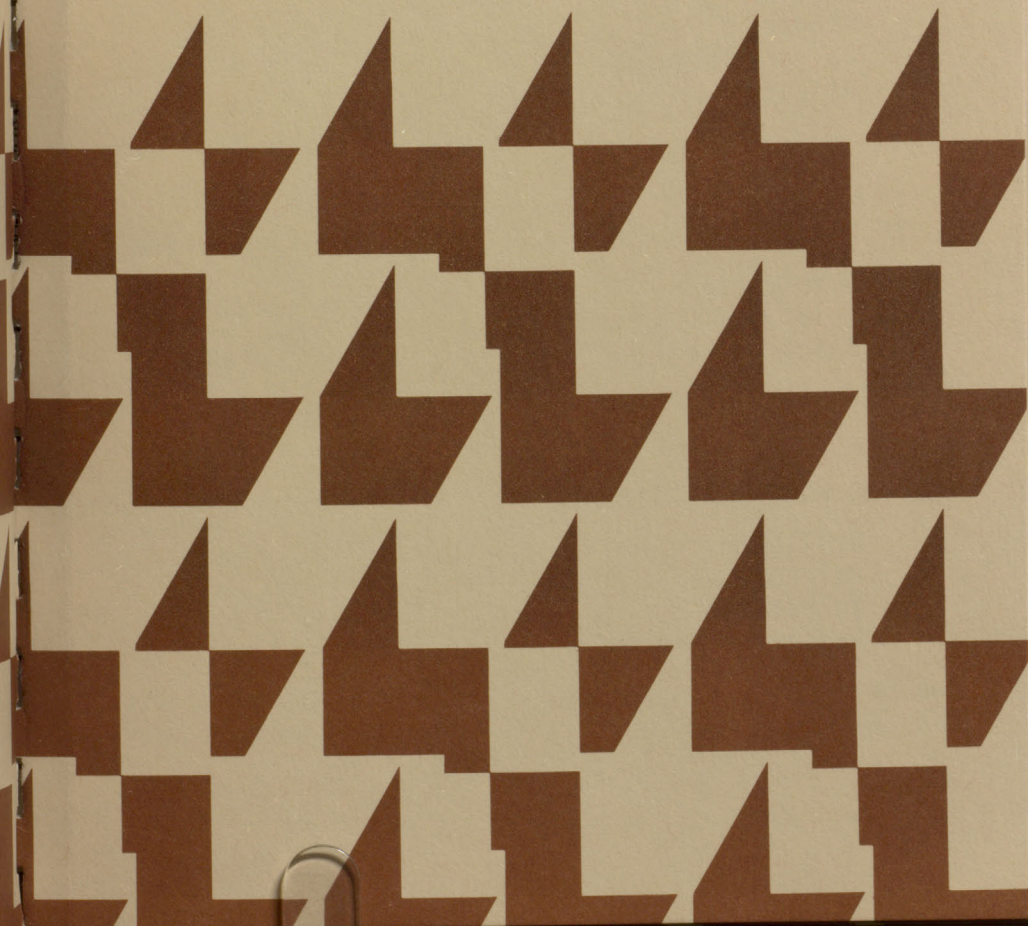
*Marie Pothier, coloratura; student of Margaret Kalil
Michael McMahon, piano*



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, February 17

8:30 pm

M C G I L L S A X O P H O N E E N S E M B L E S

direction: Gerald Danovitch and Abe Kestenberg

programme

SONATA IN C MAJOR FOR BARITONE SAX Benedetto Marcello

Adagio
Allegro
Largo
Allegro

Joanne Lagendyk, baritone sax; Eugene Plawutsky, piano

SUITE FOR ALTO SAXOPHONE Eugene Bozza

Pulcinella
Aria
Scaramouche

Ingrid Stitt, alto saxophone; Eugene Plawutsky, piano

QUATUOR POUR SAXOPHONES Pierre Max Dubois

Brillante
Doloroso
Spiritoso
Andante - Presto

*Luc Beaugrand, soprano sax
Mike Letovsky, tenor sax*

*Gilbert Duquette, alto sax
Joanne Lagendyk, baritone sax*

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

THREE ENTERTAINMENTS
FOR SAXOPHONE QUARTET

Gordon Delamont

Ingrid Stitt, soprano sax
François Théberge, tenor sax

Marc Deschamps, alto sax
Lynn Brown, baritone sax

FANTASIA FOR SOPRANO SAXOPHONE Heitor Villa-Lobos

Animé
Lent
Très Animé

Luc Beaugrand, soprano sax; Eugene Plawutsky, piano

ANDANTE AND HUNGARIAN RONDO Carl Maria von Weber

Kim Freeman, baritone sax; Eugene Plawutsky, piano

INTRODUCTION ET VARIATIONS
SUR UNE RONDE POPULAIRE

Gabriel Pierné

Ingrid Stitt, soprano sax
François Théberge, tenor sax

Marc Deschamps, alto sax
Lynn Brown, baritone sax

TEMPUS FUGUETTE
(For saxophone choir)

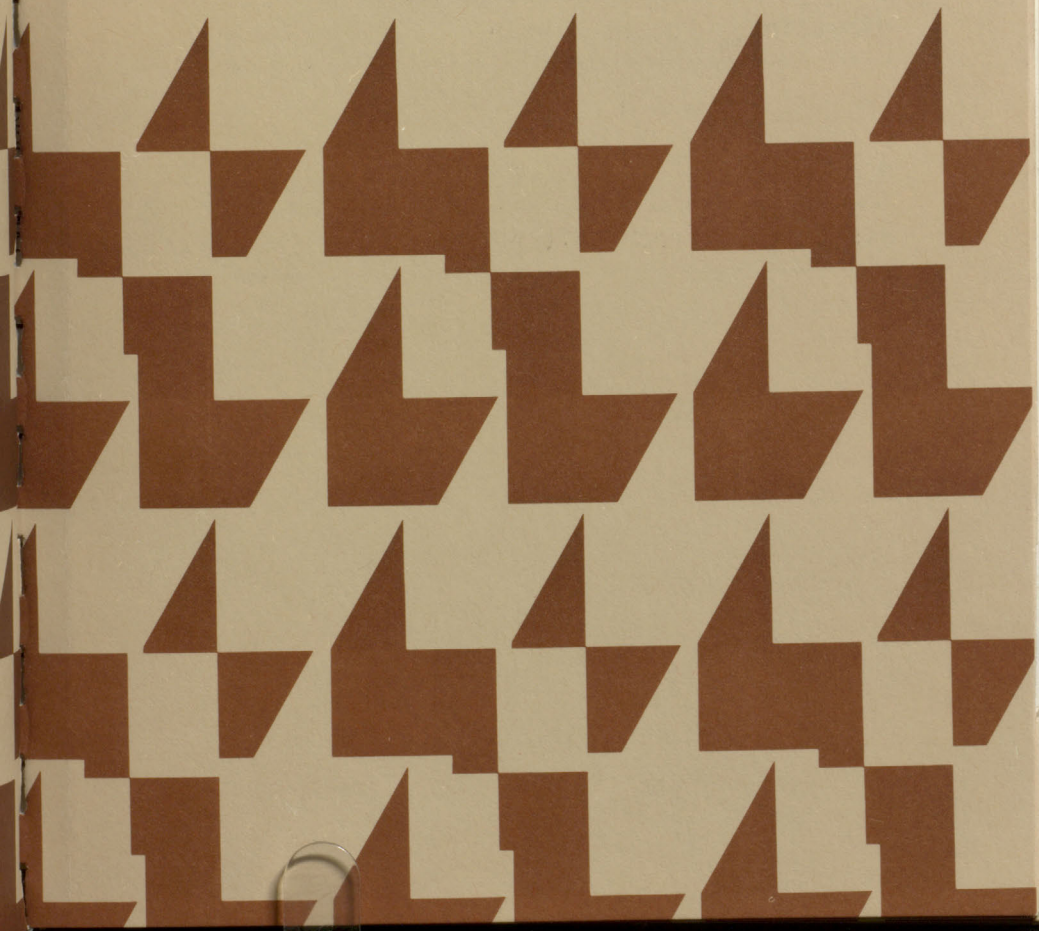
Andrew Homzy



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 18, 1981

1:00 pm

M c G I L L W I N D S Y M P H O N Y

direction: Robert Gibson

a n d

M c G I L L C O N C E R T C H O I R

direction: Fred Stoltzfus

WIND SYMPHONY PERSONNEL

FLUTE

M. Boily *
L. Carrier
M. Daviault
E. Kiely

OBOE

M-L Ross

CLARINET

L. Banville
S. Goldman *
F. Houle
L. Meyers
M. Simon

ALTO CLARINET

S. Bélanger

BASS CLARINET

M. Deschamps

SAXOPHONE

L. Beaugrand, alto *
G. Duquette, alto
M. Letovsky, tenor
Ingrid Stitt, tenor
J. Lagendyk, baritone

BASSOON

J. Levielle

TRUMPET

M. Dufresne
D. Lesage
B. McNab
C. Stewart-Patterson
J-F Phaneuf
B. Taylor
H. Whiting *
L. Wilcott

TROMBONE

T. Booth
D. Findlay
G. Frazer
R. Oliver *

EUPHONIUM

T. Booth

TUBA

H. Rowland
G. McGillis

PERCUSSION

F. Briere
N. Girard
S. Popovic
A. Proctor

* - denotes section leader

CONCERT CHOIR PERSONNEL

SOPRANO

Janis Clarke
Marie-Claude Arpin
Marla Mayson
Roxanne Martel
Elizabeth Naylor
Anne Wilkinson
Francine Labelle
Michele Gagné
Carolyn Hanenian
Marie De Haerne
Lucie Roy
Madeleine Palmer-Rousseau

TENOR

Gregory Prest
Jean-François Morin
Perry Canestrari
Brian Orton
Robert McAlear
Basile Hadjinicolau
Jean-Guy Comeau
Mark Lazarus
Sylvain Lair
Barry Cadieux
Russel Silverstein

ALTO

Marie Forte
Marilyn Brayne
Louise Beauchesne
Moyra Van Nus
Heather Whiting
Marianne Picard
Michelle Vaudry
Sylvia Zavzavdjian
Martha Hervieux
Patricia Place

BASS

Desmond Byrne
Stephen Armour
Peter Tannenbaum
Aidan Hollis
Michel Basque
Frederick Liessens
Patrick Hare
David Daly
Michel Lachance
Andre Belzil
Tom Rainsford
Malcolm Harvey

BRASS PERSONNEL

FRENCH HORN

Elizabeth Abel
Annemarie Leenhouts
Joan MacLaughlan
Lynda Osatchuck
Cheryl Pellat

TRUMPET

Manon Dufresne
Jean-François Phaneuf

TROMBONE

Tim Booth
David Findlay
Robert Oliver

TUBA

Hillary Rowland

programme

FESTE ROMANE

Cirenes
The Jubilee
The October Festival
The Epiphany

Ottorino Respighi
arr. Schaefer

APPAREBIT REPENTINA DIES
(for choir and brass instruments)

Paul Hindemith

I

Apparebit
Brevis
Clangor
De caelesti
Erubescet
Flamma
Gloriosus

II

Huius
Ite
Karitate
Laeti
Magnus
Nec tardabit
Obsecrantem
Peccatores
Quibus

III

Retro
Satan
Tunc
Urbis
Xristum

IV

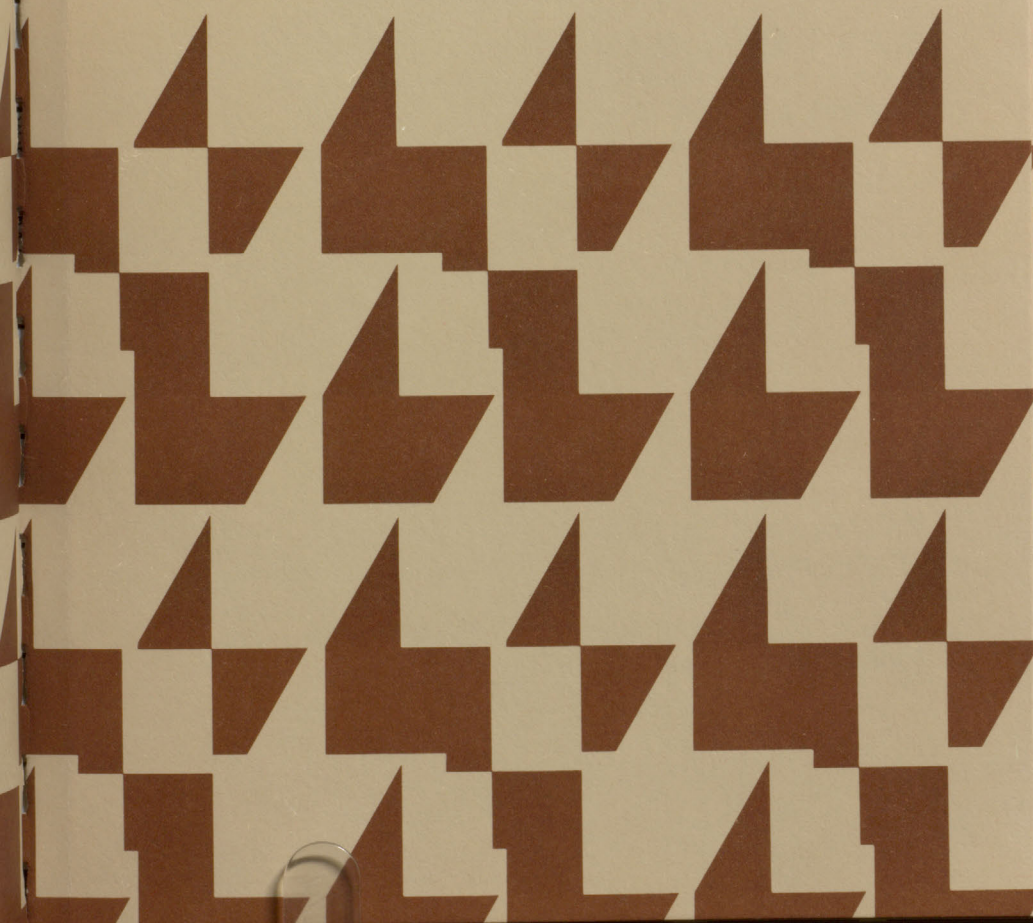
Ydri
Zona



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 18, 1981

8:30 pm

S A N D R A M A N G S E N W E E K S

student of John Grew

*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.*

programme

TOCCATA III (1656)

Johann Jakob Froberger
(1616 - 1667)

SUITE IN C MINOR

Allemande
Gigue
Courante
Sarabande

PARTITA V

Johann Sebastian Bach
(1685 - 1750)

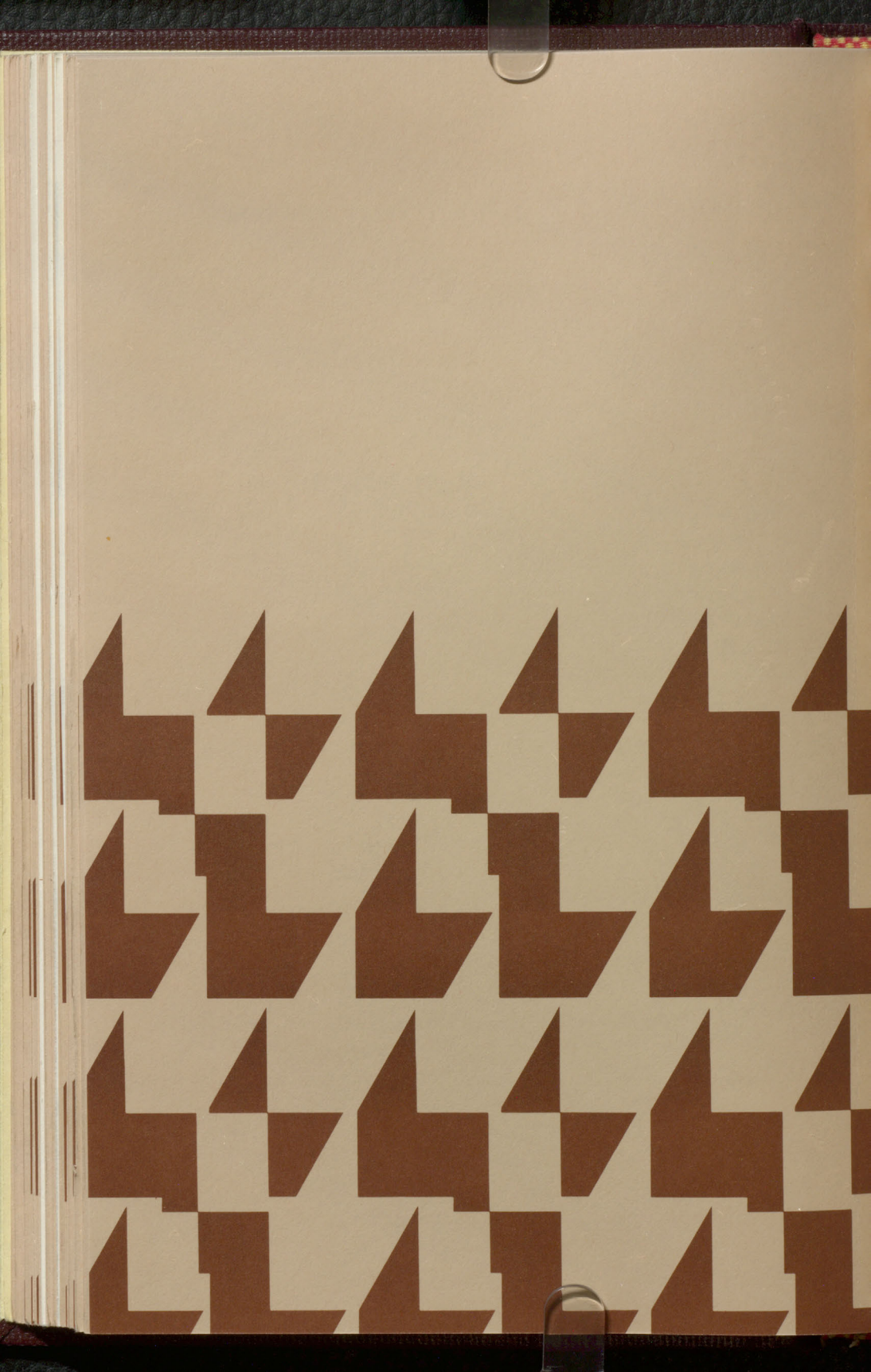
Praeambulum
Allemande
Courante
Sarabande
Tempo di Minuetto
Passepied
Gigue

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

HUITIÈME ORDRE

François Couperin
(1668 - 1733)

La Raphaële
Allemande L'Ausoniène
(Première) Courante
Seconde Courante
Sarabande L'Unique
Gavotte
Rondeau
Gigue
La Morinète
Passacaille



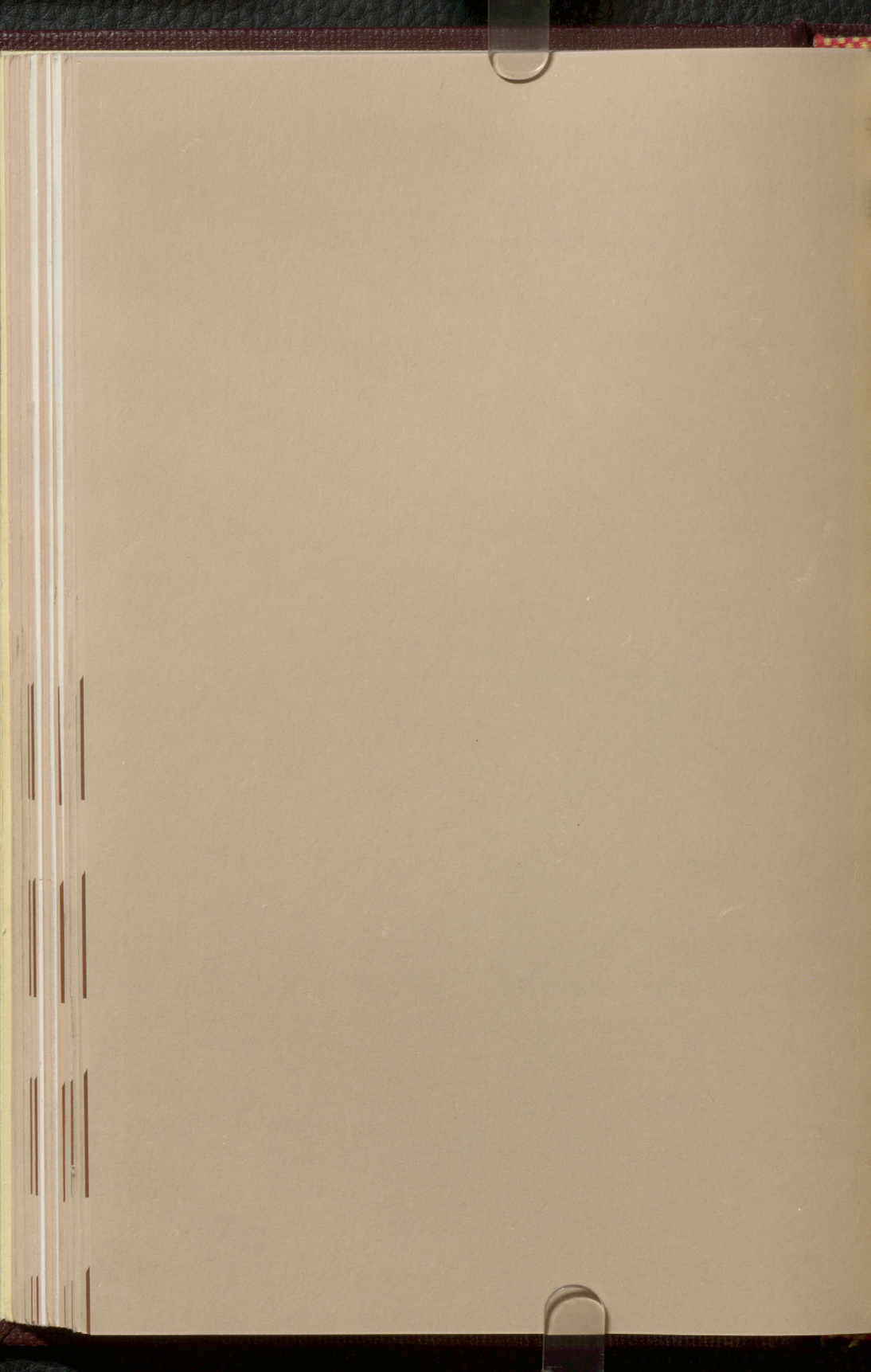
McGill University Faculty of Music

ORGAN CLASS RECITAL

Keith Sadko, co-ordinator

Monday, February 16, 1981
Queen Mary Road Church,
Hampstead

8:30 pm



programme

PRELUDE AND FUGUE IN G MINOR
BuxWV 149

*Bertrand Renaud, student of
Keith Sadko*

Dietrich Buxtehude
(1637-1707)

THE SCHUBLAR CHORAL PRELUDES

Johann Sebastian Bach
(1685-1750)

Wachet auf, ruft uns die Stimme, BWV 645
Wo soll ich fliehen hin, BWV 546
Wer nur den lieben Gott lässt walten, BWV 677
Meine Seele erhebt den Herren, BWV 648
Ach bleib bei uns, Herr Jesu Christ, BWV 549
Kommst du nun, Jesu, von Himmel herunter, BWV 650

*Carol Harris, student of
Keith Sadko*

PRELUDE AND FUGUE IN C MAJOR,
BWV 545

*Lilla Bishop, student of
Keith Sadko*

Johann Sebastian Bach

E N T R ' A C T E

PRELUDE AND FUGUE IN A MAJOR,
BWV 536

Johann Sebastian Bach

L'ORGUE MYSTIQUE NO. 28

SACRATISSIMI CORDIS JESUS, op.57

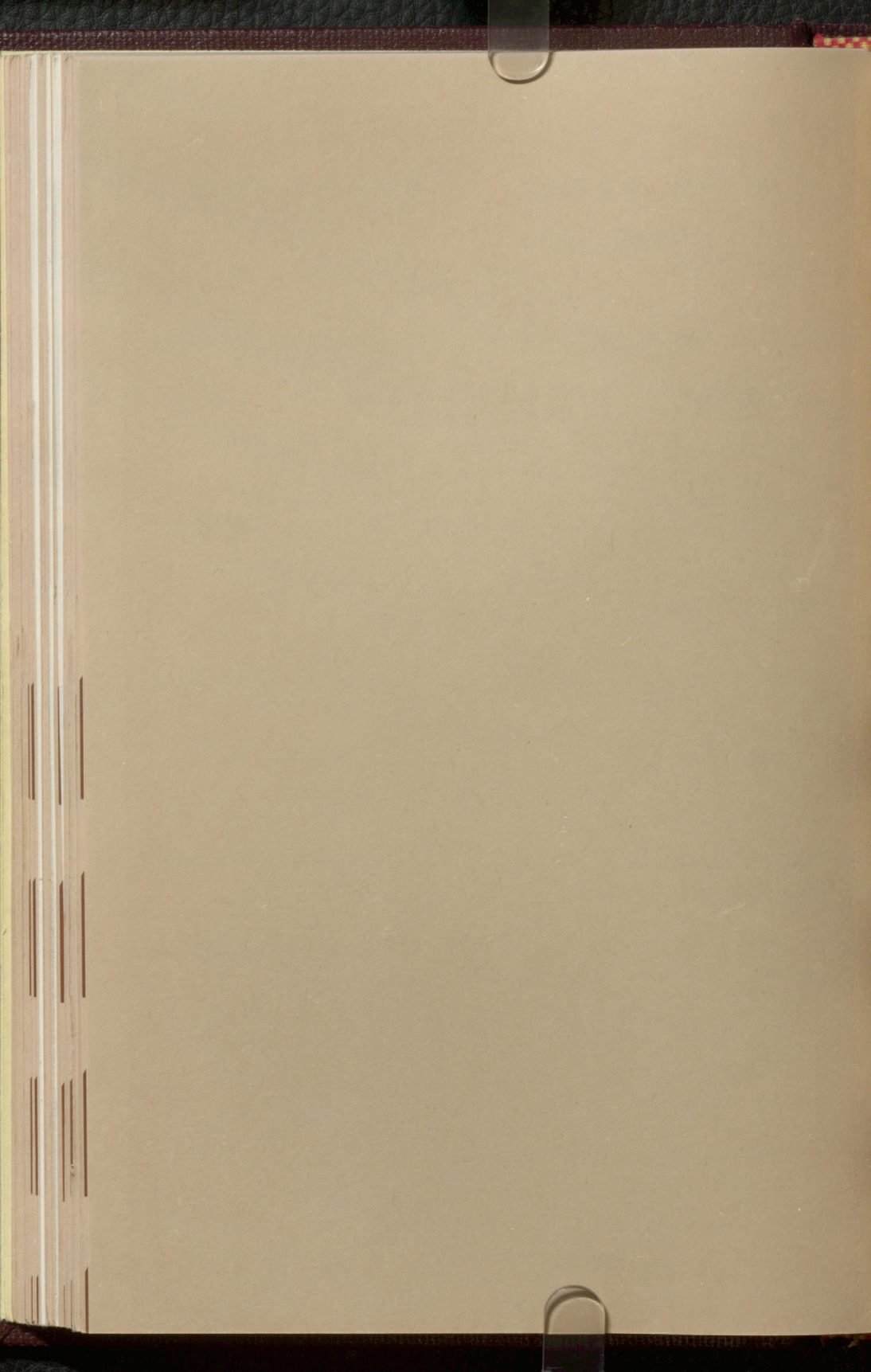
PRELUDE A L'INTROIT
PRELUDE ET FRESQUE

Charles Tournemire
(1870-1939)

PRELUDE AND FUGUE IN B MAJOR, op.7

Marcel Dupré
(1886-1971)

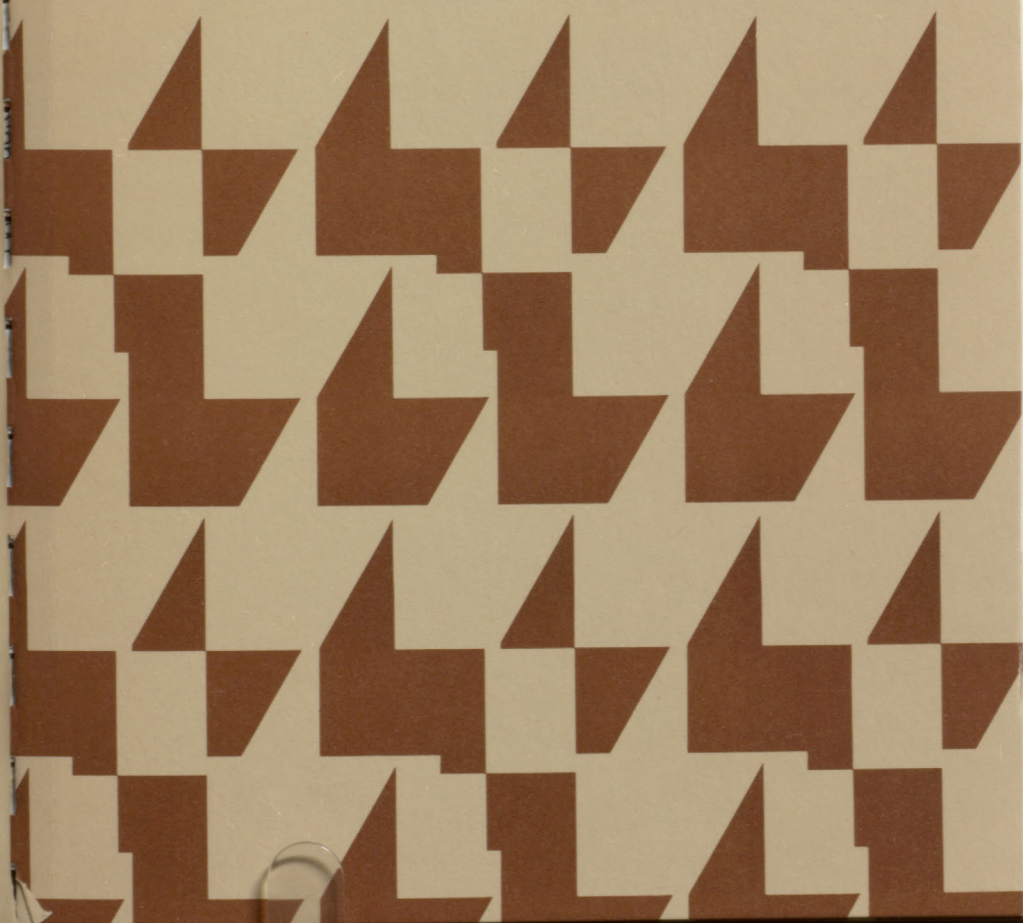
*Scott Bradford, student of
Raymond Daveluy*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, February 22, 1981

8:00 pm

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

direction: Edith DELLA PERGOLA

presents

SUNDAY AT THE OPERA - DIMANCHE A L'OPERA

a performance of operatic excerpts

Stage Directors:	Edith and Luciano Della Pergola
Accompanist:	Barry Wiesenfeld, senior coach
Coaching:	Monik Grenier, Michael McMahon, Mado Roch, Barry Wiesenfeld, senior coach
Co-ordinator on stage:	Monik Grenier
Costumes:	"Le Costumier du Roy", Montréal
Properties:	McGill Opera Studio
Make-Up:	Claude Pierrehumbert
Wigs:	Jean Viriato
Stage Manager and Lighting Designer:	Richard Lavallée

programme

LE NOZZE DI FIGARO, act II, scene 1

W.A. Mozart (1756-1791)

Contessa Almaviva H  l  ne MARCHAND, soprano
Susanna Darquise BILODEAU, soprano
Cherubino Evelyne LAMONDE-GILBERT, mezzo-soprano

L'ELISIR d'AMORE, act I, duo

G. Donizetti (1797-1848)

Nemorino John MacMASTER, tenor
Adina Athena BASSIAS, soprano

L'AMICO FRITZ, act II, duo

P. Mascagni (1863-1945)

Suzel D  nise PORAY, soprano
Fritz Robert MacLAREN, tenor

DON PASQUALE, act I, scene 2

G. Donizetti

Norina Glenda BALKAN, soprano
Dr. Malatesta Jean-Michel SERENI, baritone

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

SEMIRAMIDE, act II, scene 3

G. Rossini (1792-1868)

Semiramide Francine DE CHAMPLAIN, soprano
Arsace Elizabeth NORMAN, mezzo-soprano

DON PASQUALE, act III, scene 1

G. Donizetti

Don Pasquale Morton HYSON, bass
Norina Wendy HAMEL, soprano

DER FREISCH  TZ, act II, part 1

C.M. von Weber (1786-1848)

Aennchen Linda PAVELKA, soprano
Agathe Susan WISE, soprano

LA JUIVE, act II, second part *

Fr. Hal  vy (1799-1862)

El  azar Georges PERRAS, tenor
La Princesse Eudoxie Marie POTHIER, soprano
L  opold Louis MAJOR, tenor
Rachel Cassandra ROBERTSON, soprano

* presented for the first time by the Opera Studio.

This is the 240th performance of the McGill Opera Studio since its inception in 1956.

Coming Events by the Opera Studio:

Monday, March 9, 1981, 8:00 pm, RECITAL HALL, OPERATIC CONCERT.

Sunday, April 12, 1981, 8:00 pm, POLLACK CONCERT HALL. Closing performance of the season with EXCERPTS FROM OPERAS.



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

Gaelyne Gabora

soprano

Dale Bartlett

piano

Pollack Concert Hall
Monday, February 23, 1981
8:30 p.m.

Salle de concert Pollack
Le lundi 23 février, 1981
20h30

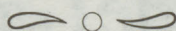


CBC

Radio 940
Stereo 93.5


GAELYNE GABORA

Gaelyne Gabora has sung in the major cities of Europe, the United States and Canada including performances with major symphony orchestras such as San Francisco, Vienna, Milan, Minneapolis, Montreal, Toronto, Seattle, Ottawa, etc. She has made five tours of the U.S.S.R. with repeated performances in the major cities - Moscow, Leningrad, and in the Baltic states. In addition, she made four records for "Melodia" in Moscow; repeated printings (over 10,000 copies) were sold within hours of their release. Besides oratorio, opera, and recitals, Gaelyne Gabora has a particular love for vocal chamber music and performs frequently in Canada, U.S.A. and Europe with her husband, violinist, Taras Gabora, and with many leading string quartets, chamber orchestras and instrumental soloists. She is a member of 'Le Groupe Baroque' in Montreal, and 'Chamber Music Chicago' with leading members of the Chicago Symphony Orchestra. Gaelyne Gabora's teachers were Bernard Diamant in Canada, Helene Issep in London, Pierre Bernac in Paris, and Erik Werba in Vienna. She has recently been appointed to the vocal faculty of the St. Louis Conservatory of Music.




DALE BARTLETT

Canadian pianist Dale Bartlett has performed as soloist, accompanist, and in chamber music in Europe, and in North and South America. He was winner of numerous national and international competitions including the 'J.M.C.', 'Viotti', 'Rio di Janeiro' and 'Busoni' competitions. Mr. Bartlett is member of the 'Hertz Trio' and is on the faculty of the University of Ottawa.



PROGRAMME



An Chloë K.V. 524
Abendempfindung K.V. 523
Un moto di gioia K.V. 579
Der Zauberer K.V. 472
Sehnsucht nach dem Frühling K.V. 596

W.A. Mozart
(1756-1791)

Frauenliebe und Leben, Op. 42

Robert Schumann
(1810-1856)

Seit ich ihn gesehen
Er der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Intermission / Entracte

A Song for the Lord Mayor's Table

William Walton
(b.1902)

The Lord Mayor's Table
Glide Gently
Wapping Old Stairs
Holy Thursday
The Contrast
Rhyme

Dorfszenen (Slovakian Folksongs from the Zvolen District)

Bela Bartok
(1881-1945)

Heuerte
Bei der Braut
Hochzeit
Wiegenlied
Burschentanz

CBC RADIO / MCGILL CONCERTS WINTER - SPRING 1981

Friday, February 6
Le vendredi 6 février

JEANNE BAXTRESSER, flute
JUDY LOMAN, harp
DAVID CARROLL, bassoon
WILLIAM AIDE, piano
(including world premiere of a
CBC commissioned work by Brian Cherney)

Thursday, February 12
Le jeudi 12 février

BRUNO LAPLANTE, baritone
MARC DURAND, piano

Sunday, February 15
Le Dimanche, 15 février

PETER KATIN, piano

Monday, February 23
Le lundi 23 février

GAELYNE GABORA, soprano
DALE BARTLETT, piano

Thursday, February 26
Le jeudi 26 février

*IVO POGORELIC, piano

Thursday, March 12
Le jeudi 12 mars

THE MORTON-MASTER PIANO DUO

Thursday, March 26
Le jeudi 26 mars

PAUL HELMER, piano

Thursday, April 16
Le jeudi 16 avril

MICHAEL LAUCKE, guitar
(including world premiere of a
CBC commissioned work by John Rea)

Thursday, April 23
Le jeudi 23 avril

TOM PLAUNT, piano

All concerts begin at 8:30 p.m.
Tous les concerts commencent à 20h30
Salle de concert POLLACK Concert Hall
555 ouest rue Sherbrooke St. West

*Tickets required this concert only.
Pour ce concert uniquement des billets sont requis



Tonight's concert will be broadcast later this season on the
program "MOSTLY MUSIC", heard weekdays at 11:35 a.m.
on CBC Stereo 93.5 and weeknights at 10:35 p.m. on CBC
Radio 940

Le concert de ce soir sera diffusé dans la série "MOSTLY
MUSIC", tous les jours de la semaine à 11h35 sur CBC Stéréo
93,5 et à 22h35 sur CBC Radio 940

Producer/Réalisatrice: Frances Wainwright

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



Musiciens sur un Balcon
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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

Ivo Pogorelic

piano

Pollack Concert Hall
Thursday, February 26, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 26 février 1981
20h30



CBC

Radio 940
Stereo 93.5

IVO POGORELIC

Ivo Pogorelic is a remarkable young artist who won recognition very early and was generally acclaimed as one of the most brilliant young musicians in his native Yugoslavia. Born in Belgrade, in 1958, he attended the Special Central Music School in Moscow studying with Professor E.N. Timakhin, from 1970 to 1975, and subsequently studied at the Tchaikovsky Conservatory in Moscow under Prof. Vera Gornostaeva. Pogorelic has appeared with symphony orchestras in Belgrade and at the Dubrovnik Summer Festival, played with the Zagreb Philharmonic Orchestra and the Zagreb Radio-Television Symphony Orchestra. He has given recitals in Yugoslavia, the Soviet Union and the United States. In 1978 he won first prize at the International Piano Competition "Alessandro Casagrande" in Terni, Italy, and last June won first prize, the "Grand Prix Florent Marcil", in the 14th Montreal International Competition.

FEBRUARY 26, 1981

MONTREAL

REVISED PROGRAM

SONATA in D minor	Domenico Scarlatti
SONATA in C major	Domenico Scarlatti
12 ÉTUDES SYMPHONIQUES Op. 13	Robert Schumann
TOCCATA op. 7	Robert Schumann

INTERMISSION / ENTRACTE

PRÉLUDE in C sharp minor Op. 45	Frédéric Chopin
SONATA in B flat minor Op. 35	Frédéric Chopin
Grave - Doppio Movimento	
Scherzo	
Marche Funèbre: Lento	
Finale: Presto	
SCHERZO in C sharp minor Op. 39	Frédéric Chopin

SCHEKSO in C gnyar' shion Ob. 38 Frédeéric Schovrin

Finlay: Bregzo
Marshe Eubérre: Delro
SCHEKSO

SOVITA in B (L)g' shion Ob. 33 Frédeéric Schovrin

Delro - Dobro Monimelo

FRÉGOE in C gnyar' shion Ob. 42 Frédeéric Schovrin

INTEKIMISIOH \ ENIBRACIE

TOCCATA Ob. 1 Korélt Schimelin

IS ÉTUDES GAMBONTOLES Ob. 13 Korélt Schimelin

SOVITA in C shion Doménico Scyrlateti


SOVITA in D shion Doménico Scyrlateti

BEVISED BROKRYN

MONTRÉAL



PROGRAMME



<i>SONATA in D minor</i>	Domenico Scarlatti (1685-1757)
<i>SONATA in C major</i>	Domenico Scarlatti
<i>SONATA No. 46 in A Flat major</i>	Franz Joseph Haydn (1732-1809)
<i>TOCCATA Op. 7</i>	Robert Schumann (1810-1856)

Intermission / Entracte

<i>PRÉLUDE in C sharp minor Op. 45</i>	Frédéric Chopin (1810-1849)
<i>SCHERZO in C sharp minor Op. 39</i>	Frédéric Chopin
<i>NOCTURNE in E flat major Op. 55</i>	Frédéric Chopin
<i>SONATA in B flat minor Op. 35</i> Grave - Doppio Movimento Scherzo Marche Funèbre: Lento Finale: Presto	Frédéric Chopin

CBC RADIO / MCGILL CONCERTS WINTER - SPRING 1981

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JEANNE BAXTRESSER, flute
JUDY LOMAN, harp
DAVID CARROLL, bassoon
WILLIAM AIDE, piano
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program "ARTS NATIONAL", heard weeknights at 9:00 p.m.
on CBC Stereo 93.5

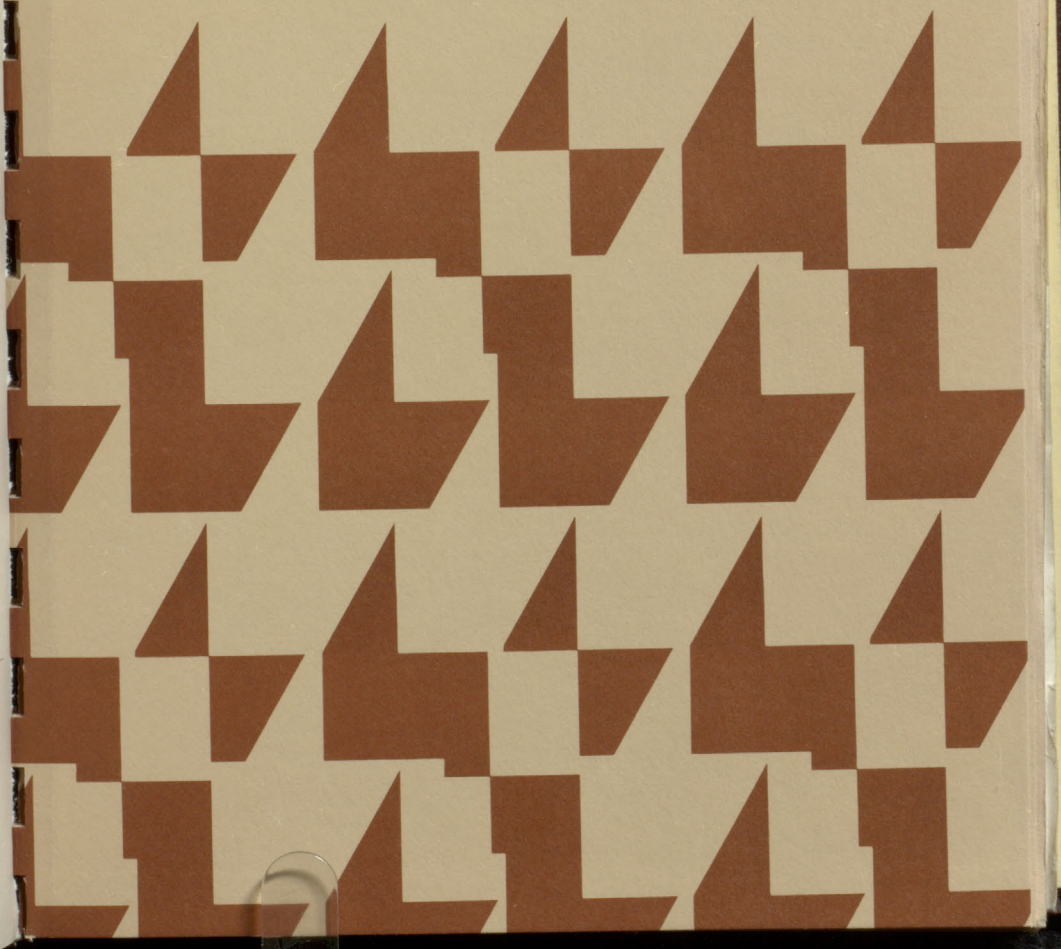
Le concert de ce soir sera diffusé dans la série "ARTS
NATIONAL", tous les soirs de la semaine à 21h00, sur CBC
Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, February 27, 1981

8:30 pm

M c G I L L W I N D S Y M P H O N Y

direction: Robert Gibson

Soloist: Jānis Steprāns, clarinet

M c G I L L C O N C E R T C H O I R

direction: Fred Stoltzfus

APPAREBIT REPENTINA DIES

- Apparebit In an instant, like a thief unseen in the night,
Doomsday will befall the unwary.
Dans un instant, tel un voleur invisible dans la nuit, le jour du Jugement dernier surprendra les imprudents.
- Brevis At its dawning, the ancient age will be foreshortened; the
world itself shall pass away.
A l'aube, l'ère ancienne aura vécu et le monde disparaîtra.
- Clangor The trumpet blast, resounding throughout the four corners of
the earth, will summon before Christ the quick and the dead.
La sonnerie des trompettes, résonnant aux quatre coins de la terre, appellera devant le Christ les vivants et les morts.
- De caelesti The Judge, radiant in majesty, shall draw nigh from the vault
of heaven, accompanied by shining angel choirs.
Le Juge, rayonnant de majesté, descendra de la voûte céleste accompagné par des chœurs d'anges éclatants.
- Erubescet The moon shall blush, the sun shall be darkened; dimmed, the
stars shall fall, and all the earth will quake.
La lune rougeoiera et le soleil s'assombriera; ternies, les étoiles tomberont et la terre tout entière tremblera.
- Flamma Fiery flames will flash before the face of the just Judge,
consuming the heavens, the earth, and the depth of the seas.
Des flammes de colère illumineront le visage du Juge, consummant les cieux, la terre et les profondeurs de la mer.
- Gloriosus Upon his lofty throne shall sit the King of glory, before
whom the angel hosts shall stand trembling in awe.
Sur son trône élevé, siégera le Roi en gloire et devant lui, les anges trembleront de terreur.
- Huius At whose right hand all the elect shall be gathered; the wicked
shall huddle in dread, like stinking goats, at His left.
A sa droite, il rassemblera les élus; à sa gauche, les mauvais se blottiront dans l'effroi, telles des chèvres malodorantes.
- Ite "Come!" the king shall say to those at His right, "receive the
kingdom of heaven, which the Father prepared for you before the
beginning of time!"
"Venez!", dira le Roi à ceux qui se trouvent à sa droite, "recevez le royaume des Cieux que le Père a préparé pour vous avant le commencement des temps!"
- Karitate "You who succoured me in brotherly loving-kindness when I was
poor, reap now the rich reward of loving-kindness."
"Vous qui m'avez secouru dans la misère, soyez récompensés de votre bienveillance!"

Laeti

Joyful, they shall say, "When, O Christ, did we see you poor?
When, O great king, did we show mercy to you in want?"

Dans l'allégresse, ils s'écrieront, "Quand, oh Christ, t'avons-nous vu dans la misère? Quand, oh grand Roi, t'avons-nous témoigné notre miséricorde?"

Magnus

Then that great judge shall say, "When you helped the poor,
when you gave them food, lodging and clothing, it was I in
my lowliness whom you helped."

Alors le Juge Suprême leur répondra, "Quand vous avez aidé les pauvres, que vous leur avez donné de quoi manger, se loger et se vêtir, c'est Moi que vous avez aidé dans ma détresse."

Nec tardabit

Then suddenly the just judge shall say to those at His left,
"Depart hence, ye cursed, into the flames of hell!"

Puis, s'adressant à ceux qui se trouvent à sa gauche, "hommes de malheur, partez vous livrer aux flammes de l'enfer!"

Obsecrantem

"You scorned to hear my supplications; I was naked, and you
clothed me not, ill, and you ignored me."

"Vous avez refusé d'entendre mes supplications; alors que j'étais nu, vous ne m'avez pas donné de vêtements, malade, vous ne m'avez pas soigné."

Peccatores

The sinners shall say, "When, O Christ, were you poor and we
spurned you, or sick, and we scorned you?"

Les pêcheurs rétorqueront alors, "Quand, oh Christ, t'avons-nous repoussé quand tu étais dans le besoin ou ignoré quand tu étais malade?"

Quibus

To whom in turn the just judge shall say, "Inasmuch as you
withheld your wealth from the needy, you scorned me in my
want."

Ce à quoi le Juge Suprême répondra, "en accumulant vos richesses aux dépens des nécessiteux, c'est moi que vous avez abandonné dans ma misère."

Retro

Then the unjust will be hurled back into the everlasting
flames, whose scourge shall not die, nor shall their fire
be extinguished.

Les injustes seront alors précipités dans les flammes de l'enfer dont la chaleur ne s'éteindra jamais.

Satan

Where Satan and his ministers are held in his dark prison, where
there shall be groaning and howling and the gnashing of teeth.

Là où Satan et ses ministres sont dans leur noire prison, on entendra des gémissements, des hurlements et des grincements de dents.

Tunc

Then the faithful will be borne up to their heavenly fatherland,
whose joys they shall taste, among the angelic choirs.

Les fidèles seront alors amenés au royaume du Père dont ils goûteront l'allégresse au milieu des anges.

CONCERT CHOIR PERSONNEL

SOPRANO

M-C Arpin
J. Clarke
M. De Haerne
M. Gagné
F. Labelle
R. Martel
M. Mayson
E. Naylor
M. Palmer-Rousseau
L. Roy
A. Wilkinson

ALTO

L. Beauchesne
M. Brayne
M. Forte
M. Hervieux
M. Picard
P. Place
M. Van Nus
M. Vaudry
H. Whiting
S. Zavzavadjian

TENOR

Bç Cadieux
P. Canestrari
J-G. Comeau
B. Hadjinicolau
S. Lair
M. Lazarus
R. McAlear
J-F. Morin
B. Orton
G. Prest
R. Silverstein

BASS

S. Armour
M. Basque
A. Belzil
D. Byrne
D. Daly
P. Hare
M. Harvey
A. Hollis
M. Lachance
F. Liessens

BRASS PERSONNEL

FRENCH HORN

E. Abel
A. Leenhouts
J. MacLaughlan
L. Osatchuk
C. Pellat

TROMBONE

T. Booth
D. Findlay
R. Oliver

TRUMPET

M. Dufresne
J-F. Phaneuf

TUBA

H. Rowland

Urbis

They shall enter the glory of the new Jerusalem on high,
where there shall shine the true vision of light and
peace.

*Ils entreront dans la Jérusalem céleste où ils verront
la vraie lumière et la paix.*

Xristum

Where the company of the blessed shall behold Christ the
King resplendent in the brightness of the Father.

*Méfiez-vous alors des ruses de Satan! Prenez soin des
malades, méprisez les richesses, fuyez les excès si vous
voulez atteindre les étoiles.*

Zona

Gird your loins with the brightness of chastity; greet the
great king with lamps burning bright!

*Ceignez-vous les reins avec l'éclat de la chasteté; accueillez
le grand roi avec des torches étincelant de tous leurs feux!*

English translation by D. Mortin Jenni.
French translation by J.L. Laloy

WIND SYMPHONY PERSONNEL

FLUTE

M. Boily *
L. Carrier
M. Daviault
E. Kiely
M. Moreau

OBOE

K. Davies

CLARINET

L. Banville
M. Carrignan
A. Feider
S. Goldman *
F. Houle
L. Meyers
M. Simon

ALTO CLARINET

S. Bélanger

BASS CLARINET

M. Deschamps

ALTO SAXOPHONE

L. Beaugrand *
G. Duquette

TENOR SAXOPHONE

M. Letovsky
I. Stitt

BARITONE SAXOPHONE

J. Lagendyk

BASSOON

J. Levielle

TRUMPET

M. Dufresne
I. Hogg
D. Lesage
B. McNab
C. Stewart-Patterson
J-F. Phaneuf
B. Taylor
H. Whiting *
L. Wilcott

TROMBONE

T. Booth
D. Findlay
G. Frazer
R. Oliver *

EUPHONIUM

T. Booth

TUBA

G. McGillis
H. Rowland

PERCUSSION

F. Brière
N. Girard
S. Popovic
A. Proctor *

PIANO

D. Findlay

STRING BASS

S. Dupire

Manager: G. Frazer
Librarian: T. Booth

* - denotes section leader

programme

FESTE ROMANE

Cirenes
The Jubilee
The October Festival
The Epiphany

Ottorino Respighi
arr. Schaefer

DERIVATIONS FOR CLARINET

Warm-Up
Contrapuntal Blues
Rag
Ride Out

Morton Gould

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

APPAREBIT REPENTINA DIES

Paul Hindemith

I

Apparebit
Brevis
Clangor
De caelesti
Erubescet
Flamma
Gloriosus

III

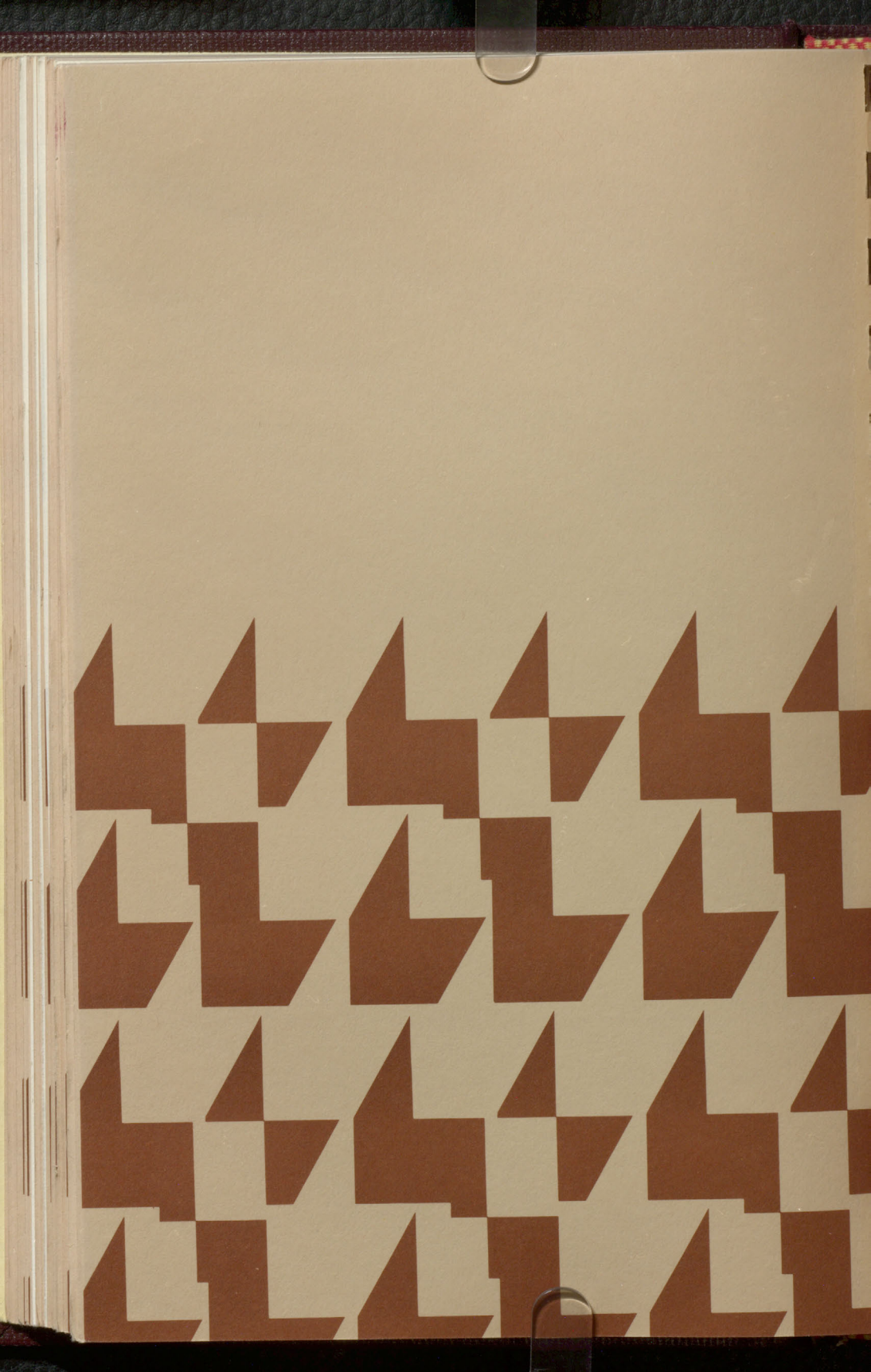
Retro
Satan
Tunc
Urbis
Xristum

II

Huius
Ite
Karitate
Laeti
Magnus
Nec tardabit
Obsecrantem
Peccatores
Quibus

IV

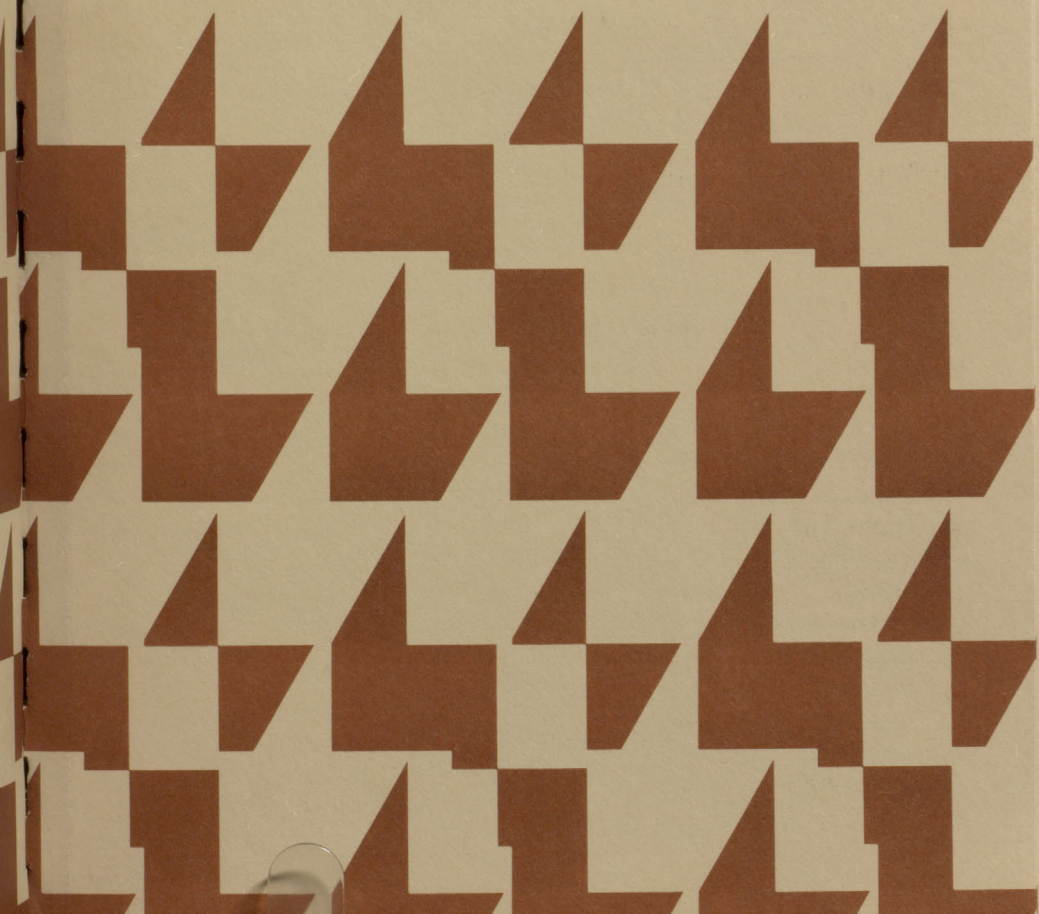
Ydri
Zona



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 3, 1981

5:00 pm

M c G I L L T R U M P E T E N S E M B L E

Coaches: Charles Ellison, Robert Gibson and
Kirk Wilkie

Organ: Keith Sadko

PERSONNEL

J. Cunningham
D. Dando
M. Dufresne
D. Lesage
B. McNab
J.F. Phaneuf
P. Ramon
A. Simon
C. Stewart-Patterson
H. Whiting
L. Wilcott

programme

FANFARE AND CHORUS

Dietrich Bustehude
arr. King

PROVIDEBAM DOMINUM

Orlando de Lassus
arr. King

MARCHE TRIOMPHE

Sigfrid Karg-Elert
arr. King

CANZONA

Johann Pezel
arr. King

I. Hogg *M. Dufresne*
D. Lesage *L. Wilcott*

SONATA

Giuseppe Aldrovandini
arr. Voisin

B. McNab *C. Stewart-Patterson*

TRIP

Charles Ellison

SONATA SANCTI POLYCARPI

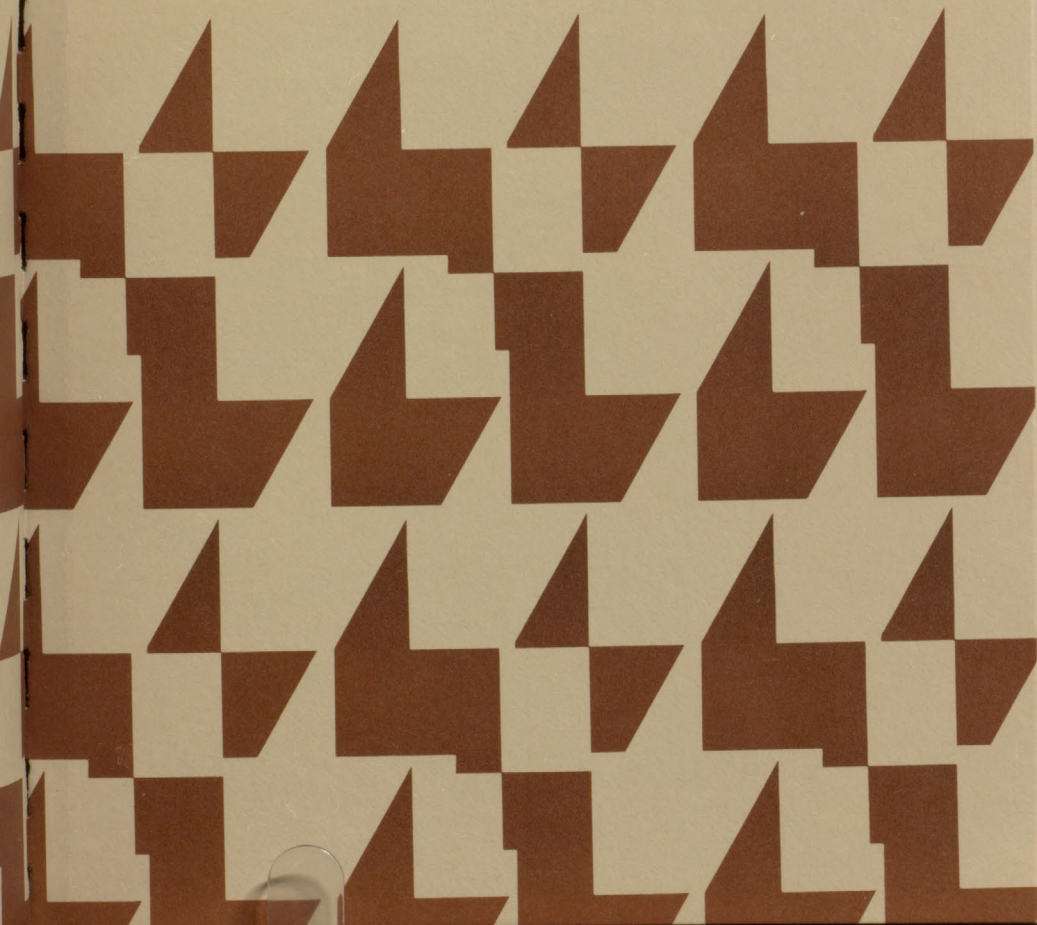
Heinrich Biber



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 3, 1981

8:30 pm

CONTEMPORARY MUSIC ENSEMBLE

direction: EUGENE PLAWUTSKY

programme

QUINTRAKTION

Peter Domitrovits

Brett Dill, oboe
Sandy Goldman, clarinet
Paul DesRosiers, trombone
Greg Frazer, bass trombone
Roger Lord, piano
Alcides Lanza, conductor

SIX METAMOPHOSES AFTER OVID

Benjamin Britten

Pan
Phaeton
Niobe
Bacchus
Narcissus
Arethusa

Marie-Line Ross, oboe

NEUF PIECES POUR FLUTE ET PIANO

Marius Constant

Heather Howes, flute
Geneviève Beaudet, piano

EIGHT PIECES FOR FLUTE AND CLARINET

John Hawkins

Robert van Wyck
Zaven Zakarian, clarinet

IMPROMTUS

Richard Rodney Bennett

Recitativo
Agitato
Elegiaco
Con fuoco
Arioso

Greg Prest, guitar

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

TEN BLAKE SONGS

Ralph Vaughn-Williams

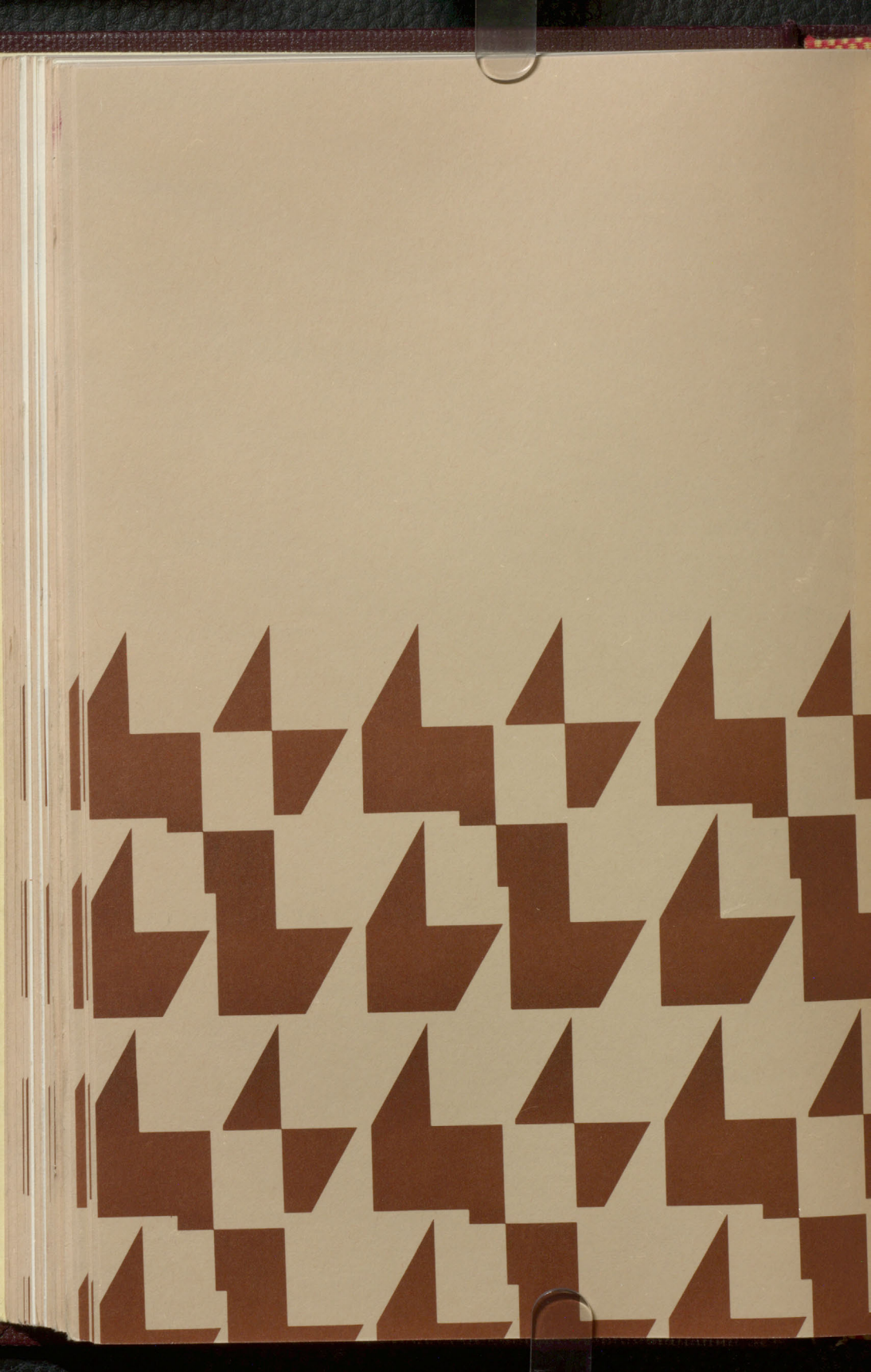
Infant Joy
A Poison Tree
The Piper
London
The Lamb
The Shepherd
Ah! Sun-flower
Cruelty has a human heart
The Divine Image
Eternity

Tim Sherwood, tenor
Marie-Line Ross, oboe

TOCCATTA "MONTREAL 80"

Frederico Richter

Marie-Line Ross, oboe
Zaven Zakarian, clarinet
Colin Murray, bass trombone
Greg Prest, guitar
Geneviève Beaudet, piano
Eugene Plavutsky, conductor



McGill University Faculty of Music

M C G I L L W I N D S Y M P H O N Y

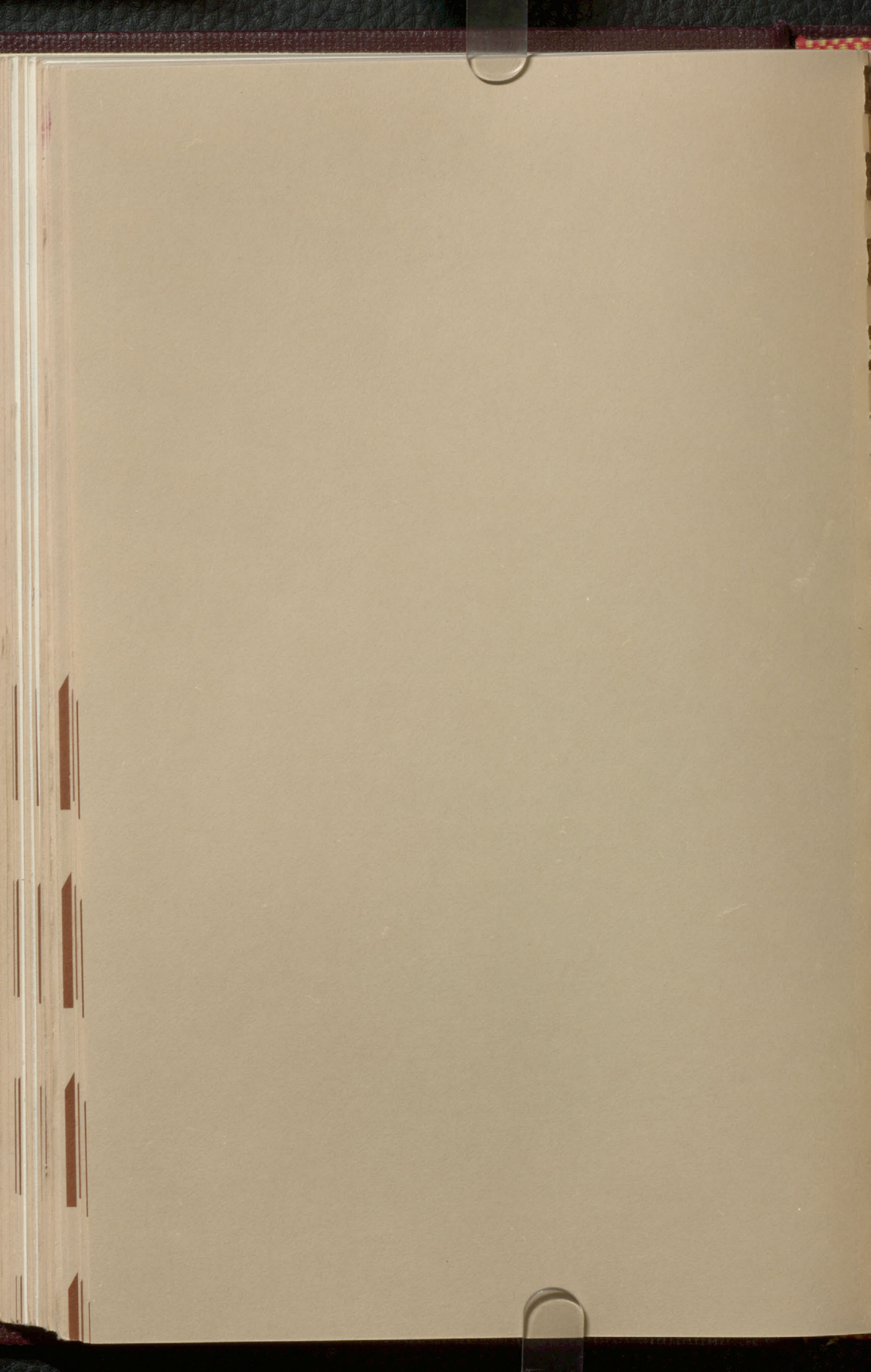
direction: ROBERT GIBSON

a n d

M C G I L L C O N C E R T C H O I R

direction: FRED STOLTZFUS

University of Vermont
Burlington Campus
Wednesday, March 4, 1981
8:00 pm



APPAREBIT REPENTINA DIES

Apparebit

In an instant, like a thief unseen in the night,
Doomsday will befall the unwary.

Dans un instant, tel un voleur invisible dans la nuit, le jour du Jugement dernier surprendra les imprudents.

Brevis

At its dawning, the ancient age will be foreshortened; the world itself shall pass away.

A l'aube, l'ère ancienne aura vécu et le monde disparaîtra.

Clangor

The trumpet blast, resounding throughout the four corners of the earth, will summon before Christ the quick and the dead.

La sonnerie des trompettes, résonnant aux quatre coins de la terre, appellera devant le Christ les vivants et les morts.

De caelesti

The Judge, radiant in majesty, shall draw nigh from the vault of heaven, accompanied by shining angel choirs.

Le Juge, rayonnant de majesté, descendra de la voûte céleste accompagné par des chœurs d'anges éclatants.

Erubescet

The moon shall blush, the sun shall be darkened; dimmed, the stars shall fall, and all the earth will quake.

La lune rougoyera et le soleil s'assombriera; ternies, les étoiles tomberont et la terre tout entière tremblera.

Flamma

Fiery flames will flash before the face of the just Judge, consuming the heavens, the earth, and the depth of the seas.

Des flammes de colère illumineront le visage du Juge, consummant les cieux, la terre et les profondeurs de la mer.

Gloriosus

Upon his lofty throne shall sit the King of glory, before whom the angel hosts shall stand trembling in awe.

Sur son trône élevé, siégera le Roi en gloire et devant lui, les anges trembleront de terreur.

Huius

At Whose right hand all the elect shall be gathered; the wicked shall huddle in dread, like stinking goats, at His left.

A sa droite, il rassemblera les élus; à sa gauche, les mauvais se blottiront dans l'effroi, telles des chèvres malodorantes.

Ite

"Come!" the king shall say to those at His right, "receive the kingdom of heaven, which the Father prepared for you before the beginning of time!"

"Venez!", dira le Roi à ceux qui se trouvent à sa droite, "recevez le royaume des Cieux que le Père a préparé pour vous avant le commencement des temps!"

Karitate

"You who succored me in brotherly loving-kindness when I was poor, reap now the rich reward of loving-kindness."

"Vous qui m'avez secouru dans la misère, soyez récompensés de votre bienveillance!"

Laeti

Joyful, they shall say, "When, O Christ, did we see you poor? When, O great king, did we show mercy to you in want?"

Dans l'allégresse, ils s'écrieront, "Quand, oh Christ, t'avons-nous vu dans la misère? Quand, oh grand Roi, t'avons-nous témoigné notre miséricorde?"

Magnus

Then that great judge shall say, "When you helped the poor, when you gave them food, lodging and clothing, it was I in my lowliness whom you helped."

Alors le Juge Suprême leur répondra, "Quand vous avez aidé les pauvres, que vous leur avez donné de quoi manger, se loger et se vêtir, c'est Moi que vous avez aidé dans ma détresse."

Nec tardabit

Then suddenly the just judge shall say to those at His left, "Depart hence, ye cursed, into the flames of hell!"

Puis, s'adressant à ceux qui se trouvent à sa gauche, "hommes de malheur, partez vous livrer aux flammes de l'enfer!"

Obsecrantem

"You scorned to hear my supplications; I was naked, and you clothed me not, ill, and you ignored me."

"Vous avez refusé d'entendre mes supplications; alors que j'étais nu, vous ne m'avez pas donné de vêtements, malade, vous ne m'avez pas soigné."

Peccatores

The sinners shall say, "When, O Christ, were you poor and we spurned you, or sick, and we scorned you?"

Les pêcheurs rétorqueront alors, "Quand, oh Christ, t'avons-nous repoussé quand tu étais dans le besoin ou ignoré quand tu étais malade?"

Quibus

To whom in turn the just judge shall say, "Inasmuch as you withheld your wealth from the needy, you scorned me in my want."

Ce à quoi le Juge Suprême répondra, "en accumulant vos richesses aux dépens des nécessiteux, c'est moi que vous avez abandonné dans ma misère."

Retro

Then the unjust will be hurled back into the everlasting flames, whose scourge shall not die, nor shall their fire be extinguished.

Les injustes seront alors précipités dans les flammes de l'enfer dont la chaleur ne s'éteindra jamais.

Satan

Where Satan and his ministers are held in his dark prison, where there shall be groaning and howling and the gnashing of teeth.

Là où Satan et ses ministres sont dans leur noire prison, on entendra des gémissements, des hurlements et des grincements de dents.

Tunc

Then the faithful will be borne up to their heavenly fatherland, whose joys they shall taste, among the angelic choirs.

Les fidèles seront alors amenés au royaume du Père dont ils goûteront l'allégresse au milieu des anges.

Urbis

They shall enter the glory of the new Jerusalem on high,
where there shall shine the true vision of light and
peace.

*Ils entreront dans la Jérusalem céleste où ils verront
la vraie lumière et la paix.*

Xristum

Where the company of the blessed shall behold Christ the
King resplendent in the brightness of the Father.

*Méfiez-vous alors des ruses de Satan! Prenez soin des
malades, méprisez les richesses, fuyez les excès si vous
voulez atteindre les étoiles.*

Zona

Gird your loins with the brightness of chastity; greet the
great king with lamps burning bright!

*Ceignez-vous les reins avec l'éclat de la chasteté; accueillez
le grand roi avec des torches étincelant de tous leurs feux!*

English translation by D. Mortin Jenni.
French translation by J.L. Laloy

WIND SYMPHONY PERSONNEL

FLUTE

M. Boily *
L. Carrier
M. Daviault
E. Kiely
M. Moreau

OBOE

K. Davies

CLARINET

L. Banville
M. Carrignan
A. Feider
S. Goldman *
F. Houle (solo, Prelude,
Fugue and Riffs)
L. Meyers
M. Simon

ALTO CLARINET

S. Bélanger

SAXOPHONE

L. Beaugrand, alto *
G. Duquette, alto
J. Lagendyk, baritone
M. Letovsky, tenor
I. Stitt, tenor

BASSOON

J. Levielle

TRUMPET

M. Dufresne
I. Hogg
D. Lesage
B. McNab
C. Stewart-Patterson
J.F. Phaneuf
B. Taylor
H. Whiting *

TROMBONE

T. Booth
D. Findlay
G. Frazer
R. Oliver *

EUPHONIUM

T. Booth

TUBA

H. Rowland

STRING BASS

S. Dupire

PERCUSSION

F. Briere
N. Girard
S. Popovic
A. Proctor *

Manager: G. Frazer
Librarian: T. Booth

* - denotes section leader

CONCERT CHOIR PERSONNEL

SOPRANO

J. Clarke
M.C. Arpin
M. Mayson
R. Martel
E. Naylor
A. Wilkinson
F. Labelle
M. Gagne
C. Hanenian
M. De Haerne
L. Roy
M. Palmer-Rousseau

ALTO

M. Forte
M. Brayne
L. Beauchesne
M. Van Nus
H. Whiting
M. Picard
M. Vaudry
S. Zavzavadjian
M. Hervieux
P. Place

TENOR

G. Prest
J.F. Morin
P. Canestrari
B. Orton
R. McAlear
B. Hadjinicolau
J.G. Comeau
M. Lazarus
S. Lair
B. Cadieux
R. Silverstein

BASS

D. Byrne
S. Armour
P. Tannenbaum
A. Hollis
M. Basque
F. Liessens
P. Hare
D. Daly
M. Lachance
A. Belzil
T. Rainsford
M. Harvey
R. Toumayan

programme

McGill Wind Symphony

FESTE ROMANE

Ottorino Respighi

Cirenes

The Jubilee

The October Festival

The Epiphany

CONCERTINO FOR CLARINET

Carl Maria von Weber

Tom Talamantes, soloist

Mr. Tom Talamantes is the former principal of the State Orchestra of Mexico. He is currently instructor of clarinet at McGill University.

PRELUDE, FUGUE AND RIFFS

Leonard Bernstein

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

McGill Concert Choir

APPAREBIT REPENTINA DIES

Paul Hindemith

I

Apparebit

Brevis

Clangor

De caelesti

Erubescet

Flamma

Gloriosus

II

Huius

Ite

Karitate

Laeti

Magnus

Nec tardabit

Obsecrantem

Peccatores, Quibus

III

Retro

Satan

Tunc

Urbis

Xristum

IV

Ydri

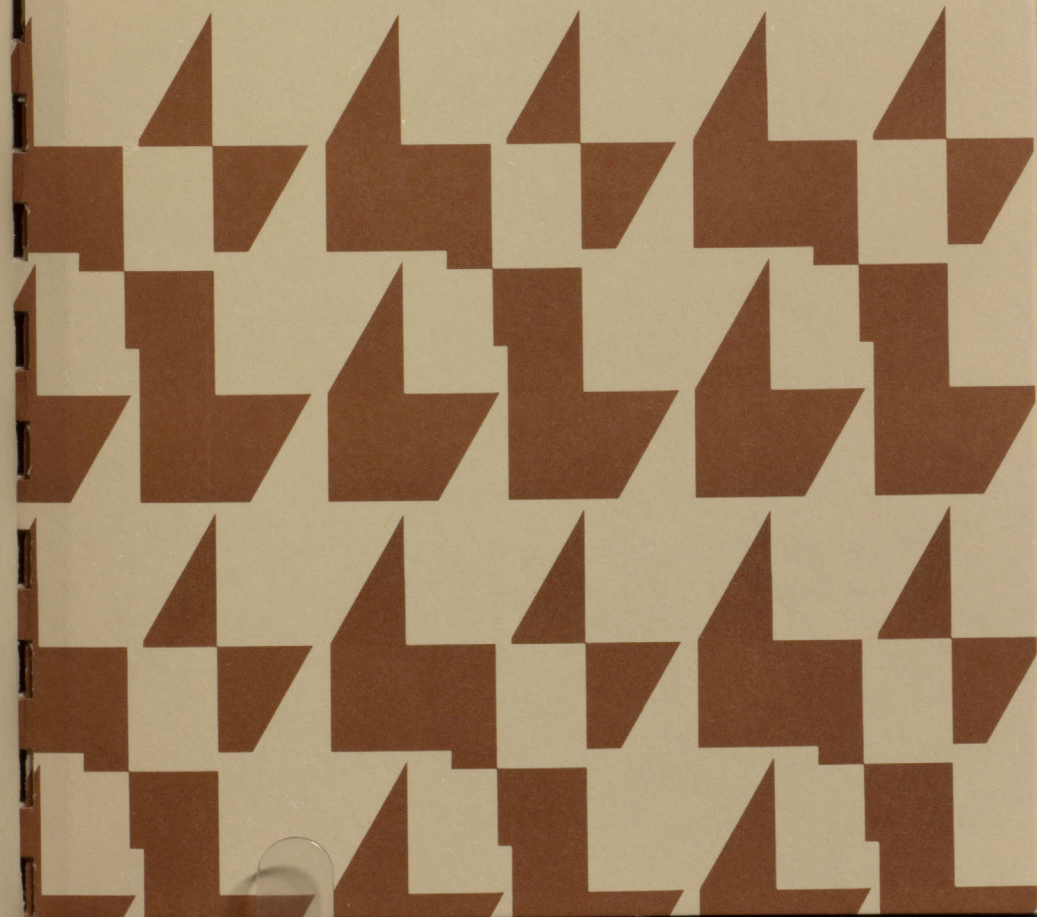
Zona



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



thursday, march 5, 1981

8:30 pm

robert jones - alcides lanza

"piano multiples and an imaginary orchestra"

a concert in collaboration with the
electronic music studio

pianos

- robert jones, alcides lanza
janet schmalfeldt

tape recordist

- robert jones

technical assistance

- eric johnstone, ems

alejandra vnao was born in argentina in 1951. he studied composition and guitar in buenos aires. in 1975, he was awarded a british council scholarship to further his studies in composition and electronic music at the royal college of music and the city university, london. he obtained a BSc honours degree in music and is currently pursuing studies towards a PhD in composition at the city university.

his works include chamber and orchestral music as well as electro-acoustic compositions. his string quartet was awarded the cobbett prize in chamber music (royal college) and his tape composition "una orquesta imaginaria", won second prize in the 1979 electro-acoustic music competition at bourges, france. of this work, alejandra vnao says:

this piece is concerned with the development of two ideas:

- 1) the continuation of the concept of 'orchestra' by electronic means
- 2) positioning and displacement of sound in space defined by a four-speaker quadrasonic system

the first idea involves the creation of timbres, that is 'instruments' which were produced electronically or recorded 'live' and then transformed electronically. these instruments were grouped in families according to their similarities. thus, wood-like, metal-like, skin-like and string-like families of the instruments were defined before the actual composition of the piece started. towards the end of the piece a new 'breed' of instruments is produced, which synthesises the different families into one.

the second idea deals with the problem of relating the position and movement of the sounds in space to the structure and form of the piece.

alcides lanza, since 1971, has been professor of composition and electronic music at mcgill university. he has received a guggenheim fellowship, a ford foundation grant, and several ascap awards. he is director of the electronic music studio at mcgill university. he has composed instrumental music as well as pieces for mixed media. alcides lanza is the music director of the composers/performers group.

plectros II (1966-I), for piano and electronic sounds was written in new york, at the columbia princeton electronic music centre. it extends the ideas used already in his plectros I (1962-II), that is, the opposition of two different worlds of sounds. the pianist extracts 'electronic-type' sounds by the interaction of techniques using keyboard and inside the piano playing; on the other hand the electronic tape has synthetic quasi piano type of material. graphic notation was used when necessary. plectros II is not a dodecaphonic composition, nor a 'prepared piano' one.

(plectros: from the greek 'plektron': plectrum,

- 1) a small piece of wood, metal, ivory for plucking strings on a lyre, mandoline;
- 2) zool., an anatomical part resembling a plectrum in shape).

the american composer, richard bunger, is a recognized specialist as a performer of contemporary music, particularly of pieces for prepared piano. he is the author of the book, the well-prepared piano. in mirrors, written in 1978, bunger evokes a fantastic world of sound-imagery, perhaps reflecting on borges's 'fauna' and eiseley's 'the snout'. the piano writing is agile and most effective, in itself the piano alone a tour de force, which is magnified in a multi-dimensional way by a very intelligent use of tape recording. the recorded sound is heard by the audience with a slight delay and in various configurations, involving location of the sound and multiple repeats.

shadow play for two pianos, is the work of elliot asarnow, an american composer who for several years was a teacher at mcgill university. the title, shadow play, refers to the relationship between pitches produced by conventional, on-the-keyboard means versus pitches and non-pitched sounds produced by other means. the non-conventional means of producing specific pitches are pizzicatos, harmonics prepared on the keyboard, glissandi along the length of strings. the non-pitched sounds fall into two classes, tapping sounds, and clusters produced by across-the-strings glissandi.

of his piece, player piano (1977-78), john anthony celona says: this composition suggests the polyphonic characteristics of linear sequences which tend to break or segregate into separate perceptual streams or channels. the relationship of a channel to the total group of channels is dependent upon: attack quality, amplitude, rhythmic grouping, duration, and registral placement. each performer plays the same material which is composed of rhythmically steady-state passages containing single note figurations and two-note vertical sonorities derived from permutation on simple collections of pitches. each passage is repeated a specified number of times, new passages introduce permutations of pitch collections slightly different or transposed from the previous. the rhythmic ideas in this piece surfaced from research i was doing using computer-generated fragments of timbral sequences layered and displaced slightly "out-of-phase" with one another. this research took place at the computer facilities in victoriz, b.c.

robert jones wrote his composition at the request of the electronic music studio of mcgill university. the following is his note: seinyessit e gledyf ym penn mameu ("his sword rang in mothers' heads"), a line from the sixteenth century welsh battle-poem, y gododdin, was used by david jones as an epigraph to his in part I thesis, a long prose-poem that sets experiences of trench warfare in the first world war in context of the literature and mythology of previous wars: the greeks at troy, the romans in palestine and britain, the battle of king arthur, henry V's army at agincourt, etc. my composition is conceived as an overture to david jones's work. the tape part draws on the battle sequences of the percussion score i composed in 1970 for a production of shakespeare's henry V, part I at spingold theatre, brandeis university. the work maintains the character of fragmentary scenes from a drama (the piano parts) accompanied by incidental music (the tape) the percussionists heard on the tape are richard kashanki, linda raymond, pamela jones, and herman weiss (boston 1970); greg macintosh, nancy wilson, and alain kourie (montreal, 1981) the tape was realized at the electronic music studio, mcgill university.

janet schamfeldt holds a master of musical arts from the yale school of music and a PhD in music theory from yale university. she is the author of a book about alban berg's wozzeck that will be published in the spring of 1982. since 1975, she has taught theory and analysis courses as assistant professor at the mcgill university faculty of music.

alejandrao viñao - naît en argentine en 1951. il étudie la composition et al guitare à buenos aires. en 1975 il se voit décerner une bourse du british conseil pour poursuivre ses études de composition et de musique électronique au royal college of music et à la city university de londres. il obtient un b.sc. avec spécialisation en musique et il poursuit actuellement ses études de doctorat en composition à la city university.

son oeuvre regroupe de la musique de chambre et de la musique pour orchestre ainsi que des compositions électro-acoustiques. son quatuor à cordes lui a valu le prix corbett de musique de chambre (royal college) et sa composition sur bande magnétique, "una orquesta imaginaria" a mérité un 2^e prix au concours de musique électro-acoustique de bourges, france. alejandra viñao commente ainsi son oeuvre:

ce morceau est axé sur le développement de deux idées:

- 1) la continuation du concept "d'orchestre" par des moyens électroniques
- 2) le placement et le déplacement du son dans l'espace défini par un système quadraphonique à 4 hauts-parleurs.

pour exprimer la 1^{ière} idée, il lui a fallu créer des timbres, c'est-à-dire des instruments produits électroniquement ou enregistrés "en direct" puis transformés par des techniques électroniques. ces instruments ont été groupés par "famille" selon leurs similitudes. c'est ainsi que des familles d'instruments semblables aux bois, aux cuivres, aux cordes et aux instruments de percussion ont été définies avant même que la composition de l'oeuvre ne commence. vers la fin du morceau une nouvelle "lignée" d'instruments est produite et réa-

la synthèse des différentes familles.

La seconde idée traite des problèmes que soulèvent les rapports entre la position et le mouvement des sons dans l'espace et la structure et la forme de la pièce.

Leides Lanza est professeur de composition et de musique électronique à l'université McGill. Plusieurs prix et distinctions lui ont été décernés: bourses Guggenheim, subvention de la Fondation Ford et plusieurs prix ASCAP. Il est directeur du studio de musique électronique à l'université McGill. Lanza a composé de la musique instrumentale de même que des œuvres pour médias mixtes. Lanza est également directeur musical du groupe des compositeurs/interprètes.

Plectros II (1966-I) pour piano et son électronique a été composé à New York au Centre de Musique Électronique Columbia Princeton. Cette œuvre approfondit les thèmes déjà exposés dans Plectros I (1962-II), soit l'opposition de deux univers soniques différents. Le pianiste explore des sons "électroniques" de son instrument grâce à l'interaction des techniques l'amenant à jouer au clavier et à l'intérieur du piano; par ailleurs, la bande électronique joue une musique synthétique très voisine de celle qui émane du piano. La notation graphique a été choisie au besoin. Plectros II n'est pas une composition dodécaphique ni une œuvre pour piano préparé.

(Plectros, du grec plektron: plectre)
petite baguette de bois, de métal ou d'ivoire servant à pincer les cordes d'une lyre, d'une mandoline
zool., partie de l'anatomie ayant la forme d'un plectre).

Le compositeur américain Richard Bunker est un interprète spécialiste de la musique contemporaine et particulièrement des œuvres pour piano préparé. Richard Bunker est l'auteur du livre The Well-Prepared Piano. Dans "Mirrors" composé en 1970, Richard Bunker évoque un monde fantastique d'images sonores refaisant peut-être "fame" de Borge et "Le Musée" d'Eiseley. La partition de piano est pleine d'agilité et d'effacement, le piano étant lui-même un véritable tour de force, amplifié de manière multidimensionnelle grâce à un emploi judicieux du magnétophone - le son enregistré parvient au public en léger déphasage et sous diverses configurations grâce à l'origine du son et aux multiples répétitions.

Shadow Play, pour deux pianos est l'œuvre d'Elliot Asarnow, compositeur américain qui a enseigné plusieurs années à McGill. Le titre, shadow play (jeu d'ombres), fait allusion aux rapports entre les hauteurs de son obtenues de façon conventionnelle sur le clavier et les sons désaccordés produits par d'autres moyens. Les moyens non conventionnels utilisés pour obtenir des hauteurs de son spécifiques sont les picicati, les harmoniques préparées sur le clavier, les glissandi sur la longueur de la corde. Les sons désaccordés appartiennent à l'une ou l'autre des deux classes: sons de tapotements et groupes de sons produits par des glissandi en travers des cordes.

John Anthony Celona commente ainsi son œuvre Player Piano (1977-78):
cette composition suggère les caractéristiques polyphoniques des séquences linéaires qui ont tendance à se rompre ou à se séparer en voies ou courants perceptuels séparés. La relation d'une voie avec l'ensemble de toutes les voies dépend de la qualité de l'attaque, de l'amplitude, des groupements rythmiques, de la durée et du placement du registre.
Chaque musicien joue la même chose qui se compose de passages marqués par la stabilité rythmique de leurs vibrations et renfermant des figurations à une seule note et des sonorités verticales à deux notes provenant de permutations réalisées sur des groupes de hauteurs de son simples.

Chaque passage est répété un certain nombre de fois. Les nouveaux passages introduisent des permutations de groupes de hauteurs de son légèrement transposés ou légèrement différents par rapport au précédent.

J'ai puisé des idées rythmiques de cette pièce dans les recherches que j'ai effectuées sur

des fragments de séquences de timbres obtenues par ordinateur puis superposées et déplacées de manière à être légèrement déphasées les unes par rapport aux autres. j'ai effectué ces travaux au centre de calcul de l'université de victoria en colombie-britannique.

robert jones a composé son oeuvre à la demande du studio de musique électronique de mcgill. voici ce qu'il en dit:

david jones s'est servi de "seimyyessit e gledyf ym penn mameu" ("son épée résonne dans la tête des mères"), vers de l'épopée galloise y gododdin, comme d'une épigraphe à son long poème en prose "in parenthesis". celui-ci situe les expériences de la guerre des tranchées au cours de la première guerre mondiale dans un contexte de littérature et de mythologie guerres historiques ou légendaires: grecs à troie, romains en palestine et en angleterre, batailles du roi arthur, armée d'henri V à agincourt etc.

j'ai conçu mon oeuvre comme une ouverture au morceau de david jones. la partie sur ruban s'inspire des scènes de bataille de la partition de percussion que j'ai composée en 1970 pour la production de la pièce de shakespeare, henry V, 1^{ère} partie au spingold theatre, brandeis university. l'oeuvre garde son caractère de drame aux scènes fragmentées (partie de piano) accompagné de musique de scène (bande magnétique).

les percussionnistes entendus sur la bande magnétique sont richard kashanski, linda raymond, pamela jones et herman weiss (boston 1970), greg macintosh, nancy wilson et alain kourie (montréal 1981). la bande a été réalisée au studio de musique électronique de l'université mcgill.

janet schmalfeldt a obtenu le grade de maîtrise en arts musicaux à l'école de musique de l'université yale, et le grade de docteur en théorie musicale à l'université yale. elle est professeur adjoint de théorie et analyse à la faculté de musique de l'université mcgill. son livre sur "wozzeck" d'alban berg va paraître au printemps 1982.

I

- * an imaginary orchestra (1979) alejandro viñao
quadraphonic computer-electronic music

*tape realized at the electronic music
studio, City University, London, England*

- plectros II (1966-I) alcides lanza
piano and electronic sounds

*tape realized at the electronic music
center, Columbia University, New York*

- * mirrors (1978), richard bungler
for pianist and tape recordist

II

- ** shadow play (1980), elliot asarnow
for two pianos

- ** seinnyessit e gledyf ym penn robert jones
mameu (1981),
for two pianos and electronic sounds

*tape realized at the electronic music
studio, McGill University*

- player piano (1977-78) john a. celona
for three pianos

- * first performance in Canada

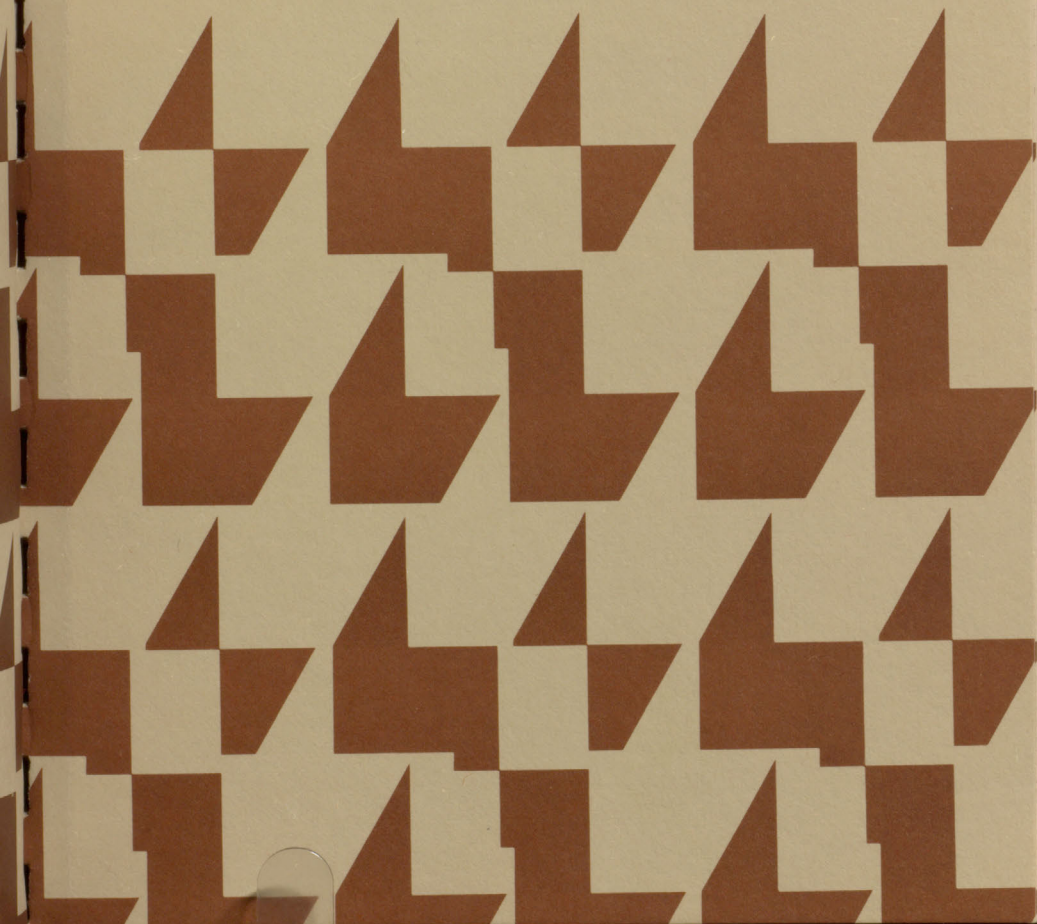
- ** world première



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 6 March 1981, 8:30 pm

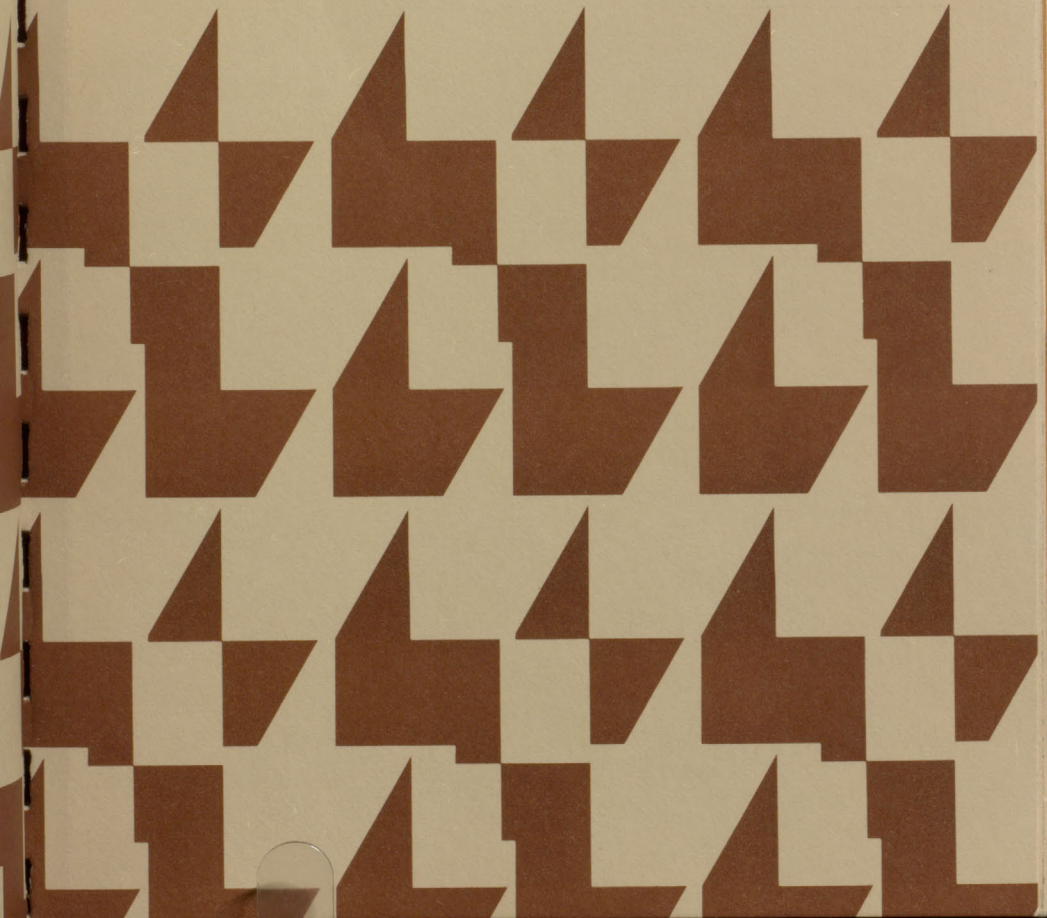
KENDALL TAYLOR, pianist



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 9 March 1981, 8:30 pm

CAROLYN CHRISTIE, flute

EDWARD RUSNAC, guitar and lute

EDWARD RUSNAC was born in Montreal. While beginning his academic career in the sciences, he developed an interest in music and, in particular, the guitar and lute. After receiving personal encouragement from Andrés Segovia, he continued his studies at École Vincent d'Indy, the Conservatoire, and McGill University. He specialized in the history and performance of the lute and guitar.

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

With the help of the Canada Council, Mr. Rusnac studied with the Venezuelan guitar virtuoso Alirio Diaz and with lutenist Robert Spencer at the Deller Academy in Lacoste, France.

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

Mr. Rusnac teaches lute and guitar at Vanier College, McGill University, and the University of Ottawa.

EDWARD RUSNAC est né à Montréal. Alors qu'il commençait ses études scientifiques, il se découvrit une passion pour la musique, notamment pour la guitare et le luth.

Après avoir reçu des encouragements du célèbre Andrés Segovia, il poursuivit ses études musicales à l'École Vincent d'Indy, au Conservatoire et à l'Université McGill. Il se spécialisa dans l'histoire et l'interprétation du luth et de la guitare.

Pendant ses années d'étude, M. Rusnac s'est beaucoup produit dans la région de Montréal et après l'obtention de son diplôme de McGill, il a également donné des concerts aux États-Unis et en Grand-Bretagne.

Grâce à l'aide du Conseil des arts du Canada, M. Rusnac a étudié avec le célèbre virtuose de la guitare vénézuélien, Alirio Diaz, ainsi qu'avec Robert Spencer, luthiste à la Deller Academy à Lacoste en France.

En plus des concerts qu'il donne, M. Rusnac est un fin luthier qui fabrique des guitares, des luths, des cistres et d'autres instruments de la renaissance. Son intérêt pour la musique ancienne a abouti à la création du Morley Consort, ensemble qui se spécialise dans l'interprétation de musique de la renaissance. Edward Rusnac est également l'un des membres fondateurs de la Société de luth et de guitare de Montréal.

M. Rusnac enseigne le luth et la guitare au collège Vanier, à l'université McGill et à l'université d'Ottawa.

* *

Native Montrealer, CAROLYN CHRISTIE studied the flute at the Conservatoire de musique in Montreal, with Jean-Paul Major, at McGill University with Jeanne Baxtresser, and at the New England Conservatory, Boston, with James Pappantsakis of the Boston Symphony. She also attended classes of James Galway and Julius Baker.

Miss Christie was a member of the Edmonton Symphony Orchestra from 1976 to 1978, when she joined the Montreal Symphony Orchestra. Since her return to Montreal she has appeared in numerous chamber music concerts as well as solo recitals. Miss Christie teaches the flute at Vanier College and at Concordia University.

Née à Montréal, CAROLYN CHRISTIE a étudié la flûte au Conservatoire de musique avec Jean-Paul Major, à l'université McGill avec Jeanne Baxtresser, et au New England Conservatory, Boston, avec James Pappantsakis de l'Orchestre symphonique de Boston. Elle a aussi assisté aux cours supérieures d'interprétation donnés par James Galway et Julius Baker.

Miss Christie était membre de l'orchestre symphonique d'Edmonton depuis 1976 à 1978 quand elle a été engagé par l'Orchestre symphonique de Montréal. Depuis son retour dans sa ville natale, elle s'est produit fréquemment dans de concerts de musique de chambre ainsi qu'en tant que soliste. Miss Christie enseigne la flûte au CEGEP Vanier et à l'Université Concordia.

ROBERT JONES, composer and pianist, studied in Massachusetts at New England Conservatory (B.Mus.1968) and at Brandeis University (M.F.A.1970, Ph.D.1980). He presently teaches composition and theory at Vanier College, Montreal.

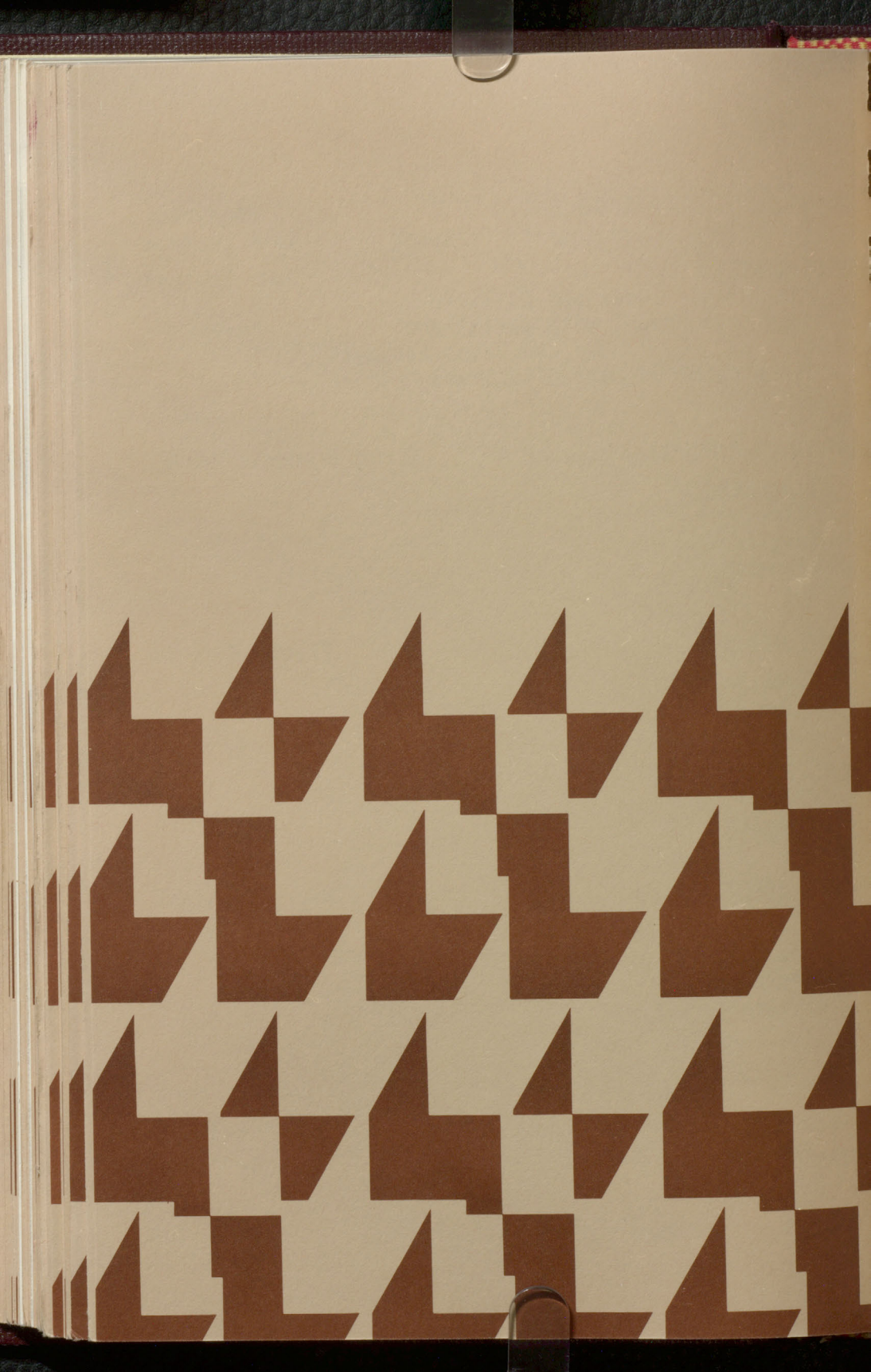
His compositions have been performed in several cities in Canada, the United States, Holland, France, England, and Greece. In 1975, Mt.Allison University presented a concert devoted entirely to his works. His choral song-cycle "The Purple Cow and other Mad Wriggles" was performed by the Vanier College Madrigal Ensemble at the 1978 conference of the International Society for Music Education.

Recent compositions include a "Fantasy" for 2 guitars, "Two Nightpieces" for flute, clarinet, guitar, percussion, and piano, and "seinnnyessit y gledyf im penn mameu" (based on a sixth-century Welsh battle-poem) for 2 pianos and tape.

ROBERT JONES, compositeur et pianiste, est diplômé du New England Conservatory (B.Mus.'68) et de Brandeis University (M.F.A.'70, Ph.D.'80). Actuellement, Dr.Jones enseigne composition et théorie au CEGEP Vanier, à Montréal.

Ses compositions ont été exécutées au Canada, aux Etats-Unis, en Hollande, en France, en Angleterre, et en Grèce. En 1975, l'université Mt.Allison a présenté un concert consacré exclusivement à ses oeuvres. Son cycle choral "The Purple Cow and other Mad Wriggles" a été exécuté par le Vanier College Madrigal Ensemble dans le cadre de la conférence de la International Society for Music Education, en 1978.

Parmi ses oeuvres les plus récentes se trouvent une "Fantaisie" pour 2 guitares, "Two Nightpieces" pour flûte, clarinette, guitare, percussion, et piano, ainsi que "Seinnnyessit y gledyf im penn mameu", pour 2 pianos et bande magnétique.



McGill University Faculty of Music

J O S E E A P R I L , harpsichord

a n d

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

Queen Mary Road Church,
Hampstead

Monday, March 9, 1981
8:30 pm

SONATA NO. 1

Jacques Hotteterre
(1684-1760)

Prélude
Fugue
Grave
Gigue

Evelyn Kiely, baroque flute
Pierre-Louis Coallier, baroque flute
Constance Pathy, viola da gamba

SUITE IN A MINOR 706

Jean-Pilippe Rameau
(1683-1764)

Prélude
Allemande
2nd Allemande
Courante
Gigue
1st Sarabande
2nd Sarabande
Venitienne
Gavotte
Menuet

PRELUDE AND FUGUE IN G MAJOR
vol 1, no. 15

Johann Sebastian Bach
(1685-1750)

Josée April, harpsichord

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

LOCATA PRIMA

Girolamo Frescobaldi
(1583-1643)

LADY NEVELL'S GROUND

William Byrd
(1543-1623)

posée April, harpsichord

SANCTA MARIA
QUEM VIDISTIS PASTORES

Lodovico Viadana
(1564-1645)

*Nichèle Gagné, soprano
posée April, harpsichord*

N EVENING HYMN

Henry Purcell
(1659-1695)

*Esmond Byrne, bass
posée April, harpsichord*

SUITE FRANCAISE NO. 3

Johann Sebastian Bach

Allemande
Courante
Sarabande
Anglaise
Menuet
Gigue

posée April, harpsichord



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 10, 1981

8:30 pm

GUITAR ENSEMBLES

direction: STEPHEN FENTOK

programme

DIFFERENCIA

Antonio de Cabazon

Thanh Do and André Roy

FANTASIA

Georg Phillip Telemann

Gna Vo and André Roy

THEME AND VARIATIONS, Op. 18

Johannes Brahms

Jacques Tessier and Francisco Quijano

L'ENCOURAGEMENT, Op. 34

Fernando Sor

Ginette Proulx and Jacques Tessier

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

SONATINA, Op. 15

John Duarte

Lucie Lavallée and Ginette Proulx

MUSIC FOR THREE GUITARS

Reginald Smith Brindle

*Greg Prest, Francisco Quijano
and Philippe Coiteux*

TRIO FOR THREE GUITARS, Op. 12

Philippo Gragnini

Allegro

Thema con variationi

Menuetto

*Garry Antonio, Philippe Coiteux
and Thanh Do*

LA VIE BREVE

Manuel de Falla

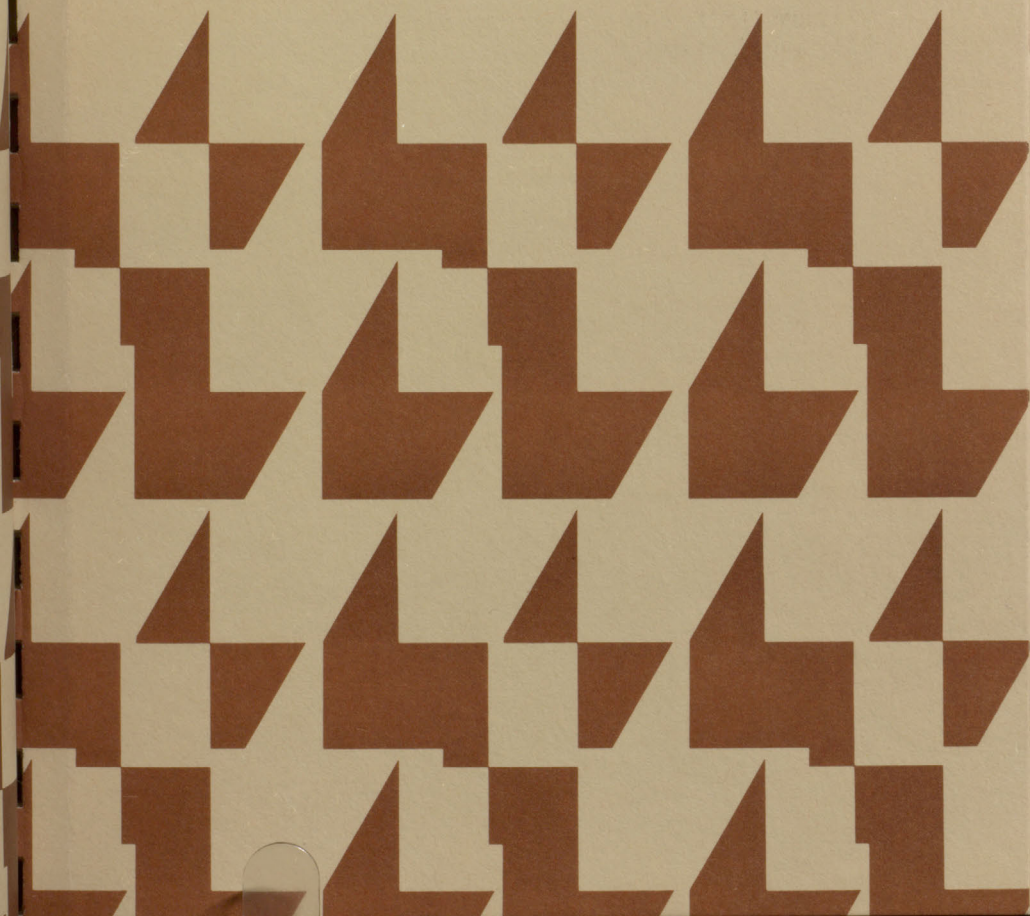
Ginette Proulx and Philippe Coiteux



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 10, 1981

5:00 pm

STUDENT SOLOISTS' RECITAL

Elizabeth Dawson, co-ordinator

programme

PARTITA IN C MINOR, no.2

Bach

Sinfonia
Sarabande
Rondeaux
Capriccio

SCHERZO IN B^b MINOR, op.31

Chopin

Andrea Carr, student of Luba Zuk

NOCTURNE IN C[#] MINOR, op.27 no.1

Chopin

SONATA IN A MINOR, no.3

Prokofiev

Leonard Pinkus, student of Luba Zuk

PARTITA NO.5 IN G MINOR

J.S. Bach

Préambule
Allemande
Courante
Sarabande
Minuet
Passepied
Gigue

Deborah Corber, student of Dorothy Morton

VARIATION SUR UN AIR DU PAYS D'OC
POUR CLARINETTE ET PIANO

Cahuzac

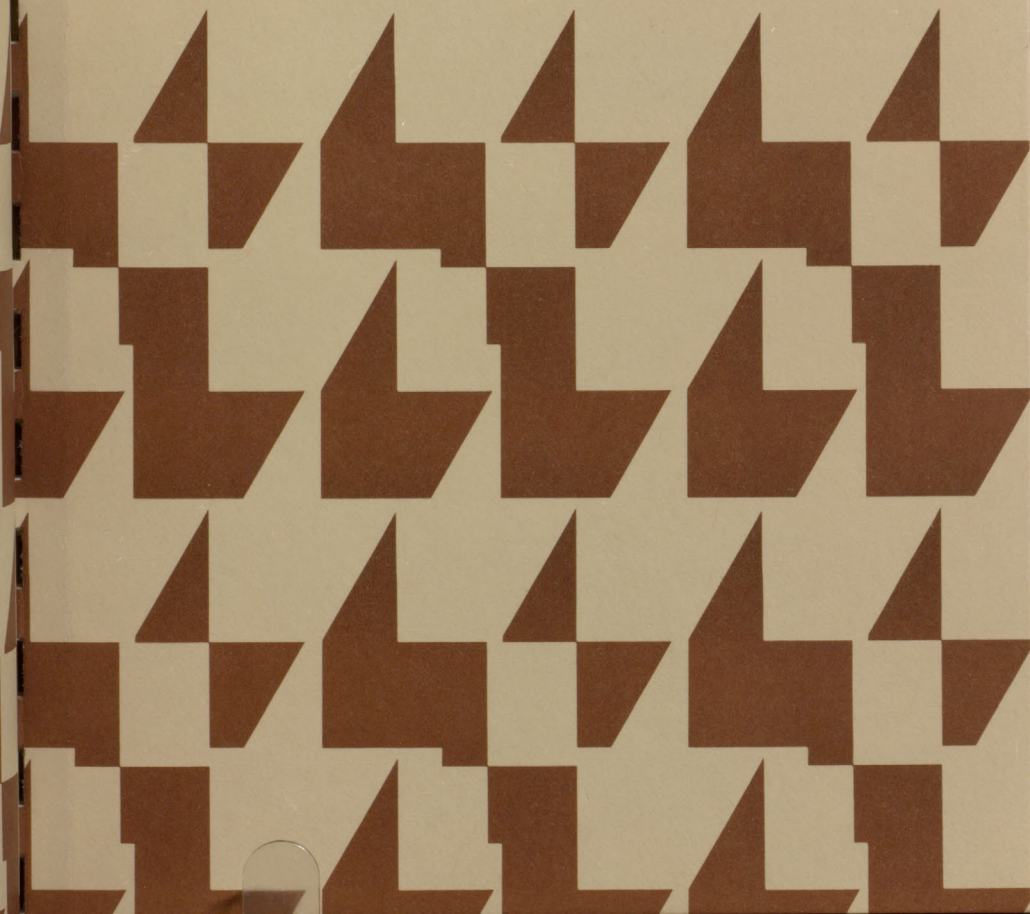
*Sandy Goldman, clarinet; student of Emilio Iacurto
Stephen Armour, piano*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, March 11, 1981

8:30 pm

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

direction: RICHARD LAWTON

CONCERT BAND PERSONNEL

PICCOLO

S. Byrnes
J. Coté

FLUTE

S. Byrnes
E. Chevanelle
P-L. Coallier
C. Coulombe
J. Daly
S. Gagnon *
F. Lamarche
C. Rhéaume
P. St. Laurent *

OBOE

C. Flower
L. Lussier *
N. Smart

BASSOON

L. Brown *
D. Lane
K. Roberts

CLARINET

M. Carringan
Y. Deschamps *
S. Difelice
A. Feider
C. Flanagan
H. Gray
C. Hall
L. Pitre
J. Rivera
W. Smith
R. Weber

E^b CLARINET

D. Lee

BASS CLARINET

P. Perron

SAXOPHONE

A. Bélanger, alto *
H. Gluch, alto
B. Savoie, tenor
J-M. Lefebvre, baritone

TRUMPET

J. Cunningham
P. Frechette
D. Lesage
A. Pradel
L. Wilcott *

FRENCH HORN

N. Atkins

TROMBONE

T. Allen
P. Cousineau *
R. Despars
J. O'Neill

TUBA

L. Faughnan
C. Smith
G. McGillis

PERCUSSION

R. Brown
P. Canestrari
R. Castonguay *
R. Godbout

Librarian: S. Byrnes

Manager: T. Allen

* - denotes section leader



programme

ACADEMIC FESTIVAL OVERTURE

Johannes Brahms
arr. V.F. Safranek

PISCES

William J. Steinohrt

THE BATTELL

William Byrd
trans. G. Jacob

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

FANTASIA IN G

Johann Sebastian Bach
trans. R.F. Goldman and
R. Leist

OLERO

Maurice Ravel
arr. F. Erickson

SINFONIA INDIA

Carlos Chavez
arr. F. Erickson



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 Morton-Master Piano Duo

with

Carole Sirôis cello

Thérèse Motard cello

Nona Gainsforth French horn

Pollack Concert Hall
Thursday, March 12, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 12 mars 1981
20h30




CBC

Radio 940
Stereo 93.5


The **MORTON-MASTER DUO** is one of the foremost piano teams in Canada. In their numerous public concerts, radio broadcasts and recordings, Dorothy Morton and Esther Master have presented all of the major repertoire for two pianos and for piano four-hands. They have premièred such works as the Suite, Op.4b by Bartok; Rachmaninov's last composition, the Symphonic Dances, Op.45; and Sessions II by David Bach commissioned for them by the Canada Council.

Dorothy Morton, a senior staff member and one of the most active piano teachers of the Faculty of Music, McGill University, counts among her former students many professional musicians and educators. Esther Master, who joined the Faculty of Music five years ago, is also extremely active and involved in preparing young artists for careers in music.

As recording artists, Morton and Master plan to expand considerably their repertoire presently on disc recordings (which include works by Bach, Chopin, Infante, Schumann, Saint-Saëns, Ravel, Matton and Rachmaninov.



PROGRAMME



CONCERTO PATHÉTIQUE

Franz Liszt
(1811 - 1886)

ANDANTE AND VARIATIONS
for 2 pianos, 2 cellos, and horn Op.46

Robert Schumann
(1810 - 1856)

Intermission / Entracte

SIX EPIGRAPHES ANTIQUES

Claude Debussy
(1862 - 1918)

Pour invoquer Pan, Dieu du vent été
Pour un tombeau sans nom
Pour que la nuit soit propice
Pour la danseuse aux crotales
Pour l'égyptienne
Pour remercier la pluie au matin

PETROUCHKA SUITE (1947 version)

Igor Stravinsky
(1882 - 1971)

Russian Dance
Chez Petrouchka
Dance of the Ballerina
The Shrove-tide Fair

CBC RADIO / MCGILL CONCERTS WINTER - SPRING 1981

Friday, February 6
Le vendredi 6 février

JEANNE BAXTRESSER, flute
JUDY LOMAN, harp
DAVID CARROLL, bassoon
WILLIAM AIDE, piano
(including world premiere of a
CBC commissioned work by Brian Cherney)

Thursday, February 12
Le jeudi 12 février

BRUNO LAPLANTE, baritone
MARC DURAND, piano

Sunday, February 15
Le Dimanche, 15 février

PETER KATIN, piano

Monday, February 23
Le lundi 23 février

GAELYNE GABORA, soprano
DALE BARTLETT, piano

Thursday, February 26
Le jeudi 26 février

*IVO POGORELIC, piano

Thursday, March 12
Le jeudi 12 mars

THE MORTON-MASTER PIANO DUO

Thursday, March 26
Le jeudi 26 mars

PAUL HELMER, piano

Thursday, April 16
Le jeudi 16 avril

MICHAEL LAUCKE, guitar
(including world premiere of a
CBC commissioned work by John Rea)

Thursday, April 23
Le jeudi 23 avril

TOM PLAUNT, piano

All concerts begin at 8:30 p.m.
Tous les concerts commencent à 20h30
Salle de concert POLLACK Concert Hall
555 ouest rue Sherbrooke St. West

*Tickets required this concert only.
Pour ce concert uniquement des billets sont requis



Tonight's concert will be broadcast later this season on the program "MOSTLY MUSIC", heard weekdays at 11:35 a.m. on CBC Stereo 93.5 and weeknights at 10:35 p.m. on CBC Radio 940

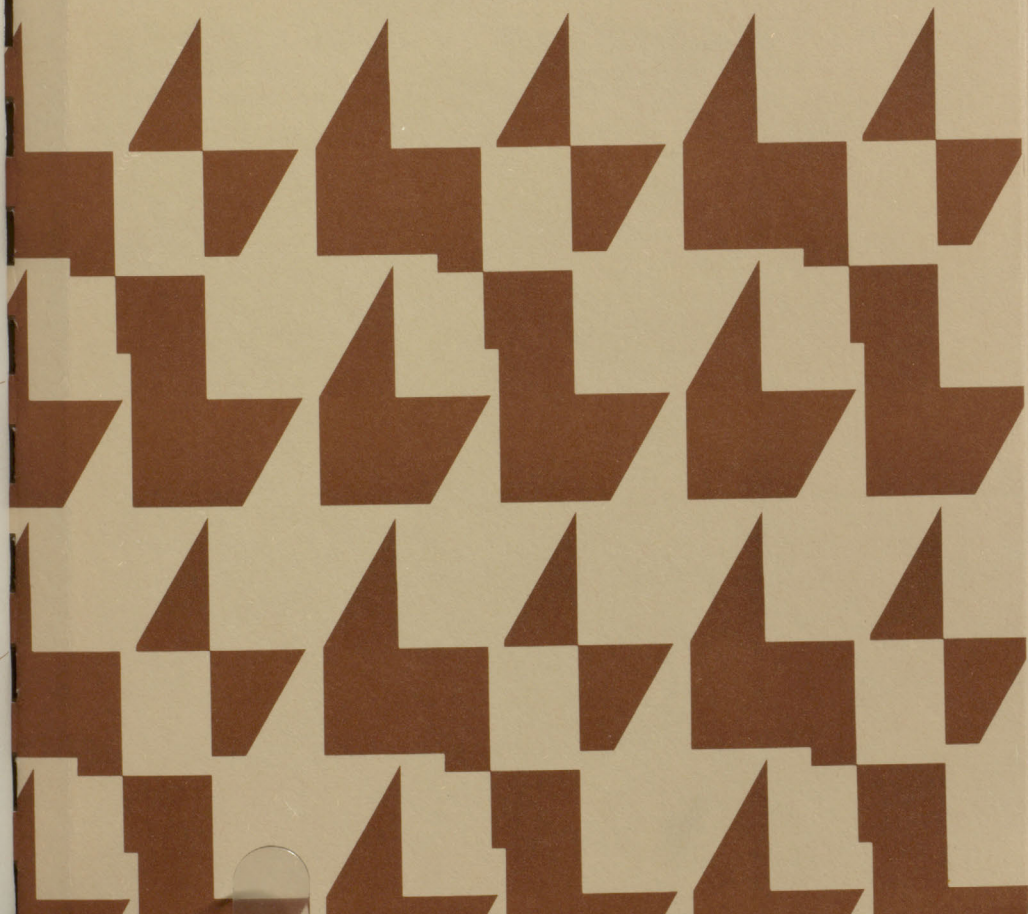
Le concert de ce soir sera diffusé dans la série "MOSTLY MUSIC", tous les jours de la semaine à 11h35 sur CBC Stéréo 93,5 et à 22h35 sur CBC Radio 940

Producer/Réalisatrice: Kit Kinnaird

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, March 13, 1981

8:30 pm

BAROQUE CHAMBER ORCHESTRA

direction: MARY CYR

PERSONNEL

VIOLIN I

Karen Langille, principal
Cynthia Volkert
Cathalie Forgue
Peter Purich

VIOLIN II

Sophie Dugas, principal
Elizabeth McGann
Francis Domingue

VIOLA

Jean Grimard
François Barbeau

CELLO

Metsy MacMillan

BASS

Bernard Deschamps

VIOLA DA GAMBA

Sandra Weeks
Rocchina Zappone

TABOR

Rocchina Zappone

OBOE

Margaret Moser
Marie-Line Ross
Cynthia Flower

BASSOON

Patricia McMullen
Leslie Ross

RECORDER

Sandra Weeks
Joan MacLaughlan

FRENCH HORN

Elizabeth Abel
Joan MacLaughlan

HARPSICHORD

Peter Smyth

Librarian: Rocchina Zappone



ogramme

CONCERTO GROSSO, op. 3, no. 1

George Frideric Handel
(1685-1759)

Allegro
Largo
Allegro

ATTALIA à 10 (1673)

Heinrich Ignaz Franz von Biber
(1644-1704)

"The Dissolute Revelling of
Musketeers, March, the Battle,
and Lamento of the Wounded; imitated
with airs and dedicated to Bacchus"

om LA PRINCESSE DE NAVARRE,
Opéra-ballet

Jean-Philippe Rameau
(1683-1764)

Ouverture
Menuets I, II
Tambourin

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

CONCERTO GROSSO, op. 3. no. 8

Antonio Vivaldi
(1680-1743)

Allegro
Larghetto e spiritoso
Allegro

ANDENBURG CONCERTO NO.1

Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro
Menuetto, Trio
Polacca, Trio



McGill University Faculty of Music

S C O T T B R A D F O R D , organ

student of Raymond Daveluy

Sunday, March 15, 1981
St. Joseph's Oratory,
Montreal
3:30 pm



programme

SYMPHONY NO. 9, op. 70

Widor
(1844-1937)

Moderato

Andante sostenuto

Allegro

Moderato - Allegro

COMBAT DE LA MORT ET DE LA VIE
(Les Corps Glorieux)

Messiaen
(b. 1908)

TOCCATA IN B MINOR

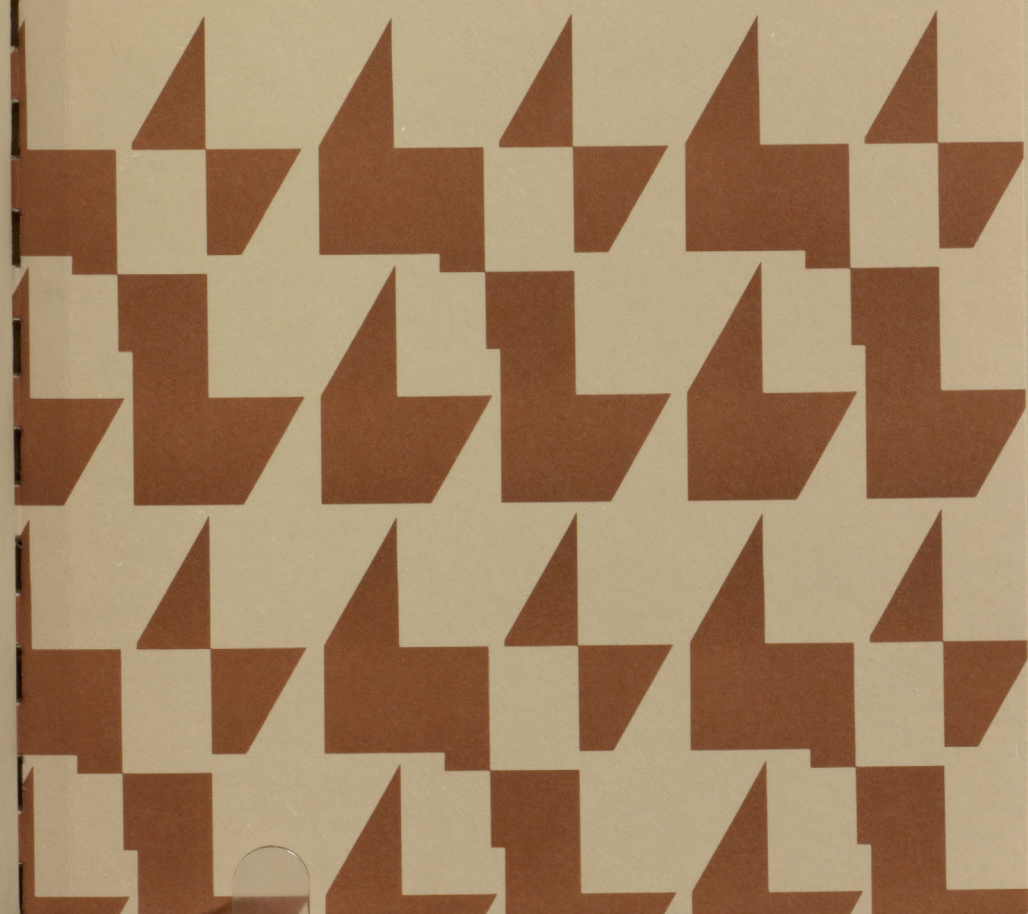
Gigout



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, March 16, 1981

8:30 pm

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

direction: PIERRE BELUSE

avec le concours de

L E G R O U P E N O U V E L L E A I R E , Danse Contemporaine

THE MCGILL PERCUSSION ENSEMBLE

Eleventh Anniversary Concert

In addition to its annual concert for the McGill Faculty of Music, the McGill Percussion Ensemble has given innumerable performances during the past ten years.

It has appeared on CBC in the series Grand Concerts, Musique d'Aujourd'hui and Music of Today. At Place des Arts it has performed for the Concerts-Midi and Sons et Brioches. The group has also toured under the auspices of the Jeunesses Musicales du Canada and was invited to perform in Winnipeg at the Percussive Arts Society. At the moment, they plan to tour Europe in June 1981.

The McGill Percussion Ensemble has recorded on the McGill label. The composers included Andrew Culver (Signature), Serge Garant (Circuit 1), Alcides Lanza (Sensors 1) and François Morel (Rythmologue). For Radio-Canada International, they have recorded works by Walter Boudreau (Les Sept Jours), Vincent Dionne (Château de Cartes and En Mouvement) and Claude Vivier (Pulau Dewata).

During the spring of 1979, the McGill Percussion Ensemble was awarded the Grand Prix du disque, in the chamber music category, by the Canadian Music Council, for its recording "Percussion", issued on the McGill label.

Outre le concert annuel de la Faculté de Musique de l'Université McGill, l'ensemble de percussion McGill n'a pas cessé depuis les 10 dernières années de se manifester.

C'est ainsi que l'ensemble donna plusieurs concerts pour la Société Radio-Canada (Grands Concerts, Musique d'Aujourd'hui et Music of Today) et pour la Régie de la Place des Arts (Concerts-Midi, Sons et Brioches). L'ensemble effectua également une tournée sous l'égide des Jeunesses Musicales du Canada, et fut invité par le Percussive Arts Society pour un concert à Winnipeg.

Le groupe McGill fit également des enregistrements de disques sous l'étiquette McGill, des oeuvres d'Andrew Culver (Signature), de Serge Garant (Circuit 1), d'Acides Lanza (Sensors 1), de François Morel (Rythmologue), ainsi que sur étiquette Radio-Canada International, des oeuvres de Walter Boudreau (Les Sept Jours), de Vincent Dionne (Château de Cartes et En Mouvement), de Claude Vivier (Pulau Dewata).

Au printemps 1979, l'Ensemble de Percussion McGill se voit remettre le Grand Prix du disque (catégorie musique de chambre) par le Conseil canadien de la musique, pour son enregistrement "Percussion" sur étiquette McGill.

MEMBRES DE L'ENSEMBLE DES PERCUSSIONS MCGILL

André Boulet
François Brière
Roger Castonguay
François Clément
Pierre Dubé
Nicole Girard
Réjean Godbout
Slobodan Popovic
Andrew Proctor
Robert Slapcoff

MODULE

Cette oeuvre se greffe sur chaque lettre du mot CANADA et comprend 21 modules de longueurs et de caractères très différents. C et D sont construits sur les gammes physiques chromatisées de DO et RE, N est un point neutre ou, si vous préférez, un module silence, et les A sont des modules construits sur une série commençant par la note LA, avec ses transpositions, ses renversements, ses rétrogrades.

"La matière devient forme
la forme s'alimente au temps, à la lumière
et s'achemine ainsi la multiplication de la substance
en modules variables."

N.R.

BEHIND YOUR BACK

The piece is based on a collage by visual artist Gail MacEachern. Sometimes the collage phrases move in what seems to be a dramatically logical progression. Other times two phrases that imply contrasting chromatic content or that at least have no normal connection are juxtaposed. The approach to musical representation of the collage is based entirely on one particular way I experienced it. The theatrical aspects I created and their order were the result of my own personal associations. This then means that the collage might generate many more compositions; as many as there are interpretations of the artwork.

S.F.

MURMURE POUR 5 PERCUSSIONNISTES ET BANDE

Nous sommes entourés de murmures. De choses qu'on ne sait pas et qu'on ne "doit" pas savoir. Alors ces murmures, j'ai tenté de les représenter en deux dimensions: une première qui nous représente ce qui est notre concret le plus immédiat (représenté par les percussion) et une deuxième, le monde dans lequel on est immerge (la bande).

Cette première est notre présent, cette deuxième est ce passé qui ne nous appartient plus et ce futur à qui l'on ne veut pas appartenir.

A un niveau plus concret, la bande est faite avec des enregistrements de voix et de murmures transformés dans diverse machine électroniques. Ces percussions représentent notre immédiat. parlent pour nous.

B.D.

CH'ANG HEN KE

La musique est construite sur le poème du grand poète chinois de la dynastie Tang, Po-Chû-i, intitulé "Ch'ang hên Ke" et qui décrit l'amour tragique entre la belle Yang Kwei-Fei, pauvre fille de la campagne amenée au harem impérial, et l'empereur sous la dynastie Tang.

Ming Huang et Kwei-Fei vivent un bonheur serein dans le palais impérial. Les proches de Kwei-Fei ont été nommés à des postes importants à la cour impériale. Mais un soulèvement dans le nord vient troubler leur paix; Ming Huang doit aller réprimer la révolte à la tête de la garde impériale. Or les soldats qui imputent à Kwei-Fei et à sa famille la fragilité de l'empire, refusent de se battre si Kwei-Fei n'est pas exécutée. Pour calmer ses soldats, Ming Huang, plongé dans l'affliction, se voit obligé d'accéder à leur demande.

CH'ANG HEN KE (cont.)

De nombreuses années se sont écoulées depuis que Ming Huang et Kwei-Fei ont été séparés. Celui-ci les a vécues dans la mélancolie. Jour et nuit, il attend que l'esprit de la disparue vienne apaiser sa douleur. Un jour arrive un moine taoïste errant qui, devant la douleur de Ming Huang, promet de retrouver l'âme de sa bien-aimée. Parti à sa recherche dans les cieux et dans les enfers, il la retrouve enfin sur l'île mystique de P'êng Lai située en mer d'Orient. Kwei-Fei remet au sage un message dans lequel il est dit qu'un jour, dans une existence future, ils seront unis à nouveau. Au moment où le sage va partir, elle lui livre un autre message plein de tendresse: c'est un vœu qu'ils sont tous deux seuls à connaître et qu'ils ont fait le septième jour de la septième lune dans le palais de Ch'ang Sheng: "Au ciel, nous serons deux oiseaux pourvus d'une seule paire d'ailes; sur la terre, deux arbres aux branches entrelacées."

Mais le temps n'effacera pas le crime commis par Ming Huang lorsqu'il sacrifia sa bien-aimée aux soldats, comme en témoigne le dernier vers du poème:

"Les cieux sont immenses et la terre est vieille,
Et le temps s'écoulera,
Mais leur affliction infinie
Ne connaîtra pas de fin."

C A P A C



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TAKE OFF BUT LEAVE ON TU

**TWO AND A HALF BONDSD
A GREAT CHOICE**

EVERYTHING ELSE beautiful hang-ups

BEHIND YOUR BACK
KEEP YOUR CORNER
every advantage

Give your dri
TIL SLICKS
Catelli show
UP SUFFIENERS

But not the taste
ven when it's dry
for Christmas
CARE OF THE OUTSID

We've got some

programme

MODULE (1970)

Nicole Rodrigue

harpe, contrebasse, 7 tam-tams et un bambou chimes.
(1 tam-tam large, 1 water gong, 3 tam-tams sur table
et 2 tam-tams timbales)

BEHIND YOUR BACK

Shawn Ferris

Elise Bédard, soprano

COMPLICITE: avec la participation du groupe NOUVELLE AIRE

création: Trois-Rivières, novembre 1980
chorégraphie: Martine Haug et les danseurs
musique: Pierre Béluse
danseurs: La Compagnie

Sans argument, cette pièce a été créée uniquement pour le plaisir de la danser...

Pour la réalisation de cette oeuvre, l'Ensemble des Percussion McGill a bénéficié de l'aide du Ministère des Affaires Culturelles du Québec par son Service de la Musique et de la CAPAC.

e n t r ' a c t e

MURMURE POUR 5 PERCUSSIONNISTES ET BANDE

Bruno Deschênes

CH'ANG HEN KE (Ballad of Endless Woe/Ballade de malheurs infinis)
1978

Hope Lee

Kathleen Anderson, soprano
Elise Bédard, alto
Winston Purdy, baritone
Nicolas Desjardins, bass

EL MONTUNO

Pierre Béluse

* * * * *



McGill University Faculty of Music

ORGAN RECITAL

students of Keith Sadko

Monday, March 16, 1981

Queen Mary Road Church,
Hampstead

8:30 pm



programme

PRELUDE AND FUGUE IN C MINOR BWV 549

Sylvain Destrempes

J.S. Bach
(1685-1750)

PARTITA ON "JESU, MEINE FREUDE"

Cynthia Hawkins

Walther
(1684-1748)

TOCCATA AND FUGUE IN D MINOR BWV 565

Bertrand Renaud

Bach

e n t r ' a c t e

PRELUDE AND FUGUE IN G MINOR BuxWV 148

Lilla Bishop

Buxtehude
(c.1637-1707)

"ALLEIN GOTT IN DER HOH' SEI EHR" BWV 676

Marie Boucahrd

Bach

MAGNIFICAT PRIMI TONI BuxWV 203

Buxtehude

PRELUDE AND FUGUE IN D MAJOR BWV 532

Michael Jarvis

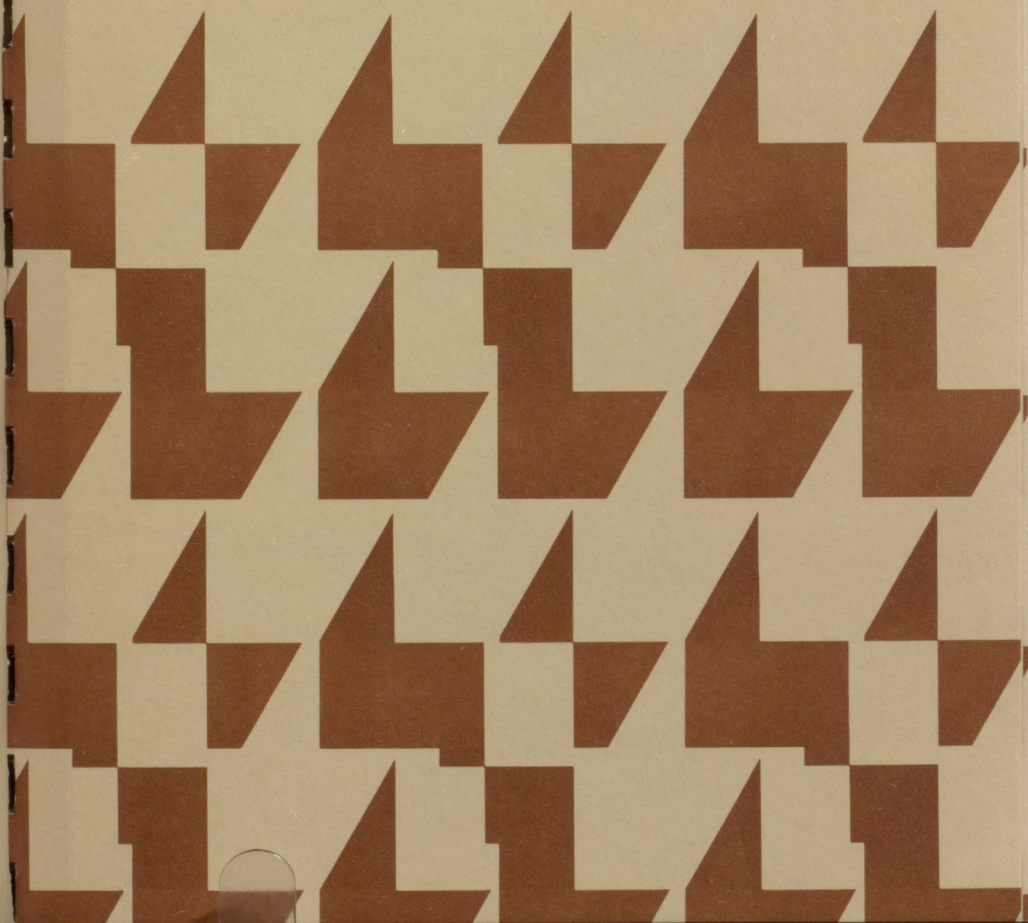
Bach



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 17, 1981

5:00 pm

MIXED ENSEMBLES

Tom Talamantes, co-ordinator

KAMMER TRIO NO. 24

Handel

Adagio
Allegro
Largo
Allegro

Marie-Line Ross, oboe
Patricia McMullen, bassoon
Mariette Picard, piano

SONATA FOR TWO CLARINETS

Poulenc

Presto
Andante
Vif

Zaven Zakarian
Ross Edwards

L'HISTOIRE DU SOLDAT (Suite)

Stravinsky

The Soldier's March
Soldier at the Brook
Pastorale
The Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Chorale
Triumphal March of the Devil

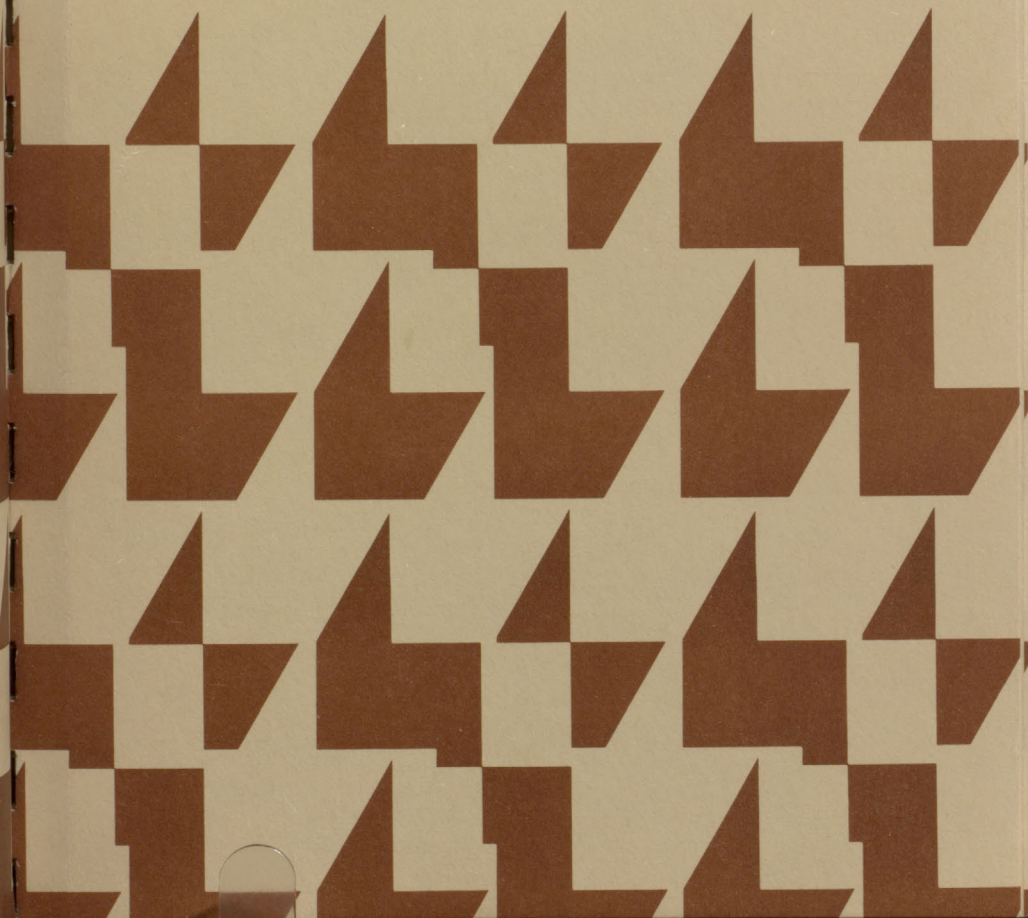
Susan Cottrell, violin
Ross Edwards, clarinet
Joëlle Amar, bassoon
Kirk Wilkie, trumpet
Peter Sullivan, trombone
Constantino Greco, bass
Robert Slapcoff, percussion
Paul Boivin, conductor



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, March 18, 1981

1:00 pm

MCGILL JAZZ WORKSHOP BAND III

direction: PETER FREEMAN

JAZZ BAND PERSONNEL

Alto Saxophone

Lynn Brown
Henry Gluch

Tenor Saxophone

Pierre Perron
Susan Shiller

Baritone Saxophone

Jeff Copoloff

Trumpets

Jocelyn Lapointe
Dany Lesage
Heather McKeown
Robert Piette

Trombones

Phil Cousineau
John O'Neill
Tim Booth
Tom Allen

Piano

Tony Carlone

Bass

Rafael Aceto

Guitar

Syd Freund

Drums

Pierre Dubé
Walter Macklin

programme

FLY ME TO THE MOON

Bart Howard
arr. S. Nestico

FRED

Neal Hefti
arr. B. Lowden

A CHILD IS BORN

Thad Jones

SCRAPPLE FROM THE APPLE

Charlie Parker
arr. D. Lieb

PATCHWORK JAZZ ENSEMBLE

Four

Straight, No Chaser

Miles Davis

Thelonious Monk

alto sax

Gilbert Duquette

bass trombone

Tom Allen

piano

Tony Carlone

bass

Simon Dupire

drums

Pierre Dubé

IN THE MOOD

Joe Garland

REELIN' IN THE YEARS

Steely Dan
arr. T. Allen

BIG BAND MILESTONES

A String of Pearls

Li'l Darlin'

Opus One

arr. S. Nestico

Jerry Gray

Neal Hefti

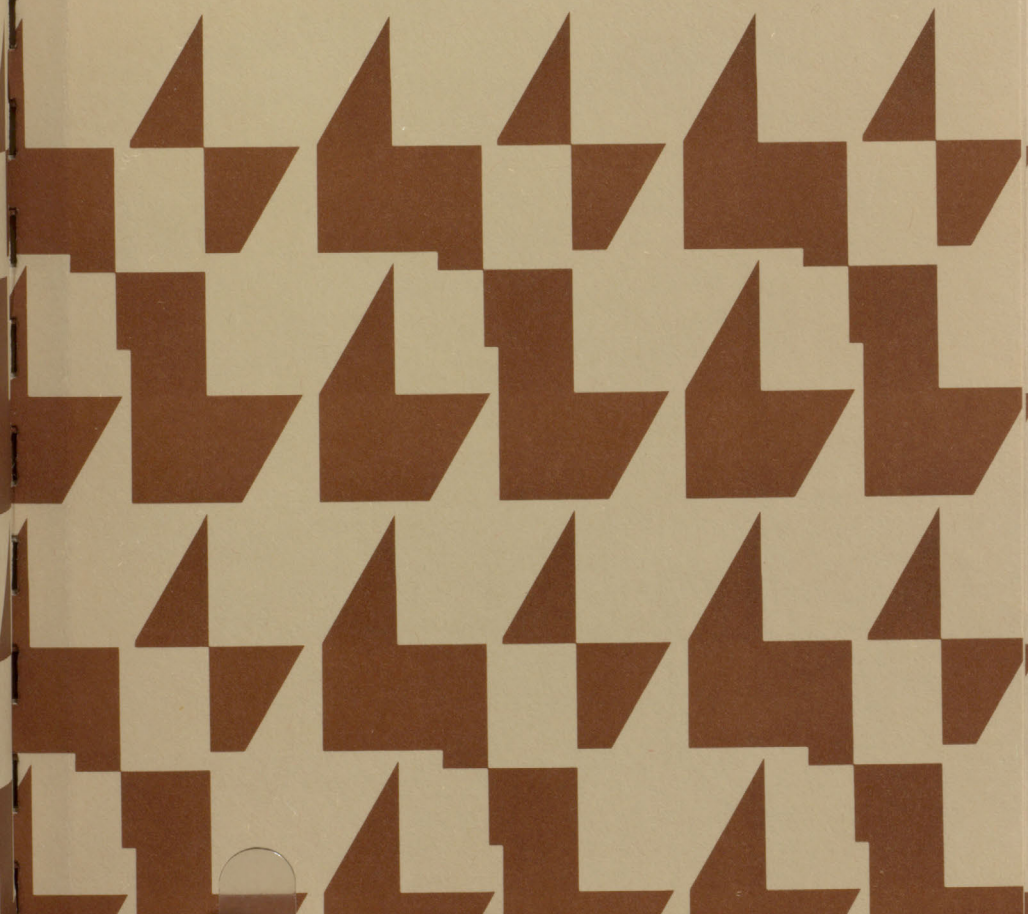
Sy Oliver & Sid Garris



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 18 March 1981, 8:30 pm

THE CARLETON CONTEMPORARY MUSIC GROUP

WINTER'S SONG (1981)

Michael Bussie

Patricia Brush, Kathryn Palmer : sopranos

NOCTURNE (1980)

John Harris

David Johnstone : guitar

THINGS THAT GO BUMP IN THE NIGHT
(1980-81)

David Parsons

- I The Midnight Garden
- II Gnomes!
- III Moomingblooming
- IV Little Ida's Flowers
- V Snow Dance

Mariana Bell, Catherine Whalen : flutes

Janet Parsons : clarinet

David Ennis : bassoon

Marni Riley : piano

Joanne Meis : harp

Ian Fawcett, Hélène McTavish : percussion

Kathryn Palmer : soprano

Patrick Cardy : conductor

FUGATO (1980)

Peter Churchill

Peter Churchill : piano

ANIMATE DAMAGE (1980)

Garry Leaver

Mariana Bell : alto

David Parsons : flute

PLAYER PIANO (1978, remixed 1981)

David Johnstone

3 PIECES FROM A MIDSUMMER NIGHT'S
DREAM (1980)

Peter Churchill

I Bergomask

II Ousel Cock

III Lullaby

*Sandra MacKendrick, Mariana Bell, Patricia Brush,
Kathryn Palmer : sopranos*

Rocco Romeo : bass

David Parsons : recorder

Peter Churchill : harpsichord

UBIQUITY BEACH (1980)

Ian Fawcett

Sonia Pescatore, David Piper : pianos

Michael Bussi re : harpsichord

David Parsons, Catherine Whalen : flutes

Ian Fawcett : vibraphone

Peter Churchill : marimba

David Johnstone, John Harris : maracas

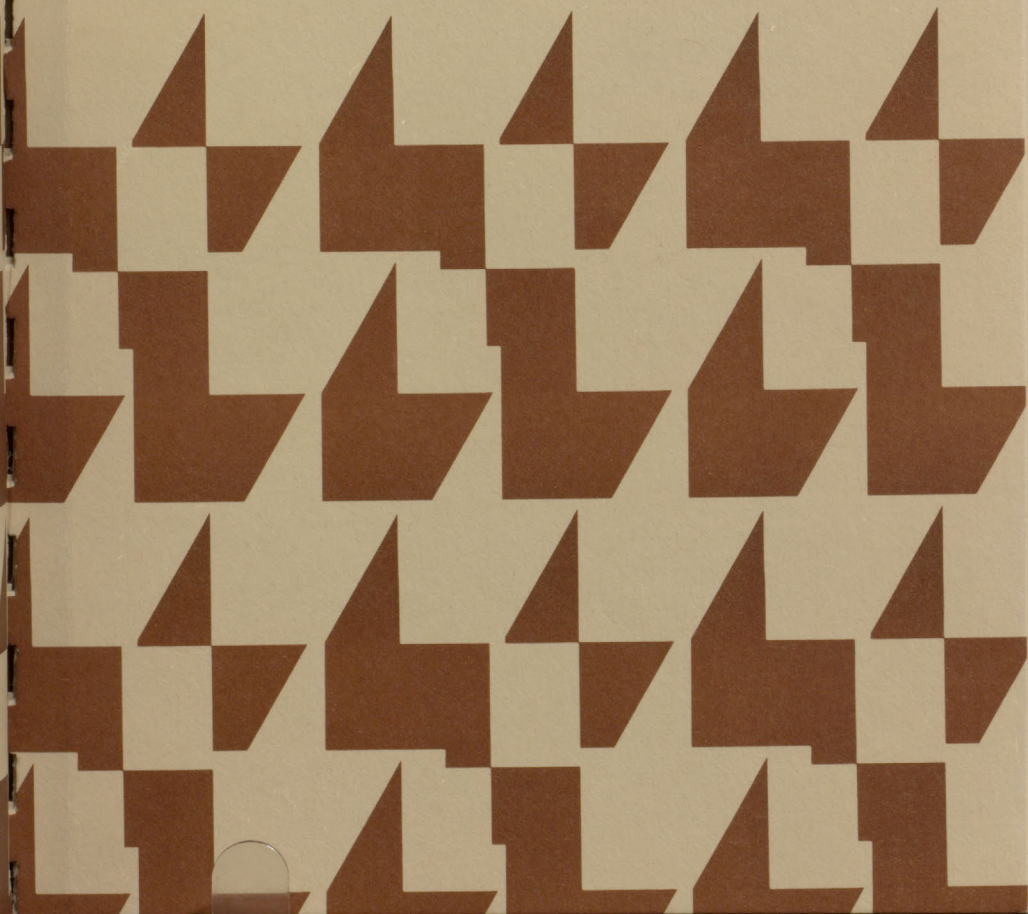
Patrick Cardy : conductor



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 19 March 1981, 7:30 pm

C O N C E R T A N T E

Mordechai Rechtman, conductor

Mozart:

Theodore Baskin, Margaret Morse (oboe);
Emilio Iacurto, Michael Dumouchel,
Paul Globus, Tom Talamantes (clarinet);
Richard Hoenich, Reisa Lipszyc (bassoon);
John Zirbel, Jean Gaudreault,
Jean Letarte, Jill Kirwan (horn);
Zdzislaw Prochownik (doublebass).

Stravinsky:

Timothy Hutchins (flute);
Paul Globus (clarinet);
Richard Hoenich, Reisa Lipszyc (bassoon);
James Thompson, Robert Gibson (trumpet);
Stewart Taylor, Ted Griffith (trombone).

Dvorak:

Margaret Morse, Theodore Baskin (oboe);
Michael Dumouchel, Emilio Iacurto (clarinet);
Richard Hoenich, Reisa Lipszyc (bassoon);
Joëlle Amar (contrabassoon);
John Zirbel, Jill Kirwan, Jean Letarte (horn);
Carole Sirois, (violoncello);
Zdzislaw Prochownik (doublebass).

Notes

Mozart: Serenade No.10 in B^b major, K.361

Despite the title Serenade, indicating light entertainment music, this is a serious composition. (The subtitle "Gran Partita", used for outdoor music, is probably not Mozart's own.) There are constant exchanges between tutti and solo passages (mainly for clarinet), and all instruments are given ample opportunity to display their potential.

The history of this composition was muddled in the past. The Koechel index lists a String Quintet (K.46) attributed to 1768. Its four movements are identical to the 1st, 2nd, 3rd and 7th movements of the Serenade for Wind Instruments, K.361, written in 1780. It was once assumed that Mozart must have expanded that existing quintet and arranged it for wind instruments. But the wind sound is so convincing, that this assumption was discarded. The quintet must be a later arrangement (possibly not even by Mozart himself) of four movements from the Serenade. Recently Mozart's handwritten score of the Serenade was discovered, resulting in some amendments of errors in the printed score. Tonight's version closely adheres to Mozart's manuscript.

Stravinsky: Octet for Wind Instruments (1923)

In the Wind Octet Stravinsky plays with seemingly trivial material (such as the triple-rhythm of a waltz) and he creates around it a new world, entirely different from its original natural element. This is achieved by introducing immense rhythmic vitality into the music, with imaginative and original harmonic treatment. This duality - of classic motifs and their entirely new Stravinskian garb - creates pleasing esthetic tension, that affords great enjoyment to the listener. Thus, we find here intentional and organized lack of coordination between the classic and the new factors - and this is the basis for the Neoclassical style that was prevalent in the twenties of our century, with Stravinsky one of its outstanding composers. In the Octet we meet fugal textures, melodic, harmonic and rhythmic formulas, that are clichés of the classic style - all of them infused with a certain eccentricity, intentional distortion and planned deviation - handled with a mischievous smile.

At the core of this short piece lie seven variations on a theme. Variations may illuminate various aspects of a theme: melody, rhythm, harmony, phrasing, orchestration, etc. Stravinsky stated that "in writing variations my method is to remain faithful to the theme as a melody - never mind the rest!" He treats the theme as a melodious framework, from which the variations flow in a logical manner. The theme is not a springboard for uncontrolled fantasy. This makes it easier to observe the melodic ties even in the variations most remote from the original theme.

The transparent musical texture that underlies the piece requires great attention of performers and listeners to the aspect that Stravinsky emphasized at the premiere of this work: "to establish order and discipline in the purely sonorous scheme, to which I always give precedence over elements of an emotional character". Indeed, the eight performers (flute, clarinet, 2 bassoons, 2 trumpets and 2 trombones) require great virtuosity and full technical and musical control in order not to destroy the airy transparency of the musical texture.

Dvorak: Serenade in D minor, Op.44

This was the first work of a new period, one of blossoming recognition, which was now to make Dvorak's life an easier one. Written in Prague, between the beginning and the 18th January 1878, the work is dedicated to Louis Ehlert in a gesture of appreciation for having made his music popular in Germany. It was first performed by members of the Czech orchestra in Prague, November 17, 1878, at a concert of Dvorak's works, the composer conducting.

The scoring of the Serenade, for pairs of oboes, clarinets, bassoons and a contrabassoon (optional), violoncello and doublebass, contrasts with that of Mozart's great Serenade in B^b major for 13 wind instruments.

The Serenade, a good-natured work of glowing tonality, is a deliberate attempt to revive the old-time cassation style of band music for the open air.

MORDECHAI RECHTMAN

Principal bassoonist of the Israel Philharmonic Orchestra, Mordechai Rechtman joined the orchestra in 1946. A frequent soloist with the orchestra, he has also appeared as soloist with the Israel Chamber Orchestra, and in performances in Europe, the United States, and Mexico, including the prestigious Marlboro and Casals festivals. In 1971, he was Israel's representative to the World Symphony Orchestra, comprising musicians from sixty countries.

Mr. Rechtman is a member of the renowned Israel Woodwind Quintet. He has enlarged the woodwind quintet and ensemble repertoire with many arrangements, some of which have been recorded by the Israel Woodwind Quintet, and foreign ensembles, and published in the U.S. On its recent European tour, the Jerusalem Symphony Orchestra performed one of Mr. Rechtman's transcriptions from the organ works of J.S. Bach for twenty-three winds. It received wide critical and popular acclaim, particularly at the opening of the Berlin Festival 1980. In addition, Mr. Rechtman has also conducted his Bach transcriptions with the Israel Philharmonic Orchestra, the Zealand Symphony of Denmark and other instrumental ensembles. Presently, a complete series of transcriptions is being published in Denmark.

Professor of bassoon (1977-78) at Indiana University, Bloomington, Mr. Rechtman is currently professor at the Rubin Academy in Tel Aviv. He has been invited by the National Youth Orchestra of Canada to join the teaching faculty at the 1981 summer session. He has coached various chamber ensembles and wind players for symphony orchestras, and has given master classes throughout the world.

CONCERTANTE was formed in 1980 by a group of musicians dedicated to the performance of the rich and varied repertoire for wind ensemble. Already, Concertante has given numerous performances in the Montreal area, all of which have been well received.

The members of Concertante comprise musicians from l'Orchestre symphonique de Montréal and Montreal's finest freelance artists. Many of the performers tonight are also staff members at McGill University and l'Université de Montréal.

WOLFGANG AMADEUS MOZART (1756-1791)

Sérénade en si bémol majeur pour bois et
contrebasse, K.361 (Gran Partita)

Malgré son titre de sérénade qui évoque une musique légère et divertissante, cette oeuvre présente un caractère sérieux. (Le sous-titre "Gran Partita" utilisé pour la musique destinée à être exécutée en plein air n'est probablement pas de Mozart). L'oeuvre se caractérise par des échanges constants entre les passages tutti et solo (clarinette surtout) et tous les instruments ont fréquemment l'occasion d'illustrer leurs possibilités.

Jusqu'à récemment, l'histoire de cette composition a été assez confuse. Le catalogue Köchel fait état d'un quintette à cordes (K.46) qui aurait été écrit en 1768. Ses quatre mouvements sont identiques aux 1^{er}, 2^e, 3^e et 7^e mouvements de la Sérénade pour instruments à vent, K.361 écrite en 1780. On a cru à un certain moment que Mozart avait dû remanier et allonger le quintette en question et l'avait arrangé pour instruments à vent. Toutefois, les parties des bois sont si convaincantes qu'on a eu tôt fait d'éliminer cette hypothèse. On doit plutôt voir dans le quintette un arrangement plus tardif de quatre mouvements de la sérénade, arrangement peut-être même effectué par quelqu'un d'autre que Mozart. On a récemment découvert la partition de la sérénade, ce qui a permis d'apporter certaines corrections aux erreurs qui s'étaient glissées au moment de sa publication. La version qu'on entendra ce soir est très fidèle au manuscrit de Mozart.

IGOR STRAVINSKY (1882 - 1971)

Dans son octuor pour instruments à vent, Stravinsky semble jouer avec des éléments en apparence banals (rythme à trois temps de la valse: "oom - pah - pah" etc.) autour desquels il crée un monde nouveau tout à fait différent de l'élément naturel de départ. Pour ce faire, il injecte dans la musique une immense vitalité rythmique par le biais d'un traitement harmonique imaginaire et original. La dualité des motifs classiques et leur enveloppe stravinskienne tout à fait nouvelle sont à l'origine d'une tension esthétique du plus heureux effet pour le mélomane. Nous voici donc en présence d'un manque de coordination intentionnel et organisé entre les éléments classiques et les nouveaux facteurs.

C'est là la base du style néo-classique qui prévalait pendant les années vingt et dont Stravinsky était un des plus éloquents porte-parole. L'octuor pour instruments à vent nous offre des structures de fugue, des formules mélodiques, harmoniques et rythmiques qui sont caractéristiques du style classique toutes imprégnées d'une certaine excentricité, de distortion intentionnelle et de déviation prévue que souligne un sourire narquois.

Le coeur de cette oeuvre brève est constitué de sept variations sur un thème. Les variations peuvent mettre en lumière différents aspects d'un thème: mélodie, rythme, harmonie, phrasé, orchestration etc. Stravinsky déclarait: "Pour écrire des variations j'ai pour méthode d'être fidèle aux thèmes en tant que mélodie, sans m'occuper du reste". Stravinsky traite le thème comme s'il s'agissait d'une structure mélodique d'où jaillissent les variations d'une manière logique.

Le thème n'est pas un tremplin vers des fantasmes effrénés. Cette façon de procéder facilite au contraire l'observation des liens mélodiques, même dans celles qui s'éloignent le plus du thème original.

La structure musicale transparente qui sous-tend l'oeuvre requiert une grande attention de la part des musiciens et des mélomanes qui devront s'attacher à l'aspect que Stravinsky a souligné lors de la première de cette oeuvre: "pour établir l'ordre et la discipline du schème purement sonore auquel j'attache toujours plus d'importance qu'aux éléments de nature affective". En effet, les huit musiciens (flûte, clarinette, deux bassons, deux trompettes et deux trombones) doivent faire preuve d'une grande virtuosité, d'une grande maîtrise technique et d'une musicalité profonde pour préserver la transparence aérienne de la structure musicale.

La sérénade en ré mineur pour instruments à vent, violoncelle et contrebasse, opus 44, marque le début d'une période nouvelle pour Dvorak où il va enfin connaître une existence plus facile. Dvorak qui a composé cette oeuvre à Prague entre le 1er et le 18 janvier 1878 l'a dédiée à Louis Erhler pour lui manifester sa reconnaissance d'avoir fait connaître sa musique en Allemagne. L'oeuvre sera exécutée pour la première fois à Prague le 17 novembre 1878 par les membres de l'orchestre tchèque dans le cadre d'un concert Dvorak placé sous la baguette du compositeur.

L'instrumentation de la sérénade en ré mineur pour deux hautbois, deux clarinettes, deux bassons, un contrebasson (facultatif), un violoncelle et une contrebasse contraste singulièrement avec celle de la grande sérénade de Mozart en si bémol majeur pour 13 instruments à vent.

Oeuvre joyeuse aux tonalités éclatantes, la Sérénade marque une tentative délibérée de faire renaître la cassation en plein air.

MORDECHAI RECHTMAN

Mordechai Rechtman est entré à l'Orchestre Philharmonique d'Israël en 1946 et il en est le basson solo. Il se produit fréquemment en soliste avec l'orchestre ainsi qu'avec l'Orchestre de chambre d'Israël et il a donné des concerts en Europe, aux Etats-Unis, au Mexique et dans le cadre des célèbres festivals Marlboro et Casals. En 1971, il a représenté Israël au sein de l'Orchestre symphonique mondial comprenant des musiciens de 60 pays.

M. Rechtman fait partie du célèbre Quintette à vent d'Israël dont il a élargi le répertoire avec de nombreux arrangements; plusieurs d'entre eux ont été enregistrés par le Quintette à vent d'Israël et par des formations étrangères et publiés aux Etats-Unis. Lors de sa récente tournée européenne, l'Orchestre symphonique de Jérusalem a joué l'une des transcriptions de M. Rechtman pour 23 instruments à vent d'après les oeuvres pour orgue de J.S. Bach. Cette oeuvre a soulevé l'enthousiasme général, notamment à l'ouverture du festival de Berlin 1980.

Par ailleurs, M. Rechtman a également dirigé ses transcriptions de Bach avec l'Orchestre philharmonique d'Israël, le Zealand Symphony du Danemark et d'autres ensembles instrumentaux. Une série complète de ses transcriptions est en cours de publication au Danemark.

Professeur de basson (1977-1978) à l'université d'Indiana à Bloomington, M. Rechtman enseigne aujourd'hui à la Rubin Academy de Tel Aviv. Il a été invité par l'Orchestre national des jeunes du Canada à donner des cours durant la session d'été 1981. Il a dirigé divers ensembles de musique de chambre et instrumentistes et donné des cours de virtuosité dans le monde entier.

Concertante a été créé en 1980 par un groupe de musiciens qui veulent faire connaître le répertoire riche et varié de la musique pour instruments à vents. Concertante a déjà donné de nombreux concerts dans la région de Montréal qui ont tous remporté un grand succès.

Concertante se compose de membres de l'Orchestre symphonique de Montréal et de musiciens indépendants. Nombre des interprètes de ce soir enseignent à l'université McGill et à l'université de Montréal.





McGill University
Faculty of Music

L I C K Y Z A P P O N E , harpsichord
student of Sandra Mangsen Weeks

Sunday, March 22, 1981
Queen Mary Road Church,
Hampstead
4:30 pm

programme

"ARION" Cinquième Cantate

André Campra
(1660-1744)

Marie-Claude Arpin, soprano

Karen Langille, violin

Margaret Trethewey, viola da gamba

Ricky Zappone, harpsichord

TOCCATA IN E MINOR

Johann Sebastian Bach
(1685-1750)

MEDEE

Jacques Duphly
(1715-1789)

Ricky Zappone, harpsichord

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

DEUXIEME ORDRE

François Couperin
(1668-1733)

Allemande La Laborieuse

Première Courante

Sarabande La Prude

L'Antoine

La Garnier

Les Idées Heureuses

Les Papillons

Ricky Zappone, harpsichord

ARION

Air: Agréable Enchanteresse,
Fille des tendres Amours,
Des Jeux aimable Maitresse,
Que ne peut point ton secours?

C'est toy celeste Harmonie,
Dont la douce Tyrannie,
Sait enchaîner les Mortels,
Et désarmer la furie Des Montres le plus cruels.

Les éléments t'obeissent,
Tu sembles régler leur cours;
Et les Rochers les plus sourds,
A tes accents s'atendrisent.

Recit: Arion qui dans l'art dessous. S'etoit fait une gloire extrême, Qui sembloit d'Apollon même. Avoir reçu des leçons, Ayant fait dans Corinthe admirer sa science, Riche, heureux, retour noit aux lieux de sa naissance.

Ariette: L'Onde et les Zéphirs,
Servont ses desirs.

L'Aquilon rapide
Les Tyrandes flots,
D'un souffle timide,
Troubloit leur repos.

Recit: Mais, dans un temps clame et paisible, Que de coeurs en secret troublez! Quel dessein! Quel projet terrible! Tremblez, jeune Arion, tremblez....

Air: Une monstre plein d'injustice,
Sort des gouffres ténébreux;
La sombre et pâle Avarice,
Souffle un poi son dangereux:

Sur ses pas marche l'Envie,
Et la Cruauté la suit;
Le flambeau d'une Furie,
Est l'Astre qui la conduit.

Recit: Déjà les Matelots que l'Avarice inspire, De cet Informé devorent les trésors; C'est peu de les ravir, ils veulent qu'il expire: Eh bien. dit-il, je cède à vos efforts; Mais, du moins, permettez que ma voix et ma Lire. Soulagent mes douleurs par mes derniers accords.

Air: Les Flots sentent la puissance
De ses sons harmonieux.
Les Vents les plus furieux
Respirent sans violence.

De la froide Nereide,
Le coeur s'enflâme à ses chants,
Le Dieu de l'Empire humide,
S'attendrit, à ses accents.

L'équitable Souveraine
Qui préside sur les mers,
De la tendre Sirene,
Abandonne les concerts.

ARION (cont'd)

Recit: Mais ces Mortels inexorables, Craignent que la pitié ne désarme leurs coeurs.
Arion vaperir... les ondes redoutables. Vont finir leurs forfaits, sa vie et
ses douleurs. Non, Arion, espère...admire, Les Dieux prennent soin de ton sort:
n Dauphin attiré par ta voix et la Lyre, Approche te reçoit et ce vivant Navire.
Te rend au Port.

RUISSEAU, VOTRE MURMURE

Ruisseau, votre murmure excite les oiseaux
A former dans ces bois les plus tendres ramages;
Belles fleurs, qui naissez sur le bord de ces eaux
les Zéphirs les plus doux, vous portez leurs hommages.
Ah! faut-il que l'Amour par des tourments secrets,
m'empêche de goûter vos innocents attraits?

UISSEAU, VOTRE MURMURE

André Campra

Marie-Claude Arpin, soprano
Karen Langille, violin
Margaret Trethewey, baroque flute
Mary Cyr, viola da gamba
Ricky Zappone, harpsichord

ONCERTO PRIMO

Georg Philipp Telemann
(1681-1767)

Grave - Allegro - Grave - Allegro
Largo - Presto
Largo - Allegro

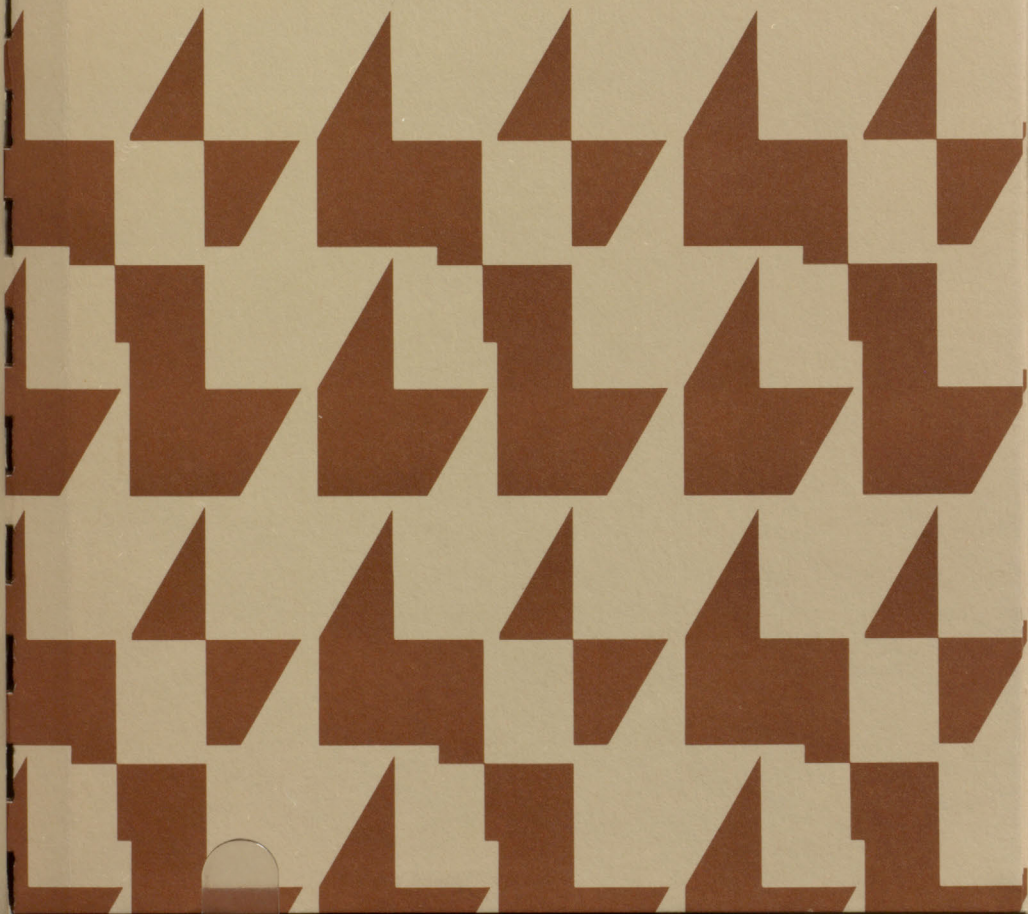
Karen Langille, violin
Margaret Trethewey, baroque flute
Mary Cyr, viola da gamba
Ricky Zappone, harpsichord



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 23 March 1981, 8:30 pm

TIMOTHY HUTCHINS, flute

JANET CREASER, piano

*This recital is being recorded by CBC Radio
for broadcast at a date to be announced.
Producer: Frances Wainwright*

p r o g r a m m e

SONATA

Francis Poulenc
(1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

SONATA

Johann Nepomuk Hummel
(1778-1837)

Allegro con brio
Andante
Rondo

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

ANDANTE ET SCHERZO

Louis Ganne
(1862-1923)

VOCALISE Op.34 No.14

Sergei Rachmaninov
(1873-1943)

LE MERLE NOIR

Olivier Messiaen
(b.1908)

SUITE PAYSANNE HONGROISE

Bartok/Arma

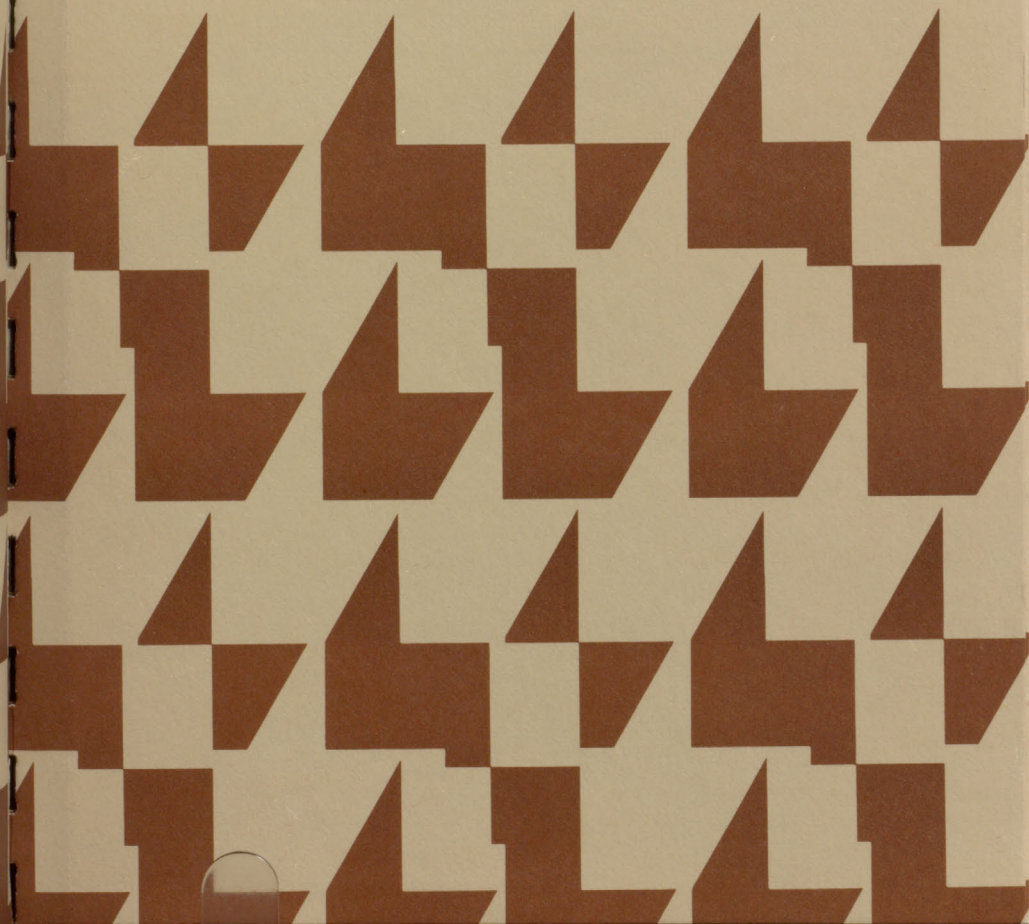
Chants populaires tristes
Scherzo
Vieilles Danses



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 24, 1981

7:00 pm

STUDENT SOLOISTS' CONCERT

programme

DEUXIEME ORDRE

Couperin

Allamande La Laborieuse

Première Courante

Sarabande La Prude

L'Antoine

La Garnier

Les Idées Heureuse

Les Papillons

Rocchina Zappone, harpsichord; student of Sandra Weeks

SONATA IN D MAJOR, op. 10, no. 3

Beethoven

Presto

Largo e mesto

Menuetto and Trio

Rondo: Allegro

Andrea Carr, piano; student of Luba Zuk

SONATA IN A MAJOR, op. 120

Schubert

Allegro moderato

Andante

Allegro

Monika Palos, piano; student of Esther Master

VISIONS FUGITIVES (excerpts), op. 22

Prokofiev

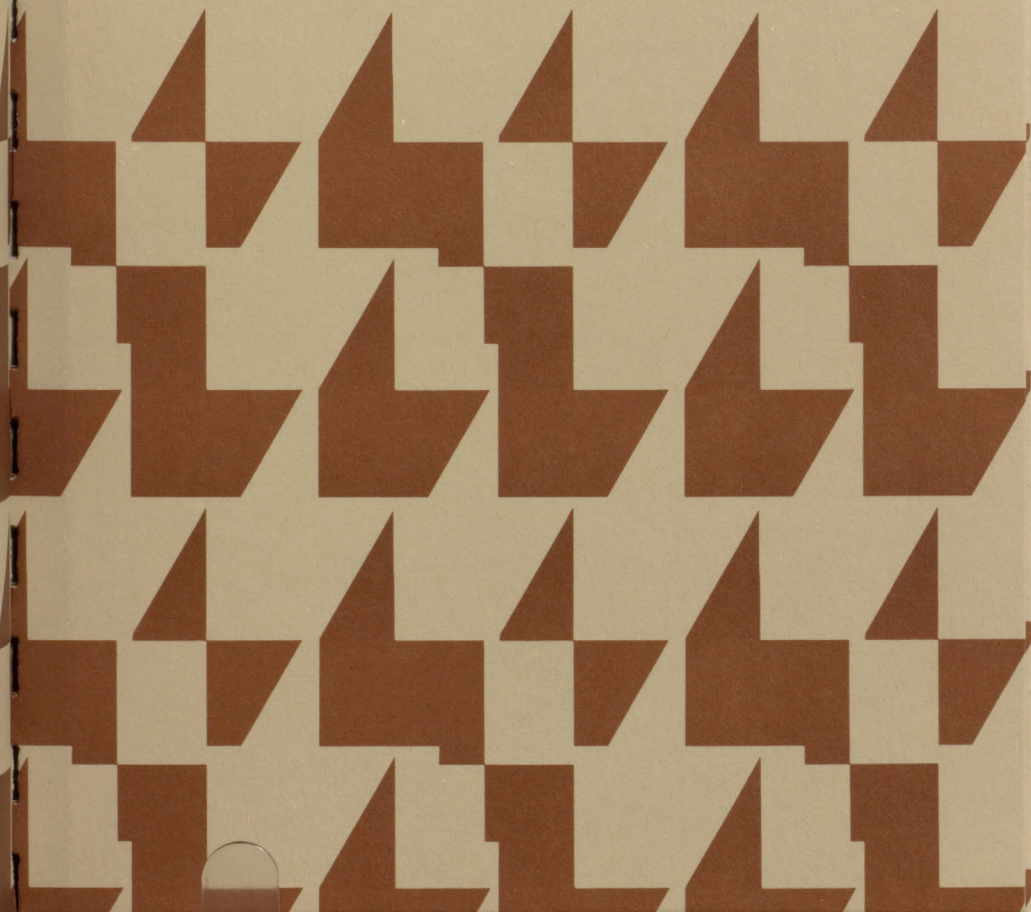
Paul Stewart, piano; student of Charles Reiner



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 24, 1981

5:00 pm

TWO PIANO RECITAL

ogramme

NATA IN G MAJOR

J.C. Bach

Allegro

ENAS INFANTIS; "Corre, corre"

Pinto

Salie Ledden and Takuhi Sedefgian,
Ass of Luba Zuk

ITE SUITE

Debussy

En bateau

Cortege

Stephen Armour and Raffi Toumayan,
Ass of Elizabeth Dawson

NATA

Poulenc

Mes Gelfand and Louise Tremblay,
Ass of Louis-Philippe Pelletier

ITE NO. 2, op. 17

Rachmaninov

Romance

Tarantella

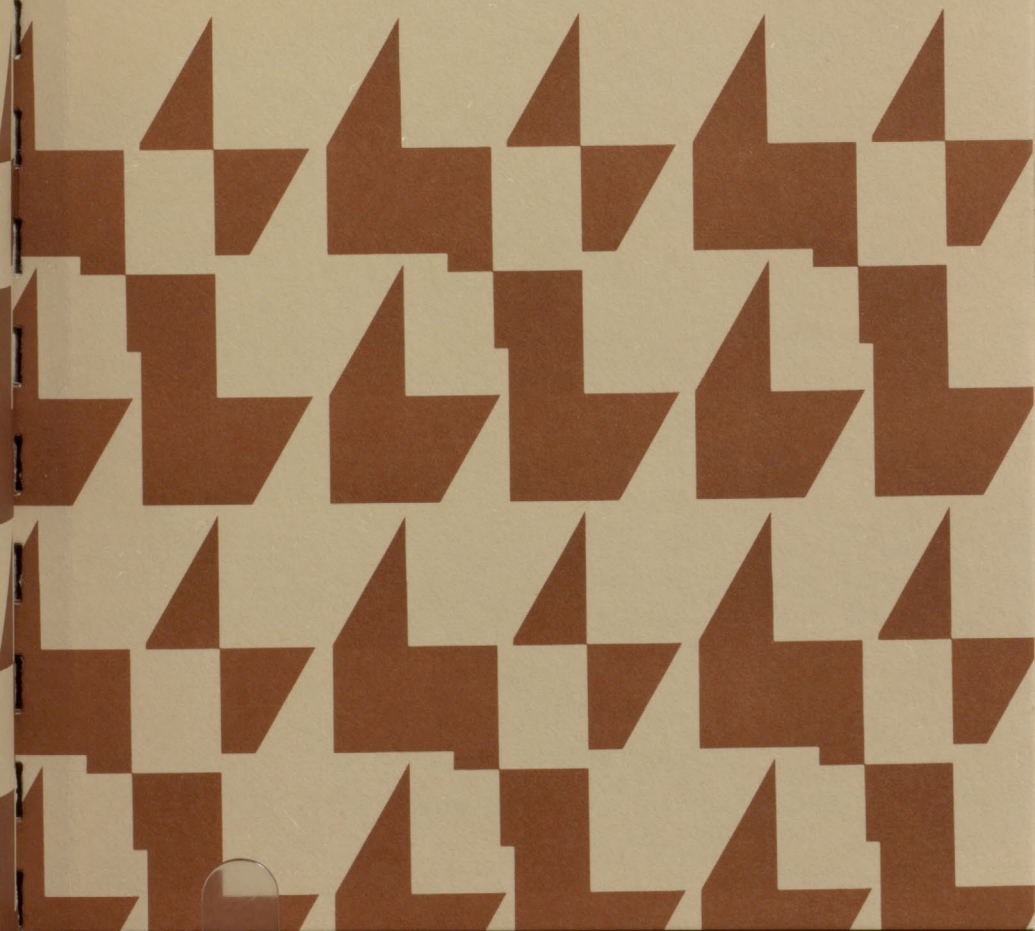
ane Lefebvre and Andrea Carr,
Ass of Luba Zuk



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, March 25, 1981

8:30 pm

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

direction: Kathleen Anderson and
Winston Purdy

Accompanist: Donna Koh

programme

EN PRIERE	Fauré *
AVE VERUM	Fauré *
TANTUM ERGO	Fauré *

MESSE BASSE	Fauré *
-------------	---------

Kyrie
Sanctus
Benedictus
Agnus Dei

Marie-Claude Arpin, soprano

LAUDATE PUERI DOMINUM (Psalm 13: 1, 2)	Mendelssohn
PSALM 23	Schubert

* arranged for strings by Winston Purdy

SOPRANO I

Amar Antoyan
Michelle Beaudet
Sophie Bernard
Amara Bures
Louise Caya
Laborah Fang
Ariane Girouard
Melissa Gracey
Madra Kinloch
Juli Kim
Manon Legros
Sylvana Marandola
Tracy Persaud
Benedikta Petersen
Margaret Stubbington

ALTO

Manon Auger
Hilla Bishop
Amande Broadman
Hélène Chartier
Sandra Cochrane
Andrée Dagenais
Marie-Thérèse Decarie
Bladys Desmanges
Liria Echarri
Cathy Elder
Kate Hall
Isabelle Laplante
Denise Lapointe
Katie Ledden
Thyllis Orofino
Lindy Rosen
Andrea Phillips
Josée Tellier
Manon Trottier
Ga Ngoc Vo

SOPRANO II

Louise Ariano
Elise Benoit
Anne Blanchard
Manon Bouchard
Marie Bouchard
Natalie Boucher
Carol Corman
Judy Cytrynbaum
Chantal Daigle
Poh-Cheng Ee
Janice Ewanyshyn
Pauline Frechette
Jana Hancinsky
Zina Idlin
Maureen Lafrenière
Tammy Levitz
Lucia Mulkiewiez
Yun Oen
Takuhi Sedefei

INSTRUMENTALISTS

Fauré Pieces:

Sophie Dugas, violin
Sylvie Renaud, viola
François Barbeau, viola
Hélène Renaud, cello
François Malo, cello
Michel Lachance, bass

Pinkham "Magnificat":

Brett Dill, oboe
Marie-Line Ross, cboe
Patricia McMullen, bassoon
Annette Champness, bassoon
Olga Gross, harp



MAGNIFICAT

Pinkham

*Magnificat anima mea
Quia respexit
Fecit Potentiam
Suscepit Israel
Sicut locutus est
Sicut erat in principio*

Marie-Claude Arpin, soprano

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

FIVE SONGS FROM OP. 44

Brahms

*Nun Stehn die Rosen
Die Berge sind spitz
Am Wildbach die Weiden
Und gehst du über den Kirchhof
Märznacht*

DIRGE FOR FIDELE
THE WILLOW SONG
OLD ABRAM BROWN

Vaughan Williams
Vaughan Williams
Britten

THE PIRATES OF PENZANCE
(excerpts from Act I)

Gilbert & Sullivan

*Climbing over Rocky Mountain (Edith, Kate & Chorus)
Oh, is there not one maiden breast (Frederic)
Poor wandering one (Mabel)
How beautifully blue the sky (Frederic, Mabel &
Chorus)*

*Mabel, Glenda Balkan
Edith, Susan McLaughlan
Kate, Carol Corman
Frederic, Robert McLaren*

V'LA L'BON VENT
L'HIRONDELLE
AH! SI MON MOINE
VOULAIT DANSER

arr. J. Beaulieu
arr. W. Purdy
arr. D. Patriquin



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



THE PIANO MUSIC 0

Tuesday 24 March 198

LECTURE: The piano
influenceThursday 26 March 1981, 8:30 pm

RECITAL I

Menuet antique	(1895)
Pavane pour une Infante défunte	(1899)
Jeux d'eau	(1901)
Sonatine	(1905)
Modéré	
Mouvement de Menuet	
Animé	

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

Prélude	
Menuet sur le nom de Haydn	
A la manière de...Emmanuel Chabrier	(1913)
A la manière de...Borodine Valse	(1913)
Miroirs	(1905)
Noctuelles	
Oiseaux tristes	
Une barque sur l'Océan	
Alborada del gracioso	
La vallée des cloches	

*This recital is presented in the CBC RADIO / MCGILL
CONCERTS series and is being recorded for broadcast
at a date to be announced.*

Producer: Frances Wainwright

E L M E R

st

CE RAVEL (1875-1937)

pm Recital Hall

of Maurice Ravel;

style

Thursday 2 April 1981, 8:30 pm

RECITAL II

Valses nobles et sentimentales (1911)

Modéré

Assez lent

Modéré

Assez animé

Presque lent

Vif

Moins vif

Epilogue - Lent

Gaspard de la nuit (1908)

Ondine

Le Gibet

Scarbo

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

Le Tombeau de Couperin (1917)

Prélude

Fugue

Forlane

Rigaudon

Menuet

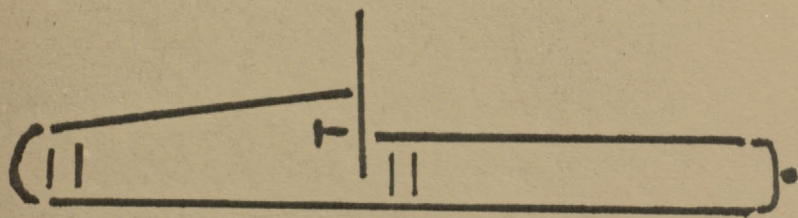
Toccata



TROMBONE & TUBA

L'atelier
de trombone
et de tuba
de Montréal

The Montréal
Trombone
and Tuba
Workshop



McGill University

Faculty of Music

MARCH 27-28-29 MARS 1981



THE MCGILL JAZZ WORKSHOP BAND II

DIRECTOR: GERALD DANOVITCH

ALTO SAXOPHONES

I. Stitt
L. Beaugrand

TENOR SAXOPHONES

G. Duquette
F. Théberge

BARITONE SAXOPHONE

L. Brown

TRUMPETS

H. Whiting
D. Dando
B. McNab
C. Stewart-Patterson
P. Viecho

TROMBONES

P. Desrosier
V. Foster
R. Oliver
C. Smith, bass trombone

RHYTHM

J. Gelfand, piano
C. Guerin, piano
R. van Nus, bass
J. Mauldin, guitar
J. Wolpert, drums

THE MCGILL JAZZ WORKSHOP BAND I

DIRECTOR: GERALD DANOVITCH

ALTO SAXOPHONES

G. Danovitch
G. Duquette

TENOR SAXOPHONES

R. Mortimer
M. Letovsky

FLUTES

P. Freeman
D. Miller

BARITONE SAXOPHONE

J. Lagendyk

TRUMPETS

M. Cartile
M. Macklin
R. DiLauro
P. Viecho
H. Whiting

TROMBONES

R. Oliver
P. Desrosiers
G. Morrison
C. Murray

RHYTHM

L. Beaugrand, piano
J. Gelfand, piano
B. Walsh, guitar
S. Bolduc, bass
L. Williamson, drums

Special thanks to: Uri Mayer, the recently appointed Music Director of the Edmonton Symphony Orchestra; The Musician's Guild of Montréal whose co-operation makes these concerts possible; Dean Paul Pedersen and the Faculty of Music, McGill University; Cindy Shuter, Maria Jerabek, John Fisher, Lorna Murray, Karen O'Neill, Ann Rutledge-Lawton, Louise Schweisberg, Mary Sue Gibson and Danièle Dugré.

The next Montréal Trombone & Tuba Workshop will take place in 1983.

Watch for information regarding the McGill Trumpet and French Horn Workshop – Spring 1982.

SATURDAY, MARCH 28, 1981

3:00 pm

Serge Lortie, soloist

David Cope

CONCERTO

Jean-Pierre Carpentier, trombone
Edith Boivin-Béluse, piano

Christian Gouguene

SONATINA

Lance Nagels, tuba
Maureen Frowley, piano

Walter Hartley

SONATA IN F MINOR

Serge Lortie, bass trombone
Eugene Flawutsky, piano

Georg Philipp Telemann

SUITE IN FOUR MOVEMENTS

Quatuor de Trombones du Québec

Fisher Tull

Emil Subirana, Jean-Pierre Carpentier, Michael Wilson, trombone ténor;
Pierre Marion, trombone basse

McGILL TROMBONE AND TUBA STUDIO

CONDUCTOR: TED GRIFFITH

SENIOR TROMBONE

Jacques Beaudoin
Cousineau
Desrosiers
Michael Concister
René Depars
Marc Eaman
Lidia Foster
David Findlay
Greg Furlong
Dominique Lortie
Alvain Jacob
David Lytle
Ian Morrison
Robert Oliver
John O'Neill
Jacqueline Persaud
Ron Simms
Peter Sullivan
Robert Taylor **
Peter McIntosh

BASS TROMBONE

Tom Allen
Tim Booth
Greg Frazer
Robert McNally
Colin Murray
Christopher Smith

CONTRA-BASS TROMBONE

Ted Griffith **

EUPHONIUM

Tim Booth
Robert Oliver
Christopher Smith

TUBA

Bill Bowles
Lorri Faughnan
Greg McGillis
Hillary Rowland *
Ellis Wean **

TYMPANI

Robert Slapcoff

* - Manager

** - Coaches

1981
MARCH
28

SATURDAY, MARCH 28, 1981

8:00 pm

IAN McDOUGALL, trombone soloist
assisted by The McGill Jazz Workshop Band II
Gerald Danovitch, conductor

BACK BACON BLUES

arr. I. McDougall

BUSTLING

arr. I. McDougall

THE REMAINDER OF THE PROGRAMME WILL BE ANNOUNCED AT THE CONCERT

BILL WATROUS, trombone soloist
assisted by The McGill Jazz Workshop Band I
Gerald Danovitch, conductor

All arrangements are by Tom Kubis

SLAUSEN CUT OFF

SPACE AVAILABLE

YOU'RE MINE TONIGHT

RHYTHM SAMBA

WINDOWS

Audio: Harold Kilianski

Stage Manager: Richard Lavalée and Crew

Production Supervisor: Susan Kenney

Programme Editor: Penny Marrett

RHYTHM SECTION FOR THE RICH MATTESON CLINIC/SECTION DE RYTHME - CLINIQUE DE RICH MATTESON

Armas Maiste, piano
Michel Donato, bass
Tony Romandini, guitar
Lou Williamson, drums

SUNDAY, MARCH 29, 1981

7:00 pm

PRELUDE, FUGUE AND RIFFS

The McGill Wind Symphony
Robert Gibson, conductor

Leonard Bernstein

CONCERTO

Emil Subirana, bass trumpet
The McGill Wind Symphony
Robert Gibson, conductor

Franz Joseph Haydn

SUITE CONCERTANTE

Ellis Wean, tuba with
Woodwind Quintet

Armand Russel

INTERMISSION

Ronald Barron with The Boston University Trombone Ensemble and Friends

INTRADA

Gordon Jacobs

O MAGNUM MYSTERIUM

In memory of John Coffey

Francis Poulenc
arr. W. Sudemier

ORION'S QUARRY

Hyades
Pleiades
Aldebaran

Ronald Barron, trombone solo
Richard Cornel, conductor

Richard Cornel

LA FILLE AUX CHEVEUX DE LIN

Dennis Lambert, solo

Claude Debussy
arr. B. Knapp

THE IMPOSSIBLE JOKE

Dave Fetter

BLUE BELLS OF SCOTLAND

Stewart Taylor, trombone solo
The McGill Wind Symphony
Robert Gibson, conductor

Arthur Pryor

LASSUS TROMBONE

Ensemble and Staff
Robert Gibson, conductor

Henry Fillmore

THE BOSTON UNIVERSITY TROMBONE ENSEMBLE AND FRIENDS *

DIRECTOR: RONALD BARRON

TENOR TROMBONE

John Bartlett
Bob Blossom *
Bill Branvold
Ed Clough
Devin Dondero
Tom Evans
David Frederuck
Eric Hertig
Bob Holfelder
Denis Lambert
Tom Ralston
Paul Riley
Tim Van Dam *

BASS TROMBONE

Al Jussaume
Jeff Marsanskis *
Kevin Pituch *
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* - denotes Friend

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K. Davies

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S. Goldman *
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L. Meyers
M. Simon

ALTO CLARINET

S. Bélanger

BASS CLARINET

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PERCUSSION

F. Briere
N. Girard
S. Popovic
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Manager: G. Frazer
Librarian: T. Booth
* - denotes section lead

THE MONTREAL TROMBONE
AND TUBA WORKSHOP
DIRECTION: Ted Griffith

L'ATELIER DE TROMBONE
ET DE TUBA DE MONTREAL
Rita Beauséjour-Griffith

1981

TROMBONES

Ronald Barron	-	Boston Symphony Orchestra
Damien Boivin	-	Orchestre symphonique de Québec
Jean-Pierre Carpentier	-	Montréal
Serge Lortie	-	Orchestre symphonique de Québec
Ian McDougall	-	Toronto, Boss Brass
Donald Miller	-	Buffalo Philharmonic
Alan Raph	-	New York
Gordon Sweeney	-	Toronto Symphony Orchestra
Emil Subirana	-	Montréal
Stewart Taylor	-	Orchestre symphonique de Montréal
Bill Watrous	-	Los Angeles (Vincent Bach International)
Denis Wick	-	London Symphony Orchestra (Boosey & Hawkes, British Consulate)

TUBAS

Roger Bobo	-	Los Angeles Philharmonic
Rich Matteson	-	North Texas State University (Yamaha)
Lance Nagels	-	Orchestre symphonique de Québec
Ellis Wean	-	Orchestre symphonique de Montréal

ENSEMBLES

The Boston University Ensemble and Friends	Ronald Barron, director
The McGill Wind Symphony	Robert Gibson, director
The McGill Jazz Workshop Bands I & II	Gerald Danovitch, director
The McGill Trombone and Tuba Studio	Ted Griffith, director

The Montreal Trombone and Tuba Workshop wishes to thank Vincent Bach International (U.S.), Yamaha (Canada) Ltd., Boosey & Hawkes (Canada) Ltd., the British Consulate, and all those who are essential in so many ways to the success of this Workshop.

L'Atelier de trombone et de tuba aimerait remercier Vincent Bach International (U.S.), Yamaha (Canada) Ltée., Boosey & Hawkes (Canada) Ltée., Le Consulat de Grande Bretagne et tous ceux qui nous ont accordé leur appui car grâce à cette générosité notre succès est d'autant plus assuré.

FRIDAY, MARCH 27, 1981

8:00 pm

STAR WARS

John Williams
arr. G. Morrison

*The McGill Trombone and Tuba Studio
Stewart Taylor, solo trombone
Timothy Booth, solo euphonium
Glenn Morrison, conductor*

IN MEMORIAM (In memory of John Coffey and Donald Yaxley)

Raymond Premru

*The McGill Trombone and Tuba Studio
Stewart Taylor, conductor*

FANTASIA

Georg Philipp Telemann

Donald Miller, bass trombone solo

PETITE SUITE

Serge Baudo

*Damien Boivin, trombone
Sylvain Doyon, piano*

ETUDE TRANSCENDENTAL

Charlier

Donald Miller, bass trombone solo

SONATA

Trygve Madsen

*Roger Bobo, tuba
Eugene Plawutsky, piano*

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

THE MORNING SONG

Roger Kellaway

*Roger Bobo, tuba
Eugene Plawutsky, piano*

ALAN RAPH, BASS TROMBONE

arr. A. Raph

*Solo - Rock
Duet - Aren't you glad you're you
(Dedicated to George Roberts)
Trio - Variations on a Theme by Handel
Quartet - Rondo*

THE BUMBLE BEE

SYMPHONY III (1st movement)

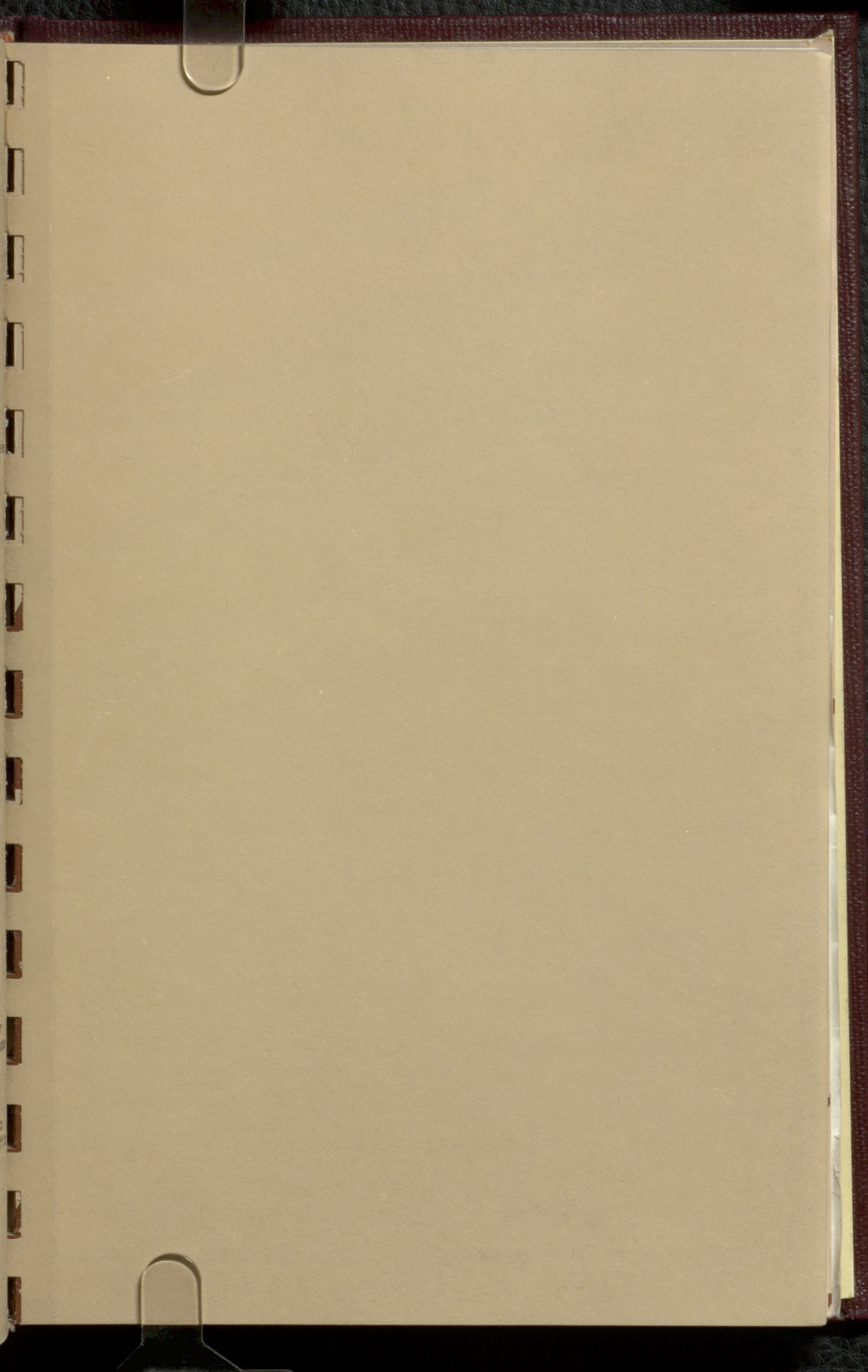
Gustav Mahler
arr. J. Friedman

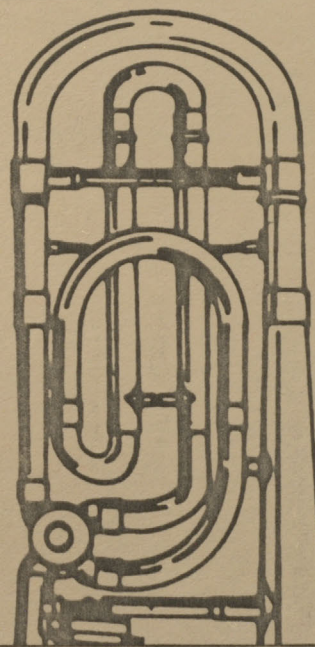
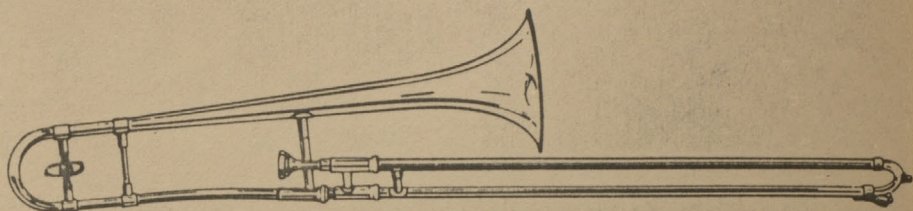
*Denis Wiak, solo trombone
The McGill Trombone and Tuba Studio
Uri Mayer, conductor*

PAVANNE (DIE SCHLACHT)

Tilman Susato
arr. T. Griffith


*The McGill Trombone and Tuba Studio and Staff
Ted Griffith, conductor*





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McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 31 March 1981, 5:00 pm

STUDENT SOLOISTS' RECITAL

coordinator: Elizabeth Dawson

programme

Si tu le veux	Koechlin
Les Papillons	Chausson
Les Roses d'Ispahan	Fauré
O Quand Je Dors	Liszt

Barbara Lewis, soprano
student of Margaret Kalil
Janet Creaser, piano

Slavonic Dance in F major, Op.46 no.4 Dvorak

Anna Ferenc and Nicole Hamelin, piano duo
class of Eugene Plawutsky

Cantata No.2 "Mein Jesus will es tun" Bach
Liebe schwärmt auf allen Wegen Schubert
L'Heure Exquise Poldowski
Senza Mamma, from "Suor Angelica" Puccini

Athena Bassias, soprano
student of Jo-Anne Bentley
Marta Mayson, piano

Visions Fugitives, Op.22 nos 1,4,6,10 Prokofiev
Ballade in A^b major Chopin

Roxanne Lefebvre, piano
student of Luba Zuk

Vergebliches Ständchen, Op.84 no.4 Brahms
Wie Melodien zieht es mir, Op.105 no.1
Sonntag, Op.47 no.3

Verborgenheit (from Mörike Lieder, no.12) Wolf
Voyons Manon, from "Manon" Massenet
Adieu, notre petite table, from "Manon"

Denise Poray, soprano
student of Betty Doroschuk
Paul Keenan, piano

Concertino for marimba, Op.21 Creston
Vigorous - Calm - Lively

Pierre Dubé, marimba
student of Pierre Béluse
Mimi Blais, piano



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 31 March 1981, 8:30 pm

RECITAL OF THE SONG INTERPRETATION CLASS

Direction: Tom Plaunt
Jan Simons

Assisted by Michael McMahon

Programme

EMILY DICKINSON SONGS

Vincent Persichetti
(b.1915)

Out of the Morning
I'm Nobody
When the Hills Do
The Grass

Barbara Lewis, soprano
Andrea Carr, piano

Nuits d'étoiles (1880)
Beau Soir (c.1880)
Paysage Sentimental (1883)

Claude Debussy
(1862-1918)

CINQ MELODIES POPULAIRES GRECQUES (1904-6)

Maurice Ravel
(1875-1937)

Chanson de la mariée
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Elizabeth Norman, mezzo-soprano
Suzanne Beauregard, piano

MILY DICKINSON SONGS - Vincent Persichetti

At of the Morning

Will there really be a morning?
Is there such a thing as day?
Could I see it from the mountains
If I were as tall as they?
Are its feet like water-lillies?
Are its feathers like a bird?
Is it brought from famous countries
Of which I have never heard?
O some scholar! O some sailor!
O some wise man from the skies!
Please do tell a little pilgrim
Where the place called morning lies?

In Nobody

In Nobody!
Who are you?
Are you nobody too?
When there's a pair of us - don't tell!
They'd banish us, you know.
How dreary to be somebody!
How public, like a frog
To tell your name the live-long day
To an admiring bog!

When the Hills Do

Falter? When the hills do.
Falter? When the sun
Questions if his glory
Is the perfect one.
Perfite? When the daffodil
Growth of the dew:
Even as herself, O friend!
I will of you!

LAIT D'ETOILES - Debussy

Nuit d'étoiles, sous tes voiles,
Sous ta brise et tes parfums
Miste lyre qui soupire,
Rêve aux amours défunts.
Sereine mélancolie
Vient éclore au fond de mon coeur,
Et j'entends l'âme de mamie
Pressaillir dans le bois rêveur.
Je revois à notre fontaine
Tes regard bleus comme les cieux;
Lette roes, c'est ton haleine,
Et ces étoiles sont tes yeux.

LAU SOIR - Debussy

orsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé.
Un conseil d'être heureux semble sortir des choses
Et monter vers le coeur troublé.

The Grass

The grass so little has to do,
A sphere of simple green,
With only butterflies to brood,
And bees to entertain,
And stir all day to pretty tunes
The breezes fetch along,
And hold the sunshine in its lap
And bow to everything;
And thread the dews all night like
pearls,
And make itself so fine,
A duchess were too common
For such a noticing
And even when it dies, to pass
In odors so divine,
As lowly spices gone to sleep
Or amulets of pine.
And then to dwell in sov'reign barns,
And dream the days away,
And dream the days away,
The grass so little has to do,
I wish I were the hay!

BEAU SOIR (cont'd)

Un conseil de goûter le charme d'être au monde,
cependant qu'on est jeune et que le soir est beau,
car nous nous en allons comme s'en va cette order,
elle à la mer, nous au tombeau.

PAYSAGE SENTIMENTAL - Debussy

Le ciel d'hiver, si doux, si triste, si dormant,
où le soleil errait parmi des vapeurs blanches,
était pareil au doux, au profond sentiment
qui nous rendait heureux mélancoliquement
par cet après-midi de baisers sous les branches.
Branches mortes qu'aucun souffle ne remuait,
branches noires avec quelque feuille fanée.
Ah! que ta bouche s'est à ma bouche donnée
plus tendrement encore dans ce grand bois muet,
et dans cette langueur de la mort de l'année
La mort de tout sinon de toi que j'aime tant
et sinon du bonheur dont mon âme est comblée
Bonheur qui dort au fond de cette âme isolée
mystérieux, paisible et frais comme l'étang
qui pâissait au fond de la pâle vallée.

CINQ CHANSONS GREQUES - Ravel

Chanson de la Mariée

Réveille-toi, perdrix mignonne,
ouvre au matin tes ailes,
trois grains de beauté
mon coeur en est brûlé.
Vois le ruban, le ruban d'or que je t'apporte
pour le noner autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles tous sont alliés.

Là-bas, vers l'église

Là-bas, vers l'Eglise.
vers l'Eglise, Ayio Sidéro
L'Eglise, ô Vièrge sainte,
l'Eglise, Ayio Costanndino
Se sont réunis,
rassemblés en nombre infini
du monde, ô Vièrge 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 aign...
et c'est toi que j'aime!

Chansons des cueilleuses de lentisques

O joie de mon âme, joie de mon coeur,
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 coeurs soupire

Tout gai!

Tout gai,
ha, tout gai,
belle jambe, tireli, qui danse,
belle jambe, la vaiselle danse,
tra la-la-la-la

ZIGEUNERLIEDER - Brahms

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

Hey, strike up, gipsy! Play the song of
the faithless maid! Make the strings
cry, complain - sad, fearful, till
the hot tear wets this cheek!

2.
Hochgetürmte Rimaflut, wie bist du so trüb,
An dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
rauschen an dem Strand heran zu mir,
An dem Rimaufer lasst mich ewig weinen nach ihr!

Mountainous Rima waters, how you are
muddy! On the bank I stand, cry loud for
you, my love! Waves flee, waves pour,
roar at me on the shore, let me forever
on Rima's bank weep for her!

3.
Wisst ihr, wann mein Kindchen am allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht und küsst.
Mägdelein, du bist mein, inniglich küsst ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!
Wisst ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzzelein, du bist mein, inniglich küsst ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Do you know when my love is loveliest?
When her sweet lips jest, laugh and kiss.
Mine you are, maiden, tenderly I kiss you,
for me alone sweet heaven made you!
Do you know when I like my lover best?
When he holds me with his arms about me.
Mine you are, the love, tenderly I kiss you,
for me alone sweet heaven made you!

4.
Lieber Gott, du weißt, wie oft bereut ich hab,
Dass ich meinem Liebsten einst ein Küsschen gab.
Herz gebot, dass ich ihn küssen muss,
Denk, solange ich leb, an diesen ersten Kuss.
Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herz bleibt ihm ewig, ewig treu.

Dear God, you know how often I have rued
that once I gave my love a tiny kiss.
My heart decreed that I must kiss him.
All my life I'll think of that first kiss.
Dear God, you know how often on still
nights I've thought in joy and pain of my
beloved. Love is sweet, though regret is
bitter, to him my heart stays ever true.

5.
Brauner Bursche führt zum Tanzen sein
blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Czardasmelodie beginnt,
Küsst und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, dass es klingt.

A bronzed lad leads to dance his fair,
blue-eyed lass, boldly clashes his spurs,
the csardas begins; he kisses and caresses
his sweet dove, whirls her, guides her,
shouts for joy, leaps; throws three
shining silver florins on the cymbalom,
making it resound.

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

Three little roses in the row bloom so red,
no law against boy going to girl! If, dear
God, there were, the fair wide world were
long since done for. Staying single is
what would be a sin!
The fairest lowland town is Kecskemet,
there many a maid is near and nice! Find
yourselves a bride there, friends,
woo her, set up your home,
drain cups of joy.

7.
Kommt dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heiligem Eide mir gelobt?
Täusch mich nicht, verlass mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Do you sometimes recall, my sweet, what
once you vowed to me with sacred oath?
Do not deceive me, do not forsake me,
you do not know how much I love you;
love me as I love you,
then down on you God's grace will pour!

ZIGEUNERLIEDER - Brahms (cont.)

8.

Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßsen Liebchen mein.

Red clouds of evening sail the sky
longingly to you;
my love, my heart burns,
heaven shines in glowing splendour,
and day and night I dream
of none by my sweet love.

LES ILLUMINATIONS de Rimbaud - Britten

I. FANFARE. J'ai seul la clef de cette parade sauvage.

II. VILLES. Ce sont de villes! C'est un peuple pour qui se sont montés ces Alleghany et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux... Des cortèges de Mabs en robes rouges, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglottent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue... Le paradis des orages s'effondre. Les sauvages dansent sans cesse la Fête de la Nuit...
Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

III.a) PHRASE. J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

III.b) ANTIQUE. Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies tes yeux, des boules précieuses, remuent. Tachées de lie brune, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton coeur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

IV. ROYAUTE. Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre. En effet, ils furent rois toute une matinée, où les tentures carminées se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

V. MARINE. Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons de lumière.

VI. INTERLUDE. J'ai seul la clef de cette parade sauvage.

VII. BEING BEAUTEOUS. Devant une neige, un Etre de beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chairs superbes. - Les couleurs propres de la vie se foncent, dansent et se dégagent autour de la vision, sur le chantier. - Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargent avec le sifflements mortels et les rauques musiques que le monde, loin derrière nous lance sur notre mère de beauté, - elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux. O la face centrée, l'écusson de crin, les bras de cristal! le canon

sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

VIII. PARADE. Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoin, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blémis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! - Il y a quelques jeunes -... O le plus violent paradis de la grimace enragée!... Chinois, Hottentots, Bohémiens, niais, hyènes, Molochs, vieilles démenées, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles". Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique.... J'ai seul la clef de cette parade sauvage.

IX. DEPART. Assez vu. La vision s'est rencontrée à tous les airs. Assez eu. Rumeurs des villes, le soir, et au soleil, et toujours. Assez connu. Les arrêts de la vie. - O Rumeurs et Visions! Départ dans l'affection et le bruit neufs.

CHANSONS - Duparc

L'Invitation au Voyage

Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.
Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté!

Soupir

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais, fidèle, toujours l'attendre,
Toujours l'aimer!
Ouvrir les bras, et, las d'attendre,
Sur le néant les refermer!
Mais encore, toujours les lui tendre
Toujours l'aimer.
Ah! ne pouvoir que les lui tendre
Et dans les pleurs se consumer,
Mais ces pleurs toujours les répandre,
Toujours l'aimer....
Ne jamais la voir ni l'entendre
Ne jamais tout haut la nommer,
Mais d'un amour toujours plus tendre
Toujours l'aimer. Toujours!

Phidylé

L'herbe est molle au sommeil
Sous les frais peupliers,
Aux pentes des sources moussues,
Qui dans les prés en fleur
Germant par mille issues,
Se perdent sous les noirs halliers.
Repose, ô Phidylé!
Midi sur les feuillages
Rayonne et t'invite au sommeil!
Par le trèfle et le thym,
Seules, en plein soleil,
Chantent les abeilles volages;
Un chaud parfum circule
Au détour des sentiers,
La rouge fleur des blés s'incline,
Et les oiseaux, rasant de l'aile la colline,
Cherchent l'ombre des églantiers.
Repose, ô Phidylé!
Mais, quand l'Astre,
Incliné sur sa courbe éclatante,
Verra ses ardeurs s'apaiser,
Que ton plus beau sourire
Et ton meilleur baiser
Me récompensent de l'attente!

CHANSONS - Duparc (cont.)

Le Manoir de Rosemonde

De sa dent soudaine et vorace,
Comme un chien l'amour m'a mordu...
En suivant mon sang répandu,
Va, tu pourras suivre ma trace...
Prends un cheval de bonne race.
Pars, et suis mon chemin ardu,
Fondrière ou sentier perdu,
Si la course ne te harasse!
En passant par où j'ai passé,
Tu verras que seul et blessé
J'ai parcouru ce triste monde.
Et qu'ainsi je m'en fus mourir
Bien loin, bien loin, sans découvrir
Le bleu manoir de Rosemonde.

La Vie intérieure

J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux.
Et que leurs grands piliers, droits et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques,
Les houles, en roulant les images des cieux.
Mélaient d'une façon solennelle et mystique
Les tout puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux ...
C'est là, c'est là que j'ai vécu dans les voluptés calmes
Au milieu de l'azur, des vagues, des splendeurs,
Et des esclaves nus tout imprégnés d'odeurs,
Qui me rafraichissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

Chanson triste

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été.
Et pour fuir la vie importune
Je me noierai dans ta clarté.
J'oublierai les douleurs passées, mon amour,
Quand tu berceras mon triste coeur et mes
pensées

Dans le calme aimant de tes bras!
Tu prendras ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous,
Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai ...

GYPSY SONGS op.103 (1887)

Johannes Brahms
(1833-1897)

He, Zigeuner
Hochgetürmte Rimaflut
Wisst ihr, wann?
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendwolken

Heike Margolis, mezzo-soprano
Lois Craig, piano

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

LES ILLUMINATIONS op.18 (1939)

Benjamin Britten
(1913-1976)

Fanfare
Villes
Phrase
Cantique
Royauté
Marine
Interlude
Being Beauteous
Parade
Départ

Darquise Bilodeau, soprano
Anne-Marie Denoncourt, piano

L'Invitation au Voyage (1870)

Henri Duparc
(1848-1933)

Soupir (1869)

Phidylé (1882)

Le manoir de Rosemonde (1879)

Chanson triste (1869)

La Vie antérieure (1884)

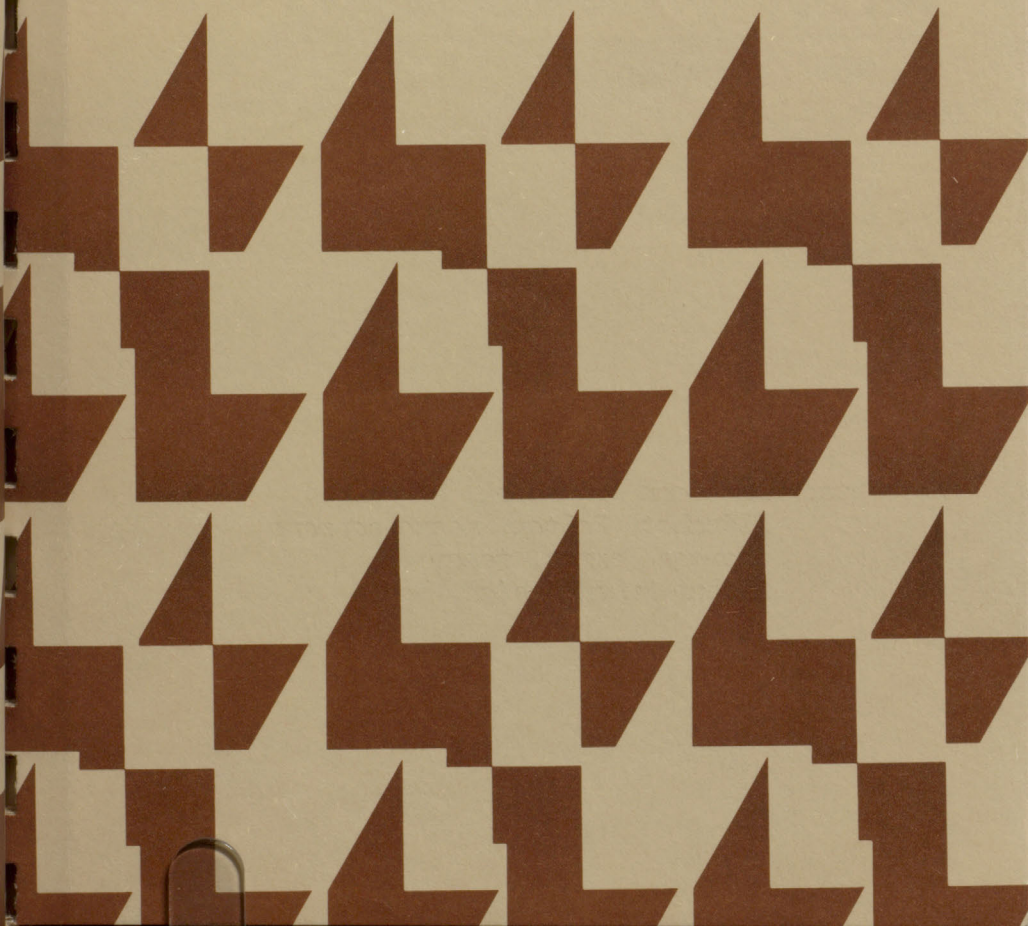
Jean-Michel Sereni, baritone
Michael McMahon, piano



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, April 3, 1981
Saturday, April 4, 1981

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

Uri Mayer, conductor

w i t h

M c G I L L F A C U L T Y a n d C O N C E R T

C H O I R S

Winston Purdy and Fred Stoltzfus, directors

*Soloists: Kathleen Broderick, soprano
Elizabeth Bolton, mezzo-soprano
Georges Perras, tenor
Arthur Muhendissian, bass*

BASSES

Jacques Giroux
Jean-Luc Cholette
Martin Dubeau
Sydney Vrana
Malcolm Harvey
Tom Rainsford
Stephen Armour
Nick DiTomaso
Anthony Garbish
Jean-Guy Ouelon
Frederick Liessens
David Daly
Andrew Thomas
Joseph Torontour
Peter Domitrovitz
John Souranis
Joey di Buono

Orchestra Personnel

VIOLINS I

Susan Cottrell, concert mistress
Philippe David
Peter Purich
Sophie Dugas
Sylvie Allaire
Dragan Djerkić
Rita Lee
Viviane Roberge
Kumiko Kato
Michel Dominique
Natalie Potvin
Marco Parisotto

VIOLINS II

Karen Langille *
Vera Djerkić
Josée Tellier-Boisvert
Elise Lortie
Roxanne Sawka
Marie-France Geoffroy
John Bailey

VIOLAS

Jacques Proulx *
François Barbeau
Sylvie Renaud
Jean Grimard
Andrew Bacon

CELLOS

Tina Williams *
Louis D'Allaire
Gill Stikeman
James Green
François Malo
Hélène Renaud
Raygis Bélanger
Annabelle Ship

BASSES (cont'd)

Michel Lachance
Charles Leblanc
Patrick Arnaud
André Belzil
Mathias Adamkiewicz
Jean-Pierre Biron
Don Leuszler
Alain Vadeboncoeur
Peter Tannenbaum
Marc Deschênes
Patrick Hare
Desmond Byrne
Raffi Toumayan
Aidan Hollis
Michel Basque
Jacques Cossette

Anne-Marie Denoncourt, rehearsal accompanist

CELLOS (cont'd)

François Livay
Mark Fraser

DOUBLE BASS

Claude Proulx *
Pierre Pepin

FLUTES

Heather Howes *
Paul Boivin
Virginia Spicer

OBOES

Margaret Moser *
Marie-Line Ross
Cynthia Flower

CLARINETS

Simon Cole *
Zaven Zakarian
Sandy Goldman

BASSOONS

Patricia McMullen
Annette Champness
Lesley Ross

HORNS

Elizabeth Abel *
Annemarie Leenhouts
Cheryl Pellat
Lynda Osatchuck

TRUMPETS

Kirk Wilkie *
David Dando
Bryan Taylor

TROMBONES

Peter Sullivan *
Paul DesRosiers
Bob McNally
Tom Allen

Librarian

Annabelle Ship

Manager

Tom Allen

Assistant

Conductor

Paul Boivin

QUATTRO PEZZI SACRI - Verdi

I. AVE MARIA

Hail, Mary, full of grace, the
Lord is with thee;
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus,
Holy Mary, Mother of God,
Pray for us sinners now and at the hour
of our death. Amen.

II. STABAT MATER

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart His sorrows sharing,
All His bitter anguish bearing,
Now at length the sword had passed.

Oh, how sad and sore distressed
Was that Mother, highly blest,
Of the sole begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
Whelmed in miseries so deep,
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

For the sins of His own nation,
Saw Him hang in desolation
Till His Spirit forth He sent,
Bruised, derided, cursed, defiled,
She beheld her tender Child,
All with bloody scourges rent.

O thou Mother! Fount of love!
Touch my spirit from above,
Make my heart with thine accord.
Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified;
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torment died.

Let me mingle tears with thee,
Mourning Him who mourned for me,
All the days that I may live.
By the cross with thee to stay;
There with thee to weep and pray.
Is all I ask of thee to give.

Virgin of all virgins blest!
Listen to my fond request:
Let me share thy grief divine.
Let me to my latest breath,
In my body bear the death
Of that dying Son of thine.

Wounded with His every wound,
Steep my soul till it hath swooned
In His very blood away.
Be to me, O Virgin, nigh,
Lest in flames I burn and die
In His awful judgement-day.

Christ, when Thou shall call me hence
Be Thy Mother my defence,
Be Thy cross my victory.
While my body here decays
May my soul Thy goodness praise
Safe in Paradise with Thee.
Amen.

III. LAUDI ALLA VERGINE MARIA
(From Dante's "Paradiso" Canto XXXIII)

Virgin mother, daughter of thy Son,
lowly and uplifted
more than any creature,
fixed goal of the eternal counsel,
thou art she who didst human nature
so enoble that its own Maker scorned
not to become its making.

In thy womb was lit again the love
under whose warmth in the eternal peace
this flower hath thus unfolded.
Here art thou unto us
the meridian torch of love
and there below with mortals art
a living spring of hope.

Lady, thou art so great and hast such worth,
that if there be who would have grace
yet betaketh not himself to thee,
his longing seeketh to fly without wings.
Thy kindlinss not only succoureth
whose requesteth,
but does oftentimes freely forerun request.

In thee is tenderness, in thee is pity,
in thee munificence, in thee united whatever
in created being is of excellence.

IV. TE DEUM

We praise Thee, O God; we acknowledge
Thee to be the Lord,
Thee, the Father everlasting, all the
earth doth worship.

To Thee all the angels, to Thee the
heavens, and all the Powers,
To Thee the cherubim and seraphim cry
out incessantly:

Holy, holy, holy, Lord God of Hosts!
Full are the heavens and the earth of
the majesty of Thy glory.

Thee, the glorious choir of the Apostles,
Thee, the admirable company of the Prophets,
Thee, the white-robed army of the Martyrs
doth praise.

Thee, the holy Church throughout the world
doth confess.

The Father of infinite majesty,
Thine adorable, true, and only Son,
And the Holy Ghost, the Paraclete.

Thou, O Christ, art the King of Glory!
Thou art the everlasting Son of the Father.
Thou, having taken upon Thee to deliver
man, didst not disdain the Virgin's womb.
Thou, having overcome the sting of death,
hast opened to believers the kingdom of heaven.

Thou sittest at the right hand of God, in the
glory of the Father.

Thou, we believe, art the Judge to come.
We beseech Thee, therefore, to help Thy servants
whom Thou has redeemed with Thy precious blood.

Make them to be numbered with Thy saints in
glory everlasting.

O Lord, save Thy people, and bless Thine
inheritance.

And govern them, and exalt them forever.

Day by day, we bless Thee.

And we praise Thy name forever; yea forever
and forever.

Vouchsafe, O Lord, this day to keep us
without sin.

Have mercy upon us, O Lord, have mercy upon
us.

Let Thy mercy, O Lord, be upon us; as we have
hoped in Thee.

In Thee, O Lord, have I hoped; let me never
be confounded.

Choir Personnel

SOPRANOS

Kate Brown
Susan Eyton-Jones
Dina Vincelli
Nancy Simmons
Marie-Claude Arpin
Marla Mayson
Rosemary Godin
Andrea Carr
Lois Kerr
Mireille Crépeau
Michèle Gagné
Anna Ferenc
Lois Craig
Monique Orvoine
Nicole de Cristofaro
Eleanor Wong
Anait Keuchguerian
Eugenie Clenzos
Brenda Cameron
Susan Hlasny
Alma Yep
Norma Bowen
Roxanne Martel
Anne Wilkinson
Madeleine Palmer-Rousseau
Carolyn Hanenian
Elinor Moav
Cheryl Brown
Margaret Newell
Heidi Epstein
Catherine Creighton
Josée April
Louise Alepin
Marie de Haerne
Janis Clarke
Lucie Parent
Louise Tremblay
Suzanne Beauregard
Elizabeth Naylor
Barbara Lewis
Francine Labelle
Victoria Chick
Lucy Roy

ALTOS

Sylvia Zaszavadjian
Martha Hervieux
Moyra Van Nus
Mariette Picard
Michèle Vaudry
Ruth Neufeld
Karna Trentman
Ricky Zappone
Hélène Lord
Patricia Place
Maria Forté
Marilyn Brayne
Elizabeth Prescesky
Nicole Jodoin
Margaret Forman
Heather Whiting
Louise Beauchesne
Claire Bourque
Sabina Schirmer
Marie-France Ouellet
Anne-Marie Denoncourt
Carol Treuyer

TENORS

Jean-Guy Comeau
Perry Canestrari
Robert McAlear
Barry Cadieux
André Roy
François Fauteaux
Than Do
Steve McManaman
Richard Pouliot
Jacques Tessier
Sylvain Lair
Colin Doroschuk
Sylvain Destrempes
Michel Ouellete
Mark Lazarus
Eric Sigman
Jean-Paul Dubois
Greg Prest
Basil Hadjinicolaou-Vassilis
Brian Orton
Russel Silverstein
Jean-François Morin
Roger Lord

programme

QUATTRO PEZZI SACRI

Ave Maria
Stabat Mater
Laudi Alla Vergine Maria
Te Deum

Giuseppe Verdi
(1813 - 1901)

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

MASS IN C

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Ludwig van Beethoven
(1770 - 1827)



McGill University Faculty of Music

J E F F R E Y J O U D R E Y, organ

student of Raymond Daveluy

Sunday, April 5, 1981
3:30 pm

St. Joseph's Oratory,
Queen Mary Road,
Montreal



programme

PREMIER LIVRE D'ORGUE

Plein Jeu

Fugue

Trio

Basse de Trompette

Tierce en Taille

Dialogue

Louis Marchand
(1669-1732)

L'ORGUE MYSTIQUE

Dominica X post Pentecosten

Charles Tournemire
(1870-1939)

PRELUDE ET FUGUE EN DO, op. 109

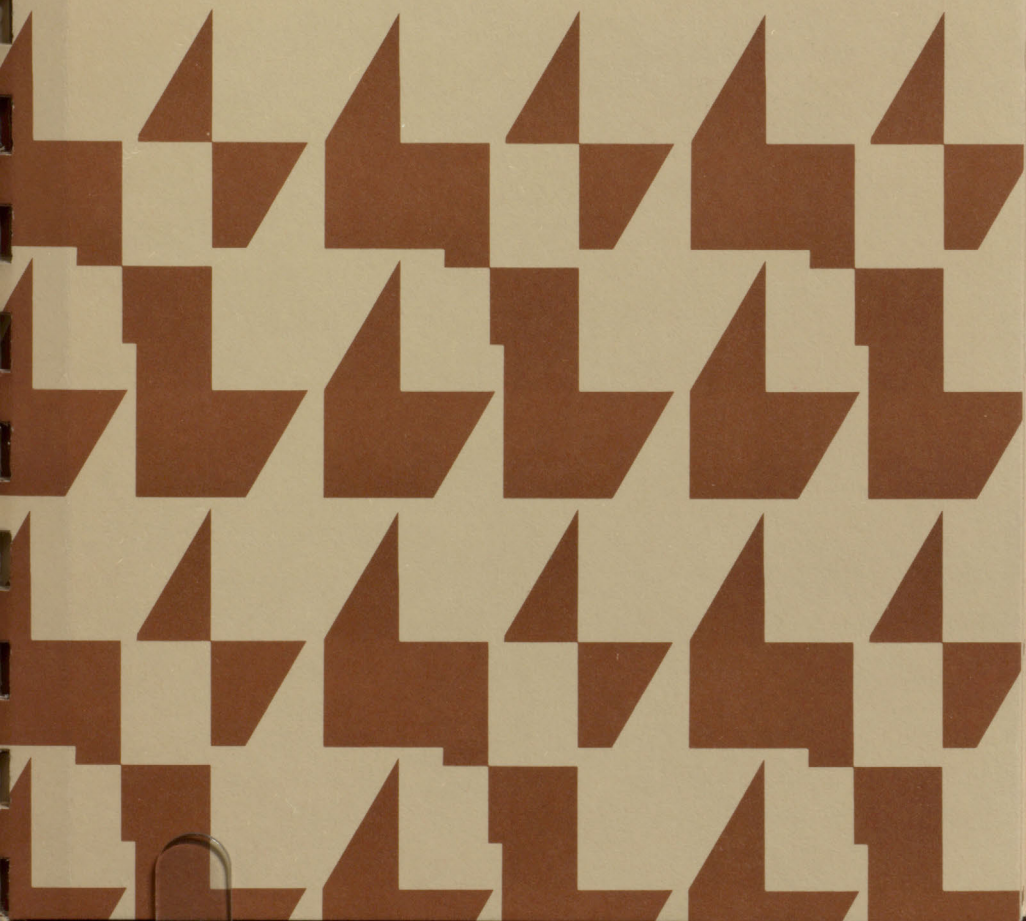
Camille Saint-Saëns
(1835-1921)



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, April 6, 1981

8:30 pm

EARLY MUSIC ENSEMBLES

director: Mary Cyr

assistants: Edmund Brownless
Claire Guimond
Hank Knox
Sandra Mangsen Weeks
Betsy MacMillan

IL EST BEL ET BON - Passereau

Il est bel et bon, commère, mon mari
Il estoient deux femmes toutes d'un pays
Disans l'une à l'autre: Avez-vous bon mari
Il ne se courrouce ne ma bat aussi
Il fait le mesnaige, il donne aux poulaillies
Et je prends mes plaisirs
Commère, c'est pour rire
Quand les poulaillies crient
Petite coquette qu'est ceci.

FAIR PHYLLIS I SAW SITTING ALL ALONE - Farmer

Fair Phyllis I saw sitting all alone
Feeding her flock near to the mountain side.
The shepherds knew not whither she was gone,
but after her lover Amyntas hied,
up and down he wandered,
whilst she was missing,
when he found her,
oh then they fell a kissing.

PIORIUM SUSPIRIA (1629) - Widmann

Quarta pars

Jesu, sub saneta vulnera
et sub perfossa viscera
me conde, mentem lumina,
tremementem propter crimina.
An Jesu, miserer mei

PETITE FOLLE - de Lassus

Petite folle, estes vous pas contente
De me baiser cinq cens fois tout de suite
Approchez moy ceste bouche si gente
Et ces beaux bras tant qu'avec vous je luite
En bonne foy vous estes la plus duite
A m'embrasser qu'ay trouvé en ma vie
Mon petit, coeur ne prenez pas la fuite
encore un coup baisez moy, je vous prie.

DER HERR SCHAUET VON HIMMEL - Schütz

Der Herr schauet von Himmel auf der Menschen
kinder, dass er sehe, ob jemand klug sei und
nach Gott frage, aber die sind alle abgewichen
und allesamt untüchtig, d a ist keiner, der
gutes thu, auch nicht einer.

Psalms 14:2,3

ALLEZ SOUSPIRS - Claudin de Sermisy

Allez souspris, enflammez au froit coeur
Tant que la glace de rigueur soit fondue
Et si prière est au ciel entendue
Mort ou mercy soit fin à ma douleur

SWEET NYMPH COME TO THY LOVER - Morley

Sweet nymph come to thy lover
Follow thou to the bower in the close
alley
there we will together sweetly kiss
each other
And like two wantons, dally.

Octava pars

Jesu, dulus suspiria
cordis sub mortis morula
exaudi tandem supplicis
in tribunali judicis.
Ah, Jesu, misere mei.

MARGOT LABOUREZ LES VIGNES - de Lassus

Margot, labourez les vignes bientôt
En revenant de Lorraine
Rencontrau trois capitaines
Ilz m'ont salué villaine
Je suis leurs fièvres quartaines

SINGET DEM HERRN - Buxtehude

Singet dem Herr ein neues Lied; den
Er nacht Wunder.
Er sieget mit seiner Rechten und mit
seinem heiligen Arm.
Der Herr lassset sein Heil verkündigen, vor
den Völkern lassset er seine Gerechtigkeit
offenbarren.

Er gedenkt an seine Gnade und Wahrheit
dem Hause Israel.

Aller Welt Ende sehen das Heil, unsers
Gottes.

Jauchzet dem Herrn alle Welt, singet,
ruhmst und lobet.

Psalms 98:1-4

STILLE DIE TRANEN DES WINSELNDEN ARMEN - Telemann

Aria Stille die Tränen des winselnden Armen,
fülle durch Wohltun aus mildem Erbarem
dem dürftigen Bruder die Hand.
Erschrick, erweiche!
Dort brennet der weig verdammete Reiche,
der Mitleid und Liebe durch blendender Woll-lust verhärtende
Triebe aus Herzen und Händen verbannt.

Recitative Ist's möglich, unbarmherzige Gemüter, dass, da ihr dieser
Erden Güter aus eures Schöpfers nie erschöpften Hand
so, wie zur Notdurft auch zur Lust genießt,
ihr Hand und Herz vor eurem Bruder schliesst? Ihr
lebet herrlich und in Freuden, wenn der, der euch als
Mensch und Christ verwandt, für Angst und Schmerz,
der ihn zur Erden biegt, fast halb entseelt an euren
Türen liegt; der, wenn euch Gold und Seide kleiden,
die Menge seiner Schwären dekket, die selbst ein Hund
mitleidig lekket.
O nein! Hier kann mein Herz nicht unempfindlich sein.
Ich nehme Segen, Heil und überfluss aus meines
milden Vaters Fülle, so weiss ich, ist auch dies sein
Wille, dass mein Genuss sich ihm vor allem, weihe
und ihm den ersten Teil von seinen Gaben leihe.
Wohl an, ich will, was Boas tat, verrichten. Es soll von
meiner Felder Früchten nicht ich allein, nein. Ruth soll
auch davon gesättigt sein.

Aria Ja, ja, sammle nur bei meinen Garben, verlassne Mgabiterin!
Dein Epha wird mich nach dem Darben mit Himmelsfrüchten überschütten,
wenn ich dereinst in ew'ge Hütten verherrlicht aufgenommen bin.

- John III:13-18

LONTAN DALLA SUA CLORI - Scarlatti

Recitative Lontan dalla sua Clori, accanto a un fiumicello,
Fileno il pastorello spiegava in queste note i suoi tormenti
ai tronchi, ai sassi, a quel ruscello ai venti.

Aria Dove sei, dove t'ascondi, caro e dolce mio tesoro?
Se ti chiamo e non rispondi sento già che manco e moro.

Recitative Qui il tuo bel volto candido e vermiglio vincea la rosa
e il giglio, e se tua dolce bocca il canto soavissimo sciogliea,
l'aure fermar facea, rattenendo il volo v'imparava a cantare il
rosignuolo. Godea questo limpido ruscello farsi specchio al tuo
bello. Or secco è il fiore e l'erba, mesti gli augelli, intorbidato
il rio. Accompagnano tutti il pianto mio.

Aria Come, oh Dio, non vieni e senti i miei tristi lamenti, il mio languire.
Torna, torna e vola se non vuoi, lungi dagl'occhi tuoi farmi morire.

- Anonymous

programme

CANTATA, STILLE DIE TRANEN DES WINSELNDEN ARMEN

Aria - Recitative - Aria

Elizabeth Bolton, alto
Cynthia Bartlett, flute
Hank Knox, harpsichord

Georg Philipp Telemann
(1681 - 1767)

CANTATA, LONTAN DALLA SUA CLORI

Recitativo - Aria - Recitativo - Aria

Darquise Bilodeau, soprano
Lilla Bishop, organ

Alessandro Scarlatti
(1660 - 1725)

IL EST BEL ET BON

Pierre Passereau

ALLEZ SOUSPIRS

Claudin de Sermisy

FAIR PHYLLIS I SAW SITTING ALL ALONE

John Farmer

SWEET NYMPH COME TO THY LOVER

Thomas Morley

4a PARS AND 8va PARS (from Piorum Suspiria, 1629)

Erasmus Widmann

PETITE FOLLE

Orlande de Lassus

MARGOT LABOUREZ LES VIGNES

Orlande de Lassus

Elizabeth Ekholm, soprano
Elizabeth Bolton, alto
Jean-Pierre Couturier, baritone
Yves St-Amant, bass

INTERMISSION

DER HERR SCHAUET VON HIMMEL (SWV 292)

Michèle Gagné, soprano
Desmond Byrne, baritone
Josée April, organ

Heinrich ^{II} Schutz
(1585 - 1672)

CANTATA, SINGET DEM HERRN EIN NEUES LIED (BuxWV 98)

Kathleen Broderick, soprano
Cynthia Volkert, violin
Don Leuzler, organ

Dietrich Buxtehude
(1637 - 1707)

"PARIS" QUARTET NO. 1 IN G MAJOR

Grave - Allegro - Largo - Presto - Allegro

Margaret Trethewey, baroque flute
Karen Langille, violin
Mary Cyr, viola da gamba
Ricky Zappone, harpsichord

Georg Philipp Telemann
(1681 - 1767)



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



tuesday, april 7, 1981

8:30 pm

n e w m u s i c a t m c g i l l

under the direction of Alcides Lanza and John Rea

with the participation of Tom Plaunt, piano

in memoriam alexandre uninsky (1974) - bruce mather

Written between January and November 1974 as a result of a commission of the CBC for a Canadian pianist, "In Memoriam Alexandre Uninsky" did not receive its first performance until April 26, 1977 in a recital that I gave at McGill University.

Born in Kiev in 1910, Uninsky was a great pianist with whom I had the good fortune to study with in 1957. At the time of his death in 1973, I had not seen him for over 10 years, but he was an unforgettable person to whom I owe a great deal because of his teaching, his help and encouragement.

I wanted to avoid the jagged, aggressive piano writing of composers such as Stockhausen. My model was the piano sound of Scriabin. In fact there are certain analogies with one of Scriabin's last works, "Guirlandes, op. 73 no. 1". It is also a rhythmic study in which a large number of ascending and descending lines at ten different speeds converge and intersect.

BM

otros soles (1976) - mariano etkin

Otros Soles was written in 1976 being the second in a cycle of four trios for a string instrument, a woodwind, and a brass. The work was composed with the idea of putting into play the following concept: the relativity of perception in the distinguishable among all musical parameters. In this respect, the composer has worked with what one would call, generally speaking, the thresholds of the perception of differences, particularly and fundamentally the "no man's land" which separates the binomial equal/different.

ME

ekphonesis IV (1971-III) - alcides lanza

This piece, the version with Guernica slide projections, derived from the greek 'ekphonesis', meaning speaking aloud. It refers to a series of pieces with the same title, where the composer uses the human voice, usually implying a message with political characteristics. In this case the music could be defined as a 'meditation' piece, centered on human holocausts that should not have happened. An electronic-concrete composition, all the electronic material was produced at the Electronic Music Studio, McGill University. Other sound materials were street sounds from New York City; the voices of the composer and his friend; the painter, alejandro puente, in a non-comprehensible conversation about Picasso's "Guernica"; clusters from an electric organ; musical quotations from the composer himself and from an identifiable Schubert song.

The original conception of the piece consisted of an 'animation' on film, of the famous painting by Picasso. In this version, the painting is taken apart and then re-composed by using slide projections.

AL

passacaglia (1955) - marvin duchow

Written in 1955, the Passacaglia is the second movement of Duchow's Piano Sonata. It is dedicated to the memory of the composer's father.

... wings of silence ... (1978) - john rea

"What hath night to do with sleep?" says the socerer Comus who, with his potions and powerful herbs, enchants and ensnares those passing through his magic forest. In Maske (1634), John Milton's only dramatization prior to Paradise Lost (1667) of the conflict between good and evil, one hears the sounds of night, echoes, insects and the sounds of evil.

...wings of silence... is a song of an "empty-vaulted night"; it is an echo of the Lady's distress at being lost in the forest. It is the few moments during which Comus, realizing

that her lament reminds him of his mother's Circe's song as she gathered magic roots, marvels at how sweetly such vocal raptures "float upon the wings / Of silence, through the empty-vaulted night / At every fall smoothing the Raven downe / Of darkness till it smil'd". It is the few moments before the sorcerer descends upon his prey.

playing for time (1981) - brian cherney

Playing for Time was written in January and February of 1981 for my brother Lawrence, oboist with the Toronto-based woodwind quintet The York Winds. Here is what some leading thinkers and critics have said about the piece:

Dr. Oskar Liebfrau, noted analyst and adventurer:

"Cherney's fixation about the past suggests that his early musical training (in Toronto - nota bene!) was too strict. The tensions between players in this piece - e.g. the "one-up-man-ship" - obviously represent a projection of subconscious anxieties about his ability to play the piano. The ending implies, in musical terms, a journey back to the womb. A classic case."

Luigi Pianissimo, musical and political theorist, author of Music and Politics: A Set-Deterministic Approach:

"The mere fact that so much of the pitch structure of the piece is based on set 5-1(12) (Pcs. ,1,2,3,4) strongly suggests a relationship with the third of Alban Berg's Altenberg Lieder. Cherney's choice of this particular set can be justified in theory only. In fact, Playing for Time raises basic questions concerning the pitch-class struggle, which can only be resolved by throwing up the old order."

John Ragland, music critic and funeral parlour director:

"In Playing for Time, by Montreal composer Brian Cherney, we were subjected to a seemingly endless display of tasteless humour and banal scraps which, despite heroic efforts on the part of the performers, never coalesced into a convincing whole. In short, a nothing-new work."

Dr. Ellen Vogelkopf, musicologist and expert in nineteenth-century ornithological etymology:

"I detect an undercurrent of pessimism running through this piece, a stream of irony which broadens and sweeps all before it as the work draws to its tenuous close. Obviously the mask and the waltz music were intended to refer the listener to Flegeljahre - why otherwise the suggestions of Schumann mixed with a little Brahms, a kind of Romantic cocktail? - but the music of Wagner would have provided a better vehicle through which to unleash this torrent of Spenglerism. Cherney seems to be bidding adieu to the world of yesterday. But can he successfully navigate the treacherous waters of New Music and reach The Music of the Future beckoning from distant shores?"

C A P A C



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os soles - mariano etkin

os Soles, composé en 1976, est la deuxième oeuvre d'un cycle de quatre trios pour un instrument à cordes, un instrument à vent et un cuivre. L'oeuvre vise à illustrer le concept de la relativité de la perception dans le discernable parmi tous les paramètres musicaux. A cet égard, le compositeur s'est servi de ce que l'on pourrait appeler les fils de la perception des différences, notamment du "no man's land" qui sépare le même/égal/différent.

honesis IV (1971-III) - alcides lanza
(version sur des images de Guernica)

honesis IV a été réalisée au studio de musique électronique de l'université McGill. Réalisée à Berlin, dans le studio du compositeur, en 1972/73, cette musique fut créée dans une version bande seule à Berlin, à l'Akademie der Kunst en mars 1973.

Version pour images de Guernica et bourdon instrumental fut créée à Winnipeg au Planetorium, le 3 janvier 1978. Le titre, tiré du mot grec signifiant "à voix haute" coiffée d'une série de pièces utilisant la voix humaine, et portant généralement un message de nature politique. La pièce de ce soir pourrait être vue comme une 'méditation' sur les événements humains "qui n'auraient jamais dû se produire".

La conception originale prévoyait une "animation" de Guernica, de Pablo Picasso, constituée d'une séquence filmée de divers clichés de la peinture et d'un certain nombre de thèmes musicaux.

Éléments concrets: sons de rue de New-York; voix du compositeur et de son ami, le peintre Alejandro Puento, en conversation inintelligible sur le Guernica de Picasso; des "clusters" (groupes d'accords) d'orgue électronique; citations musicales du compositeur; citation reconnaissable d'un chant de Schubert.

Passacaglia - marvin duchow

Composé en 1955, la pièce Passacaglia est le deuxième mouvement du Sonate pour Piano.

Memoriam alexandre uninsky (1974) - bruce mather

Composé entre janvier et novembre 1974 en conséquence d'une commission par CBC, cette pièce a été jouée pour la première fois le 26 avril 1977 à l'Université McGill.

En 1910 à Kiev, Uninsky était un éminent pianiste avec qui j'ai étudié en 1957. Cette pièce a été composée avec le son de piano de Scriabin. Vous pouvez voir certaines analogies avec "Guirlandes, op. 73 no. 1" par Scriabin. Cette pièce est aussi une étude harmonique avec des lignes qui convergent et entrecroisent à des tempos différents.

Wings of silence... - john reas

"La nuit à voir le sommeil? demande le sorcier Comus qui, grâce à ses potions et ses charmes puissantes, enchante et capture ceux qui traversent sa forêt magique. Dans Maske (1934), le seul poème dramatique de John Milton antérieur à Paradis perdu (1667) traitant du conflit entre le bien et le mal, on entend les bruits de la nuit, on entend des échos, des insectes et les bruits du mal.

Wings of silence... (ailes du silence) est le chant d'une "nuit à la voûte opaque", l'écho de la détresse de la châtelaine perdue en forêt. Ce sont les quelques moments pendant lesquels nous, à qui sa plainte rappelle le chant de sa propre mère, Circé, lorsqu'elle cueillait les racines magiques, s'émerveille de la douceur avec laquelle ces mélodies enchantées résonnent sur les ailes / Du silence, à travers la nuit à la voûte opaque / A chaque

cadence caressant des ténèbres le duvet noir corbeau / jusqu'à les faire sourire". Ce sont les quelques moments avant que le sorcier tombe sur sa proie.

playing for time (1981) - brian cherney

Plaing for Time été composer en janvier et février 1981 pour mon frère, Lawrence, hautbois avec le quintet de vent, The York Winds.

programme

playing for time (1981) ** brian cherney
lawrence cherney, oboe
russell hartenberger, percussion

in memoriam alexandre uninsky bruce mather
bruce mather, piano

otros soles (1976) * mariano etkin
andrew bacon, viola
peter freeman, clarinet
richard lawton, trombone

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

ekphonesis IV (1971-III), (1) alcides lanza
electronic music, with visuals

passacaglia (1955), for piano marvin duchow
bruce mather, piano

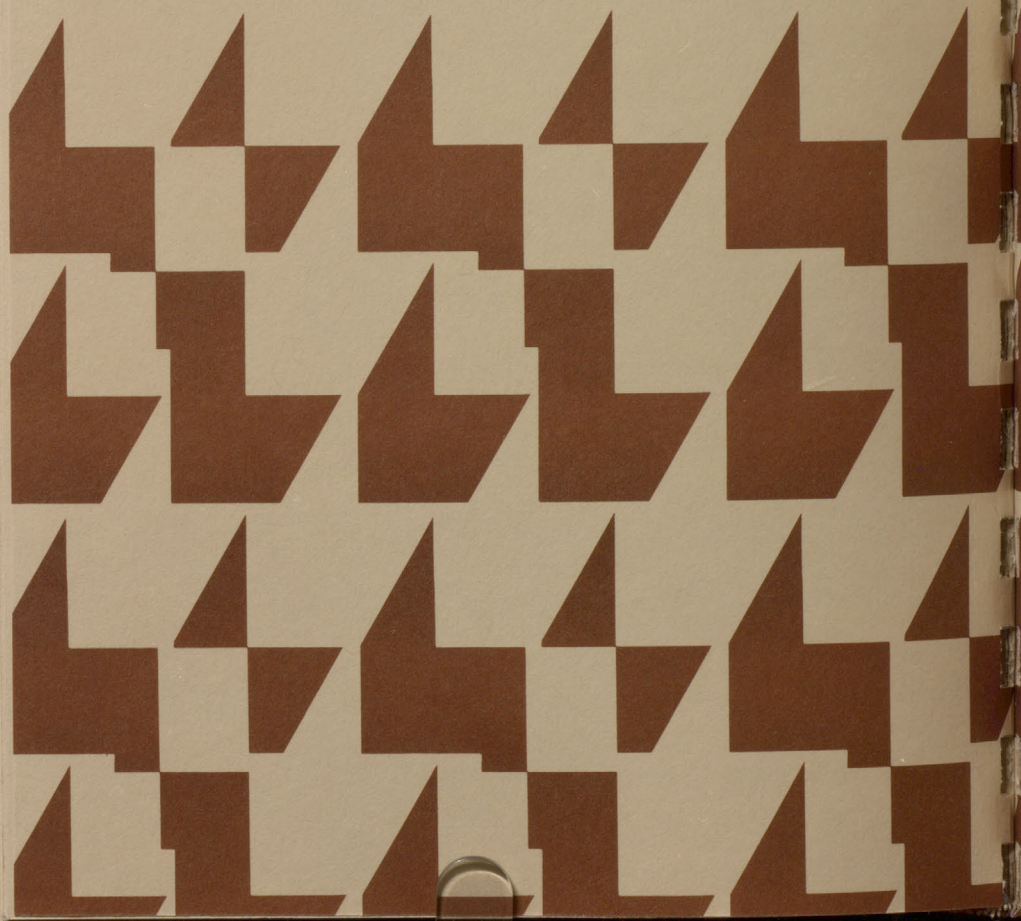
... wings of silence ... *** (1) john rea
(1978), chamber ensemble
peter freeman, clarinet
andrew bacon, viola
harry kirschner, piano
richard lawton, trombone
louis dallaire, cello

(1) tape part realised at the electronic music studio,
McGill University.

* first performance in Canada

** world première

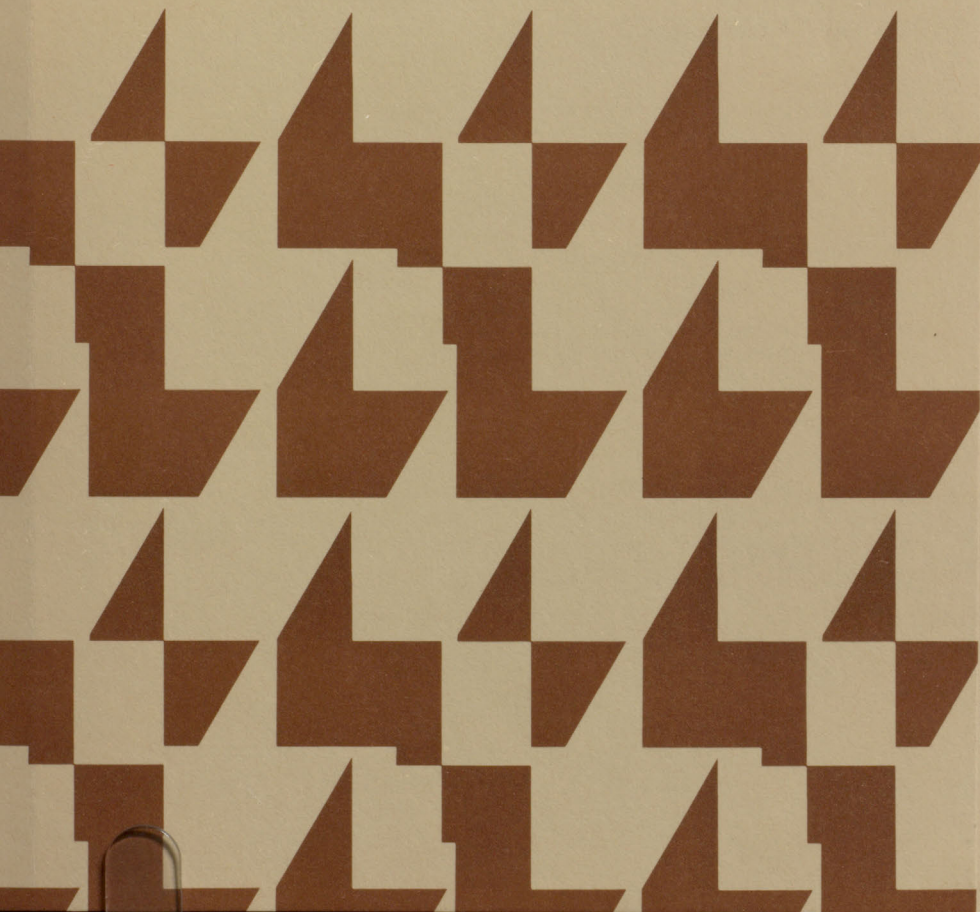
*** first performance in Montreal



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, April 8, 1981

8:30 pm

THE MCGILL WIND SYMPHONY

direction: Robert Gibson

THE MCGILL CONCERT BAND

direction: Richard Lawton

THE MCGILL CLARINET CHOIR

direction: Tom Talamantes

Guest Artist: Eugene Plawutsky, piano

Soloists: Luc Beaugrand, soprano/alto saxophone
Gilbert Duquette, soprano/alto saxophone
Mike Letovsky, tenor saxophone
Joanne Lagendyk, baritone saxophone

CONCERT BAND PERSONNEL

PICCOLO

S. Byrnes
J. Coté

FLUTE

S. Byrnes
E. Chevanelle
P-L. Coallier
C. Coulombe
J. Daly
S. Gagnon *
F. Lamarche
C. Rhéaume
P. St. Laurent *

OBOE

C. Flower
L. Lussier *
N. Smart

BASSOON

L. Brown *
D. Lane
K. Roberts

CLARINET

M. Carringan
Y. Deschamps *
S. Difelice
A. Feider
C. Flanagan
H. Gray
C. Hall
L. Pitre
J. Rivera
W. Smith
R. Weber
D. Lee, E^b clarinet
P. Perron, bass

SAXOPHONE

A. Bélanger, alto *
H. Gluch, alto
B. Savoie, tenor
J-M. Lefebvre, baritone

TRUMPET

J. Cunningham
P. Frechette
D. Lesage
A. Pradel
L. Wilcott *

FRENCH HORN

N. Atkins *

TROMBONE

T. Allen
P. Cousineau *
R. Despars
J. O'Neill

TUBA

L. Faughnan
C. Smith
G. McGillis

PERCUSSION

R. Brown
P. Canestrari
R. Castonguay *
R. Godbout

Librarian: S. Byrnes
Manager: T. Allen

* - denotes section
leader

WIND SYMPHONY PERSONNEL

FLUTE

M. Boily *
L. Carrier
M. Daviault
E. Kiely
M. Moreau

OBOE

K. Davies

CLARINET

L. Banville
S. Goldman *
F. Houle
L. Meyers
M. Simon
S. Bélanger, alto
M. Deschamps, bass

SAXOPHONE

L. Beaugrand, alto
G. Duquette, alto
M. Letovsky, tenor
I. Stitt, tenor
J. Lagendyk, baritone

BASSOON

J. Levielle

FRENCH HORN

E. Abel
J. McLaughlan
L. Osatchuck
C. Pellat

Manager: G. Frazer
Librarian: T. Booth

* - denotes section leader

TRUMPET

M. Dufresne
B. McNab
C. Stewart-Patterson
J-F. Phaneuf
B. Taylor
H. Whiting *

TROMBONE

T. Booth
D. Findlay
G. Frazer
R. Oliver *

EUPHONIUM

T. Booth

TUBA

G. McGillis
H. Rowland

STRING BASS

S. Dupuis
P. Pepin
C. Proulx

PIANO

R. Bertsch

PERCUSSION

F. Briere
N. Girard
S. Popovic
A. Proctor

gramme

TE (from the ballet "Petrushka")

Danse Russe
Danse de la Balerine
Danse des Cochers et des Palefreniers

Igor Stravinsky
arr. Schaefer

CERTO FOR PIANO AND WIND INSTRUMENTS

Largo - Allegro
Largo
Allegro

Igor Stravinsky

Eugene Plawutsky, piano

ERTIMENTO NO. 1

Allegro don spirito
Chorale St. Anthony
Minuetto
Rondo

Joseph Haydn
arr. Hindsley

TUOR POUR SAXOPHONES

Overture
Brillante
Doloroso
Spirituoso
Andante and Presto

Pierre Max Dubois

LY AUTUMN

R BROTHERS

arrangements by Gilbert Duquette

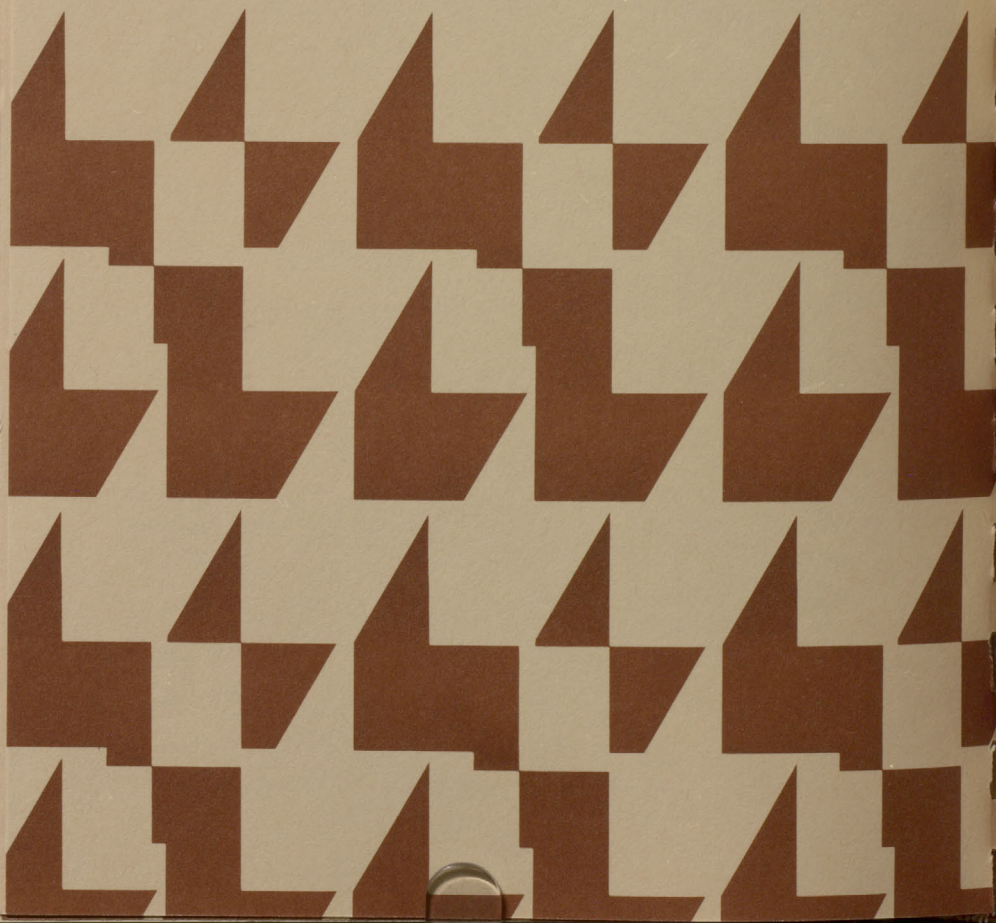
Ralph Burns
Jimmy Giuffre

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

IC FOR A FESTIVAL

Intrada
Overture
Round of Seven Parts
Air
Interlude
March
Saraband
Scherzo
Madrigal
Finale

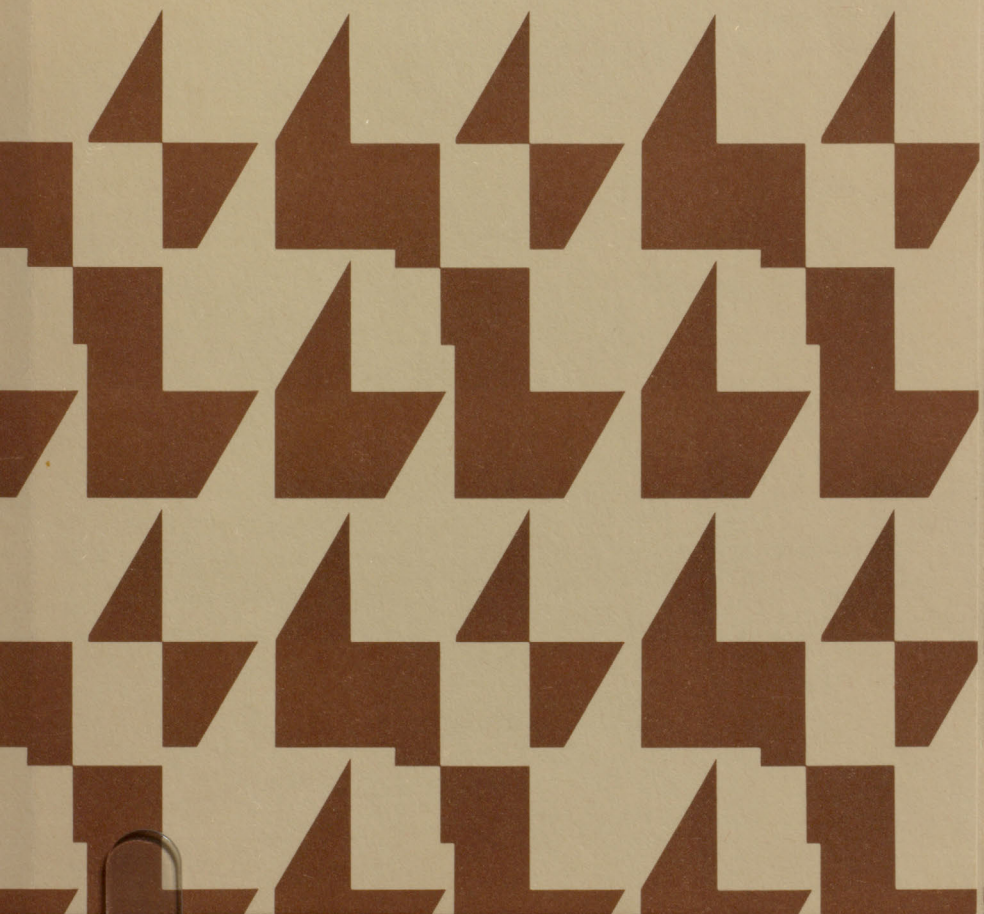
Gordon Jacob



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, April 12, 1981

8:00 pm

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

direction: Edith Della Pergola

presents

S U N D A Y A T T H E O P E R A - D I M A N C H E A L ' O P E R A

a performance of operatic excerpts

Stage Directors:	Edith and Luciano Della Pergola
Accompanist:	Barry Wiesenfeld, senior coach
Pianists on stage:	Monik Grenier and Mado Roch
Harpsichord:	Michael McMahon
Coaching:	Monik Grenier, Michael McMahon, Mado Roch, Barry Wiesenfeld, senior coach
Instructor of Chorus:	Michael McMahon
Costumes:	"Le Costumier du Roy", Montréal
Properties:	McGill Opera Studio
Musical Co-ordinator on stage:	Monik Grenier
Stage Manager:	Richard Lavallée
Make-Up:	Claude Pierrehumbert
Wigs:	Jean Viriato
Lighting Designer:	Richard Lavallée
Electrician:	Peter Bartholomew
Chorus:	Students of the Opera Studio

programme

MARTHA, act 1, scene 1

Friederich von Flotow
(1812 - 1883)

Lady Harriet Durham	Linda PAVELKA, soprano
Lord Tristram de Milkeford	Arthur MUHENDISSIAN, baritone
Nancy	Elizabeth NORMAN, mezzo-soprano
Voices of 3 Servants	Morton HYSON, bass Jean Michel SERENI, baritone Robert McLAREN, tenor

Chorus of Maid-servants

Time: About 1710

Place: Near Richmond, England

LA FILLE DU REGIMENT, act II, scene 1

Gaetano Donizetti
(1797 - 1848)

Marie	Marie POTHIER, soprano
Sulpice	Morton HYSON, bass
La Marquise de Birkenfeld	Evelyne LAMONDE-GILBERT, mezzo-soprano

Time: 1815

Place: The castle (Swiss Tyrol)

LA TRAVIATA, act II, scene 1

Giuseppe Verdi
(1813 - 1901)

Giorgio Germont Jean Michel SERENI, baritone
Violetta Valery Suzanne RAYMOND, soprano

Time: 1853

Place: Vicinity of Paris, France

DON GIOVANNI, act I, scene II

Wolfgang Amadeus Mozart
(1756 - 1791)

Donna Anna Denise PORAY, soprano
Don Ottavio Robert McLAREN, tenor
Don Giovanni André SANDOR, bass
Donna Elvira Wendy HAMEL, soprano
Zerlina Darquise BILODEAU, soprano

Time: Louis XIII

Place: Seville, Spain

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

UCIA DI LAMMERMOOR, act I, scene II

Gaetano Donizetti

Lucia Glenda BALKAN, soprano
Edgardo di Ravenswood Louis MAJOR, tenor

Time: About 1700

Place: Scotland

TELLO, act III, scene I

Giuseppe Verdi

Otello Georges PERRAS, tenor
Desdemona Francine DE CHAMPLAIN, soprano

Time: End of 15th century Place: Cyprus

SUOR ANGELICA, middle scene

Giacomo Puccini
(1858 - 1924)

La zia Principessa Nancy DE LONG, mezzo-soprano
Suor Angelica Cassandra ROBERTSON, soprano

Time: Late 17th century

Place: An Italian convent

DON GIOVANNI, act II, scene V

Wolfgang Amadeus Mozart

Donna Anna Susan WISE, soprano
Don Ottavio John MacMASTER, tenor
Il Commendatore (Don Pedro) Morton HYSON, bass
Don Giovanni André SANDOR, bass
Leporello Arthur MUHENDISSIAN, baritone
Donna Elvira Hélène MARCHAND, soprano
Zerlina Athena BASSIAS, soprano
Masetto Jean Michel SERENI, baritone
Chorus of the Demons

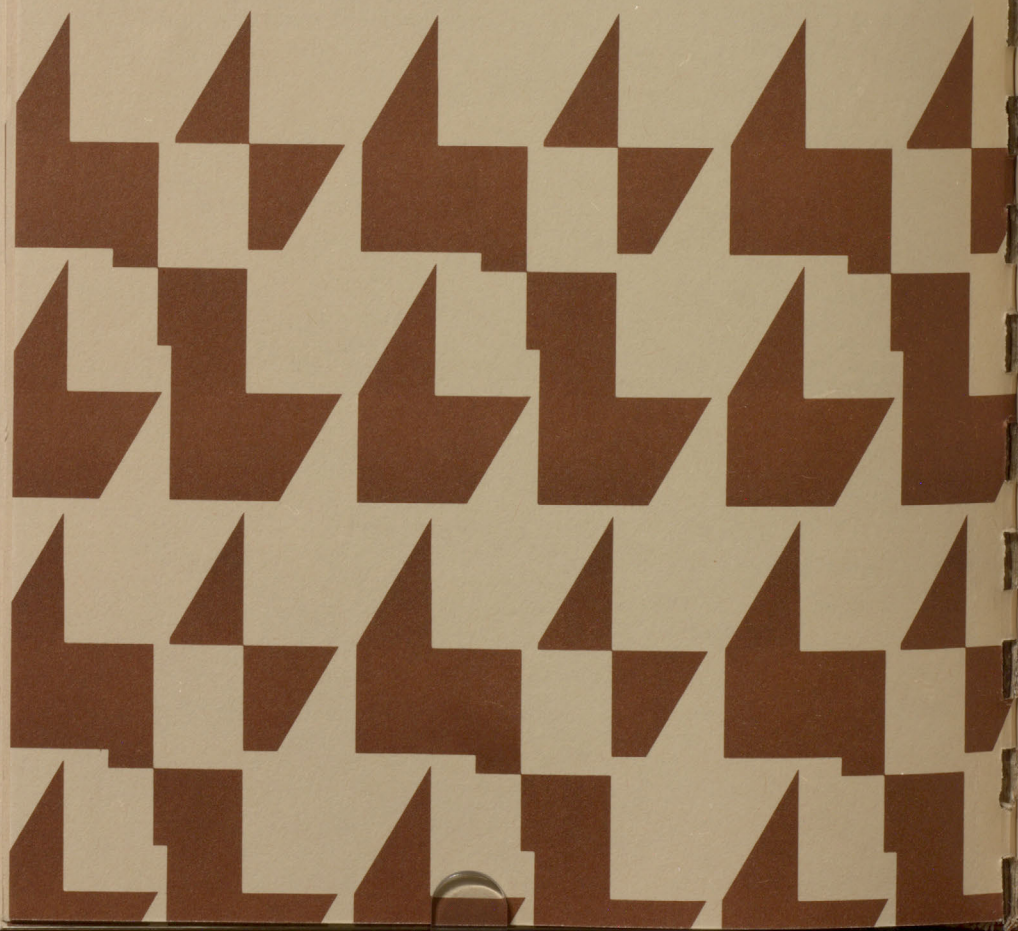
Time: Louis XIII

Place: Seville, Spain

* presented for the first time by the Opera Studio

This is the 242nd performance of the Opera Studio since its inception in 1956.

Wednesday, September 2, 1981, from 3 - 8 pm at Pollack Concert Hall: AUDITIONS for the academic year 1981-1982 at the Opera Studio. Information and appointments: 392-4501/5864.



McGill University
Faculty of Music

ORGAN RECITAL

students of Keith Sadko

Monday, April 13, 1981
7:30 pm
Queen Mary Road Church,
Campstead

rogramme

RELUDE AND FUGUE IN D MAJOR, BWV 532 J.S. Bach

Marie Bouchard

NO MENSCH BEWEN DEIN SUNDE GROSS", BWV 622 J.S. Bach

Lilla Bishop

ONATA NO. 1 IN E^b MAJOR, BWV 525 J.S. Bach

Allegro moderato

Adagio

Allegro

Bertrand Renaud

ntermission

SOIXANTE-QUATRE DUREES Messiaen

MOULEE (Etude No. 2) Ligeti

Pierre Lavigne

RELUDE, FUGUE ET VARIATION Franck

Lilla Bishop

TROIS PIECES Alain

Variations (sur un thème de Clément Jannequin)

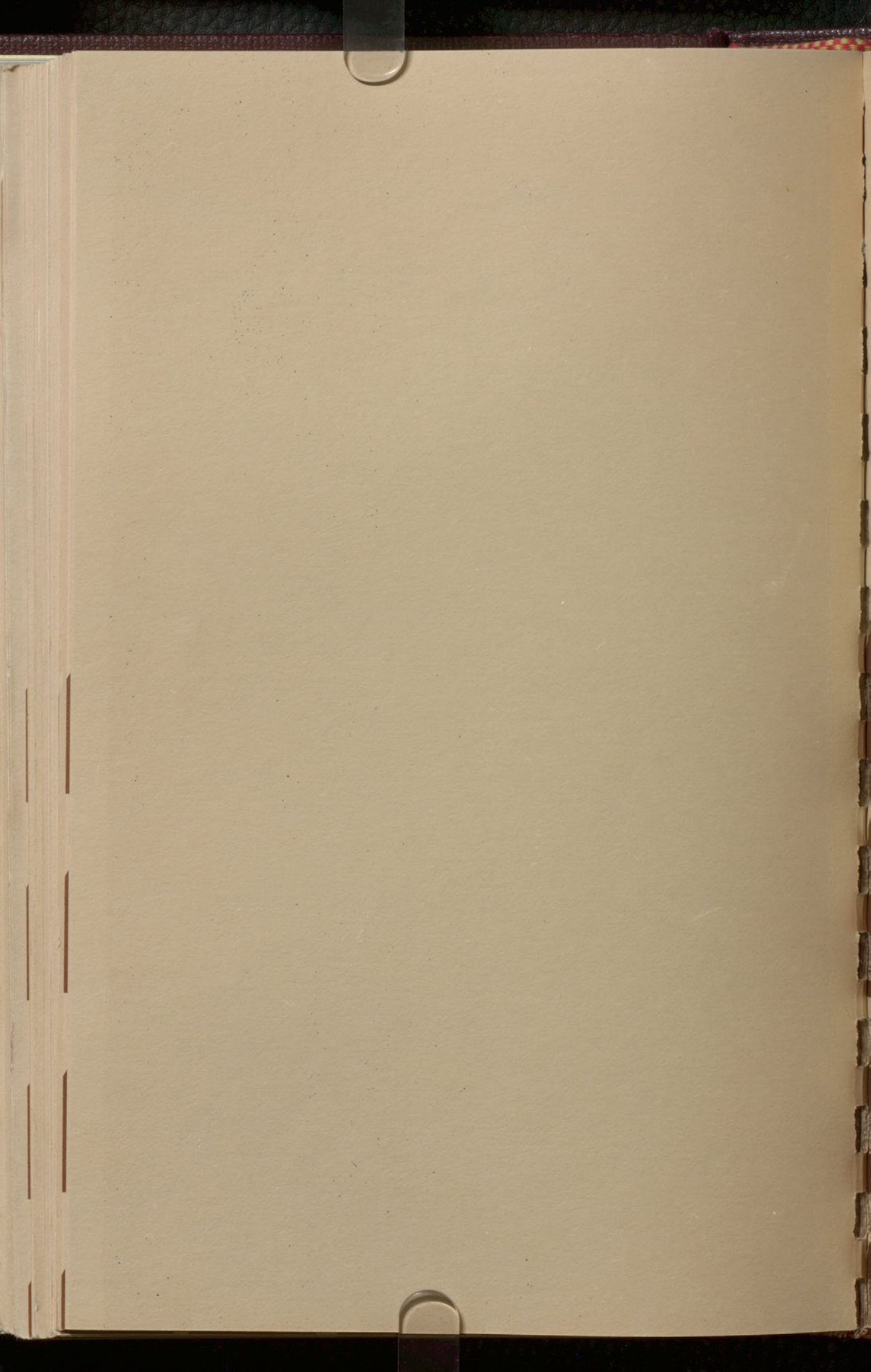
Le Jardin Suspendu

Litanies

Bertrand Renaud

Cynthia Hawkins

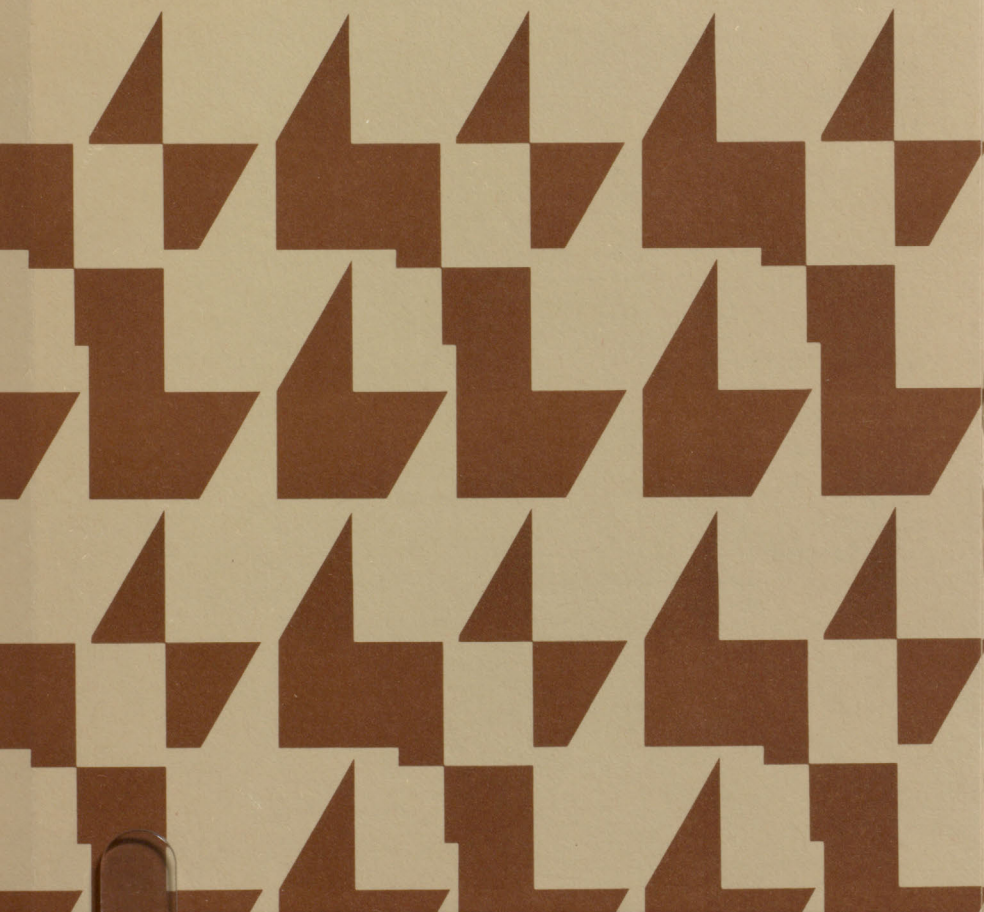
Marie Bouchard



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, April 13, 1981

8:00 pm

JAZZ IMPROVISATION CLASSES

direction: ARMAS MAISTE

with the participation of McGill Conservatory Jazz Improvisation Classes,
direction: STEVE HOLT

programme

240-214B

IN A SENTIMENTAL MOOD
BLOOMDIDO

Duke Ellington
Charles Parker

*Guy Delisle, flute
Anthony Pradel, trumpet
Lynn Brown, alto sax
Jacques Cossette, electric guitar
Eric Sigman, piano
Claude Proulx, bass
François Briere, drums*

240-314B

TIRED BLUES
NARDIS

Bernard Peiffer
Miles Davis

*Paul Boivin, flute
David McGinn, trumpet
André Bélanger, alto sax
Pierre Perron, tenor sax
Christopher Smith, bass trombone
Nick DiTomaso, electric guitar
Jacinthe Harbec, piano
Denis Labrosse, bass
Pierre Dubé, drums*

LUC BEAUGRAND TRIO (Jazz Major)

FIVE
FOR YESTERDAY
TONES FOR JONAS BONES

Bill Evans
Luc Beaugrand
Chick Corea

240-214B

AU PRIVAVE
ULCER DEPARTMENT

Charles Parker
Clifford Brown

*Pierre Louis Coallier, flute
Henry Gluch, alto sax
Paul DesRosiers, trombone
Richard Auclair, electric guitar
Tony Carlone, piano
Alain Gagnon, bass
Michel Alti, drums*

40-214B

HERYL

HAD A DREAM (for piano and vocals)

IGHT IN TUNISIA

Martin Daviault, flute
Ingrid Stitt, alto sax
Martin Cloutier, trombone
James Mauldin, electric guitar
Charles Guerin, piano
Simon Dupire, bass
Michel Ratte, drums

Charles Parker

Charles Guerin

Papparelli & Gillespi

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

40-314B

DOLPHIN DANCE

ISTER PC

Glenda Balkan, voice
Marc Deschamps, alto sax
Gilbert Duquette, alto sax
Andrew Horka, tenor sax
Thomas Allen, bass trombone
Jacques Bergeron, electric guitar
Gabrielle Bauer, piano
Lynn Lauzon, piano
Glenn Morrison, bass
Rejean Godbout, drums

Herbie Hancock

John Coltrane

40-414B

ED CLAY

ONFERENCE OF THE BIRDS

OMENT'S NOTICE

Luc Beaugrand, soprano sax
Gilbert Duquette, alto sax
Richard Karmel, tenor sax
Jamie Gelfand, piano
Bob van Nus, bass
Jeff Wolpert, drums

Freddie Hubbard

Dave Holland

John Coltrane

SEMBLE I

LILLIE'S BOUNCE

CRAPPLE FROM THE APPLE

SEMBLE II

RAIGHT, NO CHASER

ARBIRD SUITE

semble I

oug Rollins, tenor sax

Charles Gauvin, piano

ean-François Brissette, bass

tephan Poirier, drums

Charles Parker

Charles Parker

Thelominus Monk

Charles Parker

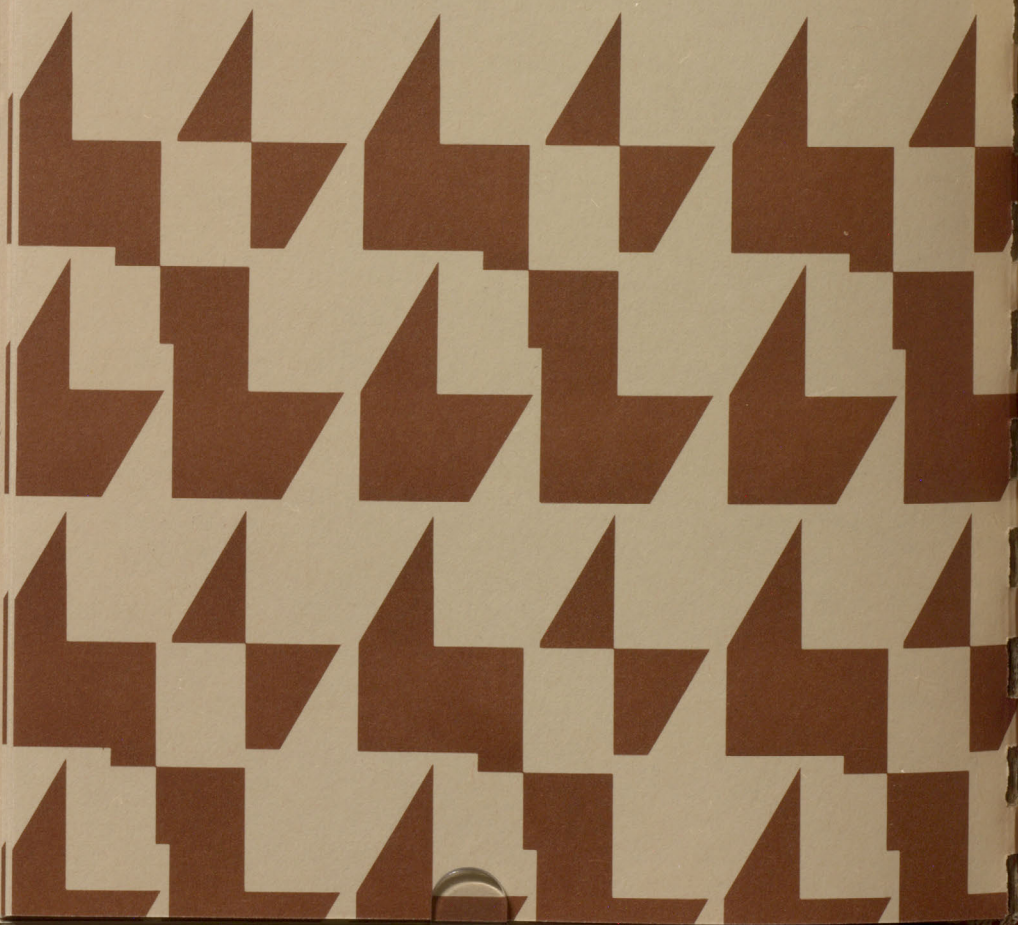
Ensemble II

Ida Zielinski, alto sax

Randy Doherty, piano

John Marano, bass

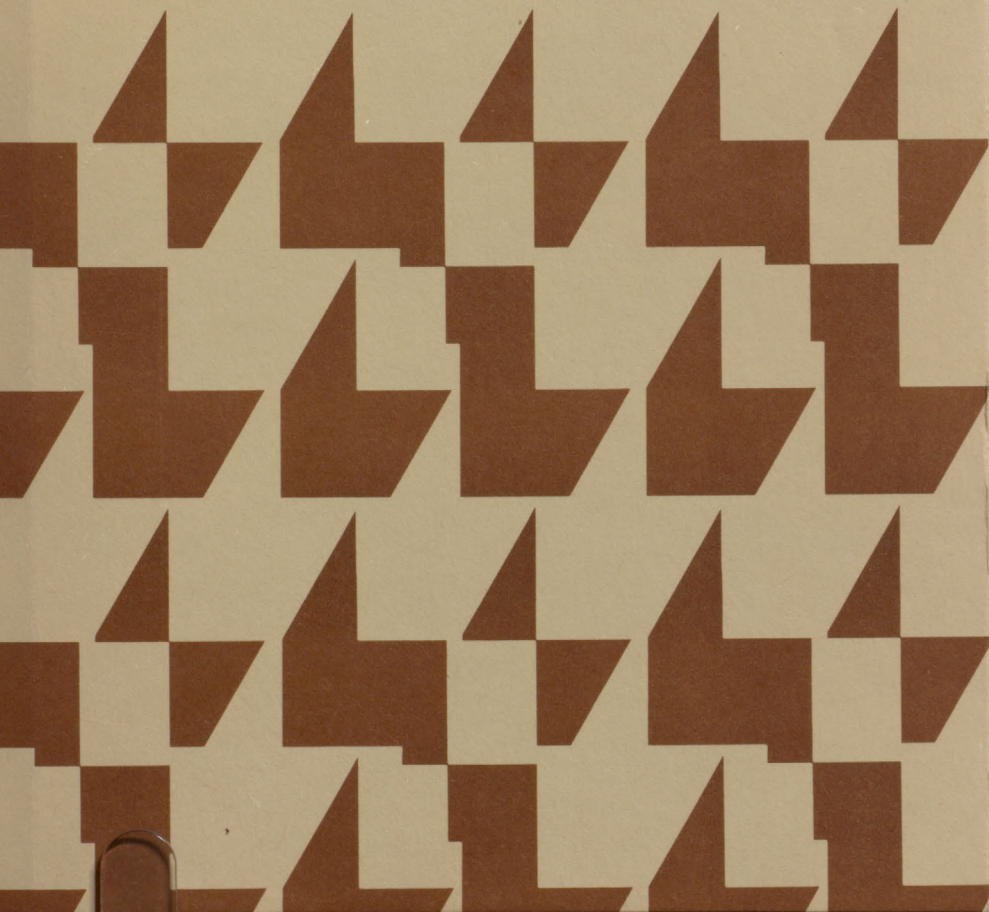
Doug George, drums



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 14 April 1981, 8:30 pm

RECITAL

of the

20TH CENTURY PERFORMANCE PRACTICE SEMINAR

direction: Bruce Mather

programme

KASA (1978)

Anthony Genge

Heather Howes, flute
Adriana de los Santos, piano

TRIOLET (1980) (extract)

Brian Cherney

Heather Howes, flute

QUADERNO MUSICALE DI ANNALIBERA

Dallapiccola

Adriana de los Santos, piano

VIER STUCKE Op.7

Webern

SECOND VIOLIN SONATA (1978)

William Bolcom

I Summer Dreams

II Brutal, fast

III Adagio

IV In Memory of Joe Venuti

Peter Purich, violin

Paul Stewart, piano

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

ETUDES for Oboe Solo (1978)

Brian Cherney

Maggie Moser, oboe

L'ALOUETTE LULU

Messiaen

Paul Stewart, piano

QUINTETTE (1978)

Serge Garant

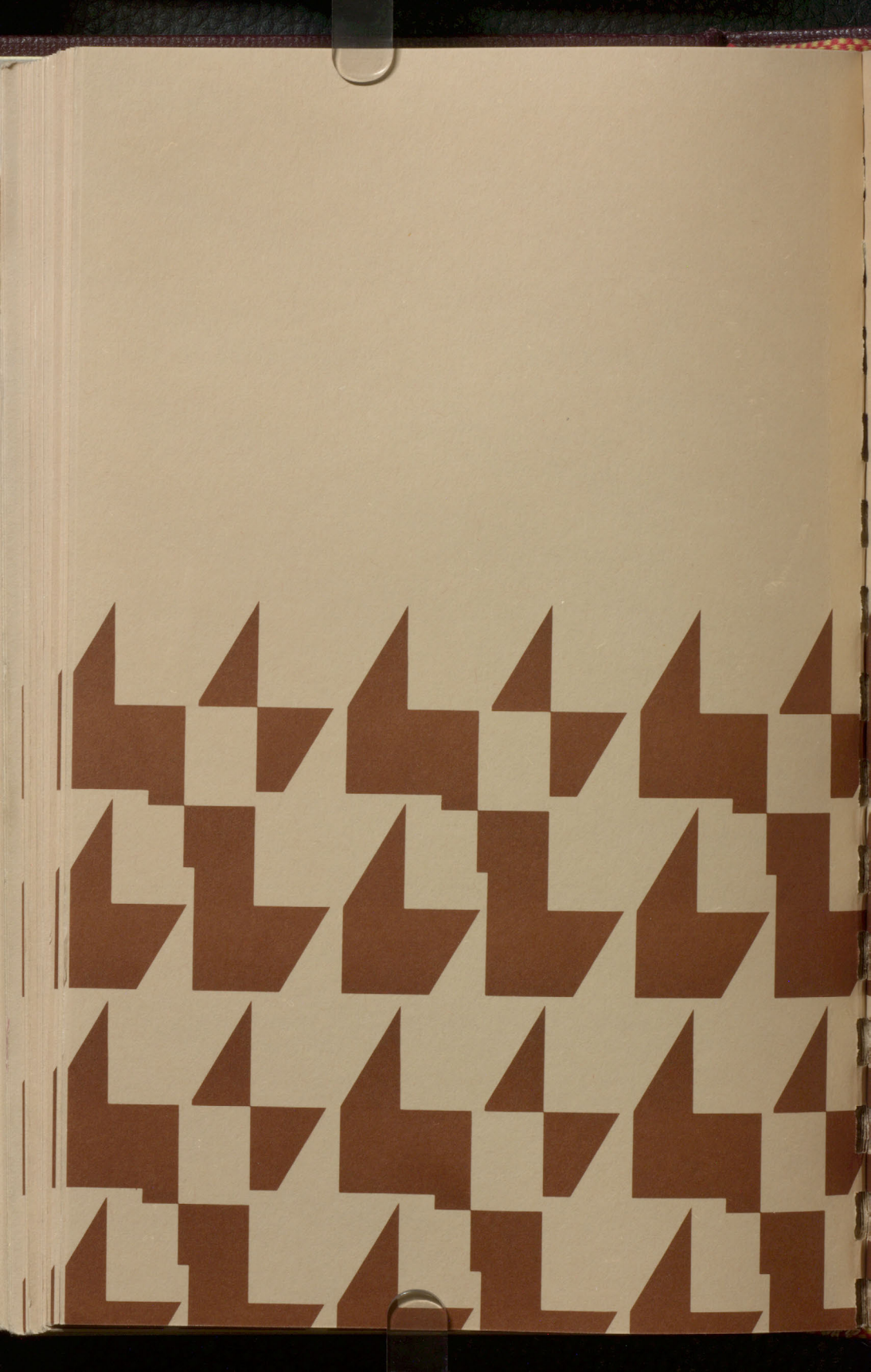
Heather Howes, flute, alto flute

Maggie Moser, oboe, English horn

Louis Dallaire, cello

Pierre Dubé, percussion

Adriana de los Santos, piano



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 15 April 1981, 8:30 pm

KATHLEEN BRODERICK, soprano

student of Jan Simons

Michael McMahon, piano

*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.*

*The recording of this recital will be broadcast on
CBC Radio at a date to be announced.*

Producer: Frances Wainwright

SONGS - Schubert

dem See (Goethe)

frische Nahrung, neues Blut
ich aus freier Welt:
ist Natur so hold und gut,
mich am Busen hält!

Welle wieget unsern Kahn
udertakt hinauf,
Berge, wolkig himmelan,
gnen unserm Lauf.

mein Aug, was sinkst du nieder?
ne Träume, kommt ihr wieder?
du Traum! so gold du bist:
auch Lieb und Leben ist.

der Welle blinken
end schwebende Sterne,
he Nebel trinken
s die türmende Ferne;

enwind umflügelt
beschattete Bucht,
im See bespiegelt
a die reifende Frucht.

Schmetterling (Schlegel)

soll ich nicht tanzen,
macht keine Mühe,
reizende Farben
immern hier im Grünen.

er schöner glänzen
ne bunten Flügel,
er süsser hauchen
e kleinen Blüten.

nasche die Blüten,
könnt sie nicht hüten.

gross ist die Freude,
s spät oder frühe,
chtsinnig su schweben
r Tal und Hügel.

n der Abend säuselt,
t ihr Wolken glühen;
n die Lüfte golden,
eint die Wiese grüner.

nasche die Blüten,
könnt sie nicht hüten.

On the Lake

I draw ever fresh nurture from free and kind nature.
The waves carry our boat toward towering mountains.
Why lower my eyes? Will the golden dreams return?
But here, too, is love and life! A thousand stars are
reflected in the waves and the mountain peaks dissolve
in mist. Morning breezes surround the shadowy bay
and the lake mirrors the ripening fruit.

Sur le lac

Que la Nature est aimable et bonne de me donner de la
nourriture fraîche! La vague berce notre barque vers
les monts proches du ciel. Pourquoi baisser les yeux?
Rêves dorés, reviendrez-vous? Mais il y a aussi de
l'amour et de la vie en ce monde. Sur la vague scin-
tillent mille étoiles; le brouillard estompe les
montagnes lointaines; la brise matinale effleure
la baie ombragée et dans le lac se reflète la moisson
qui mûrit.

The Butterfly

Why should I not dance, it comes easy to me, and
charming colours shimmer here in the green. Fairer
still shine my coloured wings, and sweeter still
breathe the little blossoms. I taste of the blossoms,
you cannot protect them. What a joy to hover so lightly
over hill and dale. The clouds glow in the evening,
the air grows golden, and the meadow greener.
I taste of the blossoms, you cannot protect them.

Le Papillon

Pourquoi ne pas danser: il m'en coûte si peu, et des
couleurs charmantes émaillent la verdure. Je vais
butinant sur les fleurs; vous ne pouvez pas les garder.
Quelle joie, soir et matin, de voltiger à la légère
sur la vallée et la colline. Je vais butinant sur
les fleurs.

Das Zünglein (Seidl)

Kling die Nacht durch, klinge,
Süßen Frieden bringe
Dem, für den du tönst!
Kling in weiter Ferne,
So du Pilger gerne
Mit der Welt versöhnst.

Aber wer will wandern
Zu den lieben andern,
Die vorausgewallt?
Zog er gern die Schelle
Bebt er an der Schwelle,
Wann "Herein" erschallt.

Gilt's dem bösen Sohne,
Der noch flucht dem Tone,
Weil er heilig ist?
Nein, es klingt so lauter
Wie ein Gottvertrauter
Seine Laufbahn schliesst.

Aber ist's ein Mäder,
Den verwaist die Brüder,
Dem ein treues Tier
Einzig liess den Glauben
An die Welt nicht rauben,
Ruf ihn, Gott, zu Dir!

Ist's der Frohen einer,
Der die Freuden reiner
Lieb' und Freundschaft teilt,
Gönn' ihm noch die Wonnen
Unter dieser Sonnen,
Wo er gerne weilt!

Son of the Muses

I wander through field and wood playing my
pipe, and wherever I go, all follow my beat.
I scarcely can wait for the first blossoms
and when the winter returns, I still sing of
that dream. In distant frozen lands I sing
and how the winter blooms! When I find young
people under the linden, I soon have them
astir. The dull fellow whistles, the stand-
offish girl twirls to my melody. You lovely,
gracious muses send me far from home. When
shall I at last find rest in your arms?

Le Fils des Muses

Je vais par les champs et les bois en sonnant
de mon pipeau! Et quand je passe, tout marque
la mesure. A peine si j'attends la première
fleur et, quand revient l'hiver, je chante
encore ce rêve. Je chante au loin de la joie
sur les collines. Quand je trouve les jeunes
gens assemblés sous le tilleul, aussitôt je
les anime. Le gars endormi s'épanouit, la fille
gauche valse. Vous m'avez entraîné, ô Muses,
loin de ma maison. Quand reposeraï-je enfin
dans vos bras?

The Little Bell

Sound through the night, bring sweet peace, re-
concile pilgrims with life. Who wants to wander
to those who went on before? He who'd pull the
bell would tremble at the threshold. Is it for
the prodigal who still rejects the chime because
it is holy? No, it sounds so pure as a man rely-
ing on God would conclude his life. Yet if he is tire-
d of brothers, whose belief was saved by a
sole faithful beast, still trusting in mankind,
call him, Lord, to you. If he is one of the merry
who shares the joys of love and friendship, grant
him still the pleasures in this world where he
gladly lives!

La Clochette

Sonne dans la nuit, apporte la paix à celui pour
qui tu sonnes. Réconforte au loin le pèlerin.
Si c'est une âme lasse, rappelle-la à toi. Mais
si c'est un de ceux qui partagent l'amour et
l'amitié, accorde-lui encore des joies en ce
monde où il s'attarde si volontiers.

Der Musensohn (Goethe)

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Mass beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüssen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhen.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche blüht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich hier am Busen
Auch endlich wieder aus?

SON'S SONGS FROM "Wilhelm Meister" - Wolf (Goethe)

Heiss mich nicht reden, heiss mich schweigen,
mein Geheimnis ist mir Pflicht;
wüßte dir mein ganzes Innre zeigen,
ein das Schicksal will es nicht.

Die rechte Zeit vertreibt der Sonne Lauf
die finstre Nacht, und sie muss sich erhellen;
die harte Fels schliesst seinen Busen auf,
die gönnt der Erde nicht die tief verborg'nen
Quellen.

Jeder sucht im Arm des Freundes Ruh',
die kann die Brust in Klagen sich ergiessen;
ein ein Schwur drückt mir die Lippen zu,
nur ein Gott vermag sie aufzuschliessen.

Nur wer die Sehnsucht kennt,
weiss, was ich leide!
ein und abgetrennt
aller Freude,
ich ins Firmament
an jener Seite.
der mich liebt und kennt,
in der Weite!
schwindelt mir, es brennt
die Eingeweide.
Nur wer die Sehnsucht kennt,
weiss, was ich leide!

Lasst mich scheinen, bis ich werde,
nimm mir das weisse Kleid nicht aus!
eile von der schönen Erde
ab in jenes dunkle Haus.

Ich ruh ich eine kleine Stille,
die öffnet sich der frische Blick;
lasse dann die reine Hülle,
Gürtel und den Kranz zurück.

Die jene himmlischen Gestalten,
fragen nicht nach Mann und Weib,
keine Kleider, keine Falten
eben den verklärten Leib.

Ich lebe ohne Sorg und Mühe,
ich fühle ich tiefen Schmerz genug.
Die Kummer altert ich zu frühe:
Nimm mich auf ewig wieder jung!

In "Heiss mich nicht reden" (Bid me not speak), appended to the fifth book of the novel, Mignon tells how fate has mysteriously sealed her lips. Everyone else in the world may at some time unburden themselves, even things of nature know consolation. Only she must suffer this terrible silence.

Dans "Heiss mich nicht reden" (Enjoins-moi de ne rien dire), annexé au cinquième livre du roman, Mignon raconte comment le sort lui a mystérieusement scellé les lèvres. Tous les autres êtres peuvent s'épancher à un moment ou à un autre, même certains éléments de la nature connaissent le réconfort. Elle est la seule à souffrir de ce silence terrible.

"Nur wer die Sehnsucht kennt" (Only he who knows yearning) is sung in the fourth book, according to Goethe, as an 'irregular duet' between Mignon and the Harper while Wilhelm is recovering from an illness. The present setting can be presumed to be sung by Mignon, expressing her passionate longing for love.

"Nur wer die Sehnsucht kennt" (Seul celui qui connaît le désir) est chanté dans le quatrième livre, selon Goethe, comme un "duo irrégulier" entre Mignon et le harpiste tandis que Wilhelm se remet d'une maladie. La situation présente est chantée par Mignon qui y exprime son désir ardent d'amour.

From the eighth book, this is Mignon's last song. Towards the end of the novel she is living in an orphanage and has appeared dressed as an angel, in a white robe, a girdle and a chaplet, bearing gifts at a birthday celebration. She pleads that the white robe should not be taken from her. She feels her approaching death.

(Laissez-moi paraître). Tirée du huitième livre, voici la dernière chanson de Mignon. Vers la fin du roman, Mignon vit dans un orphelinat et elle est apparue vêtue comme un ange d'une robe blanche et ceinte d'un chapelet, les bras chargés de présents pour un anniversaire. Elle supplie qu'on ne lui enlève pas sa belle robe blanche car elle sent qu'elle finit.

MIGNON'S SONGS FROM "Wilhelm Meister" (cont.)

Kennst Du das Land, wo die Zitronen blüh'n,
Im dunklen Laub die Gold-Orangen glüh'n,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht -
Kennst Du es wohl? Dahin! dahin
Möcht' ich mit dir, o mein Geliebter, zieh'n!

Kennst Du das Haus? Auf Säulen ruht das Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder steh'n und seh'n mich an:
Was hat man dir, du armes Kind, getan?
Kennst Du es wohl? Dahin! dahin
Möcht' ich mit dir, o mein Beschützer, zieh'n!

Kennst Du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg,
In Höhlen wohnt der Drachen alte Brut,
Es stürzt der Fels und über ihn die Flut -
Kennst Du ihn wohl? Dahin! dahin
Geht unser Weg; o Vater, lass uns zieh'n!

Mignon's first song appears at the start of the third book. Mignon pleads with Wilhelm to take her to Italy if he goes there. She freezes here in the north. She describes faint memories of her childhood and the terrors of her journey across the Alps.

(Connaissez-vous ce pays), la première chanson de Mignon apparaît au commencement du troisième livre. Mignon supplie Wilhelm de l'emmener en Italie avec lui. Elle a si froid dans ce pays du nord. Elle relate de vagues mémoires de son enfance et les terreurs de son voyage à travers les Alpes.

CH'IO MI SCORDI DI TE? - Mozart

Ch'io mi scordi di te?
Che a lui mi doni puoi
consigliarmi?
E puoi voler ch'io viva..
Ah no.
Sarebbe il viver mio
di morte assai peggior.

Venga la morte,
intrepida l'attendo,
Ma, ch'io possa struggermi
ad altra face,
ad altr'oggetto donar
gl'affetti miei,
come tentarlo?
Ah! di dolor morrei.

Non temer, amato bene,
per te sempre il cuor sarà.
Piu non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che instante
è questo!

Non mi posso, oh Dio, spiegar.
Non temer, amato bene,
per te sempre il cuor sarà.
Stelle barbare, stelle spietate!
Perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento
dite voi, s'egual tormento
può s'offrir un fido cuor?

I forget you?
Can you advise me to give
myself to him,
and still wish me to live?
Ah no.
For me life would be worse
than death.

Let death come,
I await it calmly;
but how can you suggest
that I could long for another
and give my love elsewhere?
Ah, I should die of sorrow.

Do not fear, my love;
my heart is your forever.
I can no longer bear such pain;
my spirit fails me.
You sigh? O bitter sorrow!
Only think of my predicament!

I heaven, I cannot explain.
Do not fear, my love;
my heart is yours forever.
Cruel, pitiless stars,
why so harsh?
Kind souls, who see
my anguish in this situation,
say if a faithful heart
has ever suffered such torment?

T'oublier, moi?
Comment peux-tu me conseiller
de me donner à lui
et vouloir malgré tout
que je vive... Ah non.
Pour moi, la vie serait pire,
et de loin, que la mort.

Que la mort vienne.
Sereine, je l'attends.
Pouvoir pour un autre que toi
me cosommer d'amour,
offrir à un autre toute mon
affection?
Mais comment le pourrais-je?
Ah! de douleur je mourrai.

n'aie crainte, mon amour,
mon coeur t'appartient à jamais!
Désormais, je ne puis supporter
et telle souffrance,
mes forces m'abandonnent.
Tu soupires? O cruelle douleur!
Considère au moins dans quelle
situation je me trouve!
O ciel! je ne puis m'expliquer
N'aie crainte, mon amour,
mon coeur est à toi.
Etoiles barbares, impitoyables,
pourquoi tant de rigueur?
Ames bénites qui voyez
mes peines en cet instant,
dites-moi si un coeur fidèle
a jamais supporté un tel
tourment?

WHITE AND STILL - Barber

Best Song (Robert Graves)

Best song, and a very last, and yet another
How can I give over?
I drive the pen until blood bursts
my nails
my breath fails and I shake with fever,
it well wrapped in a many colored cloak
the moon shines new through Castle Crystal?
I never hear her whisper, softly:
"But this is truth written by you only,
And for me only;
Therefore, love, have done!"

Lizard (Wish for a Young Love) (Th. Roethke)

Lizard, my lively writher,
your limbs never wither,
the eyes in your face
give the green ice
envy's mean gaze;
you live out your life
out hate, without grief,
your hair ever blaze,
the sun, in the sun,
I am undone,
I am no one.

The Wilderness (Robert Graves)

of his gentleness,
resting and hungering
slept in the wilderness,
The words of grace he spoke
to lost desert folk
I listened wondering,
I heard the bittern call
in ruined palace wall
I loved him brotherly,
I held communion
in the shepelican
lonely piety
I lisk, cockatrice,
I stuck to his homilies,
in mail of dread device,
in monstrous barbed stings;
I in eager dragon eyes,
I at bats of leathern wings
I old, blind broken things
I in their miseries.

Then ever with him went,
Of all his wanderings
Comrade, with ragged coat,
Gaunt ribs, poor innocent
Bleeding foot, burning throat,
The guileless young scapegoat:
For forty nights and days
Followed in Jesus' ways,
Sure guard behind him kept,
Tears like a lover wept.

Solitary Hotel (James Joyce, Ulysses)

Solitary hotel in mountain pass. Autumn.
Twilight. Fire lit. In dark corner young
man seated.
Young woman enters. Restless. Solitary.
She sits. She goes to window. She stands.
She sits. Twilight. She thinks. On solitary
hotel paper she writes. She thinks. She
writes. She sighs. Wheels and hoofs. She
hurries out.
He comes from his dark corner. He seizes
solitary paper. He holds it towards fire.
Twilight. He reads. Solitary. What?
In sloping upright and backhands. Queen's
hotel, Queen's hotel, Queen's ho.....

Despise and Still (Robert Graves)

Have you not read
The words in my head,
And I made part
Of your heart?
We have been such as draw
The losing straw
You of your gentleness,
I of my rashness,
Both of despair
Yet still might share this happy will:
To love despite and still,
To love despite and still.
Never let us deny
The thing's necessity
But, O, refuse to choose
When chance may seem to give
Loves in alternative.
To love despite and still.

SIETE CANCIONES POPULARES ESPAÑOLAS - de Falla

El paño moruno

Al paño fino en la tienda
una mancha le cayó;
por menos precio se vende
porque perdió su valor, Ay:

Seguidilla murciana

Cualquiera que el tejado
tenga de vidrio
no debe tirar piedras
al del vecino.
Arrieros semos;
puede que en el camino
nos encontremos!
Por tu mucha inconstancia
yo te comparo
con peseta que corre
de mano en mano;
que al fin se borra
y creyéndola falsa
nadie la toma!

Asturiana

Por ver si me consolaba,
arriméme a un pino verde;
por verme llorar lloraba.
Y el pino, como era verde,
por verme llorar lloraba.

Jota

Dicen que no nos queremos
porque no nos ven hablar;
a tu corazón y al mío
se lo pueden preguntar.
Ya me despido de tí
de tu casa y tu ventana;
y aunque no quiera tu madre,
adíos, niña, hasta mañana.

Nana

Duérmete, niño, duerme
duerme, mi alma,
duérmete, lucerito,
de la mañana.

Canción

Por traidores, tus ojos,
voy a enterrarlos;
no sabes lo que cuesta
niña, el mirarlos.
Dicen que no me quieres,
ya me has querido..
váyase lo ganado
por lo perdido.

Polo

Ay: Guardo una Ay!
Guardo una pena en mi pecho,
que a nadie se la diré!
Mal haya el amor, Ay!
y quien me lo dió a entender!

The Moorish Cloth

On the fine cloth in the shop
there fell a stain;
it sells at a cheaper price,
for it has lost its worth.

Seguidilla from Murcia

Whoever has a roof
that is made of glass
ought not to throw stones
at that of his neighbor.
Let us be muleteers;
perhaps in the street
we shall meet each other!
For your great inconstancy
I would compare you
to a peseta that passes
from hand to hand;
when it gets smeared
and looks counterfeit
no one will take it!

From Asturia

Seeking consolation
I lay under a green pine.
It wept to see me weeping.
And the pine, so green,
wept to see me weeping.

Jota

They say we have no love
because we do not speak;
they ought to ask instead
both your heart and mine.
I take my leave of you,
your house and your window;
though your mother forbids it,
farewell, love, till tomorrow.

Lullaby

Go to sleep, child, sleep,
to sleep, my dearest,
go to sleep, little star
of the morning.

Song

I shall put away as traitors
those eyes of your;
you know not how I pay
my child, for looking at them.
They say you don't love me,
but you loved me once ...
Yet gains outweigh the losses,
Now all is over.

Polo

I nourish a pain in my breast
and can tell no one of it!
Accused be love, and the one
who professed it to me!

Le drap mauresque

Au drap fin, dans la tienda,
Si quelque tâche apparaît,
A faible prix qu'on le vende!
Il a perdu sa valeur!

Seguidille murcienne

Que celui qui possède
Un toit de verre
Ne jette pas de pierres
A son voisin.
Muletiers soyons;
Et sur le même route
On se rencontre!
Pour ta grande inconstance,
Je te compare
Aux pesetas qui passent
De l'un à l'autre
Et qui se rayent,
Alors les croyant fausses
Tous les refusent!

Asturienne

Cherchant qui me consolera,
Je m'approchai d'un pin vert.
Me voyant pleurer, il pleura!
Et comme il était vert ce pin,
Me voyant pleurer, il pleura.

Jota

Nul ne croit à notre amour
parceque nous le taisons;
Mais à ton âme, à la mienne
Ils le peuvent demander.
Il me faut quitter déjà
Ta fenêtre et ta maison;
Que le veuille ou non ta mère,
Adieu, à demain, ma nina.

Berceuse

Dormez bien, nina,
Dormez, mon âme,
Dormez bien, belle étoile
Du clair matin.

Chanson

Comme ils sont traîtres,
tes yeux! Qu'on les enterre!
Sais-tu ce qu'il en coûte,
De les regarder?
Tu n'as plus d'amour pour moi,
Mais tu fus mienne...
Mon gain d'autrefois vaut plus
Que ce que le perds.

Polo

Dans mon coeur ja garde une peine
A nul je ne la dirai!
Maudit soit l'amour!
Et qui me l'a fait comprendre!

p r o g r a m m e

FOUR SONGS

Franz Schubert
(1797-1828)

Auf dem See, D.543
Der Schmetterling, D.633
Das Züggelöcklein, D.871
Der Musensohn, D.764

MIGNON'S SONGS FROM "WILHELM MEISTER"

Hugo Wolf
(1860-1903)

Heiss mich nicht reden
Nur wer die Sehnsucht kennt
So lasst mich scheinen
Kennst du das Land?

CH'IO MI SCORDI DE TE? K.505

W.A.Mozart
(1756-1791)

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

DESPITE AND STILL

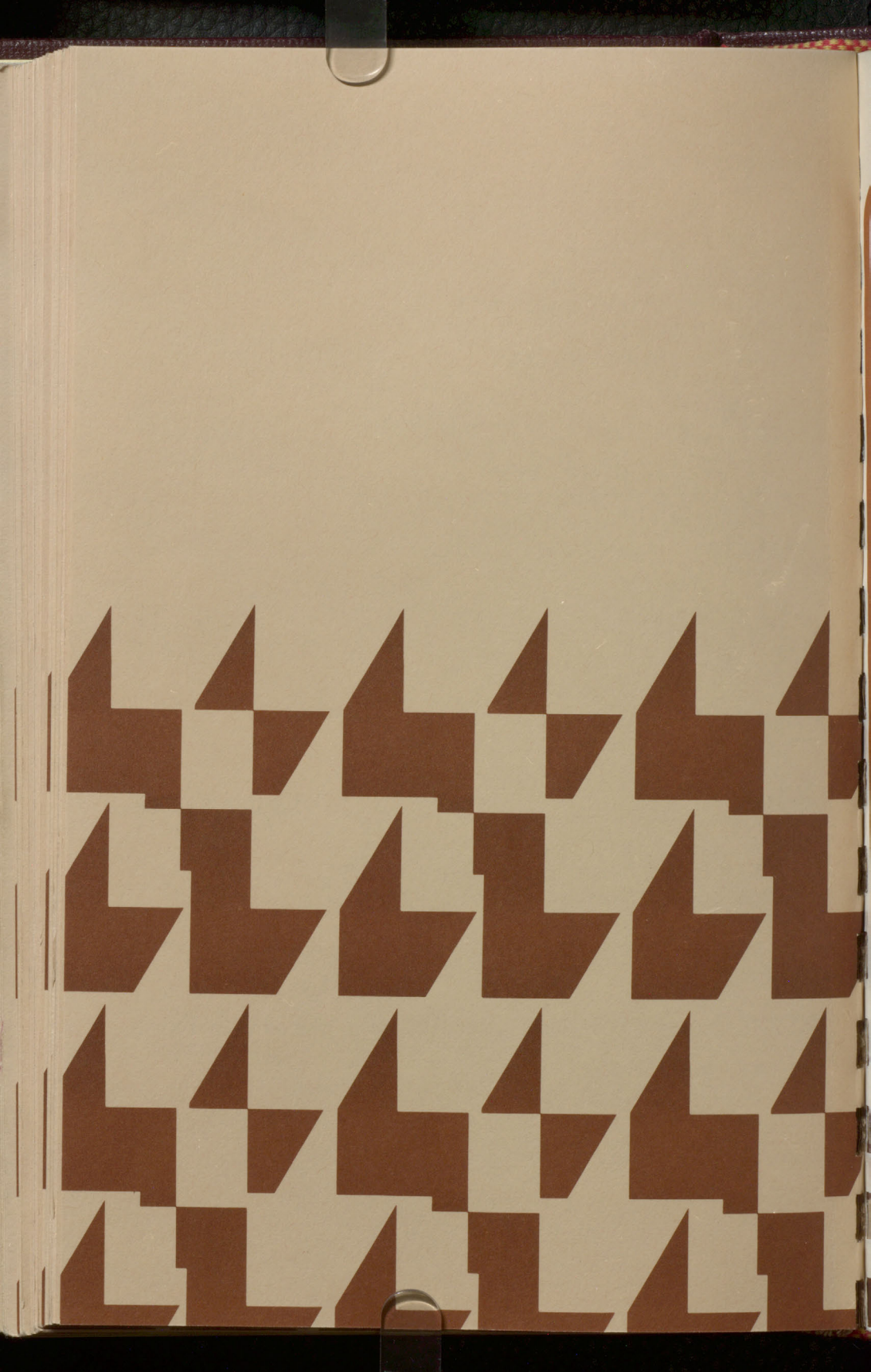
Samuel Barber
(1910-1981)

A Last Song
My Lizard (Wish for a Young Love)
In the Wilderness
Solitary Hotel
Despite and Still

SIETE CANCIONES POPULARES ESPAÑOLAS

Manuel de Falla
(1876-1946)

El Paño Moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo



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

Michael Laucke

guitar

Pollack Concert Hall
Thursday, April 16, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 16 avril, 1981
20h30



CBC

Radio 940
Stereo 93.5

MICHAEL LAUCKE

Winner of the "Grand Prix du Disque-Canada 1979", Michael Laucke has performed in concert throughout North America and in Europe. Sequences from his concerts during the 1976 Olympic Games were televised live around the world. He has three records on the Radio Canada International label to his credit, with a new album in preparation for the Aquitaine label. Among his teachers were Julian Bream and Rolando Valdes as well as Segovia's renowned disciples Alirio Diaz and Oscar Ghiglia. Mr. Laucke has recently signed a 3-year contract with CBS Records (Aquitaine in Canada), and recently made the first digital guitar recording in Canada.

JOHN REA

John Rea was born in Toronto in 1944. He has studied composition with John Weinzweig and Gustav Ciamaga at the University of Toronto, and with Milton Babbitt at Princeton University.

Recipient of many awards and commissions, John Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, opera as well as electronic music.

Besides his activities as a composer, John Rea has lectured and published articles on 20th Century music and, since 1973, has taught composition and music theory at McGill University. Rea is also a founding member of two musical societies formed in Montreal in 1978: *Les événements du neuf*, dedicated to the performance of contemporary works, and *Traditions musicales du monde*, which promotes the appreciation of non-Western music through concerts and other activities.

COM-POSSESSION (Programme Note)

In the music for *Com-Possession*, one would seem to be witnessing a session of Tarantulism and to be hearing sounds designed to accompany a trance of identificatory possession. An ANCIENT EXORCISM is underway,

... **in media res**... for (1) the correct tune has already been found, that medicinal melody which the victim selected and indicated as "belonging" to the spider. Dancing frenetically to (2) the point of unconsciousness, the adept experiences a

... **collapse and ritual death**... which brings on "dreams of phantom encounters": ... the occasion of (3) the first bite, "primo morso" occurring at midday ("ora canonica") and the unleashing of (4) the symptoms of possession, the "toxic state" ... her confusion on hearing (5) the "voices", or her mood on feeling the rhythmic (6) "sonic driving"... (7) a "recollection" of her diagnostic search for the correct tune in the therapeutic repertory of the iatromusicians (i.e. healing or medical musicians) and its final selection (8) provokes a

... **momentary return and relapse**... , a brief awakening and return to sleep as she feels (9) the "sonic driving" and behaves like a "taranta-libertina", going so far as to identify herself with a musical instrument, "corpo-strumento"... she hears (10) the "voices" again or is it she herself who speaks, "taranta-canterina"?... she dreams of her decision to reveal her (11) "rimorso" occurring at midday ("ora elettiva"), thus jolting her back to a

... **sudden awakening and release**... , for her renewed dancing "corpo-ballerina" suggests that (12) the moment of grace approaches: she becomes the spider, "corpo-taranta", and (13) the expulsion of the malicious spirit ("cattivo passato") is at hand signalled by a terrifying (14) "cry of the crisis" and final collapse indicating the end of the exorcism.

PROGRAMME

CANCIÓN DEL EMPERADOR

Luis de Narváez
(1500 - 1555)

QUATRO DIFERENCIAS
(sobre Guàrdame las Vacas)

FANTASIA VI (libro II)

BAXA DA CONTRAPUNTO

FIVE PRELUDES (1940)

Heitor Villa-Lobos
(1887 - 1959)

LA CATEDRÁL

Prelude
Andante Religioso
Allegro

Agustín Barrios
(1885 - 1944)

BARCAROLA

LAS ABEJAS

Intermission / Entracte

COM-POSSESSION (1980)

John Rea
(b. 1944)

CBC COMMISSION - WORLD PREMIERE

Michael Laucke - guitar
Adolfo Bornstein - violin
Claude Hamelin - bowed guitar
Thomas Williams - viola
Kathryn Skorzewaska - cello

VARIATIONS ON "FOLIA
DE ESPANA" AND FUGUE

Manuel Ponce
(1882 - 1948)

**CBC RADIO / MCGILL CONCERTS
WINTER - SPRING 1981**

Final Concert

TOM PLAUNT, piano

Thursday, April 23, 8:30 p.m.

Le jeudi 23 avril, 20h30

Salle de concert POLLACK Concert Hall
555 ouest rue Sherbrooke St West

CBC RADIO

presents

FOUR LUNCHTIME CONCERTS

CHRIST CHURCH CATHEDRAL

(Ste. Catherine West - between University & Union)

12:30 p.m.

Tuesday, May 12

THE TUROVSKY-VEREBES TRIO
Works by Schubert and Beethoven

Wednesday, May 13

THE TUDOR SINGERS OF
MONTREAL

Conductor: Wayne Riddell
Works by Weelkes, Purcell, Palestrina
and Vaughan-Williams

Thursday, May 14

STUDIO DE MUSIQUE ANCIENNE
DE MONTREAL
"Monteverdi and his Contemporaries"
Conductor: Christopher Jackson

Friday, May 15

MUSICA CAMERATA MONTREAL
Works by Mozart and Schubert

(Free admission)



Tonight's concert will be broadcast later this season on the program "TWO NEW HOURS", heard Sunday nights at 8:05 p.m. and on "ARTS NATIONAL", heard weeknights at 9:00 p.m., both on CBC Stereo, 93.5

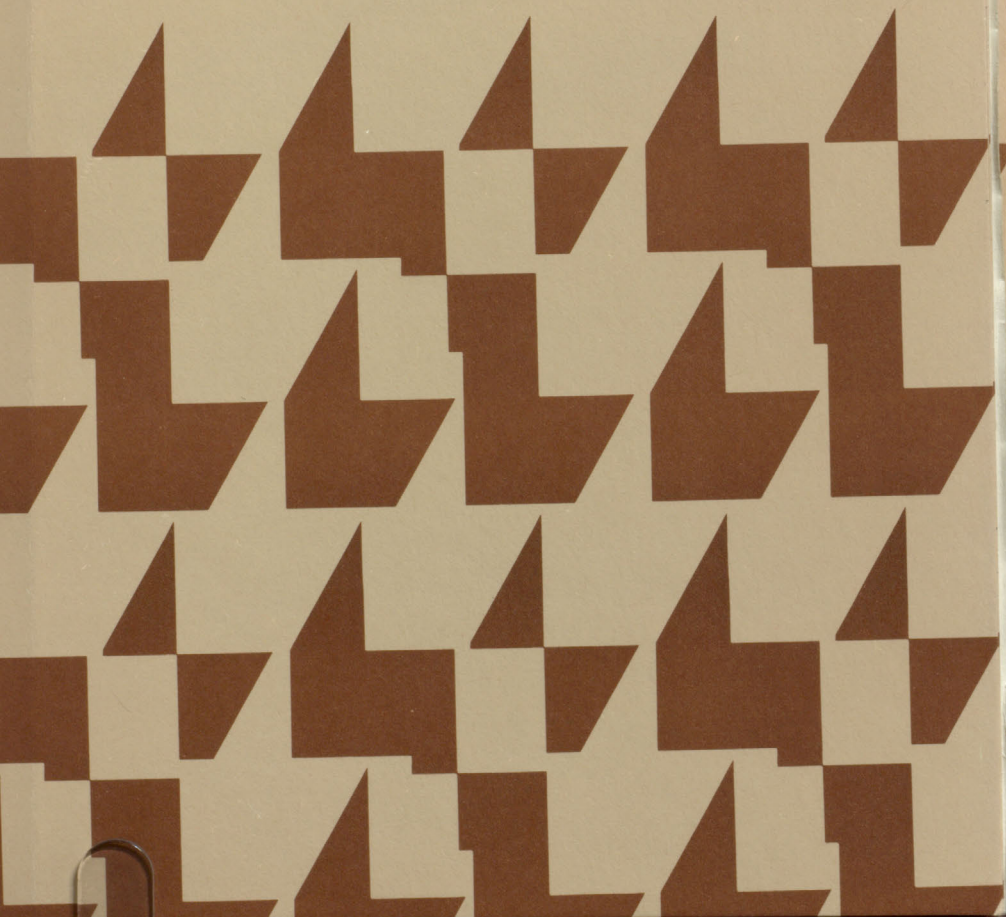
Le concert de ce soir sera diffusé dans la série "TWO NEW HOURS", tous les dimanches soirs à 20h05 et "ARTS NATIONAL", tous les soirs de la semaine à 21h00 sur CBC Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, April 21, 1981

8:30 pm

RECITAL

KEITH SADKO, harpsichord

ogramme

ITIÈME ORDRE

François Couperin
(1668-1733)

La Raphaële
Allemande L'Ausoniène
Courante
Seconde Courante
Sarabande L'Unique
Gavotte
Rondeau
Gigue
Passacaille
La Morinète

n t r ' a c t e

FRANZÖSISCHE SUITE IV
n Es dur BWV 815

Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Menuet
Air
Gigue

SUITE EN RE MINEUR

Antoine Forqueray
(1671-1745)

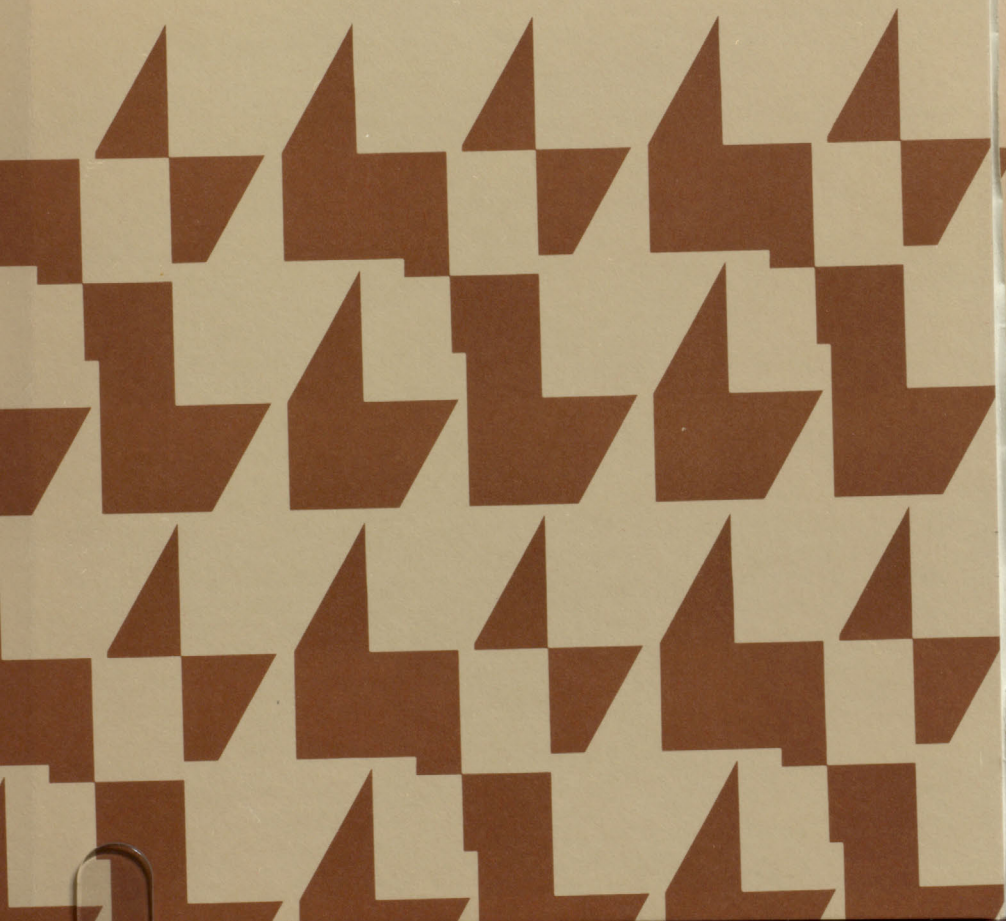
Allemande. La Laborde
La Forqueray
La Cottin
La Belmont
La Portugaise
La Couperin



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, April 22, 1981

8:30 pm

CONCERT OF THE ELECTRONIC

MUSIC STUDIO

GWENDOLYNE DESCENDUE!

Gwendolyne is a character from an underground comic published during the '40's. At a superficial level, her adventures seem to be excuses for exploring the possibilities of bondage techniques, but the unity revealed through the use of symbols always returning to the theme of unfreedom as well as the stubborn repetitiveness of the closed world in which the adventures take place creates an esoteric quality which inspired me to compose a piece about the violent disappearance of the heroine. No longer will we hear the light and of her tiletos as we used to before she escaped from the corset of reality.

This piece is dedicated to Gwendolyne's creator, John Willie.

Gwendolyne est un personnage de bandes dessinées "underground" des années '40. Lues au premier degré, ses aventures ne semblent être que des excuses pour explorer les possibilités de bondage, mais l'unité de style présente jusque dans les moindres symboles et la répétition obstinée dans les limites rigoureuses d'un monde clos leur donnent un aspect esotérique qui m'a inspiré cette pièce relatant la disparition forcée de l'héroïne. Plus, l'infini se révèle n'être qu'un corset.

Cette pièce est dédiée au créateur de Gwendolyne, John Willie.

TRIP AT AIRPORT

A trip between a world of reality, one of fantasy and another world of both, as seen and heard by a five year old, not too much younger than yourself; the kids are all part of it and the reconnaissance is yours to make.

un voyage entre trois mondes: la réalité, la fantaisie, et la coexistence des deux, tels que vus et entendus par un enfant de cinq ans, pas beaucoup plus jeune que vous; les enfants font partie, mais c'est à vous d'en faire la reconnaissance.

FOUR PRELUDES BY T.S. ELIOT

The four Preludes by T.S. Eliot were written c. 1917 and are of the same period as The Lovesong of J. Alfred Prufrock. The beauty of these short verses lies in the effective simplicity of imagery dealing with self and humanity. My intention was to realize short musical companion pieces which might mirror the essential tone or quality of the text. In an attempt to avoid word painting (or misinterpretation thereof) each verse is recited separately and then followed by its musical setting. Sound scores include electronic, concrete and previously recorded material. These sounds were modified using tape loops, delay procedures and various types of voltage control.

Les quatre Préludes de T.S. Eliot ont été écrits vers 1917 et datent de la même période que The Lovesong of J. Alfred Prufrock. La beauté de ces courtes strophes tient à la simplicité des images qui ont trait à l'être et à l'humanité. Mon intention était de réaliser de courtes pièces musicales reflétant le ton essentiel ou la qualité du texte. Afin d'éviter de reproduire chaque mot (ou d'en donner une mauvaise interprétation) chaque strophe est récitée séparément et suivie de son arrangement musical. Les sons ont d'origine électronique et concrète ou ils proviennent d'enregistrements antérieurs. J'ai modifié ces sons à l'aide de boucles de bande, de procédés, de retardement et de divers types de régulation de tension.

ENDGAME

Endgame was inspired by the absurd drama of the same name by Samuel Beckett. The music could serve as a background for the play since both share a common fatalist theme. The music was realized using only concrete sound sources.

Endgame s'inspire de la pièce absurde de Samuel Beckett qui porte le même nom. La musique pourrait servir de toile de fond à la pièce, les deux étant axées sur le même thème fataliste. La musique a été réalisée à l'aide de seuls éléments concrets.

L'HOMME DE VACHE

The industry moves westward, leaving a trail of dangling participles and empty milk containers, to a land where men are men, women are women, and horses are smart enough to know the difference.

L'industrie se déplace vers l'ouest. laissant derrière elle une trainée de participes ballants et de cartons de lait vides, vers une terre où les hommes sont des hommes, les femmes des femmes et les chevaux sont aussi intelligents pour faire la distinction entre les deux.

rogramme

WENDOLYNE DESCENDUE!

Bernard Gagnon

KIDS AT AIRPORT

Peter Domitrovits

TAPE AND PIANO TOO

Serge Perron

Serge Perron, piano

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

ON FOUR PRELUDES BY T.S. ELIOT

John Hill

ENDGAME

David Findlay

L'HOMME DE VACHE

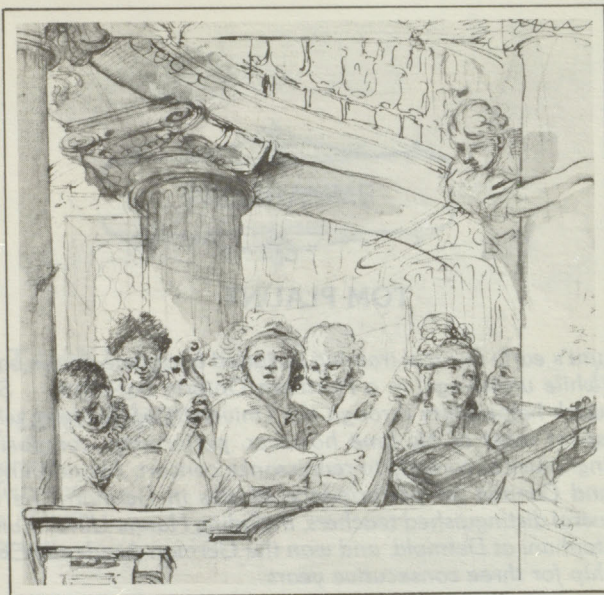
Harold Kilianski

MON STRETT I IN REAL TIME

Richard Lloyd



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

Tom Plaunt

piano

Pollack Concert Hall
Thursday, April 23, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 23 avril, 1981
20h30




CBC Radio 940
Stereo 93.5

TOM PLAUNT


Tom Plaunt's early musical training included a ragtime dance band and playing (while under-age) in a Northern Ontario bar-room. . . Summer forestry work helped him through the University of Toronto, where he blithely spent most of his time however, performing, composing and conducting: musical comedy to renaissance consort. Abandoning music history and Canada for performance studies in Germany, he worked under several distinguished teachers, including Hanns-Ulrich Kunze and Martin Stephani at Detmold, and won the German Academic Exchange Scholarship for three consecutive years.

His 1979 London debut was praised for the refreshing spontaneity and the grand scale of his playing. Press reaction in Germany was equally enthusiastic. "This artist has at his effortless command everything in terms of technique needed to say something artistically, and he has a lot to say."

His performances are broadcast on European networks and the CBC, and he is heard throughout Canada and Britain in solo and chamber music recitals. Professor Plaunt lives in Montreal, where he teaches piano, accompaniment and chamber music at McGill University.



PROGRAMME



PIANO SONATA NO. 2

**Charles Ives
(1874 - 1954)**

"Concord, Mass., 1840 - 1860"

Emerson
Hawthorne
The Alcotts
Thoreau

Intermission / Entracte

**FANTASIA AND SONATA
IN C MINOR, K475/457**

**Wolfgang Amadeus Mozart
(1756 - 1791)**

Adagio, allegro, andantino
più allegro, adagio

Allegro molto, Adagio, Allegro assai

CBC RADIO

presents

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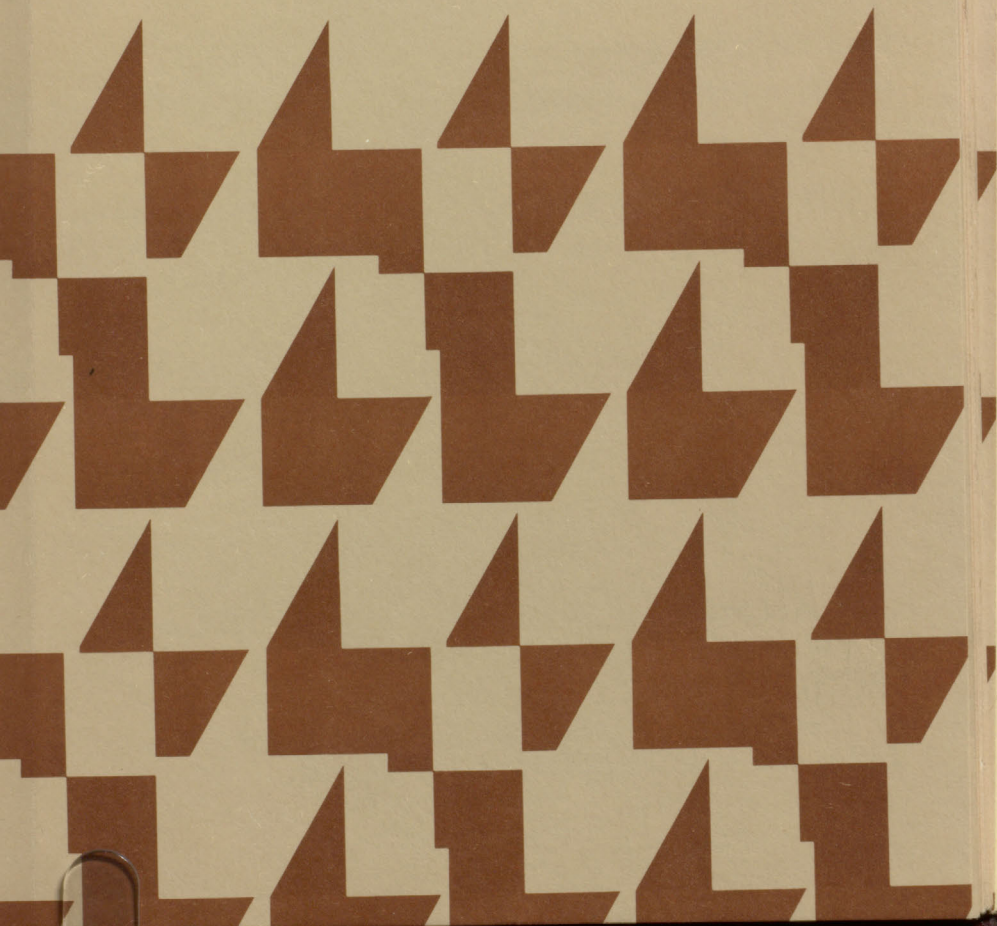
Le concert de ce soir sera diffusé dans la série "ARTS NATIONAL", tous les soirs de la semaine à 21h00 sur CBC Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 24 April 1981, 8:30 pm

HENRY R ENGLICH, piano

student of Charles Reiner

with the participation of:

Ross Edwards, clarinet

Madeleine Mercy, viola

Charles Meinen, viola

Pierre Chouinard, violin

Nancy De Long, voice

*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 de la Maîtrise en Musique.*

rogramme

IO Es-Dur, K.498
Piano, Clarinet, Viola

W.A.Mozart

Andante
Menuet - Trio
Allegretto

VEI GESÄNGE, Op.91
Piano, Alto Voice, Viola

Johannes Brahms

Gestillte Sehnsucht, Adagio espressivo
Geistliches Wiegenlied, Andante con moto

ntermission

ÖRIKE LIEDER, Nos.6, 7, 12, 15, 9

Hugo Wolf

Er ist's
Das verlassene Mägdlein
Verborgeneheit
Auf einer Wanderung
Nimmersatte Liebe

ONTRASTS 1938
Piano, Clarinet, Violin

Béla Bartok

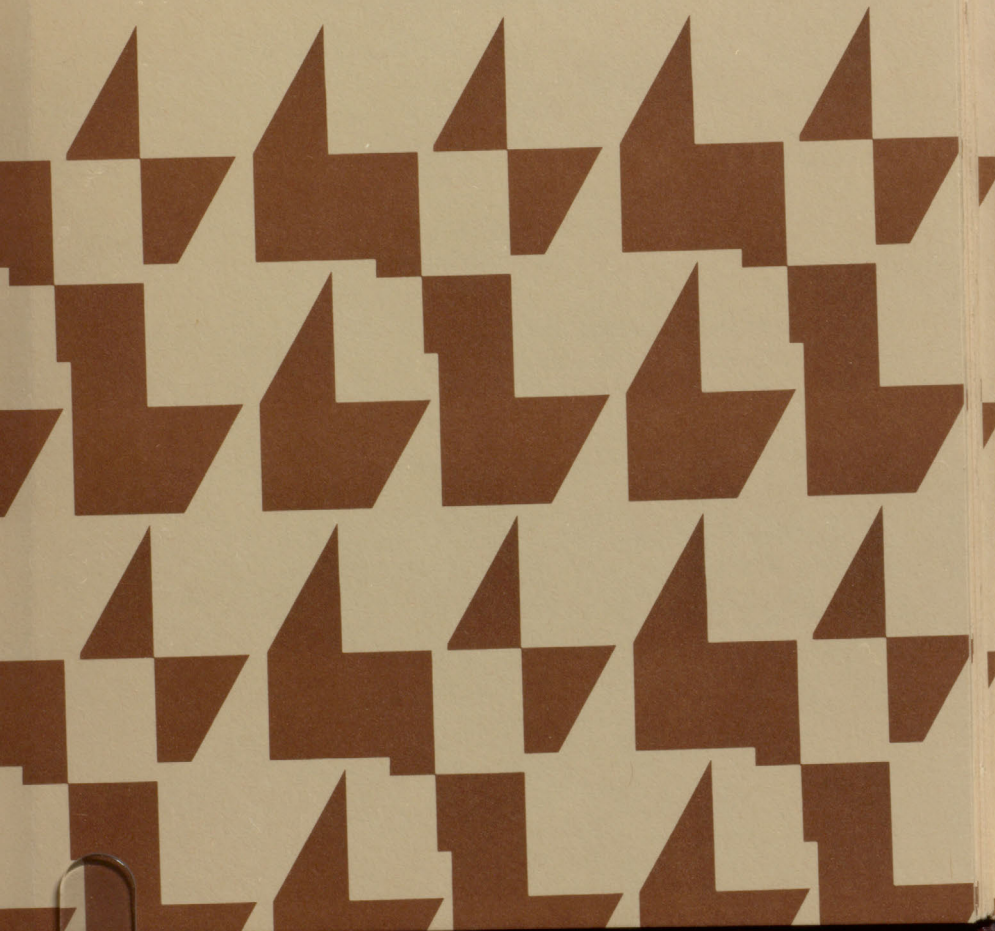
Verbunkos
Pihenő
Sebes



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, April 28, 1981

12:45 pm

DEVONSHIRE SCHOOL DEMONSTRATION CONCERT

programme

GRADE TWO

KATIUSHKA

Garry Antonio, guitar
Eric Lussier, piano

Russian Folk Song
arr. M. Brayne

STODOLA PUMPA

Eric Lussier, piano

Czech Folk Song
arr. M. Brayne

SHOEMAKER SONG

Eric Lussier, piano

Traditional
arr. M. Brayne

Marilyn Brayne, conductor

GRADE ONE

PLINKER PLUNKER

Dr. Seuss and
Eugene Podany

CHICKEN LIVER

Eric Lussier, piano

Frank Luther

Henriette Blom, conductor

GRADE THREE

CHIM-CHIM-CHEREE and SUPERCALIGRAGILISTICEXPIALIDOCIOUS
from Walt Disney's "Mary Poppins"

Garry Antonio, guitar
Eric Lussier, piano
Pierre Dubé, percussion

Richard M. Sherman
Robert M. Sherman
arr. M. Puiu

Mary-Jane Puiu, conductor

GRADE THREE and FOUR

WHEN THE SAINTS

Traditional
arr. M. Puiu

MARCHING IN

Garry Antonio, guitar
Heather Whiting, trumpet
Chris Smith, trombone
Eric Lussier, piano
Pierre Dubé, percussion

Traditional
arr. M. Puiu

Mary-Jane Puiu, conductor

GRADE FOUR

LAH NAGILAH

ERICA - from "West Side Story"

Garry Antonio, guitar
Eric Lussier, piano
Pierre Dubé, percussion

Mary-Jane Puiu, conductor

Albert Gamse
arr. M. Puiu
Leonard Bernstein
arr. M. Puiu

GRADE FIVE

YELLOWBIRD

Pierre Dubé, percussion

M GALI GALI

TCHMAKER - from "Fiddler On The Roof"

Eric Lussier, piano

Marilyn Brayne, conductor

Traditional
arr. M. Brayne

Israeli Folk Song

arr. M. Brayne

GRADE SIX

SOMETHING TO SING ABOUT

ING LOW, SWEET CHARIOT

D LIKE TO TEACH THE WORLD TO SING

Henriette Blom, piano

Cynthia Hawkins, conductor

Oscar Brand

Spiritual
arr. C. Hawkins

Baker, Davis, et al.

DEVONSHIRE SCHOOL CHOIR

THE ORCHESTRA

Heather Whiting, trumpet
Elizabeth Abel, french horn
Ross Edwards, clarinet
Karen Langille, violin
Eric Lussier, piano
Pierre Dubé, timpani

*Mary-Jane Puiu, Cynthia Hawkins,
Marilyn Brayne, Henriette Blom;
directors*

Willy Geisler and
John Hosier



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 30 April 1981, 8:30 pm

PAUL STEWART, piano

student of Charles Reiner

*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 Bachelier en musique avec distinction.*

r o g r a m m e

SONATA in a-minor, Op.164 (D.V.537) Schubert

Allegro, ma non troppo
Allegretto quasi Andantino
Allegro vivace

VISIONS FUGITIVES, Op.22 Prokofiev
(excerpts)

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

BARCAROLLE in F[#], Op.60 Chopin

PHANTASIEN, Op.116 Brahms

Capriccio in d-minor
Intermezzo in a-minor
Capriccio in g-minor
Intermezzo in E-major
Intermezzo in e-minor
Intermezzo in E-major
Capriccio in d-minor

*The recording of this recital will be broadcast on
CBC Radio at a date to be announced.*

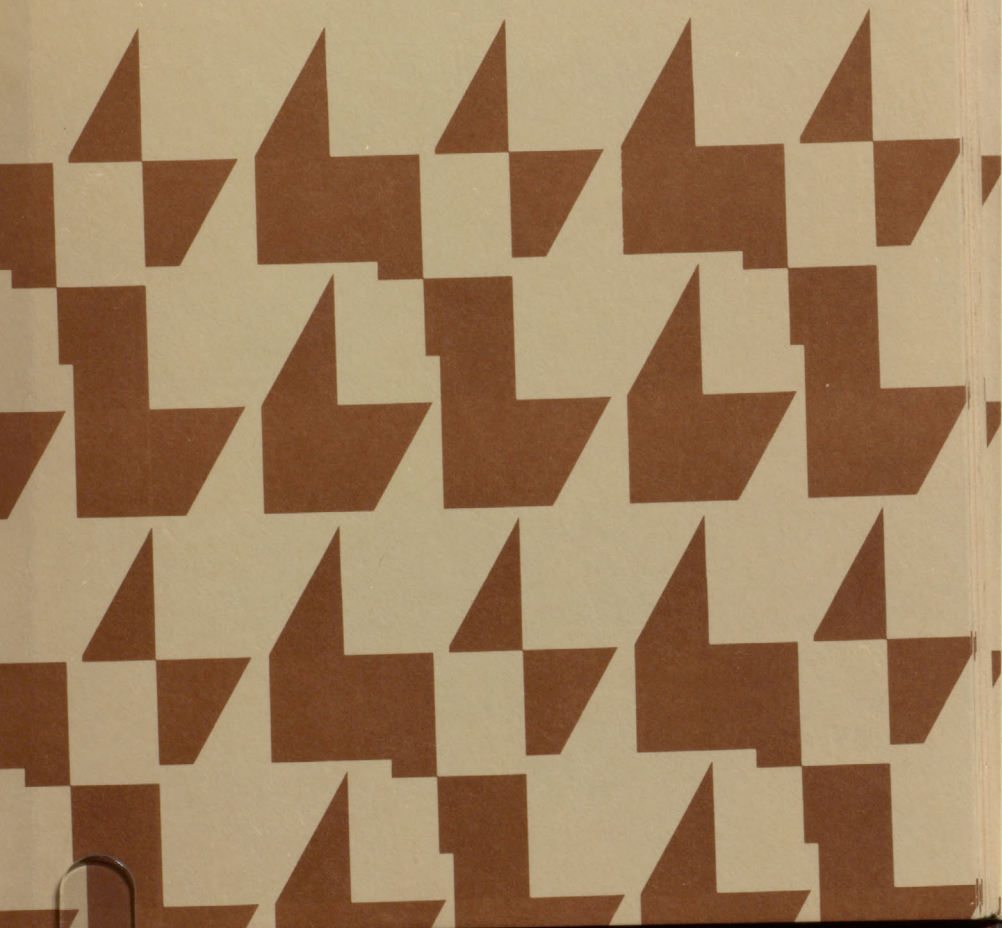
*L'enregistrement de ce récital sera diffusé sur la
chaîne anglaise de Radio-Canada à une date ultérieure.
Producer/Réalisatrice: Frances Wainwright*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, May 1, 1981

8:30 pm

C A R M E N O R , piano

student of Ljerka Wollmarker-Blume

*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.*

ATA NO. 1 in B^b MAJOR

Johann Sebastian Bach

- Praeludium*
- Allemande*
- Corrente*
- Sarabande*
- Menuet I*
- Menuet II*
- Giga*

ATA in f minor, op. 57
(passionata)

Ludwig van Beethoven

- Allegro assai*
- Andante con moto*
- Allegro ma non troppo*

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

ATA in f[#] minor, op. 11 no. 1

Robert Schumann

- Introduzione: un poco adagio*
- Allegro vivace*
- Aria*
- Scherzo ed intermezzo: allegro*
- Finale: Allegro un poco maestoso*

recording of this recital will be broadcast on CBC Radio
a date to be announced.

enregistrement de ce récital sera diffusé sur la chaîne
anglaise Radio-Canada à une date ultérieure.

producer/Réalisatrice: Frances Wainwright



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 4 May 1981, 8:30 pm

CHRISTOPHER WARD, piano

student of Esther Master

*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 Bachelier en musique
avec distinction.*

r o g r a m m e

ENGLISH SUITE d minor

Johann Sebastian Bach

Prelude, Allemande
Courante, Sarabande
Double, Gavottes
Gigue

SONATA E major

Béla Bartók

Allegro moderato
Sostenuto e pesante
Allegro molto

METATHESIS

Yuji Takahashi

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

SONATA c minor

Franz Schubert

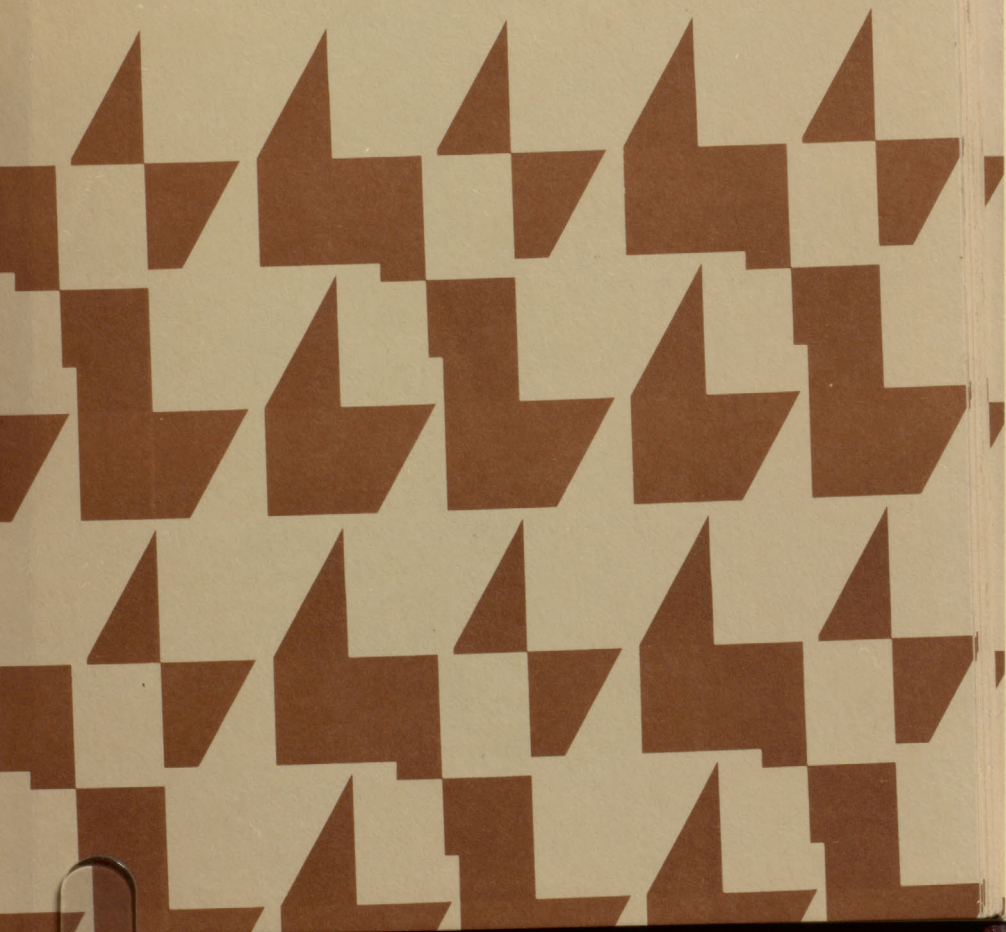
Allegro
Adagio
Menuetto e Trio
Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack





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Directeur pour le Québec
et avocat conseil
Director for the Province of
Quebec and Legal Counsel

M^e France Lafleur,
Directeur, Service des adhérents
et avocat conseil
Director, Membership Department
and Legal Counsel

Wednesday 6 May 1981, 8:30 pm

STUDENT COMPOSERS' CONCERT

Direction: Donald Steven

BRUISSSEMENTS

Jean Marc Beauchamp

Jean Marc Beauchamp, piano
Christiane Lafontaine, piano

ENDGAME

David Findlay

tape

PARMI TANT D'AUTRES

Marc Beaulieu

tape

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

PLAY ON GUILT

Serge Perron

tape

NIGHT NIGHT FLOWER

John Winiarz

tape

UN VISAGE DANS LA FOULE

Marc Beaulieu

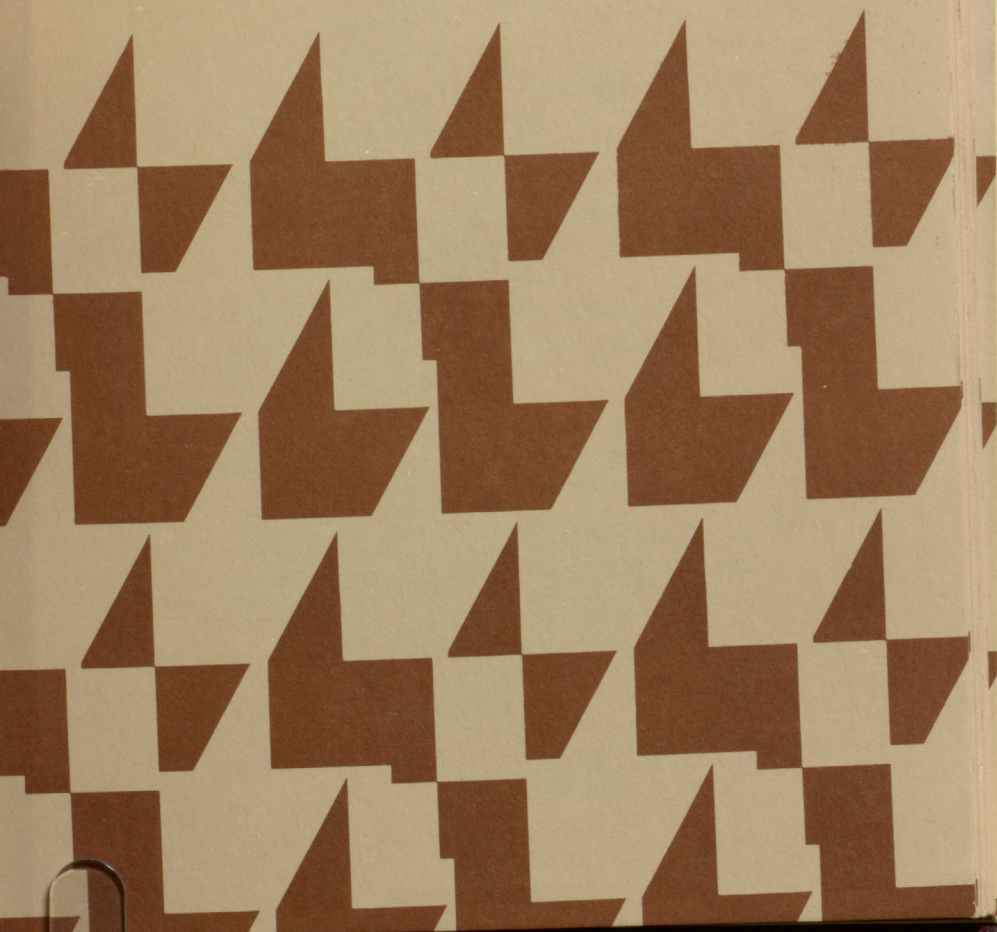
Marie-Anne Blanchet, violin
Micheline Lesage, violin
Chantal Dion, viola
Mario Giroux, cello



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday, May 7, 1981

8:30 pm

HEATHER HOWES, flute

student of Timothy Hutchins

assisted by: Brett Dill, oboe
Peter Purich, violin
Andrew Bacon, viola
Tina Williams, cello
Peter Smyth, harpsichord
Darius Bagli, 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 Bachelier en musique avec distinction.*

ramme

SONATA IN C MAJOR BWV 1037
Oboe, Flute, Cello, Harpsichord

Johann Sebastian Bach
(1685-1750)

Adagio
Alla breve
Largo
Gigue

QUARTET IN D MAJOR K.285
Flute, Violin, Viola, Cello

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

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

QUARTET COMPANY (1976)
Violin, Flute

Christopher O. Lewis

Moderato
Adagio
Presto

FLUTE TRIO, op.63
Flute, Cello, Piano

Carl Maria von Weber
(1786-1826)

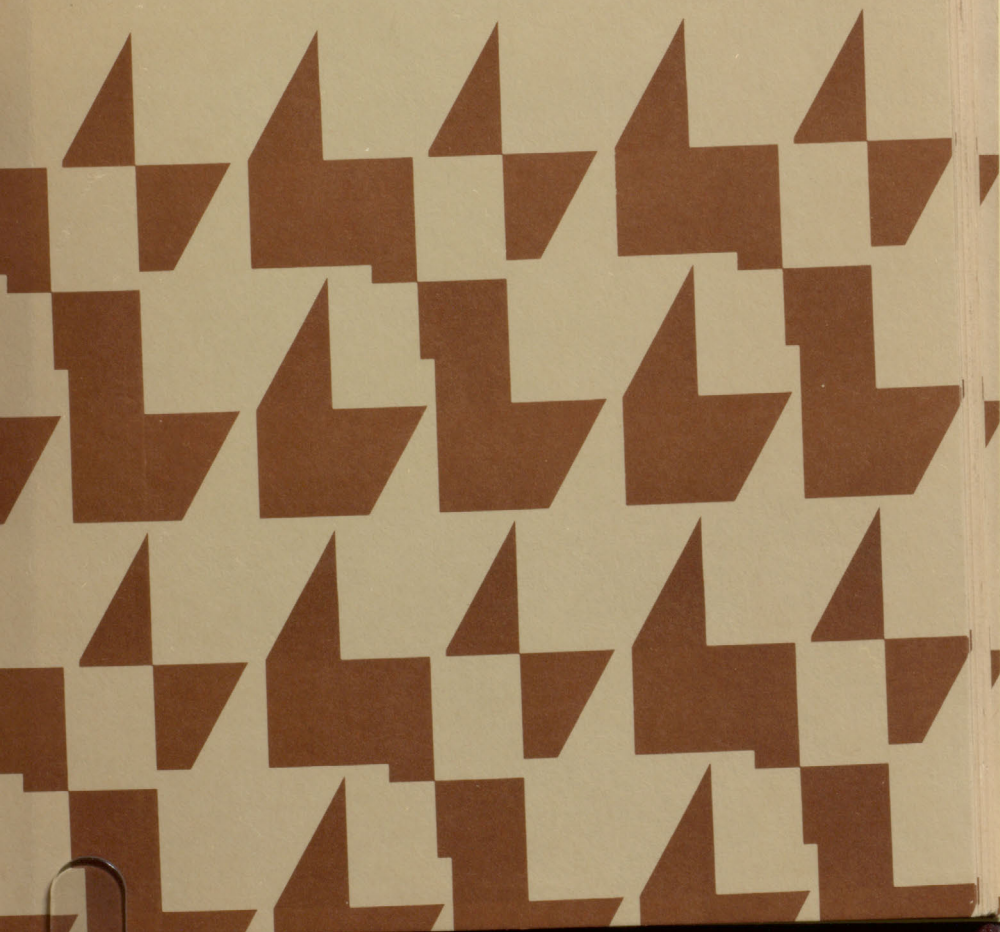
Allegro moderato
Scherzo
Andante espressivo
Finale



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 8 May 1981, 8:30 pm

RECITAL

ROLF BERTSCH, piano

student of Armas Maiste

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

*Ce récital fait partie des épreuves imposées
pour l'obtention d'un Diplôme de concert.*

programme

SONATA No.28 in A major,
Op.101 (1817)

Ludwig van Beethoven
(1770-1827)

1. Etwas lebhaft und mit der innigsten Empfindung.
(*Allegretto, ma non troppo*)
2. Lebhaft. Marschmässig.
(*Vivace alla Marcia*)
3. Langsam und sehnsuchtsvoll.
(*Adagio, ma non troppo, con affetto*)
attacca:
4. Geschwinde, doch nicht zu sehr, und mit
Entschlossenheit.
(*Allegro*)

FANTASIEN, Op.116 (1892)

Johannes Brahms
(1833-1897)

1. Capriccio *Presto energico*
2. Intermezzo *Andante*
3. Capriccio *Allegro passionato - Un poco meno*
Allegro - Tempo I
4. Intermezzo *Adagio*
5. Intermezzo *Andante con grazia ed intimissimo*
sentimento
6. Intermezzo *Andantino teneramente*
7. Capriccio *Allegro agitato*

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

DREI KLAVIERSTÜCKE, Op.11 (1909)

Arnold Schoenberg
(1874-1951)

1. Mässige Viertel
2. Mässige Achtel
3. Bewegte Achtel

THREE MOVEMENTS FROM "PETROUCHKA"
(1921)

Igor Stravinsky
(1882-1971)

1. Danse Russe *Allegro giusto*
2. Chez Petrouchka
3. La semaine grasse



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, May 11, 1981

8:30 pm

L I N D A B R A D Y , piano

student of Esther Master

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of Music with Honours.*

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l'obtention du Bachelier en musique avec distinction.*

ramme

ROMATIC FANTASY AND FUGUE
d minor

J.S. Bach

ATA IN E MAJOR, op.109

Beethoven

Vivace, ma non troppo

Prestissimo

Gesangvoll, mit innigster Empfindung

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

SE NOBLES ET SENTIMENTALES

Ravel

ELUDE in c minor, op.23 no.7

Rachmaninov

DANTE SPIANATO ET LE GRANDE
LONAISE BRILLIANTE IN E MAJOR,
o.22

Chopin



McGill University
Faculty of Music

ORGAN RECITAL

St. Joseph's Oratory,
Queen Mary Road,
Montreal

Tuesday, May 12, 1981
7:30 pm

SCOTT BRADFORD

*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.*

programme

CHORAL No.1 en mi majeur

César Franck
(1822-1890)

SACRATISSIMI CORDIS JESU, op.57
(L'Orgue Mystique no.28)

Charles Tournemire
(1870-1939)

Prélude à l'Introit
Offertoire
Prélude et Fresque

COMBAT DE LA MORT ET DE LA VIE
("Les Corps Glorieux")

Olivier Messiaen
(né en 1908)

PRELUDE ET FUGUE en si majeur, op.7

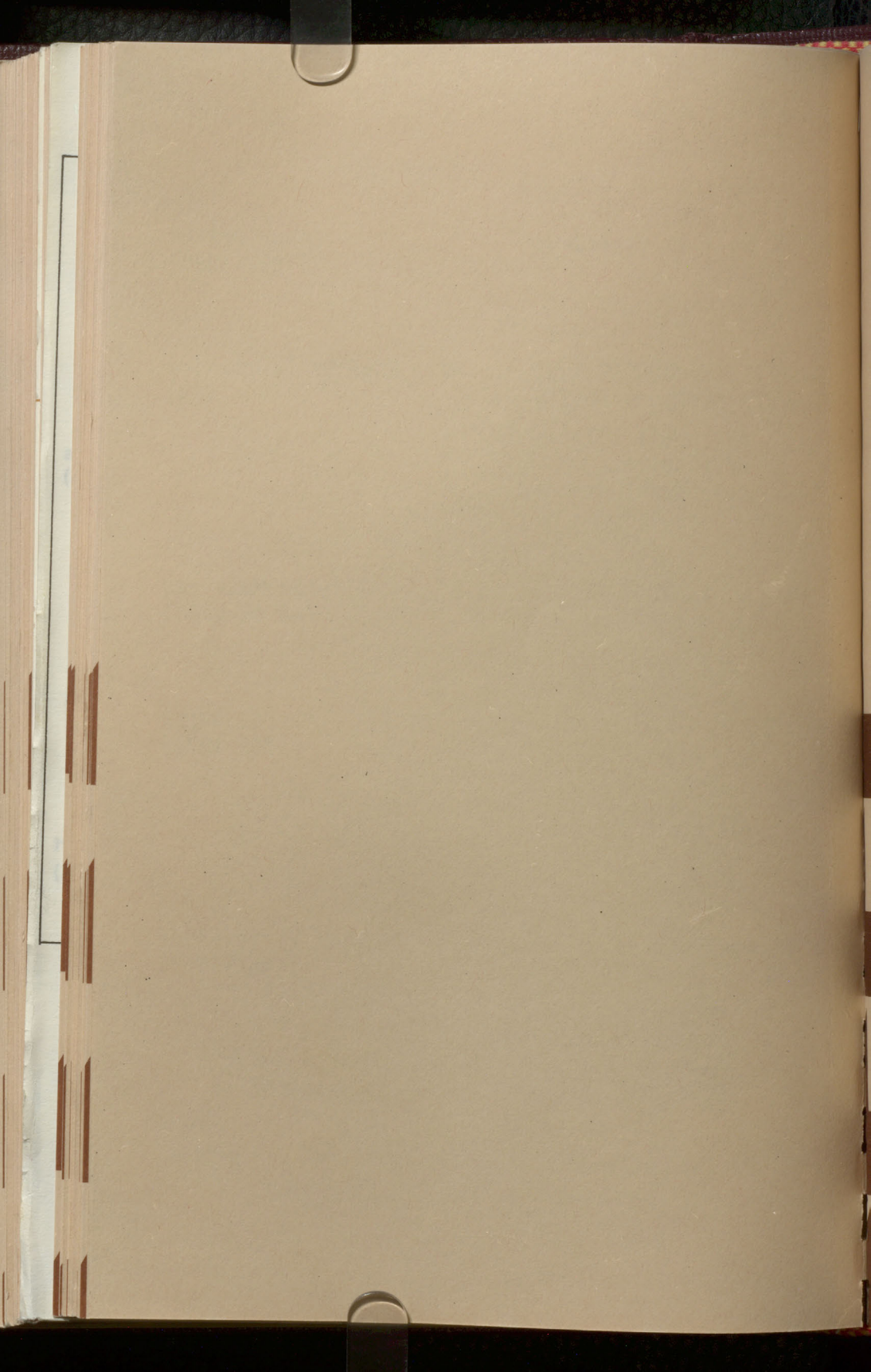
Marcel Dupré
(1886-1971)

entr'acte

SYMPHONIE No.9 en ut mineur,
op.70

Charles Marie Widor
(1844-1937)

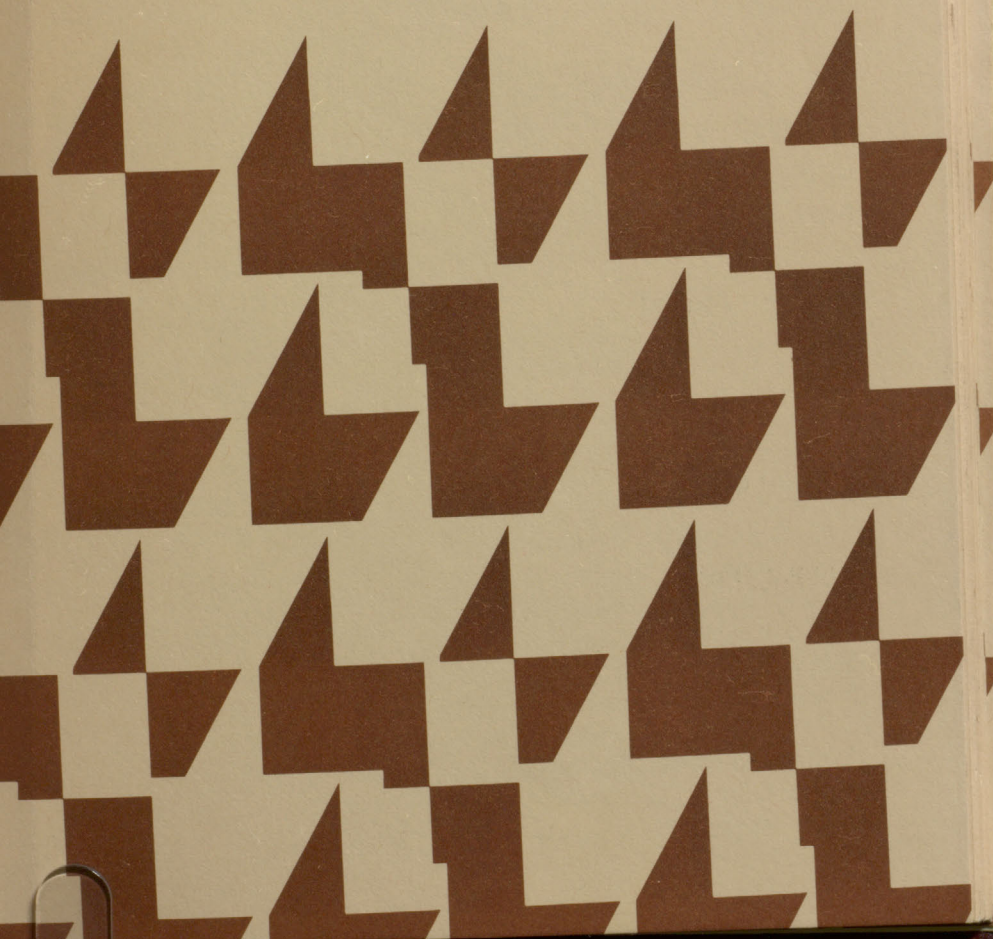
Moderato
Andante sostenuto
Allegro
Moderato - Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 13 May 1981, 8:30 pm

STUDENT COMPOSERS' CONCERT

direction: Donald Steven

INNARENCE

Bruno Deschenes

*Jean François Beaudin, Sophie Boisvert,
Catherine Dosterer, Jean Pierre Noiseaux:
recorders*

NI SONGE NI NUIT D'ETE

Marc Beaulieu

*Michel Levasseur, mime
tape*

AMULET (1977)

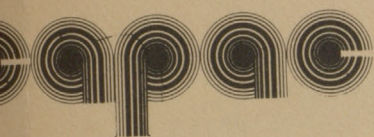
Patrick Cardy

*Patrick Cardy, electric flute
tape delay*

EPITHALAMUS

Claude Caron

*Ross Edwards, clarinet
Alain Monast, horn
Mario Leblanc, accordion
Manon Lecompte, harpe
François Couture, piano
Peter Purich, violin
Pierre Cartier, contrebasse
Christine Lemelin, mezzo-soprano
Jean-Pierre Couturier, bariton
Bruce Mather, conductor*



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Quebec and Legal Counsel

M^e France Lafleur,
Directeur, Service des adhérents
et avocat conseil
Director, Membership Department
and Legal Counsel

Notes for 'ANGELS'

- I Beauty is only the first touch of terror
we can still bear and it awes us so much
because it so coolly disdains to destroy us.
Every single angel is terrible.
- II Who has turned us around this way so that
we're always, whatever we do, in the posture
posture of someone who is leaving?
Like a man on the final hill that shows him
his whole valley one last time, who turns
and stands there lingering -
that's how we live, always saying goodbye.
- III The buried are always seeking the earth again.
- IV That someday at the close of this fierce vision
I might sing praise and jubilation to
assenting angels.

from Rainer Maria Rilke: Duino Elegies

This work was commissioned by Dale Maves with
the assistance of the Canada Council

RING TRIO

Barbara Monk

Claude Hamel, violin
Lorraine Desmarais, viola
Jean-Luc Morin, cello

SONG CYCLES (1980)

Patrick Cardy

Jean-Paul Major, flute
Yvonne Laberge, oboe
Jean-Luc Morin, cello
Richard Hunt, piano
Patrick Cardy, conductor

Commissioned by Dale Maves with the assistance of
the Canada Council

SONG CYCLES

David Lytle

Dialogue I Dialogue III
Monologue I Eclogue
Dialogue II Dialogue IV
Monologue II Epilogue

Claude Hamel, violin
Lorraine Desmarais, viola
Jean-Luc Morin, cello



MCGILL UNIVERSITY
FACULTY OF MUSIC

ORGAN RECITAL

KEITH SADKO

Queen Mary Road Church

Thursday 14 May, 1981

8:30 pm

p r o g r a m m e

JOHANN SEBASTIAN BACH (1685 - 1750)

Toccatà and Fugue in d minor ("Dorian") BWV 538

"Allein Gott in der Hh' sei Ehr'" BWV 676

"Vater unser im Himmelreich" BWV 682

Partita on "O Gott, du frommer Gott" BWV 767

e n t r ' a c t e

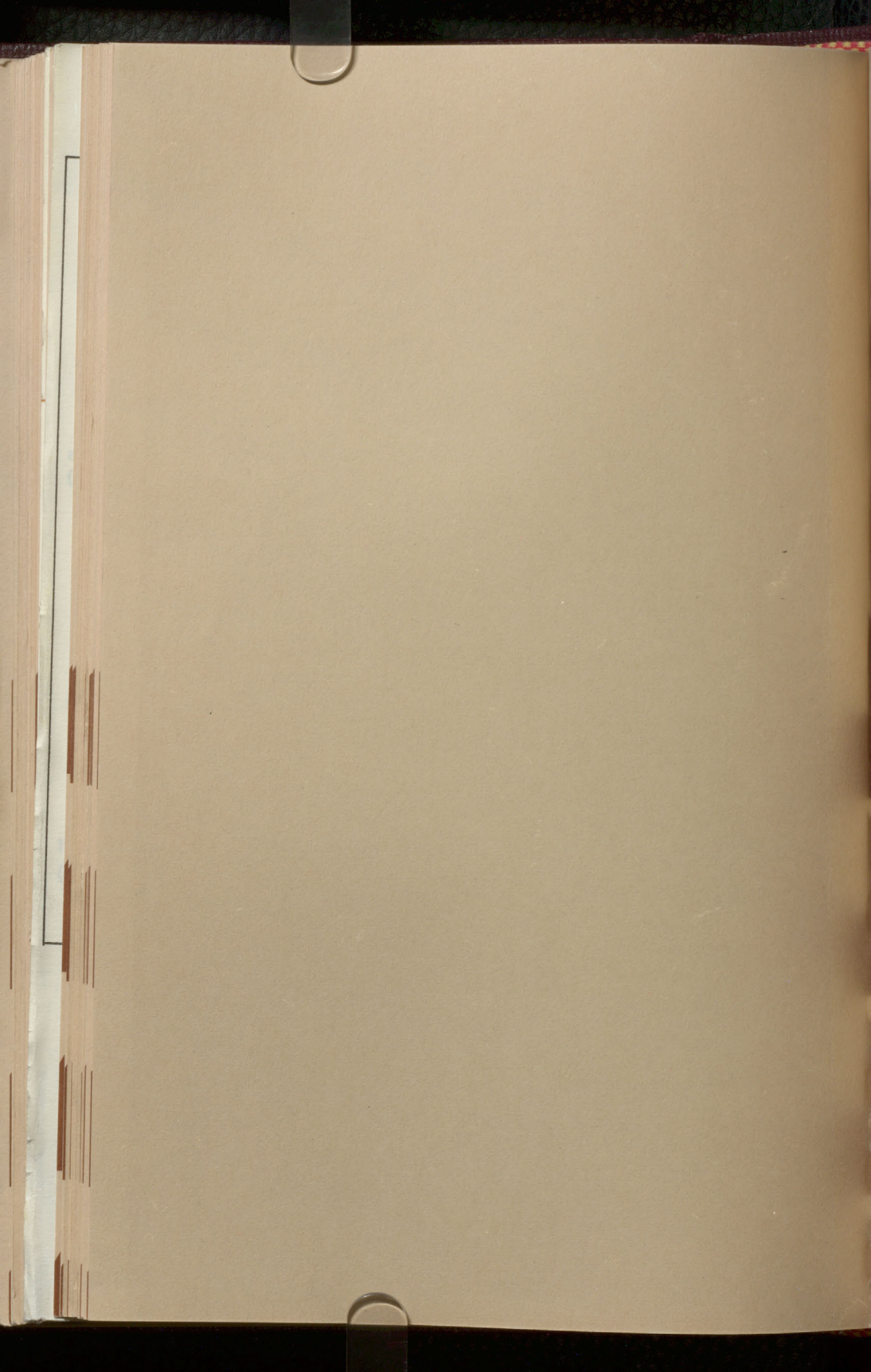
Concerto in a minor (after Vivaldi) BWV 593

Allegro
Adagio
Allegro

Sonata VI BWV 530

Vivace
Lento
Allegro

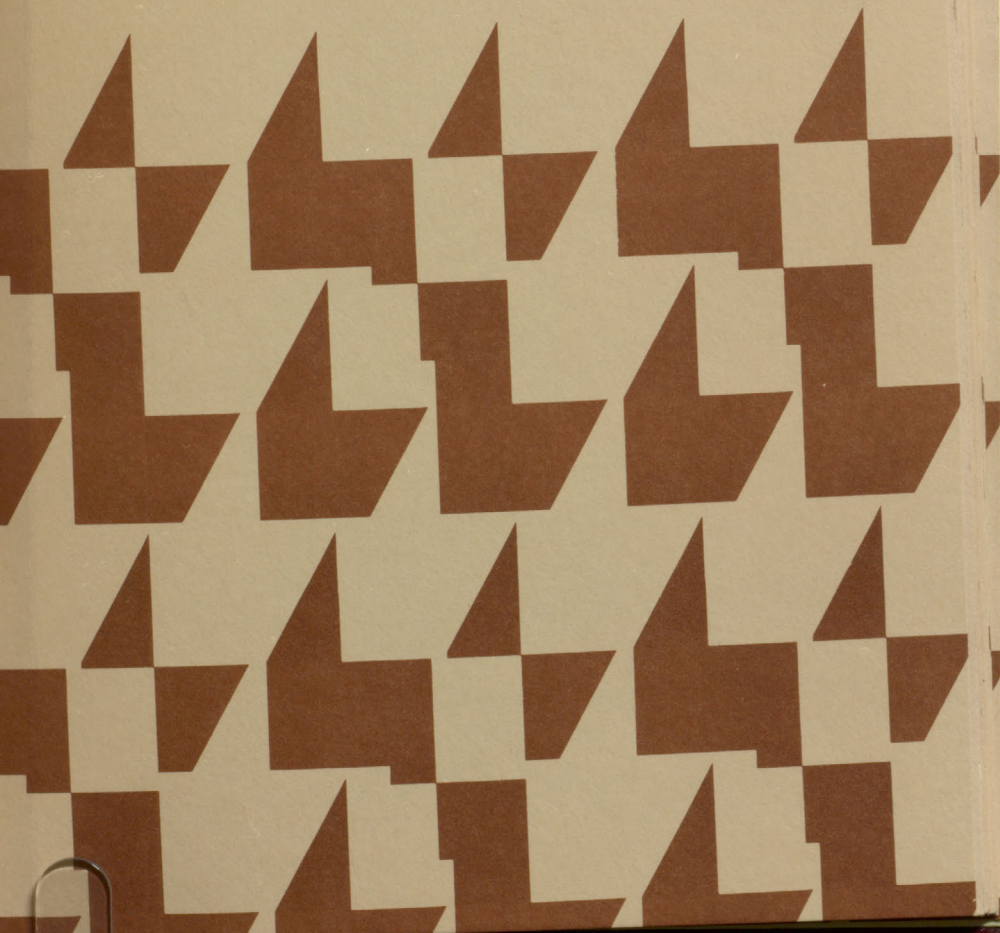
Fantasia and Fugue in g minor BWV 542



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 15 May 1981, 8:30 pm

G L E N D A B A L K A N , soprano

student of Margaret Kali

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

M a r k S i m o n s , clarinet

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

*Ce récital fait partie des épreuves imposées pour
l'obtention d'un Diplôme de concert.*

Ridente la calma

Tranquillity fills my soul, no trace is left of fear or disdain. Ever and again you come,
and draw tighter those sweet chains so dear to my heart.

Le cœur est pleine de tranquillité, il n'y reste point de peur ou de dédain. Tu viens,
pour, et serres les chaînes douces que mon cœur adore.

o di gioia

Feel in my heart a surge of joy, a foretaste of delight in the midst of care.
I hope that our distress will turn to contentment; not always tyrannous are
the joys of love.

Il y a dans mon cœur une vague de joie, un goût de délices au milieu de soucis.
J'espère que notre angoisse se transforme en contentement; le destin et l'amour ne
sont pas toujours tyranniques.

Der Hirt auf dem Felsen

Shepherd on the Rock

From the highest rock I stand
looking down into the valley and
in the far distance rises
the dark and deep valley
echo of the ravines.

Further my voice travels,
the answerer it comes back to me
down below.

Far away from me lives my love.
I would like to join her yonder.

In a deep sorrow, I wither;
my joy is gone. Hope on this earth
has left me; I am here so lonely.

A learning song filled the forest;
it sounded so nostalgic in the night.

It draws all hearts to heaven with
its magical power. Spring is coming,
my friend. Already I prepare
myself for the long wandering.

Further my voice travels.....

Le berger sur le rocher

Quand, debout sur le plus haut rocher,
je regarde en bas dans la vallée et chante:
Au loin s'élève, de la vallée sombre et
profonde, l'écho des ravines.

Plus ma voix vole loin, plus claire
elle me revient d'en bas.

Loin de moi habite mon amour. Comme je
voudrais la rejoindre là-bas.

Dans un profond chagrin je me consume.
Ma joie s'est envolée, l'espoir sur
cette terre m'a quitté; je suis ici si seul.

Nostalgique, mon chant traversait la forêt;
nostalgique, il vibrait dans la nuit.

Il attire les cœurs vers les cieux par
un pouvoir merveilleux. Le printemps vient,
le printemps, mon ami. Déjà je m'apprête
au long voyage à pied.

Plus ma voix vole loin.....

ELSSOHN

ika

How I envy you your balmy pinions, Westwind, for you can bring him tidings of what I
long for, separated from him. The motion of your wings awakens within me a silent longing:
meadows, forest, hillside by your breath are moved to tears. Yet your mild and
gentle breezes cool my eyelids, sore with weeping: Ah! I should waste away with anguish
if I did not hope to see him again. Hasten then to my beloved, speak softly to his heart;
do not burden him with sadness, and hide from him my pain. Tell him, but say it dis-
creetly, that his love is my life and his presence will fill me with the joyous feeling
of them both.

MEDELSSOHN (cont.)

Suleika

Ah! vent d'ouest, que je t'envie ton fluide frémissent, car tu peux lui apporter le message de la douleur que me cause la séparation! Le mouvement de tes ailes éveille en mon sein une muette langueur; les fleurs, les yeux, les bois et les collines se remplissent de pleurs lorsque passe ton souffle. Mais ta douce et tendre brise rafraîchit les paupières meurtries; Ah! je mourrais de douleur si je n'espérais pas le revoir. Vole donc vers mon bien-aimé, verse de tendres paroles en son cœur. Mais garde-toi de l'affliger et tais-lui ce que je souffre. Dis-lui par contre, fais-lui bien savoir que son amour est ma vie, que sa proximité me donnera la joyeuse sensation de l'un comme de l'autre.

Auf Flügeln des Gesanges (On the Wings of Song)

Dear love, I will carry you to the river Ganges on the wings of song. There a red-blooming garden lies in the quiet moonlight. There the lotus flower awaits her loyal little sister. The violets nestle cozily and look up at the stars. The roses secretly tell each other fragrant tales. Listening and playing nearby are the pious and clever gazelles. And in the distance rush the rapids of the holy river. Here we will sink under a palm tree and drink of love and peace and dream blissful dreams.

Neue Liebe (New Love)

In the moonlight, in the woods, I recently saw the elfin riders. I heard the sound of their horns, I heard the ringing of their bells. Their white horses carried golden antlers and flew quickly through the air like wild swans. Smiling, the Fairy Queen nodded, smiling she rode past them. Could this be my new love? Or does this mean Death?

STRAUSS: Zerbinetta's aria from "Ariadne auf Naxos"

Most gracious Princess, who does not know that for such an illustrious and noble personage as yourself grief must have a different measure than for common mortals. Yet, are we not all women underneath, and does there not beat in every breast an unfathomable heart? To speak of our weakness, to confess it to ourselves, is it not bitter-sweet? And does not our heart thrill at it? You do not wish to listen to me - beautiful and proud and still, like a statue on your own tomb. You want no other confidante, then, than these rocks and waves?

Princess, hear me out - not you alone, but all - oh, all of us - that which numbs your heart, where is the woman who has not suffered it? Forsaken! In despair! Marooned! Oh, such desert islands are numberless, even in the midst of men - I myself, I have inhabited such more than once, and have never learnt to curse men.

They are faithless! Monstrous, knowing no bounds! A brief night, a hasty day, a puff of air a fleeting second transforms their heart! But then, are we proof against the cruel, delicate inexplicable transformation?

Often when I believe I belong to one man alone, when I feel completely sure of myself, there steals into my sweetly deluded heart an as-yet-untasted freedom, a new and stealthy love, roving, shameless emotions. I am still true, and yet I am false, I think myself good, and am already bad, everything is measured with false weights and, half self-knowing and half in frenzy, I deceive him in the end - deceive him in the end, and yet love him truly. Just when I feel completely sure of myself, there steals into my sweetly deluded heart a new and stealthy love -

So it was with Pagliaccio and Mezzetino! Then it was Cavicchio, then Burattino, then Pasquariello! Oh, and sometimes, it seems to me, there were two! But never caprice, always a compulsion, always a new tremulous wonder: oh, that one's heart should have so little understanding of itself.

Each one came like a god and his very step bereft me of speech, when he kissed my brow and cheek, I was captive to the god and became transfigured.

Each one came like a god, each one transported me, when he kissed my lips and cheeks, I surrendered without a word. When the new god approached, I surrendered without a word ...

o g r a m m e

un bois solitaire, KV 295b Wolfgang Amadeus Mozart
seaux si tous les ans, KV 284d
dente la calma, KV 210a
moto di gioja, KV 579

r Hirt auf dem Felsen, D.965 Franz Schubert

leika
auf Flügeln des Gesanges
eue Liebe Felix Mendelssohn

n t e r m i s s i o n

Grossmächtige Prinzessin" - Richard Strauss
erbinetta's aria from Ariadne auf Naxos

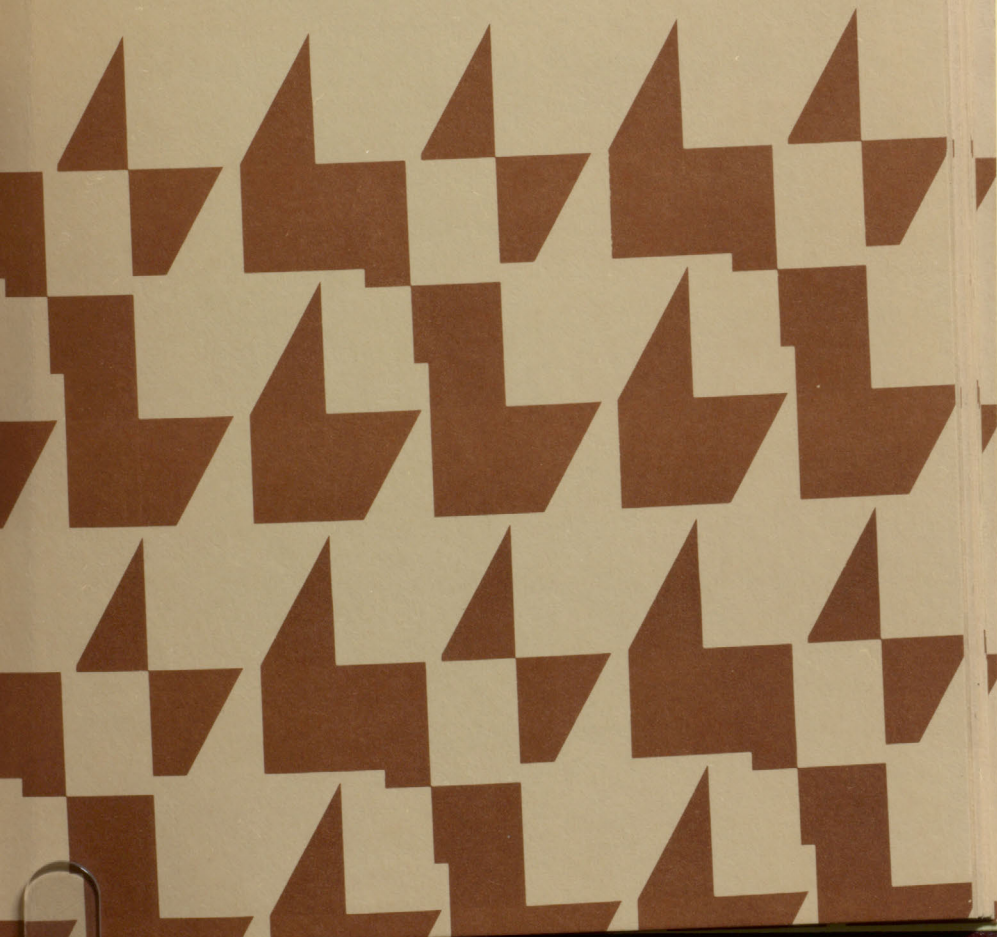
lai
mandoline Gabriel Fauré
in Sourdine
notre Amour



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 19 May 1981, 8:30 pm

RICHARD SOLOMON, piano

student of Tom Plaunt

*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.*

programme

REQUIEM PIECE (Threnody) (1968)

Jean Coulthard
(b.1908)

AEGEAN SKETCHES (1961)

Jean Coulthard

The Valley of the Butterflies
Wine Dark Sea
Legend (The Palace of Knossos)

PARTITA in c minor, BWV 826

Johann Sebastian Bach
(1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

intermission

CARNAVAL Op.9

Robert Schumann
(1810-1856)

Préambule
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette
Réplique
Papillons
A.S.C.H. - S.C.H.A.
(Lettres dansantes)

Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
(Valse Allemande
(Paganini
Aveu
Promenade
Pause
Marche des "Davidsbündler"
contre les Philistins



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, May 20, 1981

8:30 pm

DEBORAH CORBER, piano

student of Dorothy Morton

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

*Ce récital fait partie des épreuves imposées pour
l'obtention du Bachelier en musique avec distinction.*

ITA NO. 5 IN G MAJOR

J.S. Bach

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Minuet*
- Passepied*
- Gigue*

UDE, CHORALE AND FUGUE

Franck

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

BARQUE SUR L'OCEAN
m "Miroirs"

Ravel

LEE DES CLOCHES
m "Miroirs"

Ravel

ATA NO. 2 in d minor

Prokofiev

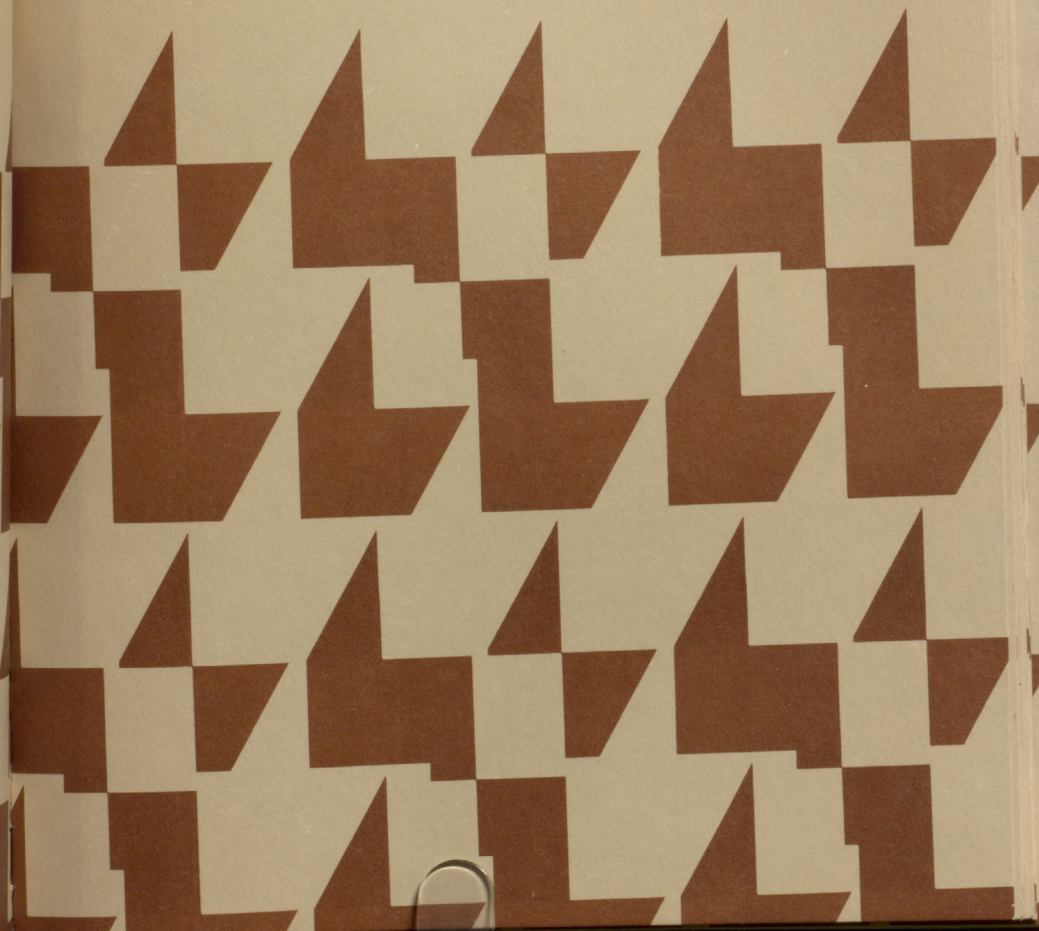
- Allegro, ma non troppo*
- Scherzo: Allegro moderato*
- Andante*
- Vivace*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 21 May 1981, 8:30 pm

S T E V E N L E C K Y , baritone

student of Winston Purdy

assisted by:

Peter Smyth	- harpsichord
Betsy MacMillan	- viola da gamba
Claire Guimond	- baroque flute
Margaret Trethewey	- baroque flute
Jo-Anne Bentley	- mezzo-soprano
Sarah Pistolessi	- 1st violin
Susan Bell	- 2nd violin
Sylvie Renaud	- viola
Donald Pistolessi	- cello
Michael McMahon	- piano

*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.*

LL: SONGS

Hark! The ech'ing air a triumph sings,
And all around pleas'd Cupids clap their wings.

Music for a while
Shall all your cares beguile,
Wond'ring how your pains were eas'd
And disdaining to be pleased,
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

'Tis Nature's voice, thro' all the moving wood,
Of creatures under stood,
The universal tongue to none of all her num'rous race unknown
From her it learnt the might art to court the ear or strike the heart,
At once the passions to express and move
We hear and straight we grieve or hate, rejoice or love.
In unseen chains it does the fancy bind
At once it charms the sense and captivates the mind.

You twice ten hundred deities, to whom we daily sacrifice,
Ye pow'rs that dwell with Fates below,
And see what men are doomed to do;
Where elements in discord dwell,
Thou God of Sleep, arise and tell great Zempoalla
What strange fate must on her dismal vision wait.
By the croaking of the toad,
In their caves that make abode,
Earthy dun that pants for breath,
With her swelled sides full of death;
By the crested adders pride,
That along the cliffs do glide,
By thy visage fierce and black,
By thy death's head on thy back,
By the twisted serpent placed,
For a girdle round thy waist,
By the hearts of gold that deck thy breast,
Thy shoulders and thy neck;
From thy sleeping mansion rise
And open thy unwilling eyes.
While bubbling springs their music keep,
That used to lull thee in thy sleep.

TELEMANN: CANTATA for the Festival of the Three Kings (Isaiah 60, 1 - 6)

- Rec.: Ihr Völker, hört, wie Gott
auf neue spricht: Es werde Licht!
- Aria: Erheitert die Seelen in heiligen Wonne,
Die Herrlichkeit Gottes erscheint die Welt.
Es strahl ein Stern an Zions Kreisen,
Den alle Morgensterne preisen,
Zu dem sich Licht und Heil gesellt.
- Rec.: Die Finsternis entweicht,
Die Dunkelheit verstreicht
Der Glanz von Gottes Angesichte,
Der Sonnen Herr und Schöpfer,
Wird uns zum Sonnenlichte!
Er strahlet lauter Heil,
Er wirket lauter Gnade.
Den Auf- und Niedergang durchdringt
Sein heitrer Schein,
Den Mittag samt der Mitternacht
Nimmt seine Klarheit ein:
Denn siehe nur umher!
Was regt sich dort?
Was rauschet um das Meer?
Es ist der Völker Fülle,
Es ist der Heiden Macht;
Sie freut sich,
Dass auch sie in diesem Lichte walle;
Denn da sie, auf verkehrtem Pfade,
Dem Heer des Himmels
Sonst Altar und Tempel weihen,
Will ihrer Andacht Loh'
Mit Gold und Weihrauch
Jetzt dem Glanze,
Der aus Zion blitzt,
Den heil'gen Opferdienst bereiten.
Aus Saba kommen alle,
Man schaut, man preist dies Licht,
Die Luft ertönt vom Schalle.
Doch welche Stille!
Ist schon das Lobgeschrei,
Ist schon der Jubelton vorbei?
So ist's wie sehr die erste Zeit
Sich dieses Lichts erfreut
So wenig wird die Wohltat jetzt erkannt,
So wenig Weihrauch wird ihm jetzo angebrannt,
Anstatt des Jauchzens lässt sich
kaum ein Murmeln hören.
Nein, nein! Ich will den Undank nicht.
Ich will dein Lob vermehren,
Ich will, o Jakobsstern,
Dir ewig dankbar sein,
Dein Feuer strahlt auf mich hernieder.
So strahle meine Glut zu dir
Auch aufwärts wieder.
- Aria: Hallelujah!
Ich opfre deinen Strahlen, du Stern,
Der mich an Sternen ähnlich macht.
Mein Herz soll dir zum Ruhm
Ein ewig Opfer hegen.
Sei hochgelobt für soviel Glanz und Segen,
Wodurch du mich aus Angst und Nacht
Zum Erbteil der Frommen im Licht gebracht.
- 0 peoples, hear, as God once again say
Let there be light!
Spirits are lifted up in holy bliss
the majesty of God appears to the world
There shines a star in Sion's land
which all the morning stars extoll,
companion of light and salvation.
The gloom recedes,
the darkness retreats,
the radiance from God's countenance,
Lord of the Sun and Creator,
becomes our sunlight.
It beams forth pure salvation,
it brings pure grace.
Morning and evening are filled
with its cheering light,
noon as well as midday
receives its clarity;
For only look about!
What is stirring there?
What can be heard moving around the sea
It is the hordes of peoples,
it is the heathen power;
they rejoice
that they too bathe in this light;
For they went astray,
to the celestial hosts
they consecrated altar and temple,
now their devotion's flame would offer,
with gold and incense,
to the glow
that shines forth from Sion,
their holy sacrifice.
They all come out of Sheba,
they see, they extol the light,
the air echoes to their sound.
Yet what stillness!
Are the shouts of praise,
is the sound of rejoicing past?
However much at first
they rejoice in the light,
now the bounty is so little acknowledged,
so little incense is offered up to it,
instead of jubilation
scarcely a murmur is heard.
No! I will have no ingratitude,
I will multiply your praise,
I will, o star of Jacob,
ever be thankful to you.
Your fire flows down upon me,
thus let my ardor rise up
and return to you.
- Hallelujah!
I make offerings to your radiance, o star
that makes me as a star.
My heart shall, in your praise,
keep a fire kindled. All praise to you for
such glory and blessings, through which,
out of fear and night, you have brought
to the light, and heir of the righteous.

WAGNER: FOUR DUETS, Op.28

Die Nonne und der Ritter (Eichendorff)

die Welt zur Ruh gegangen,
licht mit Sternen mein Verlangen,
der Kühle muss ich lauschen,
die die Wellen unten rauschen!

rnher mich die Wellen tragen,
e ans Land so traurig schlagen
ter deines Fensters Gitter,
ue, kennst du noch den Ritter?

t's doch, als ob seltsam Stimmen
rch die lauen Lüfte schwimmen;
eder hat's der Wind genommen,
h, mein Herz ist so beklommen!

üben liegt dein Schloss verfallen,
agend in den öden Hallen,
is den Grund der Wald mich grüßte,
war, als ob ich sterben müßte.

te Klänge blühend schreiten;
e aus lang versunkenen Zeiten,
ll mich Wehmut noch bescheinen,
d ich möcht von Herzen weinen.

erm Walde blitzt's von weitem
um Christi Grab sie streiten;
rth'n will mein Schiff ich wenden
a wird alles alles enden!

eh ein Schiff, ein Mann stand drinnen
alsche Nacht, verwirrst die Sinnen!
elt ade! Gott woll bewahren
ie noch irr im Dunkeln fahren!

Vor der Tür (Old German)

Baritone:
Tritt auf den Riegel von der Tür,
Wie gern käm ich herein,
Um dich zu küssen.

Alto:
Ich lass dich nicht herein!
Schleich immer heim
Ganz sacht auf deinen Füßen!

Baritone:
Wohl kann ich schleichen,
Sacht wie Mondenschein,
Steh nur auf, lass mich ein.

Alto:
Ich lass dich nicht herein,
Schleich immer heim ganz sacht.

Baritone:
Das will ich von dir haben,
O Mägdlein, dein'n Knaben lass ein!

Alto:
Ich lass dich nicht herein!

The Nun and the Knight

A mysterious night-time scene. A nun stands, uneasily listening to the waves of the sea and watching the stars. A knight appears beneath her window: "I have come from afar; do you recognize me?" To her, nothing is clear - it is as if mysterious voices were whispering something. But what? - The knight speaks again: "Your castle lies in ruins. When I passed by, I sensed something in the depths of the forest - something like my death sentence." Her uneasiness increases: the past seems to be coming to life. - The knight speaks for the last time: "Beyond the forest, they are fighting a Crusade. That is where my ship is bound; that is where it all will end." - The nun stands lost in reflection: there was a ship, and a man - but for her the world is already a thing of the past. She prays for those who are still wandering in the dark.

La nonne et le chevalier

Une scène mystérieuse la nuit. Une religieuse écoute avec inquiétude les vagues de la mer tout en regardant les étoiles. Un chevalier paraît sous la fenêtre: "J'arrive de loin; me reconnaissez-vous?" Elle semble égarée comme si des voix mystérieuses lui murmuraient quelque chose - Mais quoi? Le chevalier s'adresse à nouveau à elle: "Votre château est en ruines. En passant, j'ai pressenti quelque chose du fond de la forêt, comme ma condamnation à mort." - L'inquiétude de la nonne semble croître en intensité: son passé semble se concrétiser. Le chevalier lui adresse la parole pour la dernière fois: "Au-delà de la forêt, on part en croisade. C'est là que s'en va mon navire; c'est là que tout prendra fin." - La nonne est perdue dans ses pensées: il y avait un navire et un homme - Mais pour elle, le monde appartient déjà au passé. Elle prie pour tous ceux qui continuent d'errer dans l'obscurité.

Before the door

A typical dialogue, on the lines of the more famous "Vergebliches Ständchen": the lover pleads to be let in, the girl kindly but firmly tells him to go home - to his own bed. Wheelde as he may, her mind is made up.

Devant la porte

Dialogue typique sur les vers du célèbre "Vergebliches Ständchen": L'amant supplie qu'on le laisse entrer tandis que la jeune fille le prie poliment mais résolument de rentrer chez lui. Malgré toutes ses câlineries, la décision de la jeune fille est irrésistible.

BRAHMS (cont.)

Es rauschet das Wasser (Goethe)

Es rauschet das Wasser
und bleibt nicht stehn;
Gar lustig die Sterne am Himmel
hingehn;
Gar lustig die Wolken am Himmel
hinziehn.

So rauschet die Liebe und
fähret dahin.

Es rauschen die Wasser,
die Wolken zergehn;
Doch bleiben die Sterne,
sie wandeln und gehn.
So auch mit der Liebe,
der treuen Geschicht,
Sie wegt sich, sie regt sich,
und ändert sich nicht.

Water is ever in turmoil

Water is ever in turmoil, ever on the move;
The stars wend their carefree way across the sky,
As do the clouds.
So, too, love is in turmoil and passes by.
The waters are in turmoil, the clouds disperse;
But the stars remain, changing and wending their way.
So, too, with love, if it be true love:
It is in motion, and yet it does not alter.

L'eau est toujours en mouvement

L'eau est toujours en mouvement, elle ne reste
jamais en place; Les étoiles insouciantes vont
leur chemin dans le ciel, tout comme les nuages.
Il en va de même de l'amour qui ne reste jamais
en place et qui passe.
Les eaux sont en mouvement, les nuages se
dispersent; Mais les étoiles demeurent même si
elles changent de trajectoire.
L'amour aussi, pourvu qu'il soit vrai:
Il est en mouvement constant, et pourtant il ne
change pas.

Der Jäger und sein Liebchen (Fallersleben)

Baritone:
Ist nicht der Himmel so blau?
Steh am Fenster und schau!
Erst in der Nacht, spät in der Nacht
Komm ich heim von der Jagd!

Alto:
Anders hab ich gedacht,
Tanzen will ich die Nacht!
Bleib vor der Tür, spät vor der Tür
Willst du nicht tanzen mit mir!

Baritone:
Erst in der Nacht, spät in der Nacht
Komm ich heim von der Jagd.

Alto:
Ist auch der Himmel so blau,
Steh ich doch nimmer und schau,
Ob in der Nacht, spät in der Nacht
Heim du kehrst von der Jagd!

Baritone:
Mädchen, der Himmel ist blau,
Bleib am Fenster und schau,
Bis in der Nacht, spät in der Nacht
Heim ich kehr von der Jagd!

The Huntsman and his Sweetheart

Another lover-sweetheart dialogue, but with a
different twist.
The huntsman: "Tonight I shall be back late after
the hunt. Stand at the window and watch for me -
see how blue the sky is!"
His sweetheart: "What I like to do at night is
dance: I am not going to stand watching out for
anyone! Let the sky be as blue as it likes: if
you aren't going to dance with me, you can stay
away!"

Le chasseur et sa bien-aimée

Autre dialogue d'amoureux, mais sur un ton différent.
Le chasseur: "Je rentrerai tard ce soir après la
chasse. Reste à la fenêtre et attends-moi, vois
comme le ciel est bleu!"
Sa bien-aimée: "Le soir, il me plaît de danser;
je ne resterai pas à ma fenêtre à t'attendre!
Le ciel peut bien être aussi bleu qu'il veut:
si tu ne veux pas venir danser avec moi,
reste là où tu es!"

POEM: DOVER BEACH (Matthew Arnold)

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimm'ring and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long withdrawing roar,
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

RAVEL: DON QUICHOTTE A DULCINEE

Chanson romanesque

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe, et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier-dieu, la lance au poing,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blémirais dessous le blâme,
Et je mourrais, vous bénissant.
O Dulcinée.

Chanson épique

Bon saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon saint Michel, veuillez descendre
Avec saint Georges sur l'autel
De la Madone au bleu mantel.
D'un rayon du ciel bénissez ma lame,
Et son égale en pureté,
Et son égal en piété
Comme en pudeur et chasteté:
Ma Dame
(O grands saint Georges et saint Michel).
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
A vous, Madone au bleu mantel.
Amen.

Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!
Je bois à la joie!
La joie est le seul but
Où je vais droit lorsque j'ai bu!
Ah! Ah! Ah! la joie!
Je bois à la joie!
Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!
Je bois à la joie!
La joie est le seul but
Où je vais droit lorsque j'ai bu!
Ah! la joie! Je bois à la joie!

Quixotic Song

Were you to tell me that by
turning so much the earth offended you,
I would send Panza to it:
You would see it still and silenced.

Were you to tell me that boredom
assailed you from a sky too flowered with stars
tearing the heavenly bodies,
I would destroy night with one blow.

Were you to tell me that space,
thus emptied, did not please you,
God's-Knight, lance in hand,
I would bespangle the passing with with stars

But were you to tell me that my blood
is more mine than yours, my Lady,
I should pale at the charge,
and would die, blessing you.
O Dulcinea.

Epic Song

Good St. Michael, who gives me leave
To see my Lady and hear her voice,
Good St. Michael who deigns to choose me
For her pleasure and to defend her,
Good St. Michael, be pleased to descend
With St. George, upon the altar
Of the Madonna in the blue cloak.
With a heavenly beam bless my blade
And its equal in purity
And its equal in piety
As also in modesty and chastity:
My Lady,
(O great Saint George and great Saint Michael
The angel who watches over my vigil,
My gentle Dame, so like
You, Madonna in the blue cloak.
Amen.

Drinking Song

A pox on the bastard, illustrious Lady,
Who to defame me in your gentle eyes,
Says that love and old wine
Bereave my heart and soul.
I drink to happiness!
Happiness is the one goal
To which I go straight when I am drunk!
Ah! Happiness!
I drink to happiness!
A pox on that jealous man, dark lady,
Who whines, who weeps and swears
That he is ever that pallid lover
Who waters down his drunkenness!
I drink to happiness!
Happiness is the one goal
To which I go straight when I am drunk!
Ah! Happiness! I drink to happiness!

programme

HARK! THE ECH'ING AIR
(The Fairy Queen)

Henry Purcell
(c.1659-1695)

MUSIC FOR A WHILE
(Oedipus)

TIS NATURE'S VOICE
(Ode on St.Cecilia's Day)

YOU TWICE TEN HUNDRED DEITIES
(Indian Queen)

IHR VÖLKER, HÖRT - Cantata
for the Festival
of the Three Kings

Georg Philipp Telemann
(1681-1767)

Recitative: Ihr Völker, hört ...

Aria : Erheitert die Seelen ...

Recitative: Die Finsternis entweicht ...

Aria : Halleluja!

intermission

FOUR DUETS, Op.28

Johannes Brahms
(1833-1897)

Die Nonne und der Ritter
Vor der Tür
Es rauschet das Wasser
Der Jäger und sein Liebchen

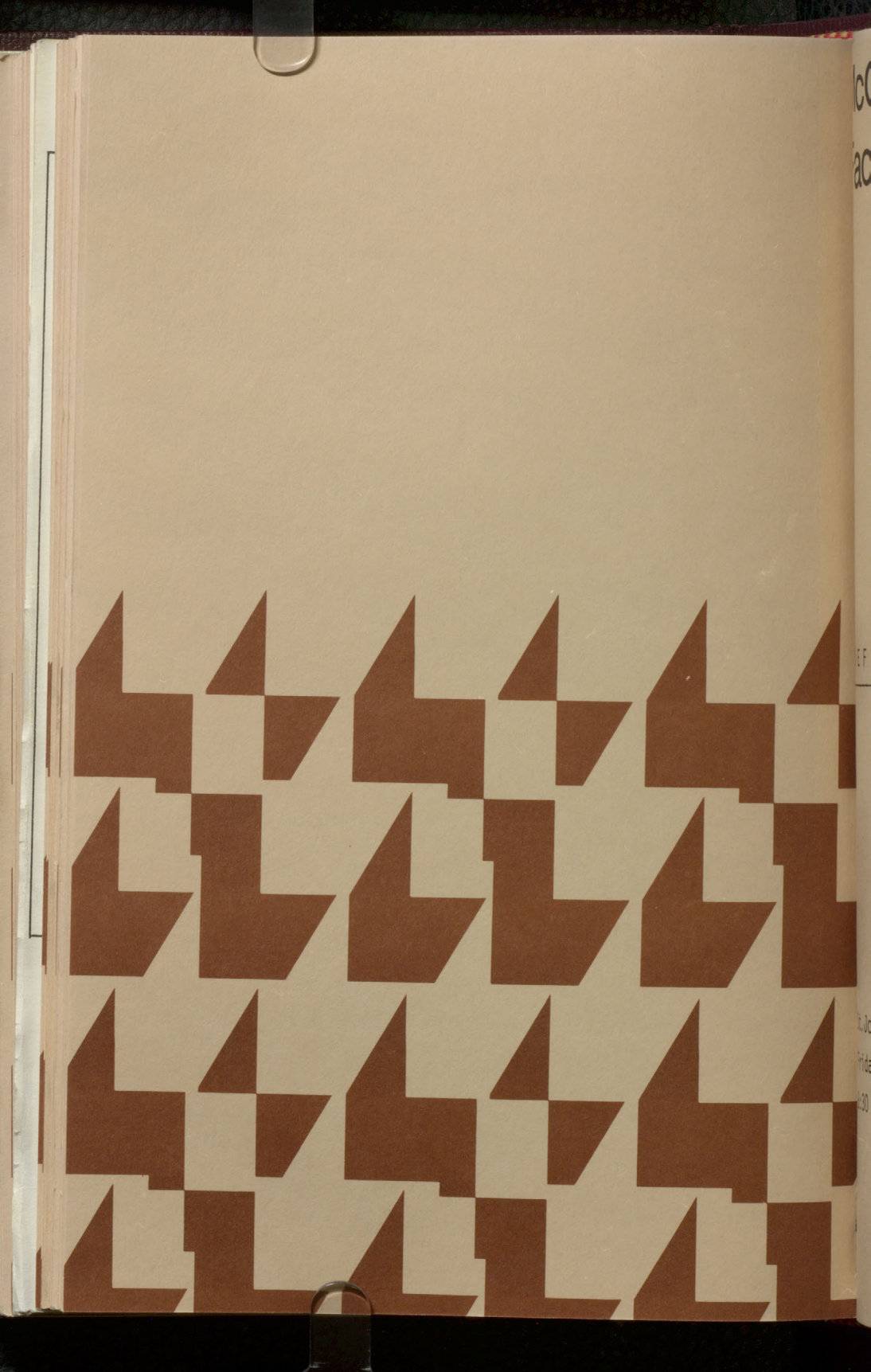
DOVER BEACH

Samuel Barber
(1910-1980)

DON QUICHOTTE À DULCINÉE

Maurice Ravel
(1875-1937)

Chanson romanesque
Chanson épique
Chanson à boire



McGill University
Faculty of Music

JEFFREY JOUDREY, organ

St. Joseph's Oratory
Friday 22 May 1981,
8:30 pm

*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.*

programme

PREMIER LIVRE D'ORGUE

Louis Marchand
(1669-1732)

Plein jeu
Fugue
Trio
Basse de Trompette
Tierce en Taille
Duo
Dialogue

FANTAISIE ET FUGUE
en si bémol Majeur

A. P. F. Boëly
(1785-1858)

CHORAL en si mineur

César Franck
(1822-1890)

entr'acte

PRELUDE ET FUGUE
en Do Majeur, op.109

Camille Saint-Saëns
(1835-1921)

L'ORGUE MYSTIQUE
Dominica X post Pentecosten

Charles Tournemire
(1870-1939)

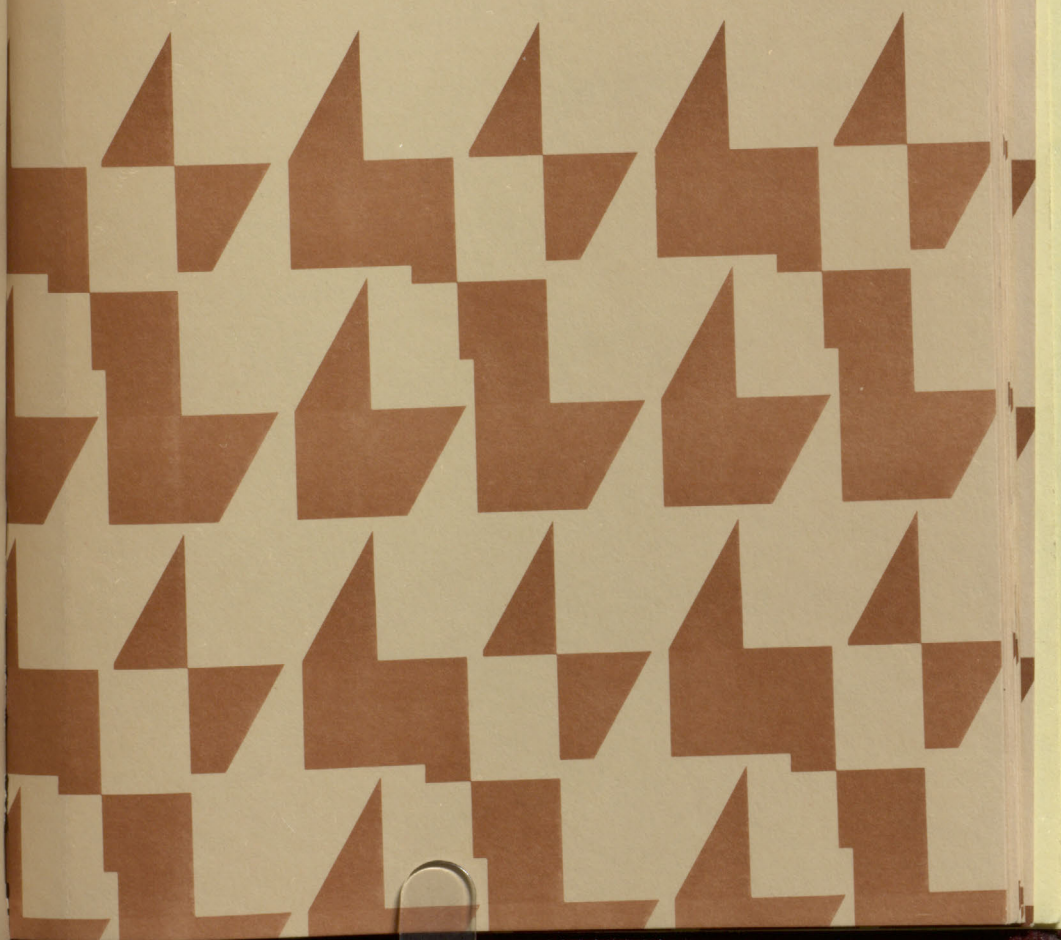
CARILLON DE WESTMINSTER

Louis Vierne
(1870-1937)

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, May 24, 1981

2:30 pm

SUZUKI VIOLIN DEMONSTRATION

under the direction of: Dr. Alfred Garson
Dragan Djerkic
Mary-Ruth Gehr
Guy Jeannotte
Suzanne Jeannotte
Eric Madsen
Mary McLaughlin

23
programme

First Movement from SONATA No. 3 in F MAJOR	Handel
First Movement from CONCERTO in G MINOR	Vivaldi
First Movement from CONCERTO No. 5 in D MAJOR	Seitz
GAVOTTE in D MAJOR	Bach
GAVOTTE in G MINOR	Bach
WITCHES DANCE	Paganini
BOURREE	Handel
THE HAPPY FARMER	Schumann
MINUET No. 2	Bach

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

ORCHESTRA, directed by Karen Langille

PERPETUAL MOTION	Suzuki
ALLEGRO	Suzuki
LONG, LONG AGO	Bayly
MAY SONG	Folksong
GO TELL AUNT RHODY	Folksong
SONG TO THE WIND	Folksong
LIGHTLY ROW	Folksong
VARIATIONS and THEME on "TWINKLE" TWINKLE LITTLE STAR"	Suzuki

Accompanist: Mrs. H. Sayeki



MANUEL BARREUCO

GUITARIST

Presented by,

G. P. PRODUCTIONS

in collaboration with

THE MONTREAL MUSEUM OF FINE ARTS

and

McGILL UNIVERSITY FACULTY OF MUSIC

Sunday 24 May, 1981

2:30 p.m.

Maxwell Cummings Auditorium

PROGRAM

LA CATEDRAL

Preludio

Andante Religioso

Allegro Solemne

A. Barrios
(1885 - 1944)

MINUETO - Spanish Dance No. 1

LA MAJA DE GOYA - Tonadilla

VILLANESCA - Spanish Dance No. 4

E. Granados
(1867 - 1916)

ARABESCA - Spanish Dance No. 12

ANDALUZA - Spanish Dance No. 5

ZARABANDA - Spanish Dance No. 3

INTERMISSION

SONATA IN C MAJOR, Op. 15

Allegro con spirito

M. Giuliani
(1781 - 1829)

SONATA IN A MAJOR, Op. 3 no. 1

N. Paganini
(1782 - 1840)

VARIATIONS SUR LES FOLIES

D'ESPAGNE, Op. 45

M. Giuliani

SONATA IN E MINOR, Op. 3 no. 6

Andante-Allegro vivo E

Spiritoso

N. Paganini

GRAN SONATA EROICA IN A MAJOR, Op. 150

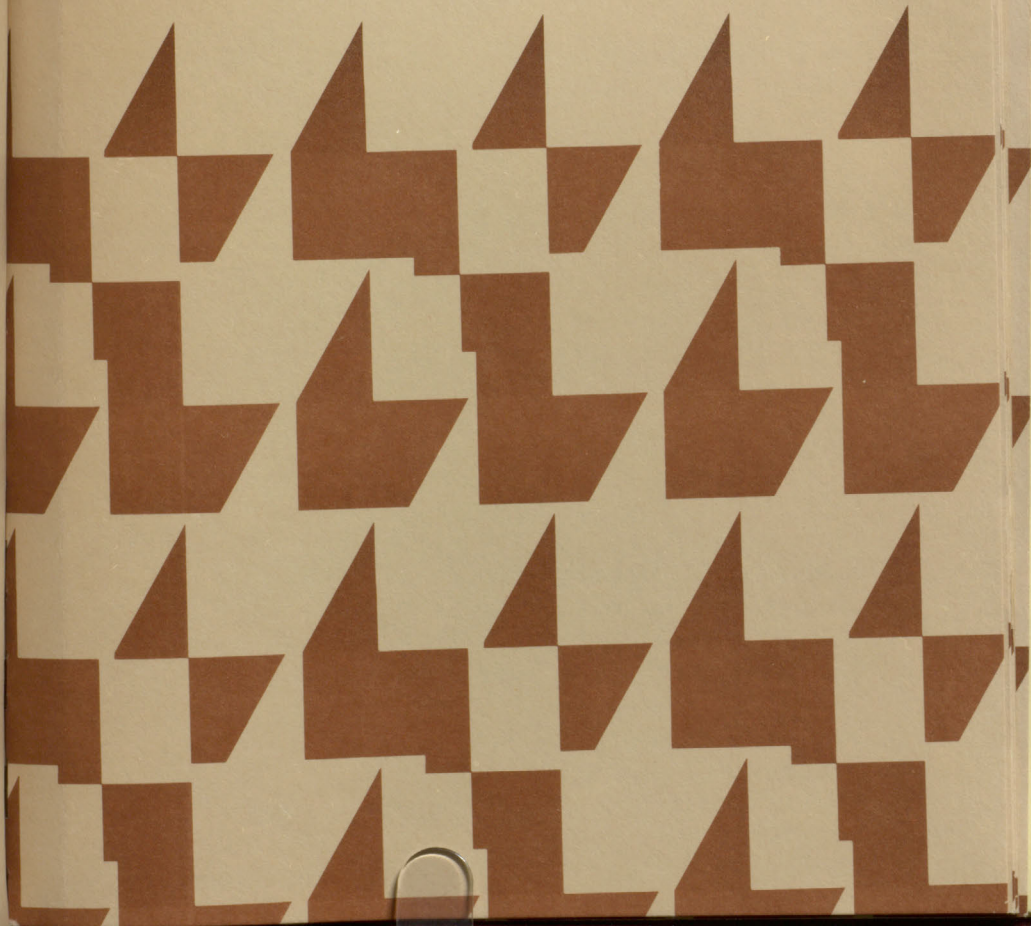
Allegro Maestoso

M. Giuliani

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday 24 May 1981, 8:30 pm

GRADUATION RECITAL

KATHY PHIPPARD, piano

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in Performance. Kathy Phippard studied with Esther Master.

*Ce récital est présenté qu'une fois que les conditions d'obtention du grade de bachelier en musique (interprétation) ont été remplies.
Kathy Phippard a été l'élève de Esther Master*

programme

SONATA in A major, op.101

Ludwig van Beethoven
(1770-1827)

Allegretto, ma non troppo
Vivace alla Marcia
Adagio
Allegro

DREI INTERMEZZI, op.117

Johannes Brahms
(1833-1897)

intermission

SONATA no.2

Paul Hindemith
(1895-1963)

Mässig schnell
Lebhaft
Sehr langsam - Bewegt - Langsam

L'ISLE JOYEUSE

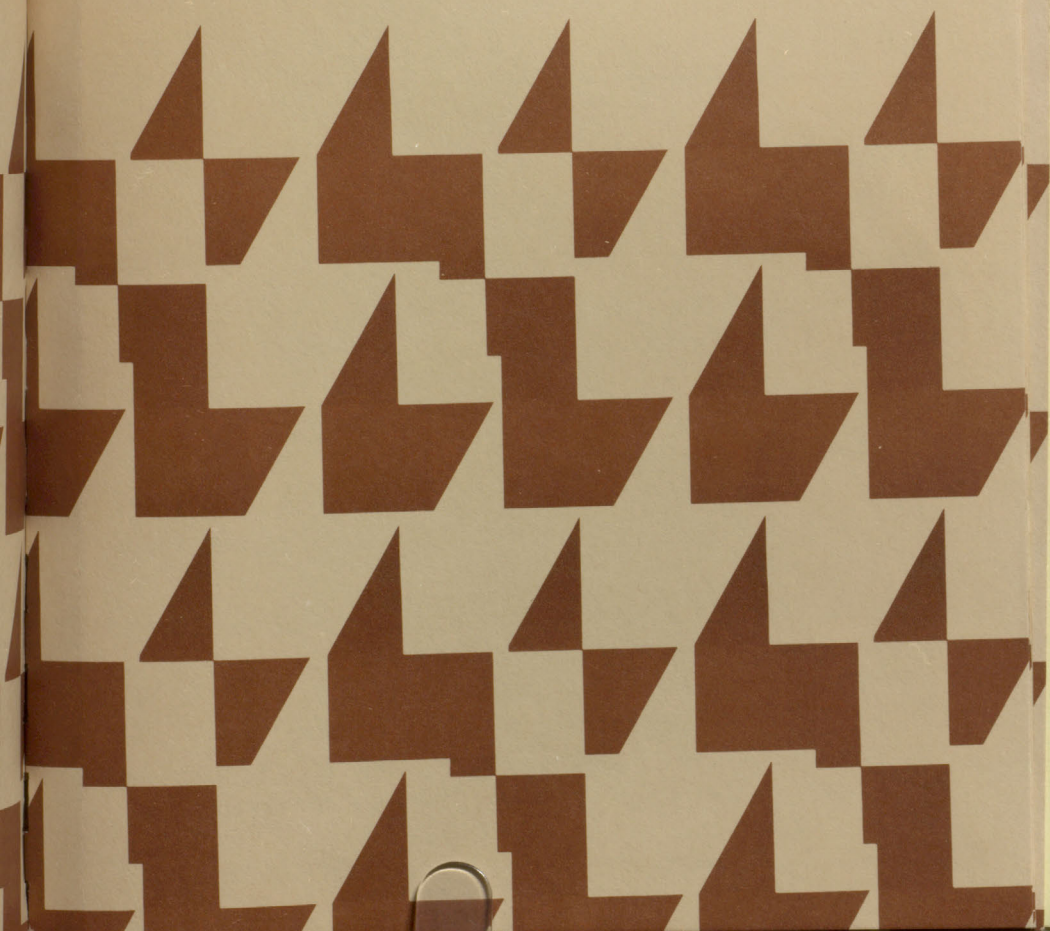
Claude Debussy
(1862-1918)



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 1st June 1981, 8:30 pm

GRADUATION RECITAL

ROBERT VAN WYCK, flute

assisted by

Eugene Plawutsky, piano

Donald Pistolessi, cello

*This recital is presented upon successful completion
of the requirements for the degree of
Bachelor of Music in Performance.*

Robert Van Wyck was a student of Cindy Shuter.

*Ce récital est présenté une fois que les conditions
d'obtention du grade de bachelier en musique
(interprétation) ont été remplies.*

Robert Van Wyck a été l'élève de Cindy Shuter.

programme

NOCTURNE ET ALLEGRO SCHERZANDO

Philippe Gaubert
(1879-1941)

DIVERTIMENTO 1

John Weinzweig
(born 1913)

Fast and playfully

Slow

Moderately fast - very fast

DUE FOR FLUTE AND PIANO

Aaron Copland
(born 1900)

Flowing

Poetic and mournful

Lively

intermission

LE MERLE NOIR

Olivier Messiaen
(born 1908)

TRIO in g minor, Op.63

Carl Maria von Weber
(1786-1826)

Allegro moderato

Allegro vivace

Andante espressivo

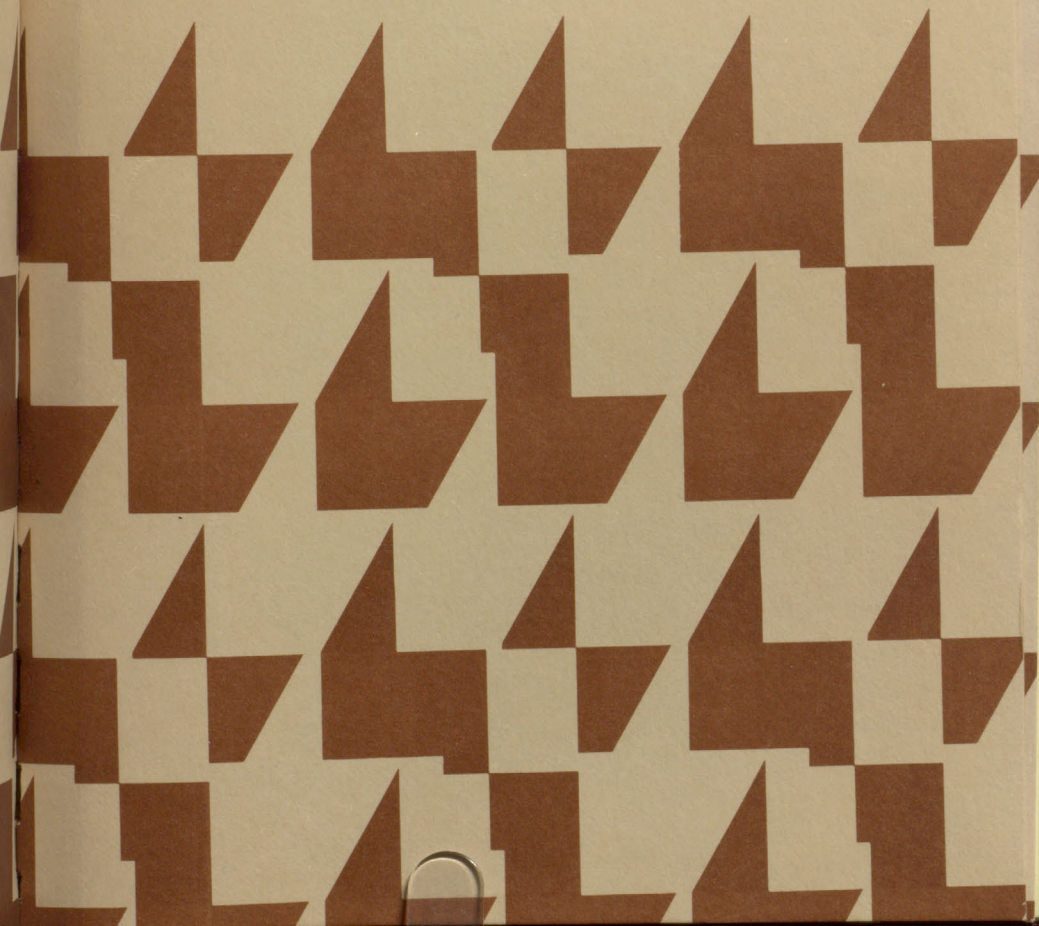
Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 8 June 1981, 8:30 pm

C A R M E N P I C A R D , piano

student of Dorothy Morton

*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 de la maîtrise en musique.*

p r o g r a m m e

BERCEUSE in D^b major, op.57

Frédéric Chopin

FANTAISIE op.17

Robert Schumann

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

VARIATIONS POUR PIANO (1964)

Jacques Hétu

MIROIRS (1905)

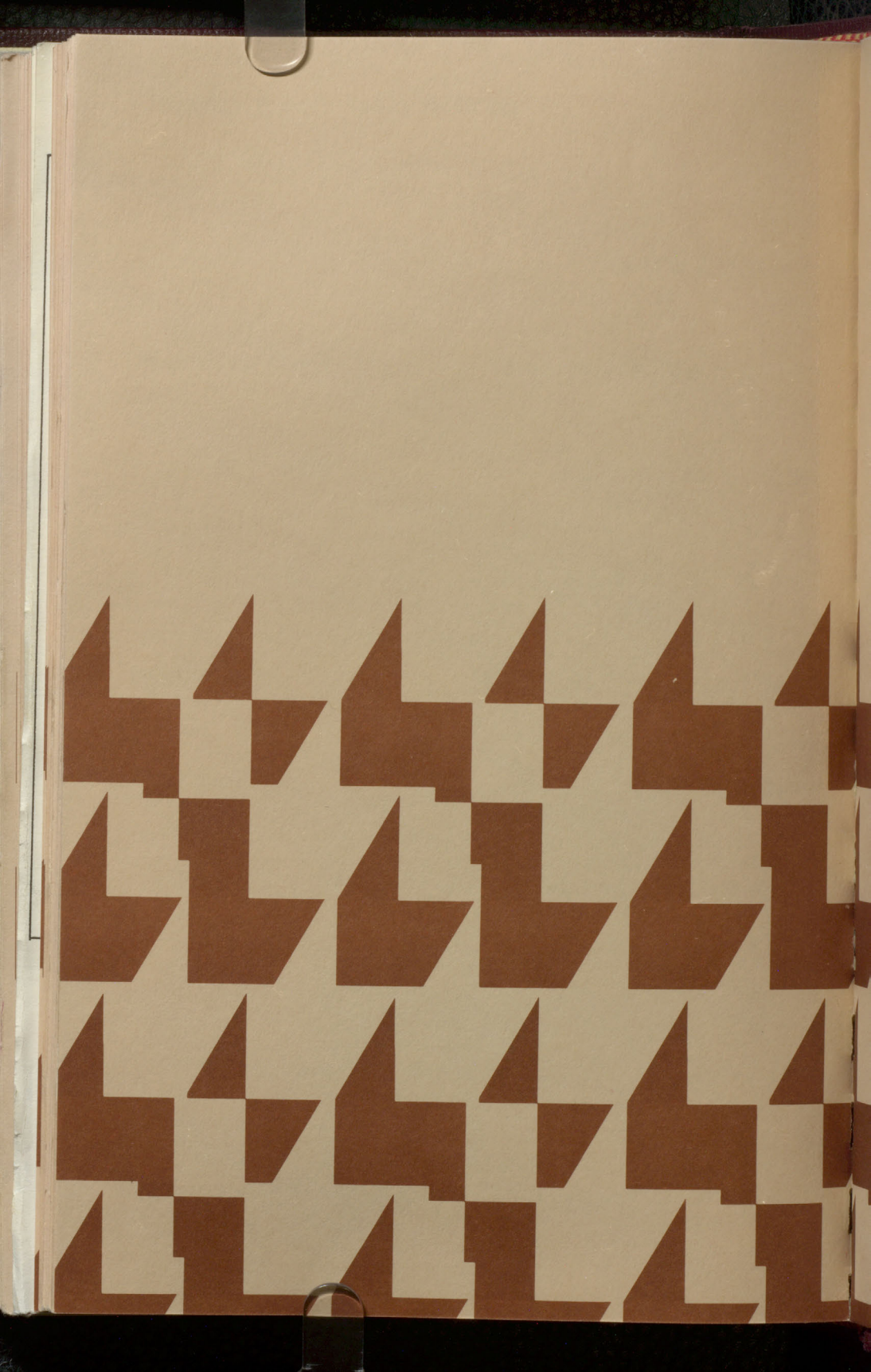
Maurice Ravel

Noctuelles
Oiseaux tristes
Un barque sur l'Océan
Alborada del gracioso
La vallée des cloches

*This recital is being recorded by CBC Radio, for
broadcast on a date to be announced.*

*L'enregistrement de ce récital sera diffusé sur la
chaîne anglaise de Radio-Canada à une date future.*

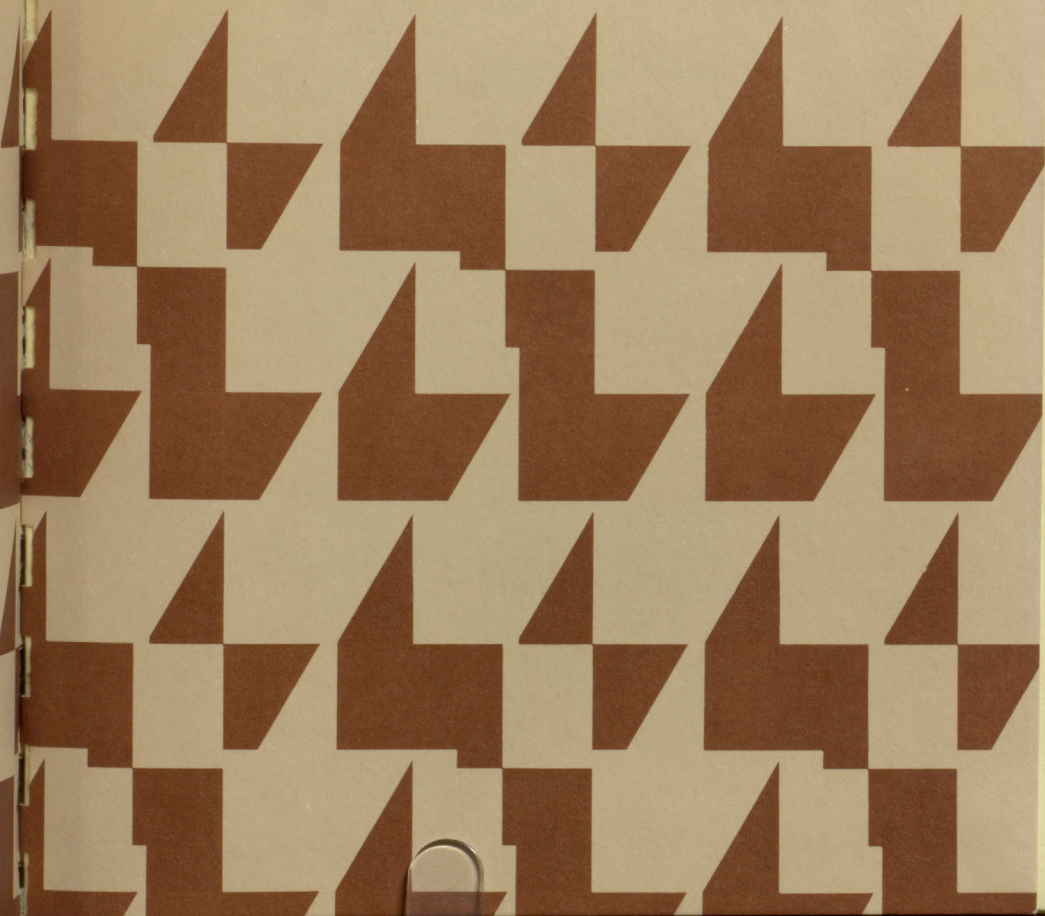
Producer / Réalisatrice: Kit Kinnaird



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 11 June 1981, 8:30 pm

V I V I A N E R O B E R G E , violin

student of Sonia Jelinkova

Rolf B e r t s c h , piano

Chamber orchestra conducted by
Richard H o e n i c h

*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.*

p r o g r a m m e

SONATINA, op.11

Eugen Suchon

Allegretto con agitazione
Largo sostenuto
Allegro assai

INTRODUCTION AND
RONDO CAPRICCIOSO, op.28

Camille Saint-Saëns

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

SONATA No.3 in d minor, op.108

Johannes Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

L'INVERNO, CONCERTO in f minor
op.8 no.4

Antonio Vivaldi

Allegro non molto
Largo
Allegro

