

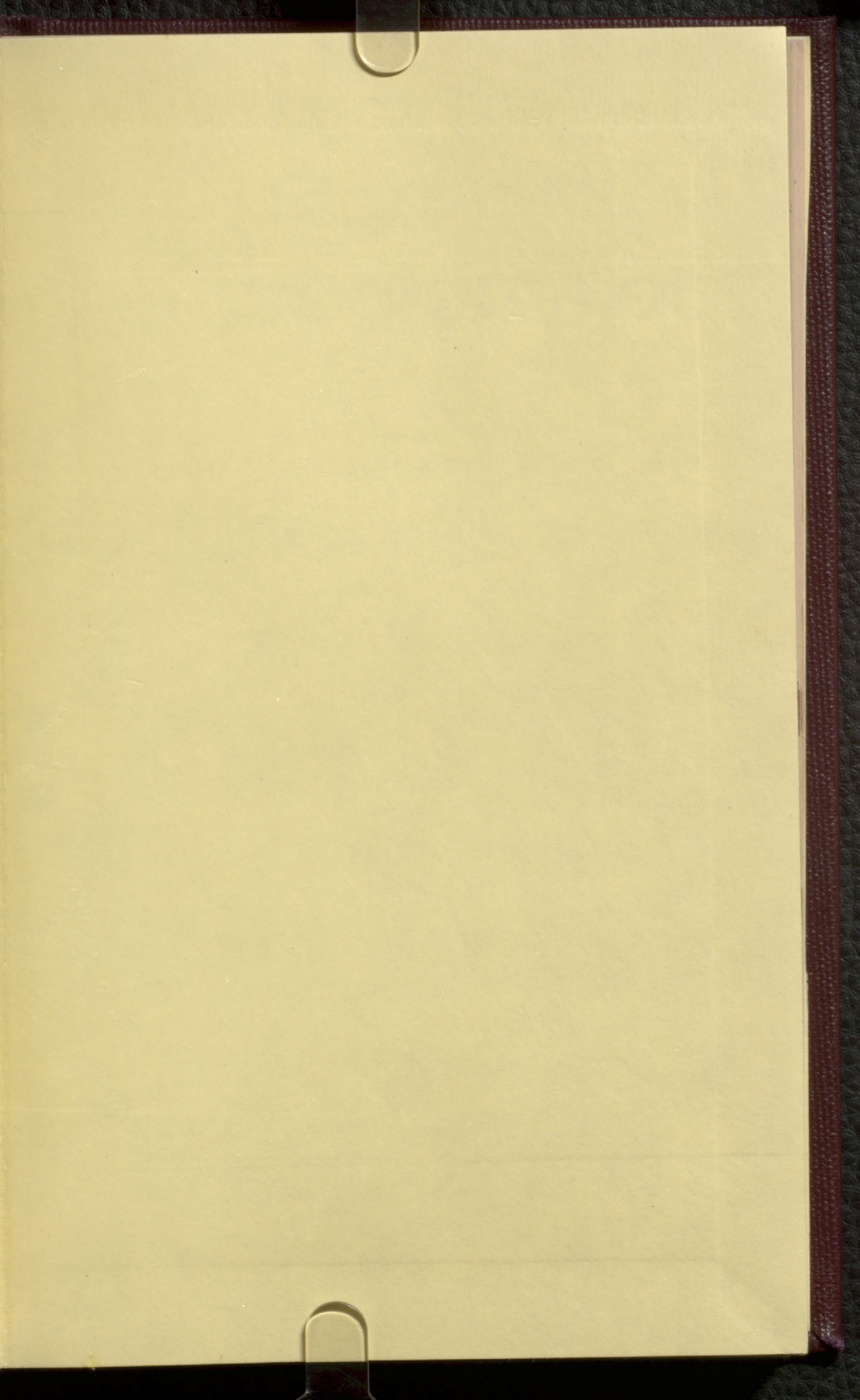
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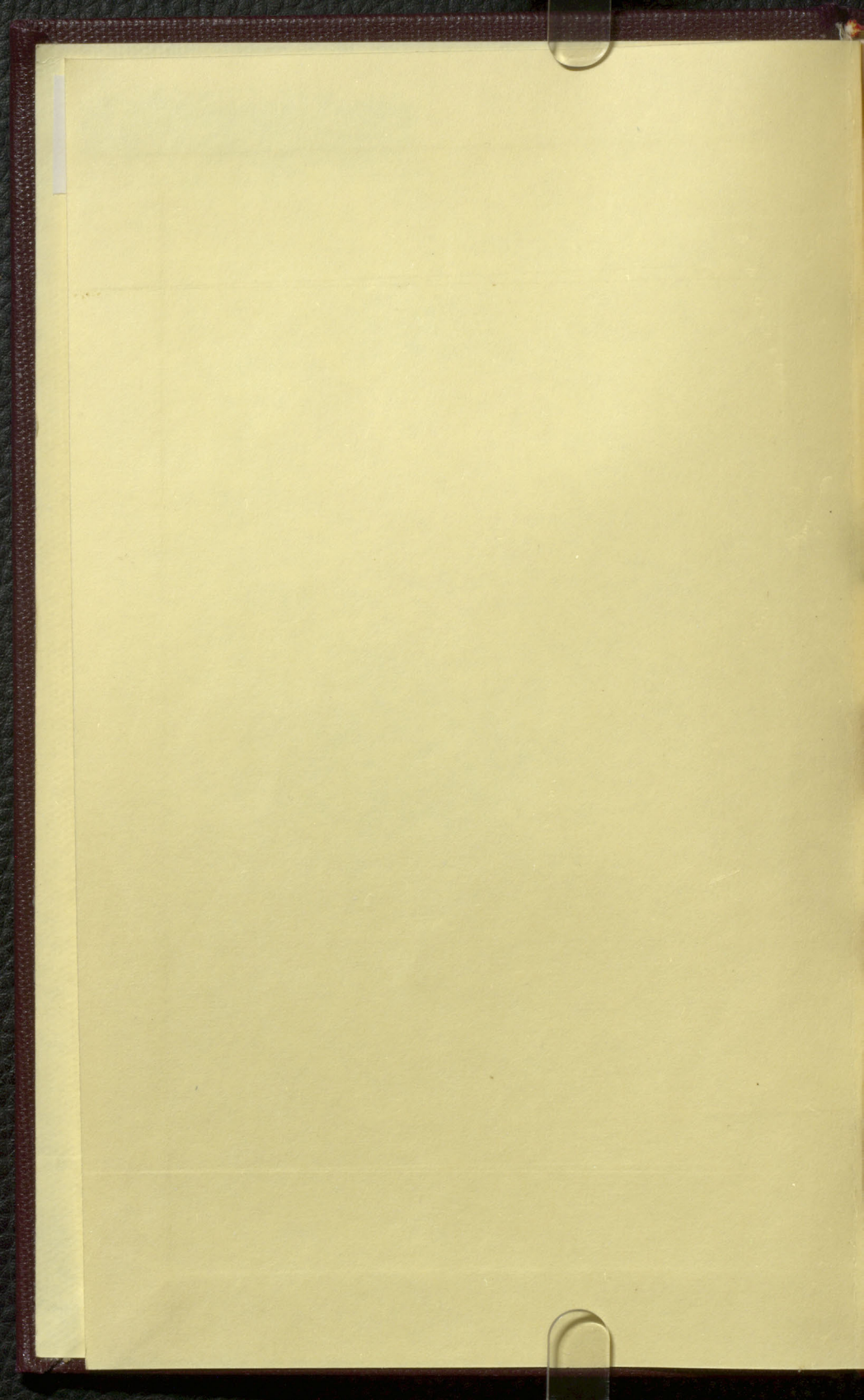


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MUSIC LIBRARY







McGill University
Faculty of Music

1983-'84 **programmes**



Pollack concert hall
Salle de concert Pollack

jan. - june

WINTER/SP. '84





McGill University
Faculty of Music
555 Sherbrooke W

Pollack concert hall
Salle de concert
Pollack



CONCERT PREVIEW

1983/1984

APERÇU DE LA SAISON

This list is subject to change
Detailed lists available on 15th of each month
Information/confirmation: 9 am - 5 pm weekdays
Concerts at 8 pm - admission free, unless noted

392-8224
392-4755

Cette liste est publiée sous toutes réserves
Listes détaillées disponibles le 15 de chaque mois
Information/confirmation: 9h - 17h sur semaine
Rideau 20h - entrée libre, sauf avis contraire

SEPTEMBER

- 14 MIMI BLAIS, piano
- 15 CBC/McGILL:
SHARI SAUNDERS, soprano
- 16 ADOLFO BORNSTEIN, violin
ALCIDES LANZA, piano
- 22 ZAVEN ZAKARIAN, clarinet
- 26 CHAMBER MUSIC (to be confirmed)
String Quintet

NOVEMBER (cont.)

- 22 CHAMBER MUSIC of the
Second Viennese School
- 23 ELLIS WEAN, tuba
- 25 McGill CHAMBER SINGERS
COLLEGIUM MUSICUM
- 28 DENISE LUPIEN, violin
- 29 RECITAL OF THE SONG
INTERPRETATION CLASS
- 30 at 1 pm: JAZZ BAND III

FEBRUARY (cont.)

- 17 CHAMBER SINGERS
COLLEGIUM MUSICUM
- 18 CHAMBER MUSIC
String Quartet, piano
- 21 ANDREA CARR, piano
- 22 RICHARD ROBERTS, violin
- 23 CBC/McGill:
CHIN KIM, violin
- 24 KATHLEEN TUCKER, piano

4 "GEMS": Graduate Electronic Music Studio composers/performers
 5 TIMOTHY HUTCHINS, flute
 5 at Redpath Hall:
 CHORAL AND ORGAN CONCERT
 7 WIND SYMPHONY with THEODORE BASKIN, oboe
 7 at Queen Mary Road Church: McGill/Goethe Institut: HARALD VOGEL, organ
 \$5
 11 ROBERT BARDSTON, cello
 12 STEVEN LECKY, baritone
 13 CBC/McGill: CHILINGARIAN STRING QUARTET
 14 MCGILL SYMPHONY ORCHESTRA *passes required*
 17 MARGARET KALIL, soprano
 18 ARMAS MAISTE JAZZ QUARTET
 19 THEODORE BASKIN, oboe
 21 COLLEGIUM MUSICUM
 25 ROGER LORD, piano
 26 MCGILL JAZZ WORKSHOP BANDS I-II
 26 at Redpath Hall: WEEKLY ORGAN RECITALS resume at 12:15 pm
 27 CBC/McGill: JOHN GREW, harpsichord
 28 JOHN ZIRBEL, french horn
 31 GEORGE TEREYESI, violin

N O V E M B E R

1 PETER FREEMAN, saxophone
 2 CLAIRE GUIMOND, baroque flute
 4 WIND ENSEMBLE and UNIVERSITY CHORUS
 7 HELENA KOHN, piano
 8 KATHLEEN ANDERSON, soprano
 9 at 1 pm - CONCERT BAND
 10 CBC/McGill: PAUL HELMER, piano
 11 & 12 MCGILL SYMPHONY ORCHESTRA *passes required*
 14 BRUCE BOWER, bassoon
 15 HARRY DATYNER, piano (Geneva)
 16 JEAN-PIERRE NOISEUX, recorder
 17 SYDNEY VRANA, guitar
 18 CONCERT CHOIR
 21 STRING ORCHESTRA of University of Ottawa

1 CHAMBER MUSIC Wind Quintet and piano
 2 WIND SYMPHONY JAZZ BANDS with MARVIN STAMM, trumpet
 4 McGill OPERA STUDIO Excerpts
 5 EARLY MUSIC ENSEMBLES
 6 CONTEMPORARY MUSIC ENSEMBLE
 7 WOMEN'S CHORALE UNIVERSITY CHORUS
 9 & 10 McGill SYMPHONY ORCHESTRA *passes required*
 12 JAZZ IMPROVISATION
 13 TROMBONE ENSEMBLES of McGill & University of Ottawa
 14 HANK KNOX, harpsichord
 15 CBC/McGill: JEFFREY SIEGEL, piano
 18 LUCIE SAMSON, piano

J A N U A R Y

10 ISABELLE MARCHAND, viola
 13 CBC/McGill: DANOVITCH SAXOPHONE QUARTET
 27-28-29 McGill OPERA STUDIO Humperdinck: "HANSEL AND GRETEL"
tickets/billets
 31 JAZZ WORKSHOP BANDS I-II-III

F E B R U A R Y

1 CONCERT CHOIR WIND ENSEMBLE
 2 CBC/McGill: BAROQUE TRIO Lamon-Cyr-Grew
 3 CHAMBER MUSIC String Quintet
 6 CHAMBER MUSIC wind quintet string quartet piano
 7 SANDRA MANGSEN, harpsichord ensemble
 8 CONCERT BAND
 9 CBC/McGill: YAROM ROSS, piano
 10 CHAMBER MUSIC winds, strings, piano
 14-15 McGill CUMMINGS LECTURES: Lecture/recitals by PAUL BADURA SKODA, pianist

29 EDWARD RUSNAC, guitar

M A R C H

1 CHAMBER MUSIC flute, voice, piano, harpsichord
 2 at 1 pm WIND ENSEMBLE
 2 McGill/Univ. Laval exchange: HANDEL: ALLEGRO IL PENSEROSO ED IL MODERATO
 3 BARBARA LEWIS, soprano
 4 McGill OPERA STUDIO Excerpts
 6 TOM DAVIDSON, piano
 7 CONCERT BAND
 9 & 11 McGill SYMPHONY ORCHESTRA *passes required*
 13 SAXOPHONE ENSEMBLES
 14 NORAIR ARTINIAN, piano
 14 at 1 pm JAZZ BAND III
 15 CBC/McGill: TIM HUTCHINS, flute ensemble
 16 COLLEGIUM MUSICUM
 19 CHAMBER MUSIC String Quartet, piano
 20 GUITAR ENSEMBLES
 21-22-23 NEW MUSIC FESTIVAL

26 McGill PERCUSSION ENSEMBLE
 27 RECITAL OF THE SONG INTERPRETATION CLASS
 28 UNIVERSITY CHORUS
 29 CBC/McGill: ALVARO PIERRI, guitar
 30 WIND SYMPHONY

A P R I L

2 EARLY MUSIC ENSEMBLES
 3 CONTEMPORARY MUSIC ENSEMBLE
 4 WOMEN'S CHORALE
 5 PIANO DUO MORTON/MASTER
 6 & 8 McGill CHOIRS SYMPHONY ORCHESTRA
 9 Radio Canada/McGill: TAFELMUSIK BAROQUE ORCHESTRA FRANS BRUGGEN
 10 JOSE ALBERTO KAPLAN, piano
 11 JAZZ WORKSHOP BANDS I-II
 13 JAZZ IMPROVISATION
 15 McGill OPERA STUDIO Excerpts

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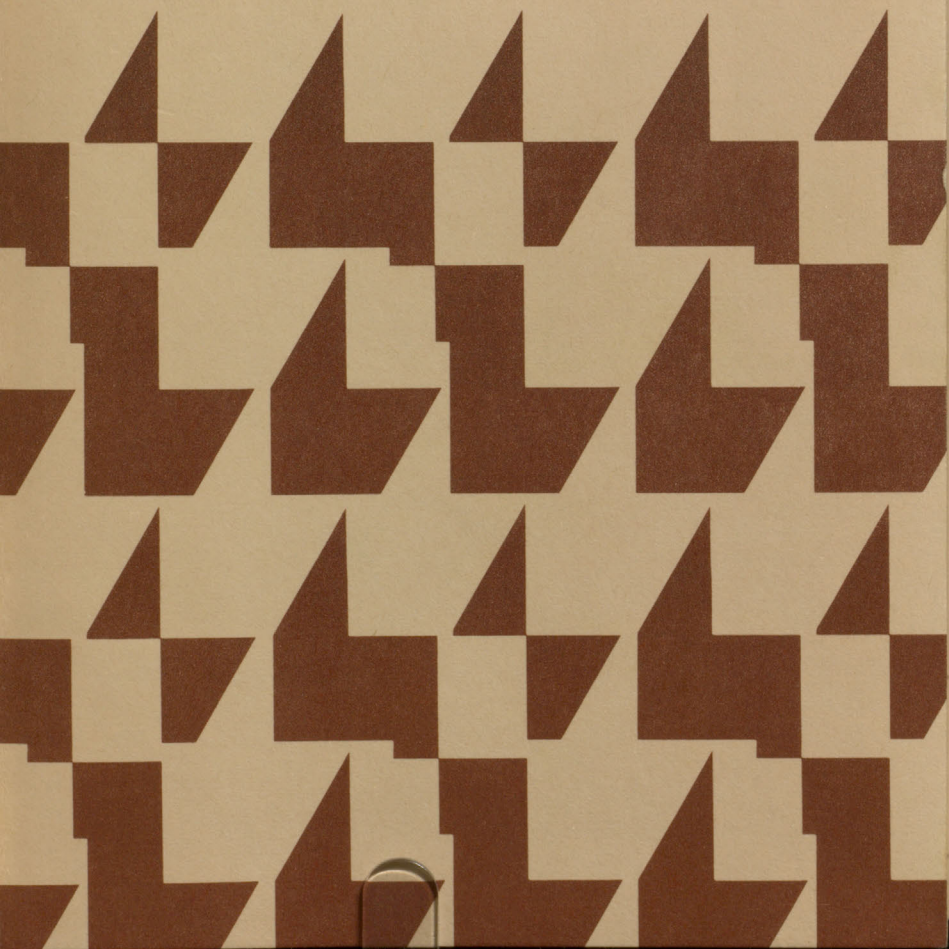
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McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 11 January 1964, 8 pm

MCGILL CONCERT BAND
AND BRASS ENSEMBLE

Conductor: Richard Lawton

PERSONNEL

Piccolo

Jean Parsons

First Flute

Terry Christophersen
Nathalie Boisvert
Beth Haslett
Chantal Rheume

Second Flute

Michel Roberge
Edward Sinanoglu
Dominique Gibbens
Kim Guevremont

Oboe

Andree Gendron
Robin Joss

First Clarinet

Elaine Mulhall
Reno Belanger
Michel Pilote

Second Clarinet

Alain Trottier
Steve Rothmann
Catherine Scott-Taggart
Anna Cantafio
Jennifer Bell

Manager

John Desson

Librarian

Shelly MacIntyre

Third Clarinet

Lisa Collier
Martin Smit
Rhondalyn Key
Chris Quillian
Joe Pietrarolo
Linda Lee

Bass Clarinet

Linda Crossfield

Contra-bass Clarinet

Lorraine Pitre

First Alto Saxophone

Maurice Roy

Second Alto Saxophone

Simon Aldrich

Tenor Saxophone

Jacques Brazeau

Baritone Saxophone

Michel McNulty

French Horn

Jean-Francois Guay
Danielle Leduc
Francois Blais
Sarah Balantyne

Cornets

Ron Sigal
Susan Muncer
Kate Miller
Madeleine Dion
John Desson
Sloan Levitt
Shelly MacIntyre
Alan Campbell
Claude Barry
Peter Cook

First Trombone

Louise Lauzon

Second Trombone

Paul Canty

Third Trombone

Tracy Persaud

Euphonium

Peter Wightman

Tuba

Geoff Rode
Tony Mastriani

Percussion

Ralph O'Connell
Aubrey Dayle
Elliot Polsky
Marc de Grand
Andre Malashe

McGill University Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.
Next Band concert: Feb. 8, 8pm

10 PIECES William Brade

ALLEGRO from SYMPHONY FOR BRASS Victor Ewald

HERZO John Cheetham

Trumpets - Alan Butcher, Uriel Rosen
French Horn - Jo-Ann Kay
Trombone - Julie Dietrich
Tuba - Greg McGillis

Brass Quintet coached by Robert Earley

ANTASIA IN G MAJOR, S.572 Johann Sebastian Bach
(*trans. Goldman/Leist*)

PHONIC SONGS FOR BAND Robert Russell Bennett

I Serenade; II Spiritual; III Celebration

RS from THE PLANETS Gustav Holst

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

COUNTRY BAND MARCH Charles Ives
(*arr. J.B. Sinclair*)

INUS DEI from the REQUIEM Wolfgang Amadeus Mozart
(*arr. B. Buehlman*)

OUR CORNISH DANCES Malcolm Arnold
(*trans. T. Marciniak*)

INFONIA INDIA Carlos Chavez
(*arr. F. Erickson*)

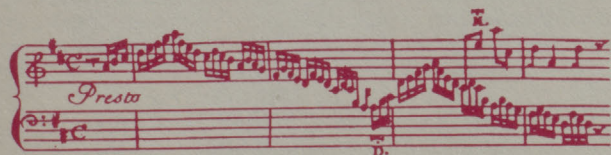


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

CBC Radio Concert



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

THE GERALD DANOVITCH SAXOPHONE QUARTET

Gerald Danovitch, soprano saxophone

Abe Kestenberg, tenor saxophone

Peter Freeman, alto saxophone

Nancy Freeman, baritone saxophone

Pollack Concert Hall

Friday, January 13, 1984 – 8:00 p.m.

.....

THE GERALD DANOVITCH SAXOPHONE QUARTET was founded by Gerald Danovitch and Abe Kestenberg in 1963. Peter Freeman joined the ensemble in 1976 and Nancy Freeman became a member in 1978.

The Gerald Danovitch Saxophone Quartet was one of the 1983 winners of the "Du Maurier Council of the Performing Arts Search for Stars Competition" and was featured on CBC National Television as a result.

This evening's concert marks the world première of "PARTITA EN QUATTUOR POUR SAXOPHONES" by Michel Perrault, composed especially for the Gerald Danovitch Saxophone Quartet. "FANTASY" based on Duke Ellington's "Sophisticated Lady" was arranged for the Quartet by Arthur Phillips.

GERALD DANOVITCH has been at the Faculty of Music, McGill, where he is an Associate Professor, for twenty years. He is Chairman of the woodwind area and founder/director of The McGill Jazz Workshop Bands. Danovitch is also on staff at Vanier College.

ABE KESTENBERG studied at McGill University and at The Manhattan School of Music. He has taught at the Faculty of Music, McGill since 1968 and is also on the staff of Queens University. He has performed with the CBC, NFB, MSO, SMCQ, Bolshoi Ballet and Les Grands Ballets Canadiens.

PETER FREEMAN is a graduate of the Faculty of Music of McGill University. While there, he won the "Concerto Competition" enabling him to perform as soloist with The McGill Symphony Orchestra, the first saxophone student to earn this distinction. He is a member of the teaching staff at the McGill Faculty of Music and the McGill Conservatory of Music. He has performed for CBC and MSO and recorded with the SMCQ.


NANCY FREEMAN is a graduate of the McGill Faculty of Music, the first woman in Canada to have specialized on the baritone saxophone. She has been on the staff of Mount Allison University and is currently the woodwind specialist for Selwyn House. She also teaches at the McGill Conservatory of Music. She has performed with CBC, SMCQ and CTV.

.....

NEXT CBC RADIO CONCERT
Thursday, February 2, 1984 – 8:00 p.m.
Pollack Concert Hall

MARY CYR, viola da gamba
JOHN GREW, harpsichord
JEAN LAMON, baroque violin

Works by Buxtehude, Bach and Couperin.



PROGRAMME



TROIS CONVERSATIONS

Paul Pierné

- Conversation amusante
- Conversation sentimentale
- Conversation animée (dispute)

PARTITA (World Première)

Michel Perrault

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

VARIATIONS POUR

Pierre Max Dubois

QUATUOR DE SAXOPHONES

- Andantino
- Allegretto
- Lento Misterioso
- Vivo
- Religioso
- Vif
- Andante Dramatico
- Pastorale Tranquillo
- Finale, Presto

INTERMISSION

SINFONIA -

Wolfgang Amadeus Mozart

LE NOZZE DI FIGARO

Arr. Michel Perrault

RAGTIME SUITE

Arthur Franckenpohl

A Transcription for Saxophone Quartet
of three piano solos:

- Pan-Am Rag - Tom Turpin
- Something Doing - Scott Hayden and Scott Joplin
- The Cascades - Scott Joplin

SOPHISTICATED LADY

Duke Ellington

Arr. Art Phillips

NUTCRACKER HIGHLIGHTS

Piotr Ilych Tchaikovsky

- Overture Miniature
- Danse des Mirlitons
- Danse Russe Trépak
- Valse des Fleurs

adapted by Michel Perrault

Tonight's concert will be broadcast later this season
on the program "ARTS NATIONAL" -
"Friday Night Pops" heard Fridays at 8:00 p.m.
on CBC Stereo 93.5

Producer / Réalisatrice: Kit Kinnaird

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Box 6000
Montreal H3C 3A8



CBC Radio 940
Stereo 93.5

McGill University Faculty of Music

MAY 1984

Friday, 8:00 pm

Saturday, 8:00 pm

Sunday, 2:30 pm



Pollack concert hall

Salle de concert Pollack

STUDIO

L'ATELIER D'OPERA

direction: Edith Della Pergola

ents

présente

HANSSEL AND GRETTTEL

a fairy opera
in three acts
by

opéra féerique
en trois actes
par

ENGELBERT HUMPERDINCK
(1854-1921)

libretto by Adelheid Wette, after the Grimm brothers story
in "Kinder und Hausmärchen"

English translation by Constance Bache,
revised by Hamilton Benz

Conductor/Chef d'orchestre: Richard HOENICH

Stage Directors/Mise en scène: Edith & Luciano DELLA PERGOLA



CHARACTERS AND CAST / PERSONNAGES ET DISTRIBUTION *

PETER, a broom maker / le père Gregory ATKINSON (bass)
GERTRUDE, his wife / sa femme Elizabeth BOLTON (mezzo-soprano)
HANSEL, Elizabeth CHARLTON (mezzo-soprano)
GRETEL, their children / leurs enfants Dominique LABELLE (soprano)
ROSINA, the witch / la sorcière Heike MARGOLIS (mezzo-soprano)
SANDMAN / LE MARCHAND DE SABLE Anne-Marie DONOVAN (mezzo-soprano)
DAWN-FAIRY / LA FEE ROSEE Maria CICCAGLIONE (soprano)

* *All singers are regular students of the Faculty of Music and its Opera Studio.
Tous les interprètes sont étudiants à la faculté de musique et à son atelier d'opéra.*

ORCHESTRA / ORCHESTRE McGill Symphony Orchestra

CHORUS / CHOEURS

Gingerbread Children / Enfants-pain d'épice F.A.C.E. Choral Programme
Echo and Mothers / Voix d'écho et mères Faculty of Music Chorus

BALLET Studio la Volière

Witches' Ballet / Ballet des sorcières
Angels' Ballet / Ballet des anges

*The action takes place in the vicinity of Ilsenstein in Germany, a long time ago.
L'action se déroule à proximité d'Ilsenstein (Allemagne), il y a bien longtemps.*

ACT I : The broom maker's home / La maison de Hansel et Gretel
ACT II scene 1 : The forest near Ilsenstein / La forêt près d'Ilsenstein
scene 2 : Hansel and Gretel's dream / Le songe de Hansel et Gretel
ENTR'ACTE / INTERMISSION
ACT III scene 1 : The same forest, next morning / La même forêt, le lendemain
scene 2 : In front of the witch's house / Devant la maison de la sorcière
scene 3 : Inside the witch's house / A l'intérieur de cette maison
scene 4 : Outside the witch's house / En dehors de cette maison

* * *

L'enregistrement de cette production de "Hansel et Gretel" sera diffusé dans la série "Music from Montreal", CBC RADIO, à une date ultérieure.

CBC RADIO is recording this production of "Hansel and Gretel" for future broadcast on "Music from Montreal". Producer / Réalisatrice: Frances Wainwright.

* * *

These are the 262nd, 263rd and 264th performances of the McGill Opera Studio since its inception in 1956. / Il s'agit des 262^e, 263^e et 264^e représentations de l'Atelier d'opéra de McGill depuis sa fondation en 1956.

uction MCGILL OPERA STUDIO,
 Director: Edith Della Pergola

rs conçus et dessinés par
 conceived and designed by Felicity Blatt

d'orchestre adjoint et chef répétiteur
 Assistant Conductor and Senior Coach Barry Wiesenfeld

re du chœur des enfants
 Director of children Iwan Edwards

re du chœur des adultes
 Director of adults Christopher Reynolds

et STUDIO LA VOLIERE INC.
 Direction artistique/Artistic Direction : Gisèle et Ivette Pauzé
 Chorégraphe/Choreographer Carmen Renaud

tituteurs pour la préparation musicale
 Teachers for musical preparation Monik Grenier, Mado Roch,
 Barry Wiesenfeld

cteur technique/Technical Director Michel Noël

ondateurs musicaux sur la scène
 Musical Coordinators on stage Monik Grenier, Mado Roch

cteur de scène/Stage Manager Richard Lavallée

ondateur musical des éclairages
 Musical Coordinator of lighting Barry Wiesenfeld

struction ATELIER BLANCHARD ENR.

ture des décors/Scenic Artist MICHAEL HAGEN INC.

airages préparés par/Lighting Designer Claude Accolas

cumes LE COSTUMIER DU ROY, Montréal

uillage/Make-up Claude Pierrehumbert

ruques/Wigs Jean Viriato

essoires/Props MCGILL OPERA STUDIO &
 LE COSTUMIER DU ROY, Montréal

cticiens/Electricians René Despars, Philip Goodall

ninistes/Crew Guy St-Amour, Serge Lacasse,
 Paule Maher

f des accessoires/Properties man Jean-Marie Guay

tionnaire de la salle/House Manager Susan Kenney

gramme Maria Jerabek

HANSEL AND GRETEL : SYNOPSIS

Act I. In their poor home Hansel is binding brooms and Gretel is mending a stocking. The children cheer up when they start playing and dancing. Their mother Gertrude, entering and finding them idle, gets angry and wants to punish them. As she chases after them she upsets a pitcher of milk. With all hope for supper gone she sends the children out into the woods to look for strawberries. Exhausted, she sinks upon a chair and falls asleep. A song announces her husband Peter. He is half-drunk and very happy: at the market he sold all his brooms and brushes. Gertrude is about to reproach him when she notices that he has brought home sausages, bread, butter, tea, eggs - enough for a feast. Peter is horrified to hear that the children have been sent into the woods where a wicked witch lives near Ilsestein. She lures children into her house to roast them in the oven and devour them. Both parents rush off in search of the children. - At Ilsestein the witches are casting their magic spell...

Act II. In the forest Hansel has filled his basket with berries and Gretel has made a wreath of flowers with which Hansel crowns her. Thoughtlessly the children eat all the strawberries before realizing that it has become too dark to find berries or the way home. Sandman comes and sprinkles sand into their eyes making them sleepy. After their evening prayer they lie down under a large tree and fall asleep. They both have the same dream: Fourteen guardian angels descend from heaven to protect them.

Act III. Morning is announced by the Dawn-Fairy who wakes up the children. They speak about the beautiful dream they had and suddenly they notice a little house of gingerbread, cake and sugar. When they start breaking off bits of it a voice is heard and Rosina the witch appears. The children are frightened and try to escape but Rosina binds them with a magic spell and forces them into the house. There she imprisons Hansel in a cage and forces Gretel to help her with household work. The witch starts a fire in the large oven and then rides around the house on her broom. She tells Gretel to get into the oven but the girl pretends to be stupid and asks the witch to show her how to do it. Hansel escapes from the cage and together the children push the old witch into the oven and slam the door. Soon the oven falls to pieces. Outside, Hansel and Gretel see a row of gingerbread children standing stiffly at both sides of the house. With the witch's juniper branch they break the spell, the children come back to life and there is general rejoicing. Gertrude and Peter appear, together with other mothers. The old witch is pulled out of the ruined oven in the form of a gigantic honey cake and every one joins in a hymn of thanksgiving.

THE COMPOSER

Engelbert Humperdinck was born at Siegburg on 1 September 1854 and studied music in Cologne and Munich. In 1879 a Mendelssohn scholarship enabled him to go to Bayreuth where he met Wagner and was invited to assist in the production of "Parsifal" at Bayreuth. After several years of travel he returned to Germany and settled in Frankfurt where he was professor of composition at the Conservatorium and music critic of the "Frankfurter Zeitung". He had already made his mark as a composer with his orchestral work "Humoreske" and the choral compositions "Das Glück von Edenhall" and "Wallfahrt nach Kevlaar" when he produced the charming children's opera "Hansel and Gretel" which became famous throughout Europe. The work was composed as an entertainment for the composer's family and the first performance was in Frankfurt in a small private theatre. The composer later revised the opera and the new edition was much admired by Richard Strauss who offered to conduct the first public performance at the Hoftheater in Weimar, on 23 December 1893. London and New York premières followed in 1894 and 1895. Another opera by Humperdinck, "Königskinder", in which he showed the same technical mastery, was well received but never approached the popular success of "Hansel and Gretel".

the world of fairy-tales and operas, Hansel and Gretel are a famous couple. Their story first appeared as a fairy-tale by a very gifted couple, the brothers Jacob and Wilhelm Grimm. It was turned into an opera by another gifted couple, Engelbert Humperdinck and his sister Adelheid Wette.

The world of opera is full of famous couples. The most popular is, of course, the Shakespearean couple of lovers from Verona, Romeo and Juliet. Seven composers are inspired by the same story, although the titles of their operas vary: Vincenzo Bellini's version is called "I Capuleti ed i Montecchi", Riccardo Donnai's "Giulietta e Romeo", Frederick Delius's "Romeo und Julia auf dem Balcon", Hardly remembered and performed are operas on the theme by Nicola Vaccai, Antonio Zingarelli and Heinrich Sutermeister, while Charles Gounod's "Roméo et Juliette" remains the most famous and popular one.

Throughout the centuries, many opera composers were attracted to librettos presenting couples in action and interaction. A very young Mozart composed "Bastien und Bastienne" and later, at the age of 11, "Apollo et Hyacinthus". Franz Schubert, not particularly famous for his operas, wrote two about couples, "Alphonso und Isabella" and "Die Zwillingsbrüder". Among the works of Richard Wagner, whose name rests on his operas, "Tristan und Isolde" remains a milestone in the history of opera; no less important are "Il Combattimento di Tancredi e Clorinda" by Claudio Monteverdi, "Dido and Aeneas" by Henry Purcell, "Orfeo ed Euridice" by Christoph Willibald Gluck, "Samson et Dalila" by Camille Saint-Saëns, and "Pelléas et Mélisande" by Claude Debussy.

An extraordinary number of early opera composers were attracted to mythological couples. There is "Castor et Polux" and "Hippolyte et Aricie" by Jean-Philippe Rameau, "Achille et Deïdania" by André Campra, "Acis et Galatée" by Marc-Antoine Charpentier, another "Acis et Galatée" by Jean-Baptiste Lully, as well as his "Admète et Hermione" and "Les Fêtes de l'Amour et Bacchus", "Adone e Venere" by Gaetano Pugnani, and many others.

As we approach our own time, opera composers' interest in couples does not diminish. Besides in mythology and literature they also find them in history and contemporary life. The list is long and varied and contains operas great and not so great, popular and almost forgotten: "Giannina e Bernardone" and "Gli Incurabili" by Domenico Cimarosa, "Bianca e Gerardo" and "Adelson e Olivia" by Vincenzo Bellini, "Ero e Leandro" by Luigi Mancinelli, "Pierrot et Pierrette" by Joseph Holbrooke, "Crispino e la Comare" written by a couple of composers, the brothers Federico and Luigi Ricci. Giuseppe Verdi composed "I Due Foscari" and a century later the prize bearing his name was won by José Castro of Argentina with "Proserpina y el Extranjero". The list goes on and on with "Paul et Virginie" by Erik Satie, "Ariane et Barbe-Bleue" by Paul Dukas, "Ruslan i Lyudmila" by Michail Glinka, "Mozart and Salieri" by Nikolai Rimsky-Korsakov, "Zar und Zimmermann" by Albert Lortzing, "Kate and the Devil" by Antonin Dvorak, "Troilus and Cressida" by William Walton, "Moses und Aaron" by Arnold Schönberg, "Antony and Cleopatra" by Samuel Barber, "Porgy and Bess" by George Gershwin.

The couples who became subjects of operas are not always lovers; they may be married, siblings, friends, rivals. "Hansel and Gretel" is called a children's opera because it is about two children. But also because it is for children, all those young at heart whether they be 2 or 82 years old. Since 1893, when this famous couple was first presented, we have been waiting for another composer who could appeal to children of all ages with a story, a libretto, and music as eternally fresh as those of "Hansel and Gretel".

Pauline Claredo-Gallo

COUPLES

Dans le monde des contes de fée et des opéras, Hansel et Gretel forment un couple célèbre. Leur histoire a d'abord été contée par les frères Jacob et Wilhelm Grimm puis elle a été montée en opéra par un autre couple très talentueux, Engelbert Humperdinck et sa soeur Adelheid Wette.

Le monde de l'opéra est rempli de couples célèbres. Le plus célèbre est bien entendu le couple Shakesperien d'amants de Vérone, Roméo et Juliette. L'histoire de Roméo et Juliette a inspiré sept compositeurs, même si les titres de leurs opéras varient quelque peu: la version de Vincenzo Bellini s'intitule "I Capuleti ed i Montecchi", celle de Riccardo Zandonai, "Giulietta e Romeo", celle de Frederick Delius, "Romeo und Julia auf dem Dorfe". Les opéras sur le même thème de Nicola Vaccai, Antonio Zingarelli et Heinrich Sutermeister sont rarement joués tandis que le "Roméo et Juliette" de Charles Gounod demeure le plus célèbre et le plus populaire de tous.

Au cours des siècles, bon nombre de compositeurs d'opéras ont été séduits par des livrets mettant en scène des couples. Très jeune, Mozart composa "Bastien et Bastienne" et plus tard, à l'âge de 11 ans, "Apollo et Hyacinthus". Franz Schubert que l'on ne connaît pas particulièrement pour ses opéras, en a écrit deux sur des couples: "Alfonso und Estrella" et "Die Zwillingsbrüder". Parmi les oeuvres de Richard Wagner dont le renom est basé sur ses opéras, "Tristan und Isolde" demeure l'un des événements marquants de l'histoire de l'opéra, de même que "Il Combattimento di Tancredi e Clorinda" de Claudio Monteverdi, "Dido and Aeneas" de Henry Purcell, "Orfeo ed Euridice" de Christoph Willibald Gluck, "Samson et Dalila" de Camille Saint-Saëns, et "Pelléas et Mélisande" de Claude Debussy.

Un nombre extraordinaire de compositeurs d'opéras baroques ont été attirés par les couples mythologiques. Mentionnons "Castor et Pollux" et "Hippolyte et Aricie" de Jean-Philippe Rameau, "Achille et Deidania" d'André Campra, "Acis et Galatée" de Marc-Antoine Charpentier, un autre "Acis et Galatée" de Jean-Baptiste Lully, de même que "Cadmus et Hermione" et "Les Fêtes de l'Amour et Bacchus" du même compositeur et "Adone e Venere" de Gaetano Pugnani.

Plus près de nous, l'intérêt des compositeurs d'opéras pour les couples ne s'amoindrit pas. En dehors de la mythologie et de la littérature, ils vont les chercher dans l'histoire et même dans la vie contemporaine. La liste est longue et variée et contient des opéras de grande et de moins grande valeur, les opéras populaires et les opéras pratiquement oubliés: "Giannina e Bernardone" et "Gli Orazi ed i Curazi" de Domenico Cimarosa, "Bianca e Gerlando" et "Adelson e Salvini" de Vincenzo Bellini, "Ero e Leandro" de Luigi Mancinelli, "Pierrot et Pierrette" de Joseph Holbrooke, "Crispino e la Comare" composé par un couple de compositeurs, les frères Federico et Luigi Ricci. Giuseppe Verdi a composé "I Due Foscari" et un siècle plus tard, le prix portant son nom a été remporté par Juan José Castro d'Argentine pour son opéra "Proserpina y el Extranjero". La liste continue avec "Paul et Virginie" d'Erik Satie, "Ariane et Barbe-Bleue" de Paul Dukas, "Ruslan Lyudmila" de Michail Glinka, "Mozart et Salieri" de Nikolai Rimsky-Korsakov, "Zar und Zimmermann" d'Albert Lortzing, "Kate and the Devil" d'Antonin Dvorak, "Troilus and Cressida" de William Walton, "Moses und Aaron" d'Arnold Schönberg, "Antony and Cleopatra" de Samuel Barber, "Porgy and Bess" de George Gershwin.

Ces couples d'opéra ne sont pas toujours des amants; ils peuvent être mariés, frères et soeurs, amis ou même rivaux. "Hansel et Gretel" porte le titre d'opéra d'enfants parce qu'il porte sur deux enfants. Mais du fait que c'est un opéra pour les enfants, il s'adresse également à tous ceux qui sont jeunes de coeur, qu'ils aient 2 ou 82 ans. Depuis 1893, année de la présentation de ce couple célèbre, nous attendons un autre compositeur qui veuille bien offrir aux enfants de tous les âges une histoire, des paroles et une musique aussi éternellement fraîches que celles de Hansel et Gretel.

Pauline Claredo-Gallo

ET GRETTEL : RESUME

Le premier acte représente la pauvre maison de Peter. Hansel est occupé à balayer des balais tandis que Gretel reprend un bas. Les enfants s'égayent et se mettent à jouer et à danser. Leur mère Gertrude qui entre dans la pièce trouve innocents et se met en colère et veut les punir. Alors qu'elle les punit, elle renverse une cruche de lait. Comme c'était là leur souper, elle voit les enfants dans les bois cueillir des fraises. Epuisée, elle s'écroule sur une chaise et s'endort. On entend s'approcher quelqu'un qui chante, c'est Hansel et Peter. Il est à moitié ivre et de fort bonne humeur: en effet, il a vendu ses balais et brosses au marché. Gertrude est sur le point de le gronder mais elle remarque qu'il a rapporté avec lui des saucisses, du pain, du beurre, des oeufs, bref tout un festin. Il est horrifié d'apprendre qu'elle a enlevé les enfants dans les bois, car près d'Ilsenstein, vit une vilaine fée qui enlève les enfants dans sa maison pour les rôtir vivants dans son four et les dévorer. Les deux parents se précipitent dans la forêt à la recherche de Hansel et Peter. Pendant ce temps, à Ilsenstein, les sorcières font leurs incantations....

Le deuxième acte se déroule dans les bois près d'Ilsenstein. Hansel a rempli son panier de fraises et Gretel a confectionné une guirlande de fleurs que son frère Hansel porte sur la tête. Insouciants, ils mangent toutes les fraises avant de se rendre à la maison qu'il fait désormais trop noir pour cueillir d'autres fraises ou trouver le chemin de retour. Arrive le marchand de sable qui les arrose de sable dans les yeux et les endormir. Après avoir dit leur prière du soir, ils s'étendent sous un grand arbre et tombent endormis. Tous deux font le même rêve: quatorze anges gardiens descendent des cieux pour les protéger.

Le troisième acte, le lever du jour est annoncé par la fée Rosée qui réveille les enfants. Hansel et Gretel racontent le merveilleux rêve qu'ils ont fait et soudain, remarquant une petite maison en pain d'épices, en gâteau et en sucre. Lorsqu'ils s'approchent à en détacher quelques petits morceaux, ils entendent une voix et ils voient apparaître Rosina, la sorcière. Effrayés, les enfants tentent de s'échapper mais Rosina les ensorcelle d'un coup de baguette magique et les fait rentrer de force dans sa maison. Là elle enferme Hansel dans une petite cage et force Gretel à travailler aux travaux ménagers. La sorcière allume un feu dans le grand four et se chauffe dans la maison sur son manche à balai. Elle ordonne Gretel d'entrer dans le four mais celle-ci fait semblant d'être demeurée et lui demande comment s'y prendre. Hansel réussit à s'échapper de la cage et à deux, les enfants poussent la sorcière dans le four et referment la porte. Le four ne tient pas longtemps et la sorcière s'écroule en mille morceaux. Au dehors, Hansel et Gretel voient une rangée d'enfants en pain d'épices qui se tiennent tout raides des deux côtés de la maison. Avec la baguette de genévrier de la sorcière, ils rompent le sortilège, les enfants reviennent à la vie et tout le monde se réjouit beaucoup. Puis on voit apparaître Peter et Gertrude avec les autres mères. On retire la vieille sorcière du four en ruines sous la forme d'un gigantesque gâteau au miel, et tous entonnent un hymne d'action de grâce.

COMPOSITEUR

Hans Robert Humperdinck est né à Siegburg le 1^{er} septembre 1854 et il a étudié à Bonn et à Munich. En 1879, grâce à une bourse Mendelssohn, il se rend en Italie où il rencontre Wagner qui l'invite à assister à la représentation de Parsifal à Bayreuth. Après plusieurs années à l'étranger, il rentre en Allemagne et s'établit à Francfort où il enseigne la composition au conservatoire et écrit des critiques musicales pour le Frankfurter Zeitung. Il s'est déjà imposé comme compositeur par son oeuvre pour orchestre Humoreske et ses compositions chorales "Das Glück von Kall" et "Wallfahrt nach Kevlaar" lorsqu'il publie le charmant opéra pour enfants "Hansel et Gretel" qui devient célèbre dans toute l'Europe. L'oeuvre a été composée à l'origine de divertissement pour la famille du compositeur et la toute première représentation a eu lieu dans un petit théâtre privé de Francfort. La première publique a été dirigée par Richard Strauss au Hoftheater de Weimar le 23 décembre 1893.

ORCHESTRA

Violin I

Pierre Chouinard
Concertmaster/violon solo
Elise Lortie
Daniel Yakymyshyn
Sophie Dugas
Marie-France Geoffroy
Un Jea Rhee

Violin II

Brigitte Rolland
Karen Langille
Nathalie Forgue
Yoriko Kado
Marc Beliveau

Viola

Brian Bacon
Susan Sayle
Frances Unsworth
Linda Gregory

Cello

Julian Armour
Leo Grinhauz
Marie-Claude Joachim
Lyssa Fergus

Bass

David Langstroth
Denis Chabot

Harp

Suzanne Berthiaume

Flute

Heather Howes

Oboe

Jana Wyber

Clarinet

Simon Cole
Mark Simons

Bassoon

Andrée Bédard

Horn

Nadine Lasalle
Sheila Purdy

Trumpet

Bruno Jean
Claire Dos Santos

Trombone

Sylvain Jacob

Percussion

Andrew Proctor
Helen Barclay

CHORUS

F.A.C.E. Choral Programme: Stephanie Burgetz, Eric Christensen,
Ilanit Ciment, Carolyn Desboilles,
Rachel de Vries, George Dubreuil,
Robin Paterson, Patricia Rodriguez,
Geoffrey Weeks, Gretchen Van Winkle

Faculty of Music Chorus: sopranos: Norma Bowen, Dominique Primeau,
Marie-Isabelle Lobato
altos: Sherry Brown, Merle Albino de Coteau

BALLET

Witches' Ballet: Isabelle Cadieux, Geneviève Dufour, Margaret Lanka,
Margaret Mosquera, and Heike Margolis

Angels' Ballet: Natalie Caron, Claire Crossan, Mélodie Davis,
Sophie Desbiens, Véronique Gonzales, Valérie Lalonde,
Suzan Lee, Renée Létourneau, Nathalie Mandeville,
Irène Nagai, Cynthia Pasztor, Ivelle Pham,
Cynthia Rajnai, Mimi Roy-Pineau, Stéphanie Shamie

GRAPHICAL NOTES

H and LUCIANO DELLA PERGOLA, stage directors, are Associate Professors of the Faculty of Music and founders of the McGill Opera Studio which they have directed with undiminished enthusiasm for 28 years. Of the 264 performances they prepared and presented, 41 are complete opera productions, the remainder are performances of staged operatic excerpts presented not only at McGill but also at high schools, hospitals, churches, synagogues and private institutions in Montreal, Ottawa, Toronto, and in the USA.

When coming to Montreal, the Della Pergolas were celebrated opera singers in Europe where they performed in opera houses such as La Scala (Milan), the Bolshoi (Moscow), the Metropolitan (New York), the Vienna State Opera (Vienna), The Royal Opera (Bucharest), Stadttheater (Zurich), Teatro Comunale (Florence), Teatro San Carlo (Naples), Teatro Verdi (Genoa), Teatro Carlo Felice (Genova), Teatro delle Novità (Bergamo), Théâtre de la Ville (Paris) and (Bruxelles). As recitalists they toured all important music centres of Europe, and appeared in radio and television performances.

In the complex and demanding task of directing and producing opera with young and inexperienced singers, the Della Pergolas have brought the extensive and valuable experience of their careers, a special understanding and affection for young fragile voices, an eagerness and ability to search for, discover, and nurture talent and, above all, their love, dedication and enthusiasm for opera, which they continue communicating and imparting to their students. Several of the McGill Opera Studio graduates, among others Joan Patenaude, Mariana Paunova, James Hinchinson, Gina Fiordaliso, have gone on to important international careers in opera.

ANITA BLATT, stage designer, is a graduate of Sir George Williams University with a Bachelor in Fine Arts. She has designed stage sets for sixteen complete opera productions of the McGill Opera Studio, among them L'Heure espagnole, Il cambiale di matrimonio, The Rape of Lucretia, Don Pasquale, The Consul, Il barbiere di Siviglia, Rigoletto, and Les Contes d'Hoffmann.

Her work, which more often than not combines complex staging demands with sensitive concert stages, she has displayed imagination, a delicate sense of colour, as well as inventiveness, using to their best advantage the modest technical means available, circumventing limitations, yet refusing to compromise on matters of taste, style, period, atmosphere.

Anita, the only daughter of Edith and Luciano Della Pergola, is married to Richard Blatt and has two children. Of her spare time she has given generously to the McGill Opera Studio since 1968.

RICHARD HOENICH, conductor and musical director of the McGill Symphony Orchestra since 1982, is a graduate of the Curtis Institute in Philadelphia. He has also studied with Leonard Bernstein, Michael Tilson Thomas, Herbert Blomstedt, and the University of Indiana. An accomplished instrumentalist as well as a conductor, he became solo bassoonist with the Montreal Symphony Orchestra in 1969, after holding the same post for a season with the Jerusalem Symphony Orchestra. He has also appeared as piano soloist with the Montreal Symphony.

A native of Montreal, Richard Hoenich has received numerous awards and grants from the Canada Council for studies in conducting and bassoon. Last summer he gave his American conducting debut at the Hollywood Bowl to great critical acclaim.

NOTES BIOGRAPHIQUES

EDITH et LUCIANO DELLA PERGOLA, metteurs en scène, sont professeurs agrégés à la faculté de musique et sont les fondateurs du studio d'opéra de McGill qu'ils dirigent avec le même enthousiasme depuis 28 ans. Sur les 264 spectacles qu'ils ont préparés et montés, 41 sont des opéras au complet, les autres étant des représentations d'extraits d'opéras présentés non seulement à McGill mais également dans des écoles secondaires, des hôpitaux, des églises, des synagogues et des établissements privés à Montréal, Ottawa, Toronto et aux États-Unis.

Avant d'arriver à Montréal, les Della Pergola étaient chanteurs d'opéra en Europe où ils se sont produits notamment à La Scala (Milan), au Staatsoper (Vienne), à l'Opéra Royal (Bucarest), au Stadttheater (Zurich), au Maggio Musicale Fiorentino (Florence), au Teatro San Carlo (Naples), au Teatro Verdi (Trieste), au Teatro Carlo Felice (Gênes), au Teatro delle Novità (Bergame) et au Théâtre flamand (Bruxelles). Ils ont donné des récitals dans tous les grands centres de musique européens et ont fait des émissions à la radio et à la télévision.

La mise sur pied d'un opéra avec de jeunes chanteurs sans grande expérience est une tâche complexe et les Della Pergola y ont mis toute l'expérience de leur brillante carrière à laquelle il faut ajouter toute l'affection qu'ils portent aux jeunes voix fragiles, l'empressement qu'ils mettent à découvrir et à éduquer de jeunes talents et surtout, leur amour de l'opéra qu'ils ne cessent jamais de transmettre à leurs étudiants. Plusieurs des élèves du studio d'opéra, parmi lesquels Joan Patenaude, Mariana Paunova, James Hutchinson et Gina Fiordaliso sont devenus des chanteurs d'opéra de renommée internationale.

FELICITY BLATT, décoratrice, est titulaire d'un baccalauréat en beaux-arts à l'Université Sir George Williams. On lui doit les décors de seize opéras complets présentés par le studio d'opéra de McGill, parmi lesquels *L'heure espagnole*, *La Cambiale di matrimonio*, *The Rape of Lucretia*, *Don Pasquale*, *The Cenci*, *Il Barbiere di Siviglia*, *Rigoletto* et *Les Contes d'Hoffmann*.

Souvent obligée d'allier les exigences complexes de la décoration à des scènes de concert assez primitives, Felicity Blatt a toujours fait preuve de beaucoup d'imagination, d'un sens délicat des couleurs et de créativité en tirant le meilleur parti des moyens techniques modestes mis à sa disposition et en se jouant de toutes sortes de difficultés tout en refusant de transiger sur le goût, le style, la période et l'atmosphère.

Felicity qui est la fille unique d'Edith et de Luciano Della Pergola est mariée à Howard Blatt dont elle a deux enfants. Depuis 1968, elle fait généreusement don de son temps libre au studio d'opéra de McGill.

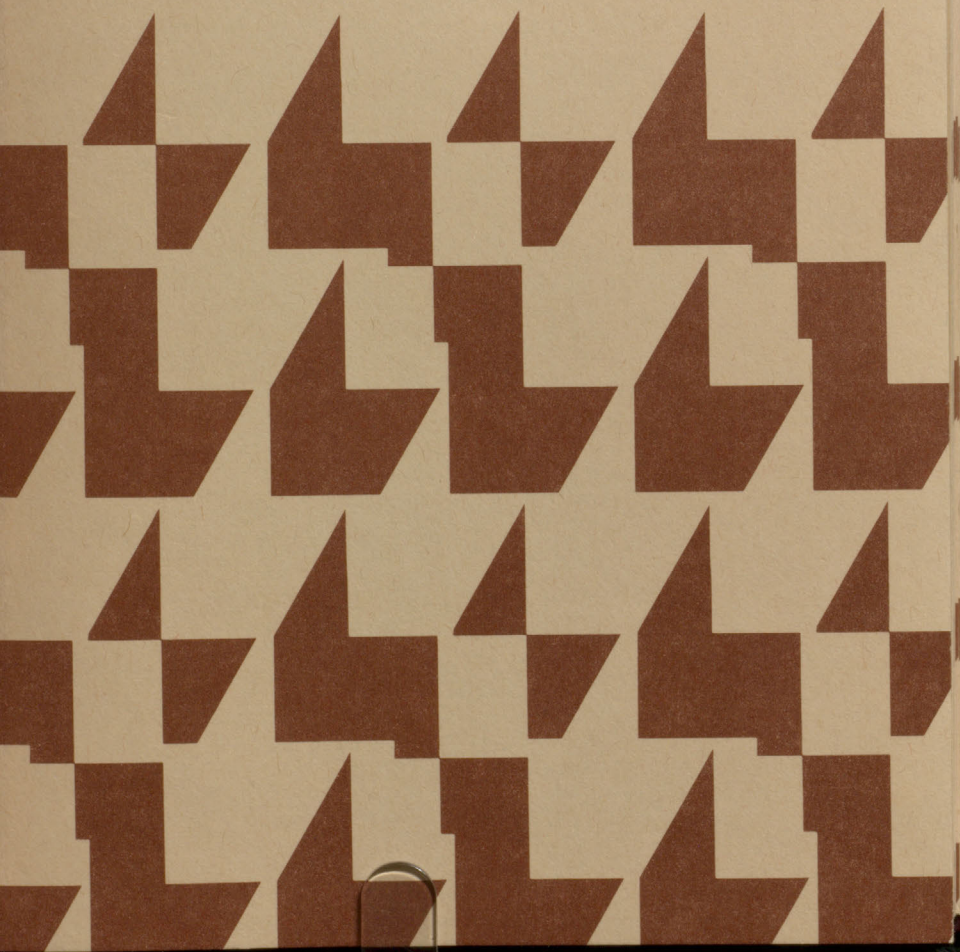
RICHARD HOENICH, chef d'orchestre et directeur musical de l'Orchestre symphonique de McGill depuis 1982, est un ancien élève du Curtis Institute of Music de Philadelphie. Il a été l'élève de Leonard Bernstein, Michael Tilson Thomas, Herbert Blomstedt et il a également fait des études à l'Université McGill et à l'Université d'Indiana. Instrumentiste de talent, Richard Hoenich est premier basson de l'Orchestre symphonique de Montréal depuis 1979, après avoir été premier basson de l'Orchestre symphonique de Jérusalem la saison d'avant. Il est également produit en tant que pianiste concertiste avec l'OSM.

L'été dernier, Richard Hoenich a pour la première fois dirigé un orchestre américain, au Hollywood Bowl, et il a été salué unanimement par les critiques.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 31 January 1984, 8 pm

McGILL JAZZ WORKSHOP BANDS I & II

DIRECTOR: Gerald Danovitch

	BAND I	BAND II
Saxophones:	Jennifer Bell Simon Aldrich Martin Daviault Maurice Roy Sarah Ballantyne	Linda Crossfield Simon Aldrich Yves Adam Jacques Brazeau Chris Quilliam
Trombones:	Paul Des Rosiers Marc Eaman Phil Cousineau Tim Booth	Phil Cousineau Richard Gagnon Tracy Persaud Pat Downs
Trumpets:	Richard Gagnon Bruce MacNab Bill Mahar Alan Butcher Mike Perkins	Alan Butcher Bill Mahar Kate Miller Sue Muncy Claude Barry
Rhythm	piano: Tony Carlone guitar: Nick Di Tomasso bass: Marc Langis drums: John Ruccolo	Louise Beauchesne Reno De Stefano Marcel Boulanger Rhonda Smith Pierre Dubé

NEXT JAZZ BAND CONCERTS /à venir:

March 14, matinée, 1 pm /13 h - Jazz Workshop Band III

April 3, 8 pm /20 h - Jazz Workshop Bands I & II

note:

McGill University Records on sale at intermission./Les disques "McGill" sont en vente pendant l'entracte.

SAZZ BAND II

...DIN' THE BATHTUB BOOGIE	Gordon Goodwin
...LUE ORLEANS	Les Hooper
...ERNOD	Nick Ayoub
...E BOP	Charlie Parker
...HE SPIRIT OF ST. FREDERICK	Nick Lane
...OUNCIL GROVE GROOVE	Frank Mantooth

-intermission-

SAZZ BAND I

...AKE THE "A" TRAIN	Billy Strayhorn
...LYDE'S GLIDES	Ray Brown
...T'S NOT WHAT YOU THINK	Tony Carlone
...HERRY JUICE	Thad Jones
...T'S ALRIGHT WITH ME	Cole Porter
...HARTER JAZZ SUITE	Bill Holcombe



McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack

Wednesday 1 February 1984, 8 pm

McGILL CONCERT CHOIR

directed by
Christopher Reynolds

&

McGILL WIND ENSEMBLE

directed by
Robert Gibson



PROGRAMME NOTES:

HENRI TOMASI, born in 1901, studied with d'Indy and Gaubert and wrote and conducted in the south of France.

ALCIDES LANZA is director of the McGill University Electronic Music Studio.

HENRY BRANT, born in Montreal in 1913, attended the McGill Conservatorium for three years before moving with his family to New York in 1929. Arranger, composer for filmscores and later a university teacher. Retired, he lives in California.

sensors iv (1983-v)

Commissioned by Christopher Reynolds for the McGill Concert Choir, with the assistance of the Canada Council. Tape piece realised at the electronic music studio, McGill University / Oeuvre commandé par M. Reynolds pour le Concert Choir subventionnée par le Conseil des Arts du Canada. Bande sonore réalisée au studio de musique électronique, McGill

composer's note:

sensors iv is related to earlier pieces (1968-iii, '79-i, '79-iii) in which I explored voice writing techniques and relationships with semantics, languages and memory. the title derived from the latin "sensus", to feel, perceive. a sensor: any organ or structure specialized to receive specific stimuli and transmit them (to the brain). a common device in spacecraft perceiving and transmitting data. there is no text except, essentially, one word - memory taken apart and re-arranged into known or unknown words. the sounds on the tape which polarize and extend the choir materials were produced on a Synclavier II digital synthesizer system using the Sample-to-Disk program for re-elaboration of recorded sounds. vocal sounds were taken in their analogue form from my penetrations vii and ekphonesis v, recorded by Meg Sheppard.

SESSION DU VENDREDI-SAINTHenri Tomasi
"Anfares Liturgiques" (1952)

brass section & percussion)

(1948)Igor Stravinsky

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

double wind quintet & Concert Choir)

*Soloists: Marie-Claude Desloges, soprano
Scott Fraser, alto
François Charette, tenor
Alain Duguay, bass*

.....alcides lanza
choir with electronic-computer sounds

PREMIÈRE

INTERMISSION

.....Henry Brant

- I. Lento/Andante
- II. Capriccioso
- III. Allegro Moderato

Paul St. Laurent, flute solo

Flute Orchestra:

Piccolo - M. Daviault, M.A. Smart, S. Richard

*Flute - J. Rothberg, M. Roberge, T. Christopherson,
E. Sinanoglu, B. Haskell*

Alto Flute - N. Boisvert, D. Gibbons

.....I. Stravinsky
(revised 1947 version)

.....Dmitri Shostakovich
"Moscow, Cheremushky" arr. Hunsberger

McGILL WIND ENSEMBLE

director: Robert Gibson

FLUTE

P. St. Laurent
J. Rothberg
PICCOLO
M. A. Smart

BASSOON

N. Surti*
L. Sansone*
CONTRAB.
P. McMullen

TRUMPET

A. Butcher*
B. Mahar
M. Perkins*

PERCUSSION

N. Girard
Y. Thibault
L. Lussier
F. Gauthier

B^b CLARINET

Y. Adam
F. Houle
C. Flanagan

OBOE

C. Boisvert*
R. Leavitt*
COR ANGLAIS
K. DeVries*

TROMBONE

P. Cousineau*
L. Richards*
M. Eaman*

BASS CLARINET

C. Flanagan

FRENCH HORN

R. Chenier
J. Kay
V. Ouimet
P. Hornsby

MANAGER: M. Perkins

LIBRARIAN: M. Smit

* players in Stravinsky MASS

McGILL CONCERT CHOIR

director: Christopher Reynolds

SOPRANOS

Marie Bouchard
Joanne De Groot
Marie-C. Desloges
Jean Donaldson
Sophie Gamache
Lynn Harper
France Houde
Sherrí Jarosiewicz
Marie-José Laurin
Joan Lightbourne
Ruth Ortiz
Monique Orvoine
Ellen Paltiel
Brigitte Pellerin
Margaret Stubington
Margaret Thomson
Nancy Wilson
Catherine Creighton
Juli Kim

ALTOS

Louise Alépin
Louise Allaire
Lorraine Banville
Louise Beauchesne
Julie Bonneville
Elizabeth Charlton
Deborah Jackson
Alessa Johns
Joanne Leroux
Anne Mulderry
Natalie Parent
Sylvie Provost
Suzanne Roy

BASSES

Patrick Arnaud
Tony Battista
Jacques E. Bélizaire
Michael Capon
David Carno
Luc Corbeil
Jacques Cossette
Scott Fraser
Marc Langis
Christopher Lee
David Myers
Andre Rochon
John Souranis
Renaud Tellier
Stephane Volet
Normand Babin
Michael Lessard
Basil Hilborn

TENORS

Stephen Angelini
Tony Carlone
Felipe Carvajal
François Charette
Tom Curie
René Quesnel
François Rose
André Roy
Brian Roy

PIANIST

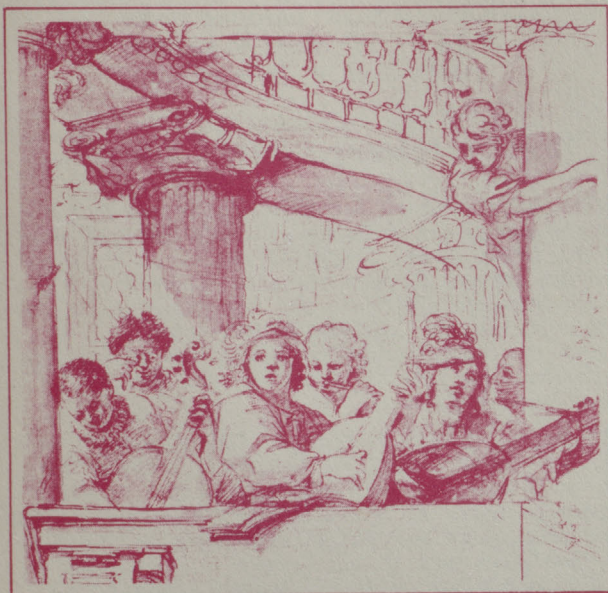
Christopher
Burton

ASSIST. CONDUCTOR
Jacques Cossette

PRESIDENT
Marie Bouchard

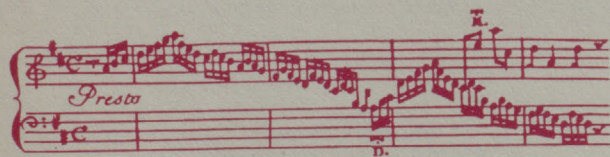
McGill University Records, including the Wind Ensemble conducted by Robert Gibson, are on sale at intermission. / Les disques "McGill" sont en vente pendant l'entracte.

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



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

CBC Radio Concert



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

JEAN LAMON, baroque violin
MARY CYR, viola da gamba
JOHN GREW, harpsichord

Pollack Concert Hall
Thursday, February 2, 1984 – 8:00 p.m.

JEAN LAMON has performed extensively in Europe and North America as baroque violin soloist and as leader of several baroque orchestras. She has received the Erwin Bodky Award for Excellence in Early Music Performance and has studied baroque violin in Amsterdam and The Hague, principally with Sigiswald Kuijken. She has numerous recordings to her credit on Philips, Titanic, and Collegium Records labels. She is presently the concertmaster and musical director of the Tafelmusk Baroque Orchestra, and she is also on the Faculty of the Royal Conservatory of Music in Toronto.

MARY CYR studied viola da gamba with Wieland Kuijken in Brussels and baroque cello with Anner Bylsma in Amsterdam. She performs frequently as a soloist in Canada, the United States, and Europe, and she is presently an associate professor at McGill University, where she teaches viola da gamba and musicology and directs the Collegium Musicum. She has recorded for Cambridge and McGill Records, including her recent album of lyra viol solos (*Love's Passion*, McGill Records 82015).

JOHN GREW is a native of Nova Scotia. He studied with Marilyn Mason, Kenneth Gilbert, Marie-Claire Alain and Luigi Ferdinando Tagliavini. Mr. Grew joined the Faculty of Music at McGill University in 1973, where, in addition to teaching harpsichord and organ he established the "Early Music" ensembles programme. John Grew's long abiding interest in French keyboard music led to his collaboration with Kenneth Gilbert in the preparation of the new edition of Couperin's harpsichord music which was published by Heugel in Paris. Mr. Grew has recently returned from a series of harpsichord recitals in England, Belgium and Germany, and was recorded by the RTBF (Brussels) and the BBC.

NOTE

The Bach suite in D minor for lyra viol arranged by Paul Pedersen receives its première on this evening's program. It was transcribed and adapted from Bach's suite in G minor (BMV 995) for solo lute. The lyra viol is an ideal instrument to realize the contrapuntal texture evident in Bach's lute writing. The unusual use of pizzicato was inspired by Bach's prominent bass register in the lute suite. Pedersen's arrangement for the lyra viol faithfully reproduces the spirit of the original and offers a unique contribution to the literature for solo lyra viol.

NEXT CBC RADIO CONCERT
Thursday, February 9, 1984 – 8:00 p.m.
Pollack Concert Hall

YARON ROSS, piano

A recital of works by J.S. Bach, Beethoven, Ravel and Schubert



PROGRAMME



SUITE IN D MINOR FOR LYRA VIOL

Johann Sebastian Bach

Arranged by Paul Pedersen

*Prélude
Allemande
Courante
Sarabande
Gavottes I,II
Gigue*

ENGLISH SUITE IN F MAJOR (BWV 809)

J.S. Bach

*Prélude
Allemande
Courante
Sarabande
Menuetts I,II
Gigue*

INTERMISSION

TRIO SONATA IN A MINOR (BuxWV 272)

Dietrich Buxtehude

*- Adagio
- Allegro
- Lento
- Vivace
- Largo
- Presto*

*SONATA IN C MINOR FOR VIOLIN AND
OBBLIGATO HARPSICHORD (BWV 1017)*

J.S. Bach

*- Siciliano
- Allegro
- Adagio
- Allegro*

SEPTIEME CONCERT EN SOL MINEUR

François Couperin

*- Prélude
- Allemande
- Sarabande grave
- Fuguète
- Gavotte
- Sicilienne*

.....
*Tonight's concert will be broadcast later this season
on the program "MUSIC FROM MONTREAL"
heard Saturday evenings at 9:05 p.m. on CBC Radio 940,
and at 10:05 p.m. on CBC Stereo 93,5.*

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

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CBC Radio 940
Stereo 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 3 February 1984, 8 pm

CELLO RECITAL

by KAREN SHAFFER BASKIN

with

EUGENE PLAWUTSKY
piano & harpsichord

THEODORE BASKIN, oboe

TIMOTHY HUTCHINS, flute

THE PERFORMERS:

KAREN SHAFFER BASKIN, a native of Washington, D.C., received her musical education at Indiana University where she studied with Fritz Magg and Janos Starker. In 1973 she graduated with a Bachelor of Music and was unanimously awarded a certificate of outstanding performance by the string faculty. After independent study with Lynn Harrell, Mrs. Baskin joined the Detroit Symphony Orchestra. In 1975 she spent 18 months in New Zealand both as a member of a chamber orchestra and as a National Artist, recording numerous solo works for the NZBC. Her orchestral experience also includes working with the Israel Philharmonic, the Buffalo Philharmonic, the New York City Opera, the Brooklyn Philharmonia and, during the 1982-83 season, the Montreal Symphony Orchestra. She has recorded for Opus One Records as a member of the New York based contemporary music ensemble, "Composer's Chamber Group".

EUGENE PLAWUTSKY. Graduate of both McGill University and the University of Toronto, Mr. Plawutsky studied with Lubka Kolessa. Highly regarded as a chamber musician and performer of contemporary music, he has appeared with the SMCQ, New Music concerts, Gropus VII and Concertante, and has frequently recorded for the CBC. In addition to his duties as associate professor at McGill University, Mr. Plawutsky is in his second season as Resident Conductor of l'Orchestre des jeunes du Québec.

THEODORE BASKIN, Principal Oboe of the Montreal Symphony Orchestra, teaches oboe at McGill University.

TIMOTHY HUTCHINS, Principal Flute of the Montreal Symphony Orchestra, teaches flute at McGill University.

McGill University Records are on sale at intermission.

VEN VARIATIONS ON
"Die Männer, welche Liebe fühlen"

Ludwig van Beethoven
1770-1827

NATA in A Minor,
"Die Mädchen" (Scherzino)

Franz Schubert
1797-1828

Allegro Moderato
Adagio
Allegretto

INTERMISSION

NATA (1952)
for Flute, Oboe, Cello & Harpsichord

Elliott Carter
b.1908

Risoluto
Lento
Allegro

NATA in G Minor, Op.65

Frederic Chopin
1810-49

Allegro Moderato
Scherzo
Largo
Finale - Allegro

*This recital is being recorded by CBC radio for later
broadcast. Producer: Francis Wainwright. / Ce concert
est enregistré par Radio Canada (CBC).*

NOTES BIOGRAPHIQUES

KAREN SHAFFER BASKIN, originaire de Washington (D.C.), a fait ses études de musique à l'université d'Indiana où elle a été l'élève de Fritz Magg et de Janos Starker. En 1973, elle obtient un baccalauréat en musique et un certificat d'exécution supérieure lui est accordé par les professeurs d'instruments à cordes. Après des études indépendantes avec Lynn Harrell, Madame Baskin entre à l'Orchestre symphonique de Détroit. En 1975, elle a passé 18 mois en Nouvelle-Zélande, où elle a été membre d'un orchestre de chambre et 'artiste nationale', enregistrant de nombreuses oeuvres pour violoncelle pour la NZBC. Elle a également travaillé avec l'Orchestre philharmonique d'Israël, le Buffalo Philharmonic, le New York City Opera et le Brooklyn Philharmonia. Elle a enregistré sur étiquette Opus One avec l'ensemble de musique contemporaine de New York, Composer's Chamber Group. Madame Baskin a également pris part à la saison 1982-83 de l'Orchestre symphonique de Montréal.

EUGENE PLAWUTSKY est diplômé à la fois de l'université McGill et de l'Université de Toronto et il a étudié le piano avec Lubka Kolessa. Il jouit d'une excellente réputation comme chambriste et comme interprète de musique contemporaine; parmi ses activités, mentionnons notamment sa participation à des soirées de la SMCQ, aux New Music Concerts, au Gropus VII et à Concertante. Par ailleurs, M. Plawutsky enregistre régulièrement pour la CBC. En plus de ses fonctions de professeur agrégé à l'université McGill, M. Plawutsky entreprend sa deuxième saison en qualité de chef en résidence de l'Orchestre des jeunes du Québec.

THEODORE BASKIN, hautbois solo de l'Orchestre symphonique de Montréal, enseigne le hautbois à l'université McGill.

TIMOTHY HUTCHINS, flûte solo à l'Orchestre symphonique de Montréal, enseigne la flûte à l'université McGill.

Les disques McGill sont en vente pendant l'entracte.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 6 February 1984, 8 pm

LES VENTS DE L'EST ~~~~~

CAROLYN CHRISTIE, flute
MARC LABERGE, oboe
MICHAEL DUMOUCHEL, clarinet
NADINA MACKIE, bassoon
JEAN GAUDREAU, french horn

with

Katerina Vournasos, piano
Myriam Pellerin, violin
Viviane Roberge, violin
David Quinn, viola
Sylvie Lambert, cello
William Hanigsberg, double-bass
Heather Howes, flute/piccolo
Hélène Baillargeon, oboe
Robert Crowley, clarinet
Richard Hoenich, bassoon
René Bernard, contrabassoon
Jean Letarte, french horn

The woodwind quintet LES VENTS DE L'EST was formed in 1983 by the second chair members of the woodwind section of the Montreal Symphony Orchestra. They would like to thank their colleagues for assisting enthusiastically to produce this evening's concert of unusual music.

Le quintette à vents, LES VENTS DE L'EST, fut formé en 1983 par les deuxièmes chaises de la section des vents de l'Orchestre symphonique de Montréal. Les 5 membres fondateurs aimeraient remercier leurs collègues pour leur participation enthousiaste à ce concert de musique de chambre très spécial.

CAROLYN CHRISTIE has been the second flutist of the Montreal Symphony Orchestra since 1978. A native of Montreal, she studied at McGill University with Jeanne Baxstresser and at the New England Conservatory of Music with James Pappoutsakis. She then played for two years with the Edmonton Symphony Orchestra before joining the Montreal Symphony Orchestra at the age of 23. In addition to frequent CBC and McGill recital appearances, Miss Christie also teaches at McGill University and Vanier College.

CAROLYN CHRISTIE est deuxième flûte à l'Orchestre Symphonique depuis maintenant six ans. Née à Montréal, elle étudia à l'université McGill avec Jeanne Baxstresser et au New England Conservatory of Music avec James Pappoutsakis. Après ses études, elle joua pendant deux ans avec l'Orchestre Symphonique d'Edmonton avant de se joindre à l'OSM, à l'âge de 23 ans. En plus de donner plusieurs récitals, Christie enseigne à l'Université McGill et au Collège Vanier.

Born in Chicoutimi in 1955, MARC LABERGE studied the oboe with Louis Coté, and also in the Federal Republic of Germany with Heinz Holliger. He is now the second oboist of the Montreal Symphony Orchestra.

Né à Chicoutimi en 1955, MARC LABERGE a étudié le hautbois avec Louis Coté, puis avec Heinz Holliger en République Fédérale d'Allemagne. Il est maintenant deuxième hautbois à l'Orchestre Symphonique de Montréal.

MICHAEL DUMOUCHEL was born in 1948 in Washington, D.C.. He is a graduate of the Eastman School of Music where he studied with Stanley Hasty. In 1970, he became the E^b clarinetist and second clarinetist of the Montreal Symphony Orchestra and since that time has been active as a member of Musica Camerata Montreal. Mr. Dumouchel is also on the faculty of Vanier College and, during the summer months, on that of the Chamber Music Conference at Bennington College, Vermont.

MICHAEL DUMOUCHEL est né en 1948 à Washington, D.C.. Il est diplômé du Eastman School of Music où il étudia avec Stanley Hasty. En 1970 il devint deuxième clarinette ainsi que clarinette en Mi bémol à l'Orchestre Symphonique de Montréal, et depuis ce temps, est devenu un membre très actif de la Musica Camerata de Montréal. Michael Dumouchel est aussi membre de la faculté du Collège Vanier et, pendant les mois d'été, de celle du Chamber Music Conference au Bennington College du Vermont.

NADINA MACKIE began to study the bassoon at the age of 16 with Chris Millard at the University of British Columbia. During the summer of 1977 she was a member of the National Youth Orchestra of Canada and, following that, went to study at the Curtis Institute of Music with Bernard Garfield and Sol Schoenbach. Nadina Mackie has appeared in solo and chamber music recitals in Europe and North America, as well as for CBC and PBS radio. She has been the second bassoonist of the Montreal Symphony since 1981.

(au verso)

SEPTET in E^b Major, K.452 Wolfgang Amadeus Mozart
for oboe, clarinet, bassoon, horn & piano (1756-1791)

Largo - Allegro moderato
Larghetto
Allegretto

RENATA - INVANO Carl Nielsen
for clarinet, bassoon, horn,
trumpet & double-bass (1865-1931)

Allegro non troppo ma brioso - Un poco adagio - Tempo
di Marcia

SEVEN DANCE PRELUDES (1955) Witold Lutoslawski
for flute, oboe, clarinet, bassoon,
trumpet, violin, viola, cello & double-bass (b.1913)

I - Allegro molto
II - Andantino
III - Allegro giocoso
IV - Andante
V - Allegro molto

INTERMISSION

SEPTET in E^b Major, Op.20 Ludwig van Beethoven
for clarinet, bassoon, horn, violin,
trumpet, cello & double-bass (1770-1827)

Adagio - Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni
Scherzo
Andante con molto alla Marcia - Presto

VARIATIONS & FUGUE ON A THEME OF HANDEL Johannes Brahms
arranged for 11 winds
(double wind quintet
& contrabassoon) *transc.*
Daniel Braden

Les Vents de l'Est are joined by the guest wind players
in this work.

NADINA MACKIE commença à étudier le basson à l'âge de 16 ans avec Chris Millard à l'Université de la Colombie Britannique. À l'été 1977, elle était membre de l'Orchestre National des Jeunes du Canada et, l'automne suivant, commençait ses études au Curtis Institute of Music avec Bernard Garfield et Sol Schoenbach. Mlle. Mackie donna plusieurs récitals, en solo et en musique de chambre, en Europe et en Amérique du Nord, ainsi que pour les réseaux CBC et PBS. Elle est maintenant deuxième basson à l'Orchestre Symphonique de Montréal depuis 1981.

JEAN GAUDREAULT was born in Chicoutimi in 1953. He completed his musical studies at the Conservatoire de Musique and was awarded the First Prize for horn in 1975 and, following that, another First Prize for chamber music in 1976. In addition to being second horn in the Montreal Symphony Orchestra, Mr. Gaudreault teaches at the University of Montreal and McGill University.

JEAN GAUDREAULT est né à Chicoutimi en 1953. Il fit ses études musicales au Conservatoire de Musique et se vit décerner en 1975 un Premier Prix de cor du Conservatoire de Musique de Montréal et en 1976, de cette même institution, un Premier Prix de Musique de Chambre. M. Gaudreault est deuxième cor à l'Orchestre Symphonique de Montréal depuis 1976 et professeur de cor à l'Université de Montréal depuis 1978 ainsi qu'à l'université McGill depuis 1980.

KATERINA VOURNASOS, piano. Chambriste et accompagnatrice en Europe et au Canada, elle reçut un premier prix au Conservatoire d'Athènes. MYRIAM PELLERIN, violon (Beethoven). Membre de la section des premiers violons à l'OSM, elle fut membre de l'Orchestre des Jeunes du Canada et gagnante de deux premiers prix aux Concours de Musique du Canada. VIVIANE ROBERGE, violon (Lutoslawski). Membre de la section des premiers violons à l'OSM elle se produit aussi en récital et enseigne à l'université Concordia. Elle remporta un premier prix aux Concours de Musique du Canada. DAVID QUINN, alto. Membre de l'OSM depuis 1982, il étudia au Juilliard School of Music et se produisit en récital à Radio-Canada. SYLVIE LAMBERT, violoncelle. Premier prix du Conservatoire de Musique de Trois-Rivières, elle est maintenant membre de l'OSM, joue en récital et enseigne au Collège et à l'Université de Sherbrooke. WILLIAM HANIGSBURG, contrebasse. Pististe à Montréal, il étudia avec Gary Carr, Denis James, Michael Leiter et Alan Molitz; il est aussi Professeur de Sociologie au Dawson College. HEATHER HOWES, flûte/piccolo. Chambriste et professeur à Montréal, elle complète sa maîtrise à l'université McGill. HÉLÈNE BAILLARGEON, hautbois. Baccalauréat de l'école Vincent d'Indy, elle est maintenant pististe à Montréal. ROBERT CROWLEY, clarinette. Diplômé de l'Eastman School of Music et du Cleveland Institute of Music, il est maintenant première clarinette associée à l'OSM. RICHARD HOENICH, basson. Diplômé du Curtis Institute of Music, il est premier basson à l'OSM et Chef de l'Orchestre symphonique de McGill. RENÉ BERNARD, contre-basson. Baccalauréat du Conservatoire de Montréal, il est le bassoniste du Quintette à Vents du Québec et joue régulièrement le contre-basson à l'OSM. JEAN LETARTE, cor. Baccalauréat du Conservatoire de Musique de Trois-Rivières, il est corniste du Quintette de Cuivres Aeolos.

The next concert by LES VENTS DE L'EST takes place on May 17 at 8 pm in the Loyola Chapel, with pianist Margaret Wada.

Le prochain concert des VENTS DE L'EST aura lieu jeudi, le 17 mai, 20 h 00, à Loyola Chapel, avec la pianiste Margaret Wada.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 7 February 1984, 8 pm

HARPSICHORD RECITAL BY

SANDRA MANGSEN

with

MARY CYR, baroque cello

KAREN LANGILLE, baroque violin

MICHÈLE GAGNE, soprano



THE PERFORMERS

LES INTERPRETES

SANDRA MANGSEN holds degrees in harpsichord performance and musicology from McGill University and is Visiting Assistant Professor of Musicology at the Faculty of Music.

MARY CYR is Associate Professor at the Faculty of Music and an active performer of early stringed instruments.

KAREN LANGILLE is a violin student of Mauricio Fuks and Jean-Pierre Rivest at the Faculty of Music, McGill University.

MICHÈLE GAGNÉ is a student of Jan Simons.

SANDRA MANGSEN est diplômée de l'université McGill en interprétation et en musicologie. Elle est professeur adjoint invité en musicologie.

MARY CYR est professeur adjoint à la faculté de musique et elle joue plusieurs instruments à cordes "anciennes".

KAREN LANGILLE est l'élève de Mauricio Fuks et de Jean-Pierre Rivest à la faculté de musique, université McGill.

MICHÈLE GAGNÉ est l'élève de Jan Simons.

INSTRUMENTS

HARPSICHORD: Rainer Schütze (1963), refitted W. Martin (17th Century)
(BAROQUE) CELLO: D. Zuchowicz (1981) after Castagneri (17th Century)
(BAROQUE) VIOLIN: Anonymous 18th Century

CLAVECIN: Rainer Schütze (1963), ravalement, W. Martin (17th Century)
VIOLONCELLE: D. Zuchowicz (1981), d'après Castagneri (17th Century)
VIOLON: 18^e siècle (anonyme)

McGill University Records are on sale at intermission. Some early music titles are available. / Les disques "McGill" sont en vente pendant l'entracte.

PARTITA IV in D Major (BWV 828) Johann Sebastian Bach
(1685-1750)

- Ouverture
- Allemande
- Courante
- Sarabande
- Air
- Menuet
- Gigue

SONATA in G. Major (Op.3, No.3) Armand-Louis Couperin
for violin, cello & harpsichord (1727-1789)

- Allegro ma non tanto
- Cantabile (larghetto)
- Vivace

INTERMISSION

SONATA in A Major (Op.17, No.5) Johann Christian Bach
(1735-1782)

- Allegro
- Presto

TRIO in E Major (H XV:34) Franz Josef Haydn
for violin, cello & harpsichord (1732-1809)

- Allegro moderato
- Minuet and Trio
- Presto

THREE SONGS British traditional,
for soprano, violin & continuo arr. Haydn c.1792

- How Long and Dreary is the Night
- The Maid's Complaint
- The White Cockade

HOW LONG AND DREARY IS THE NIGHT

How lang and dreary is the night,
When I am frae my dearie!
I sleepless lye frae e'en to morn,
Tho' I were ne'er so weary.

When I think on the happy days,
I spent wi'you, my dearie!
And now what lands between us lie,
How can I be but eerie!¹

How slow ye moye, ye heavy hours,
As ye were wae² and weary!
It was na sae³ ye glinted by,
When I was wi'my dearie.

Robert Burns (1759-96)

¹ *eerie: uneasy*

² *wae: woeful*

³ *sae: so*

THE MAID'S COMPLAINT

As Sylvia in a forest lay,
To vent her woe alone,
Her swain, Sylvander, came that way,
And heard her dying moan.
Ah! is my love, she said, to you
So worthless and so vain?
Why is your wonted fondness now
Converted to disdain?

For you, delighted, I could die;
But, oh! with grief I'm fill'd.
To think that cred'ulous constant I
Should by yourself be kill'd.
But what avail my sad complaints,
While you my ease neglect?
My wailing inward sorrow vents
Without the wish'd effect.

This said - all breathless, sick,
and pale,
His head upon her hand -
She found her vital spirits fail,
And senses at a stand.
Sylvander then begann to melt,
But ere the word was given,
The heavy hand of death she felt,
And sigh'd her soul to Heaven.

THE WHITE COCKADE

My love was born in Aberdeen,
The bonniest lad that e'er was seen.
But now he makes our hearts fu'sad,
He takes the field wi'his White Cockade.¹

O, he's a ranting, roving lad,
He is a brisk and a bonny lad,
Betide what may, I will be wed,
And follow the boy wi'the White Cockade.

I'll sell my rock,² my reel,³ my tow,⁴
My gude grey mare and hawkit⁵cow:
To buy mysell a tartan plaid,
To follow the boy wi'the White Cockade.

O, he's a ranting roving lad,
He is a brisk and a bonny lad,
Betide what may, I will be wed,
And follow the boy wi'the White Cockade.

¹ *cockade: military badge*

² *rock: used with spindle*

³ *reel: bobbin*

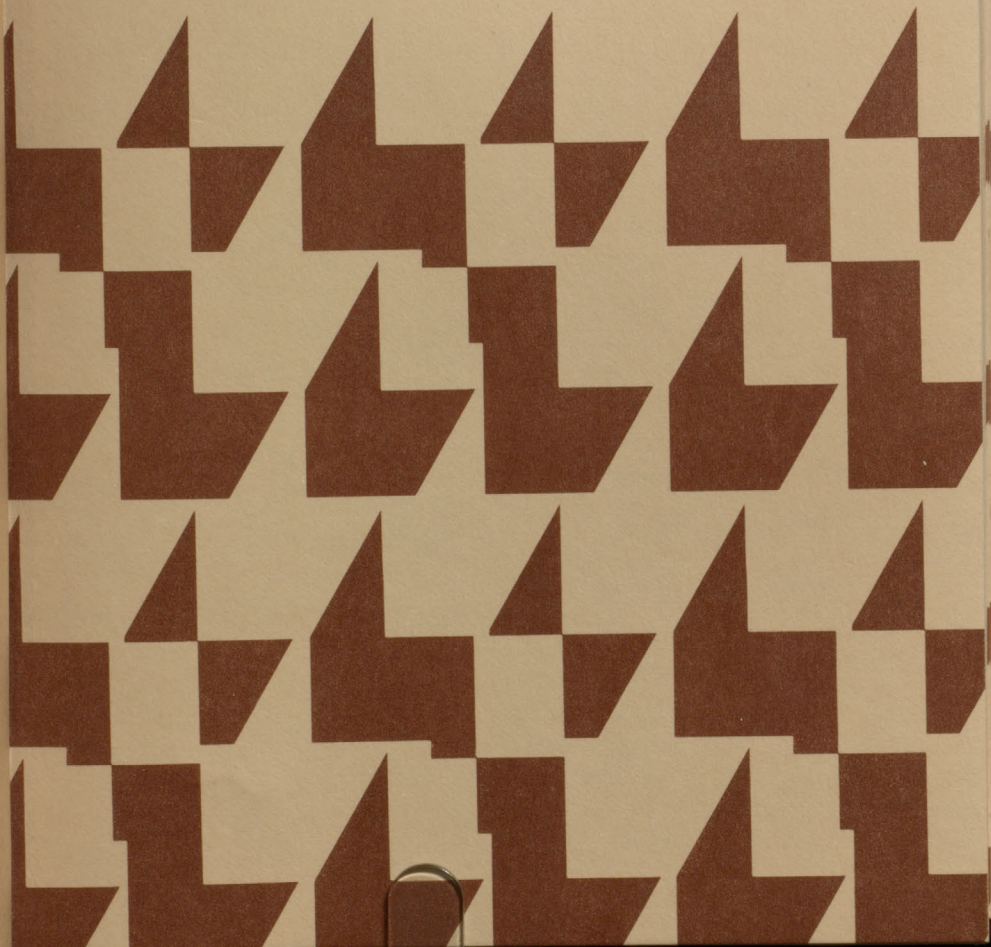
⁴ *tow: raw flax*

⁵ *hawkit: white-faced,
or stupid*

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 8 February 1984, 8 pm

McGILL CONCERT BAND and CLARINET CHOIR

Concert Band Director: Richard Lawton

Guest Conductor: Jacques Cossette

Clarinet Choir Director: Tom Talamantes

CONCERT BAND PERSONNEL

Piccolo Michel Roberge	Third Clarinet Lisa Collier Martin Smit Rhondalyn Key Chris Quillian Joe Pietrarroia	Cornets Ron Sigal Susan Muncer Kate Miller Madeleine Dion John Desson* Sloan Levitt Shelly MacInty Alan Campbell Claude Barry Peter Cook
First Flute Terry Christophersen Nathalie Boisvert Beth Haslett Suzanne Richard	Alto Clarinet Linda Lee	First Trombone Louise Lauzon
Second Flute Edward Sinanoglu Dominique Gibbens Kim Guevremont	Bass Clarinet Linda Crossfield Colleen Flanagan	Second Trombone Paul Cauty
Oboe Andree Gendron Robin Joss	Contra-bass Clarinet Lorraine Pitre	Third Trombone Tracy Persaud
First Clarinet Elaine Mulhall Reno Belanger Michel Pilote	Alto Saxophone Maurice Roy Simon Aldrich Sarah Ballantyne Jean-Francois Guay Danielle Leduc Francois Blais	Tuba Geoff Rode Tony Matrianni
Second Clarinet Alain Trottier Catherine Scott-Taggart Anna Cantafio Jennifer Bell	Tenor Saxophone Jacques Brazeau Peter Wightman	Percussion Ralph O'Connor Aubrey Dayle Elliot Polsky Marc de Grandm Andre Malashen
* Manager ** Librarian	Baritone Saxophone Michel McNulty	

CLARINET CHOIR PERSONNEL

E♭ Clarinet Elaine Mulhall	Alto Clarinet Linda Lee	Bass Clarinet Colleen Flanagan	Contra-Alto Cla Lorraine Pitre
B♭ Clarinets Yves Adam Michel Pilote Reno Belanger	Alain Trottier Anna Cantafio Lisa Collier	Catherine Scott Taggart	

OVERTURE to THE BARBER OF SEVILLE

Gioacchino Rossini
(arr. M.L. Lake)

WALTZ IN MINOR MODE

1. Dance
2. A Little Song
3. The Horseman

Dmitri Kabalevsky
(arr. F. Siekmann
& R. Oliver)

MARCH AND INTERMEZZO from
JEUX D'ENFANTS

Georges Bizet
(arr. P. Gordon)

ADAGIO AND ALLEGRO

Vaclav Nelhybel

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

OPPRESSARIO OVERTURE

Wolfgang A. Mozart
(arr. Howland)

ADAGIO FOR STRINGS

Samuel Barber
(arr. L. Caillet)

MARSHAL'S POLKA

Igor Stravinsky

DOWN PIPER MUSIC

Richard Mohaupt

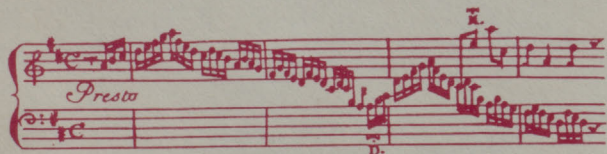


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

CBC Radio Concert



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

YARON ROSS , piano

*Pollack Concert Hall
Thursday, February 9, 1984 – 8:00 p.m.*

YARON ROSS

Born in Israel, Yaron Ross studied at the Tel Aviv University with the internationally acclaimed pianist Mindru Katz. In 1976, Mr. Ross won the Master Piano Competition in Israel. He has performed with the Jerusalem Symphony, the Haifa Symphony and the Hulon Chamber Orchestra under the direction of Noam Sheriff. Since moving to Canada, Mr. Ross has appeared several times with the McGill Chamber Orchestra under the direction of Alexander Brott, and has appeared as a recitalist in the Premiere Concerts series, at the National Arts Centre in Ottawa. He has recorded for both English and French networks of the CBC as well as Israeli radio, and several European broadcasting organizations.

Yaron Ross teaches at Concordia University.

Following his Carnegie Recital Hall debut last season, the New York Times wrote about his playing: " Mr. Ross is a pianist who listens to himself and to the music while playing... there was much to admire... the scrupulous articulation... the refined textures."

NEXT CBC RADIO CONCERT


Thursday, February 23, 1984 – 8:00 p.m.

Pollack Concert Hall

CHIN KIM , violin

KYOKO HASHIMOTO, piano

*A recital of works by J.S. Bach, Chopin,
Schubert, Schoenberg, Saint-Saëns, and Ysaÿe.*



PROGRAMME



ITALIAN CONCERTO, BWV 971

Johann Sebastian Bach

- *Allegro*
- *Andante*
- *Presto*

SONATA IN C MAJOR, Opus 2, No. 3

Ludwig van Beethoven

- *Allegro con brio*
- *Adagio*
- *Scherzo-Allegro*
- *Allegro assai*

INTERMISSION

PAVANE POUR UNE INFANTE DEFUNTE

Maurice Ravel

FOUR IMPROMPTUS, Opus 142

Franz Schubert

- *Allegro moderato*
- *Allegretto*
- *Thema (Andante) and five variations*
- *Allegro scherzando*

.....

*Tonight's concert will be broadcast later this season
on the program "MUSIC FROM MONTREAL"
heard Saturday evenings at 9:05 p.m. on CBC Radio 940,
and at 10:05 p.m. on CBC Stereo 93,5.*

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

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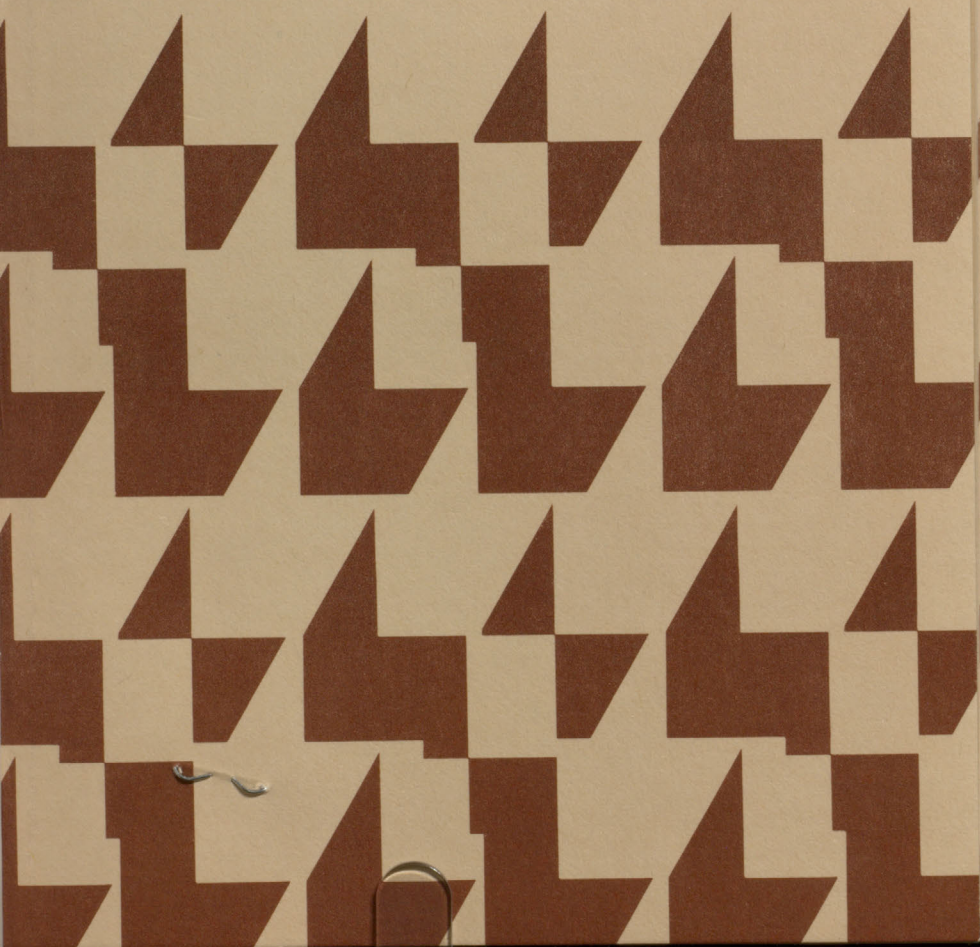
CBC

Radio 940
Stereo 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 10 February 1984, 8 pm

NOTES:

Thomas Williams, of the Montreal Symphony Orchestra, and Charles Reiner are on the staff of the Faculty of Music, McGill University.

Eva Svensson Williams has studied with Walter Joachim, at McGill, and played in the National Youth Orchestra and l'Orchestre des jeunes du Québec.

Karen Shaffer Baskin studied in the United States and played in orchestras in the USA, New Zealand and Israel as well as with the Montreal Symphony Orchestra.

Thomas Williams est membre de l'Orchestre symphonique de Montréal. M. Williams et Charles Reiner enseignent tous deux à la faculté de Musique de l'université McGill.

Eva Svensson Williams a étudié à l'université McGill avec Walter Joachim; et elle a joué avec l'Orchestre national des jeunes et l'Orchestre des jeunes du Québec.

Karen Shaffer Baskin a étudié aux États-Unis. Elle a joué dans les orchestres aux États-Unis, en Israël et en Nouvelle-Zélande; et elle a également fait partie de l'OSM en 1982-1983.

CHAMBER MUSIC CONCERT

Feb. 10, 1984

THOMAS WILLIAMS, VIOLIN, VIOLA
EVA SVENSSON-WILLIAMS, VIOLIN
KAREN SHAFFER BASKIN, CELLO
CHARLES REINER, PIANO

addendum:

EVA SVENSSON-WILLIAMS received her Master Degree from Boston University where she studied with Roman Totenberg. She is a member of the First violin section of the Montreal Symphony Orchestra.

GRAND DUO No.3, Op.69
(*violin & viola*)

Ignaz Pleyel
(1757-1831)

Allegro
Amoroso
Rondo (Allegretto)

SUITE, Op.71
(*2 violins & piano*)

Maurice Moszkowski
(1854-1925)

Allegro energico
Allegro moderato
Lento assai
Molto vivace

INTERMISSION

PIANO QUARTET in G Minor, Op.25

Johannes Brahms
(1833-1897)

Allegro
Intermezzo
Andante con moto
Rondo alla Zingarese



to Chopin

Part I — Tuesday, February 14, 1984

Part II — Wednesday, February 15, 1984

8:00 p.m., Pollack Hall. The public is invited.

McGill
University

with Jörg Demme, and - in collaboration with his wife, musicologist Eva Badura-Skoda - in Vienna in Austria, Paul Badura-Skoda has been the student of numerous professors eminent but the inspiration of his life remains Edwin Fischer, whom he followed as a master's student in Lucerne in Switzerland and to whom he was to succeed a few years later. From 1949, Paul Badura-Skoda was invited by Wilhelm Furtwängler and Herbert von Karajan to play as a soloist under their respective direction. His brilliant career led him to give concerts everywhere in the world, three times in the Place des Arts in Montreal.

Acclaimed as one of the great interpreters of Mozart Paul Badura-Skoda is also distinguished in the interpretation of the works of Bach, Beethoven, Chopin, Schubert, Schumann, Liszt, Brahms, Ravel, Hindemith and Bartok. His numerous recordings (well beyond a hundred) illustrate the multiple facets of his talent and the important stages of his career.

Paul Badura-Skoda is also a professor of music, composer, writer and lecturer. He teaches at the Hochschule für Musik in Vienna and gives many master classes and conferences. His conferences-recitals have become legendary.

Author of a Mass and other works, Paul Badura-Skoda has also published articles and books on music. With his wife, the musicologist Eva Badura-Skoda, he has written a book on the interpretation of Mozart which has been published in six languages.

PAUL BADURA-SKODA

Born in Vienna, Paul Badura-Skoda studied with several teachers but the great inspiration of his life was Edwin Fischer whose famous master classes in Luzern he was to take over years later.

One of today's great interpreters of piano compositions, he has given several hundred concerts all over the world. He played with all the major symphony orchestras of today and under great conductors like Furtwängler, Knappertsbusch and Karajan. He is a regular guest artist in world-reknoned music festivals like those of Luzern and Salzburg. He has produced hundreds of records representing his vast repertoire ranging from Bach to Bartok and documenting important phases in his career as a performing artist.

Being one of the most versatile artists of today, Paul Badura-Skoda has also made a name as a professor of music, composer, lecturer and writer. He now teaches at the Hochschule für Musik in Vienna besides lecturing and conducting master classes extensively. His lecture-recitals have become legendary.

He has composed a Mass and several smaller works. His publications, apart from scholarly editions of musical texts and articles, include the following books: "Chopin Influences", "The Interpretation of Beethoven Sonatas" in collaboration with Jörg Demus, and - in collaboration with his wife, musicologist Eva Badura-

McGill Cummings Lectures

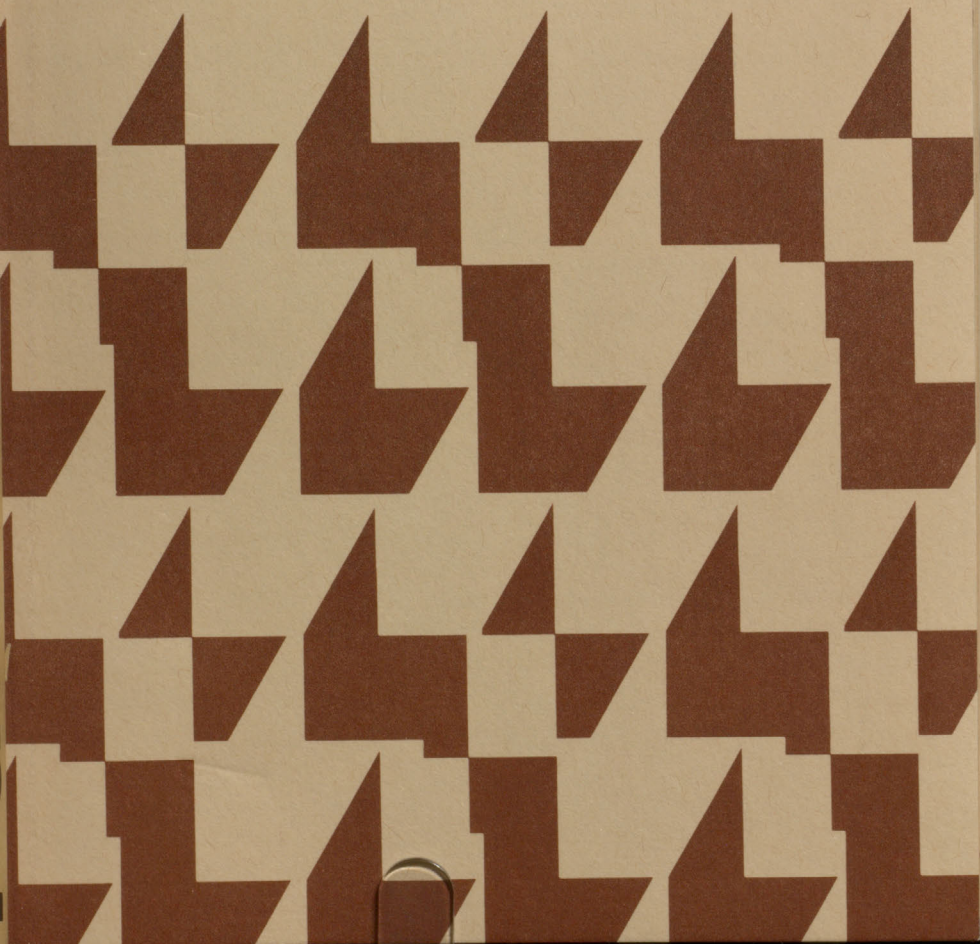
The Faculty of Arts
with the cooperation of
the Faculty of Music
presents

Paul Badura-Skoda

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 20 February 1984, 8 pm

MUSIC FROM A VICTORIAN DRAWING ROOM

PRESENTED BY PROF. HELMER'S

SEMINAR IN MUSIC LITERATURE (class 219-692A)

DRAMATIS PERSONAE,

in order of solemnity

Lord Ramsbotham	Bartholomew CRAGO
Lady Ramsbotham	Marilyn STUDENSKY
Miss Ramsbotham,	SHUK Han Yu
Daughter of the above	
Jacob Blumenthal,	Peter JANCEWICZ
a Pianist	
Admiral Rainbow	Robert McALEAR
Lord Beaverpond	Christopher BURTON
Madame Melrush,	Kathleen McAULIFFE
not Gentry	
Colonel Stickett	Eric FERNBERG
Jayar, butler,	Paul HELMER
definitely Not gentry	

PLACE: The Ramsbotham's,
London

TIME: A winter evening,
1870

WORKS on tonight's program are in the public domain: there they may be reproduced, photomechanically dissected, or in other ways mangled without any PENALTY whatsoever. CLOTHING courtesy of Lord Strathcona's heirs apparent. MUSIC courtesy of the Marvin Duchow Music Library. PIANO, Steinway, New pedigree dubious.

MUSIQUE D'UN SALON VICTORIEN: Les membres du séminaire de la toire de la musique du professeur Helmer ont préparé pour plaisir de la musique de salon à l'anglaise. L'ordre d'interprétation des pièces n'a pas été décidé à l'avance.

PERA,

not necessarily in any order

♦♦♦♦ pianoforte

La Prière d'une Vierge, also known as Maiden's Prayer and Gebet einer Jungfrau (1859), written by Miss Thekla Badarczewska (1834-61).

Home! Sweet Home! Air anglais (c.1863) written by Mr. Sigismund Thalberg (1817-85).

Les cloches du Monastère, also known as Monastery Bells, (c.1850) written by M. Louis James Alfred Lefébure-Wély, (1817-69).

Les Bohémiens (1861) written by Her Majesty's court pianist, Mr. Jacob Blumenthal (1829-1908).

Pizzicato Polka written by M. Leo Délibes (1836-91) and arranged by Mr. Rafael Joseffy (1852-1915).

♦♦♦♦ guitar

Prelude by Chopin arranged by Mr. Francisco Tárrega (1854-1909).

Canzonetta by Mendelssohn arranged by the above.

♦♦♦♦ carmina

Then You'll Remember Me from "The Bohemian Girl" (1843) written by Mr. M. W. Balfe (1808-70).

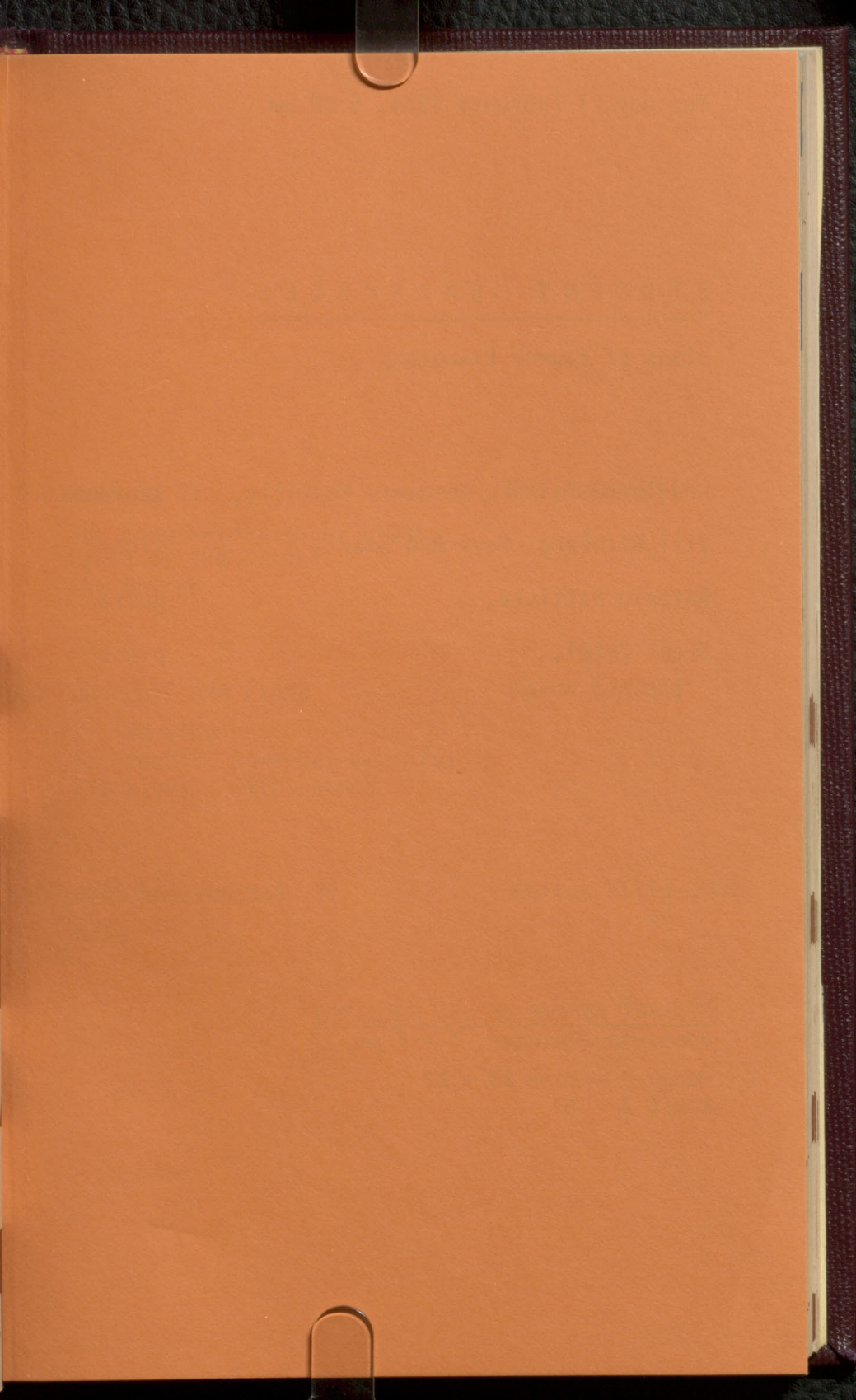
I Dreamt that I Dwelt in Marble Halls, also from "The Bohemian Girl".

Guide Me, O Thou Great Jehovah (1771) set to a tune from Mr. Amadeus Mozart.

Angel's Serenade, légende valaque also known as La Serenata (c.1875) written by Mr. Gaetans Braga (1829-1907).

Rule Britannia written for the masque "Alfred" (1757) by Dr. Thomas A. Arne (1710-78), words by Mr. James Thomson.





Tuesday 21 February 1984, 5:00 pm

STUDENT ENSEMBLES

class of Eugene Plawutsky

Madeleine Palmer, Rosemary Melville,	sopranos
Jill Rothberg, Mary Ann Smart,	flutes
Antonio Battista,	guitar
Grant Pytel,	piano

STUDENT ENSEMBLES and SOLOISTS
concerts Tuesdays, 5 - 6 pm

March 6 - 13 - 20 - 27

April 3 - 10

CANCIONES Op.42

Udo Kasamets

The Song Wishes to be Light
Pause of the Clock
The Guitar

DUO FOR FLUTE AND PIANO

Aaron Copland

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

BACHIANAS BRASILEIRAS V.

Heitor Villa-Lobos

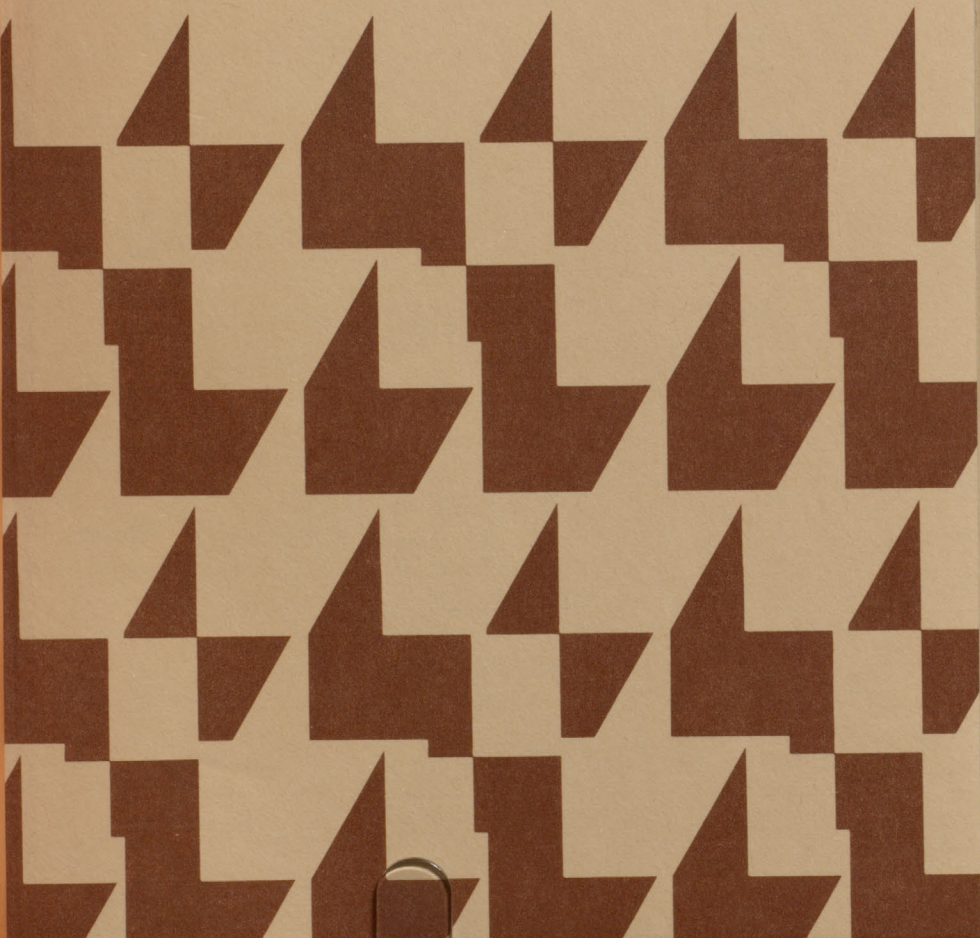
Aria



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 21 February 1984, 8 pm

CONTEMPORARY MUSIC ENSEMBLE

direction Eugene Plawutsky

PIERROT LUNAIRE, Op.21 (1912)

Arnold Schönberg
(1874-19

- I. Mondestrunken
 - Colombine
 - Der Dandy
 - Eine blasse Wascherin
 - Valse de Chopin
 - Madonna
 - Der kranke Mond
- II. Nacht
 - Gebet an Pierrot
 - Raub
 - Rote Messe
 - Galgenlied
 - Enthauptung
 - Die Kreuze
- III. Heimweh
 - Gemeinheit
 - Parodie
 - Der Mondfleck
 - Serenade
 - Heimfahrt
 - O alter Duft

Glenda Balkan, soprano
Paul St. Laurent, flute & piccolo
François Houle, clarinet & bass clarinet
Elise Lortie, violin & viola
Benoit Hurtubise, cello
Michael Woytiuk, piano

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

'HISTOIRE DU SOLDAT (Suite) (1918) Igor Stravinsky
(1882-1971)

La marche du soldat
Le soldat au ruisseau
Pastorale
La marche royale
Le petit concert
Trois danses: tango, valse, ragtime
La danse du diable
Chorale
La marche triomphale du diable

Simon Cole, clarinet
Andrée Bédard, bassoon
Bruno Jean, cornet
Sylvain Jacob, trombone
Elise Lortie, violin
David Langstroth, bass
Andrew Proctor, percussion
Eugene Plawutsky, conductor

* * *

Coming concerts of the CONTEMPORARY MUSIC ENSEMBLE:

Thursday 22 March, 8 pm (Opening concert -
contemporary music festival 3, McGill)
dir.: Bruce Mather
works by Burke, Rea, Gerhard & others

Monday 2 April, 8 pm - dir. Eugene Plawutsky, Bruce Mather

* * *

*McGill University Records on sale at intermission. / Les
disques McGill sont en vente pendant l'entracte.*

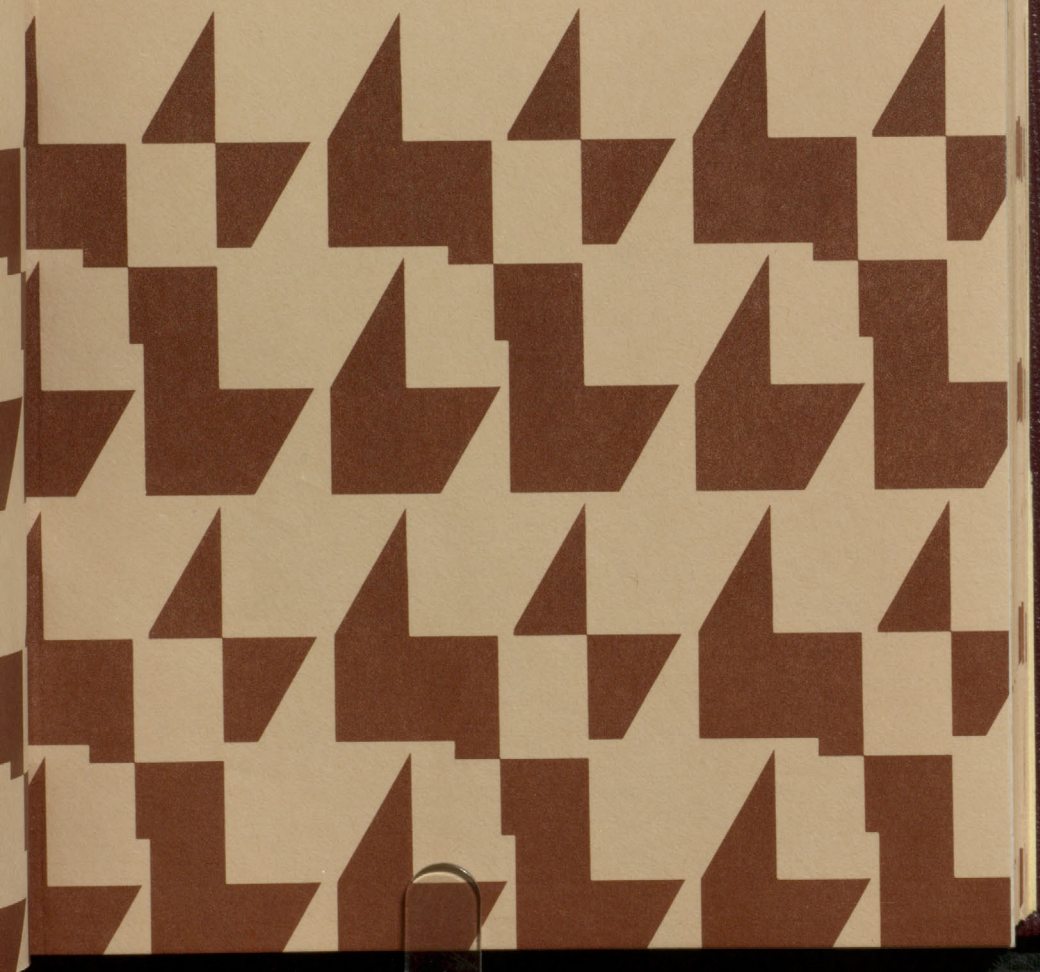


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Wednesday 22 February 1984, 8 pm

AN EVENING OF BRASS MUSIC

with the

McGILL BRASS CHOIR,
directed by James Thompson

and guest soloists
of the Faculty:

ELLIS WEAN, TUBA

ROBERT EARLEY, TRUMPET

McGILL BRASS CHOIR:

Trumpets Uriel Rozen
Susan Muncar
Bill Mahar
Bruno Jean
Alan Butcher

Fr.horns Nadine Lasalle
Caroline Rousseau
Diane Doig
~~Patrick Hornsby~~ *Richard Chenier*

Trombones Sylvain Jacob
Pat Downs
Phil Cousineau
Tim Booth

Tuba Daniel Le Clair

More: Feb.28, 8 pm McGill Trombone/Tuba Studio
Mar. 2, 1 pm Wind Ensemble; horn concerto
Mar. 7, 8 pm McGill Concert Band
Mar. 26, 8 pm McGill Percussion Ensemble

FANFARE & CHORUS

Dietrich Buxtehude
1637-1707

SONATA PIAN' E FORTE
from: Sinfonia Sacra

Giovanni Gabrieli
1650-1690

SONATA for TRUMPET & PIANO (1965)

Bertold Hummel

Bewegt
Langsame Achtel
Rondo - Ziemlich lebhaft

Robert Earley, trumpet & Eugene Plawutsky, piano

NONET for BRASS

Wallingford Riegger
1885-1961

intermission

THREE ENTRADAS

Vaclav Nelhybel
b. 1919

Allegro maestoso
Marcato
Allegro con brio

CONCERTINO (1967)

Arthur Frackenpohl
b. 1924

Moderato
Lento
Allegro

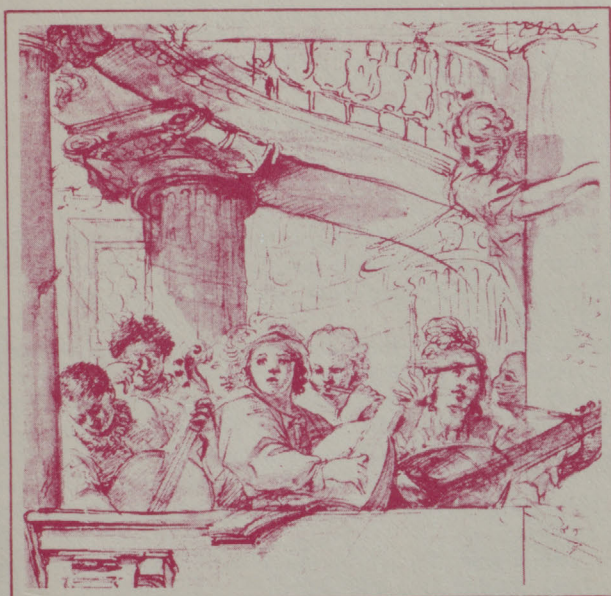
Ellis Wean, tuba & Colette Forer, piano

SINFONIA No.3

Walter S. Hartley
b. 1927

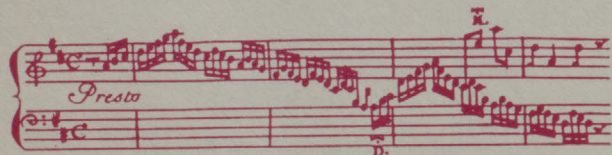


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

CBC Radio Concert



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

CHIN KIM, violin
KYOKO HASHIMOTO, piano

Pollack Concert Hall
Thursday, February 23, 1984 – 8:00 p.m.

CHIN KIM The top prize winner of the 1983 Montreal International Violin Competition, was born in Korea in 1957. Now a permanent resident of the United States, Mr. Kim is a PhD candidate at the Juilliard School of Music in New York City.

Chin Kim started playing the violin at the age of five, winning his first competition two years later, playing the Mozart Violin Concerto in A Major. Since then he has won many competitions, among them the North Carolina String Competition 1983; the Juilliard Concert Soloist's Competition 1983; the Augusta, Georgia String Competition 1982; the D'Angelo String Competition 1982; the Hudson Valley International String Competition 1981; and the Young Artists Competition sponsored by the Philadelphia Orchestra, in 1976.

Mr. Kim was also a semi-finalist in the Quadriennial International Violin Competition 1982, held in Indianapolis.

A graduate of the Curtis Institute of Music in Philadelphia, his teachers have included Ivan Galamian, Josef Gingold, Felix Galimir, Sally Thomas, Jascha Brodsky, Kyung Wha Chung and Won Mo Kim.

Mr. Kim plays on a Denis Cormier violin of Montreal, 1983.


KYOKO HASHIMOTO was born in Tokyo and began to study the piano at the age of three. After graduating from the Toho School of Music in Tokyo, she was granted a full scholarship to study at the International Menuhin Music Academy in Switzerland. Later, she studied with Menahem Pressler and Gyorgy Sandor at the Juilliard School of Music in New York. Miss Hashimoto has performed throughout the United States, Mexico, Canada, the Phillipines, Japan and Europe with musicians such as Ruggiero Ricci, Andras Adorjan, and Sandor Vegh. Kyoko Hashimoto plays regularly for festivals in the United States and Europe, and also as an official accompanist for music courses and international competitions.

In 1980, Miss Hashimoto was awarded a special prize as best accompanist at the Budapest International Music Competition.

.....
NEXT CBC RADIO CONCERT
Thursday, March 15, 1984 – 8:00 p.m.
Pollack Concert Hall

THIMOTHY HUTCHINS, flute
JANET CREASER, piano
PARRY CARP, cello

Works by Haydn, Debussy, Barber, Rorem and Griffes.



PROGRAMME



SONATE IN G MINOR D408

Franz Schubert

- *Allegro giusto*
- *Andante*
- *Menuetto-Trio*
- *Allegro moderato*

PARTITA IN D MINOR FOR SOLO VIOLIN
BWV 1004

J.S. Bach

- *Allemanda*
- *Corrento*
- *Sarabanda*
- *Giga*
- *Ciaccona*

INTERMISSION

SONATE FOR SOLO VIOLIN
Op. 27 No. 6 IN E MAJOR

Eugene Ysaÿe

PHANTASY FOR VIOLIN WITH PIANO
ACCOMPANIMENT Op. 47

Arnold Schoenberg

NOCTURNE IN C MINOR Op.
(posthumous)

*Frederick Chopin/
Nathan Milstein*

CAPRICE AFTER A STUDY
IN FORM OF A WALTZ Op. 52

*Camille Saint-Saëns/
Eugene Ysaÿe*

.....

*Tonight concert will be broadcast later this season
on the program "ARTS NATIONAL" —
heard weeknights at 8:05 p.m. on CBC Stereo 93,5*

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

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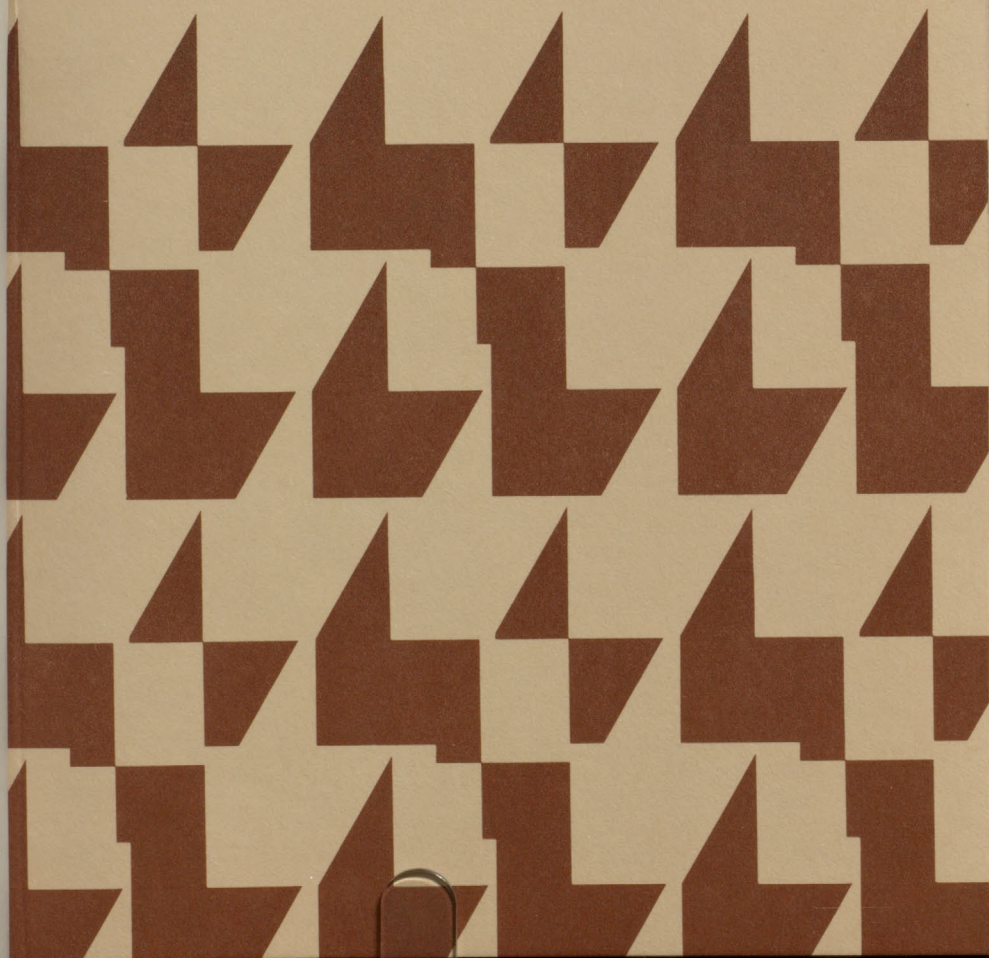


CBC Radio 940
Stereo 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 24 February 1984, 8 pm

PIANO RECITAL

BY

ROGER LORD

student of Dorothy Morton

This recital is presented in partial fulfilment of the requirements for the degree of Bachelor of Music in Performance (Honours).

Ce récital fait partie des épreuves imposées pour l'obtention du bachelier en musique (interprétation).

NO-PART INVENTIONS

*complete**

Johann Sebastian Bach
(1685-1750)

- | | |
|------------|--------------------------|
| 1. C Major | 8. B ^b Major |
| 2. D minor | 9. A Major |
| 3. E minor | 10. G minor |
| 4. F Major | 11. F minor |
| 5. G Major | 12. E Major |
| 6. A minor | 13. E ^b Major |
| 7. B minor | 14. D Major |
| | 15. C minor |

ONATA No.7 in B^b, Op.83

Sergei Prokofieff
(1891-1953)

Allegro inquieto

Andante caloroso

Precipitato

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

ONATA in F minor, Op.57
"Appassionata")

Ludwig van Beethoven
(1770-1827)

Allegro Assai

Andante con moto

Allegro ma non troppo

EPHISTO WALTZ, No.1

Franz Liszt
(1811-1886)

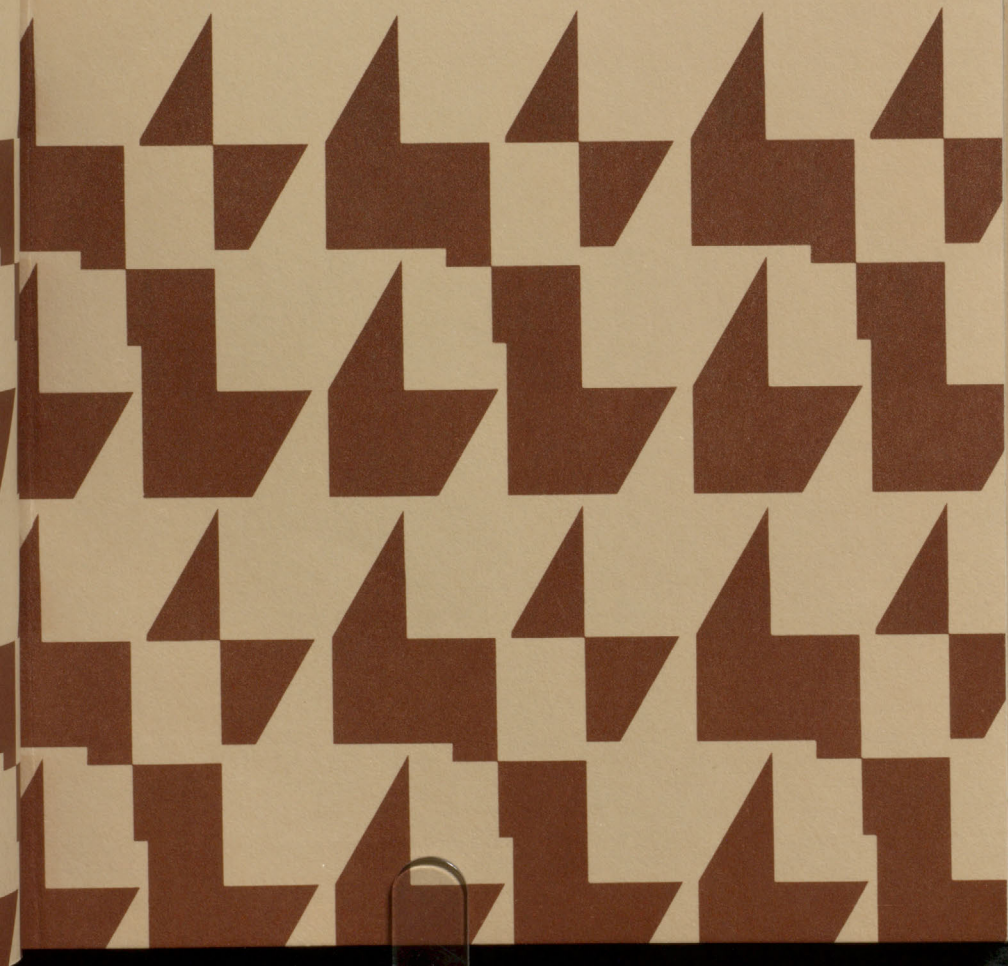
*The present order is the one found in the
Clavier-Buchlein von Wilhelm Friedemann Bach
(1720) in which the two-part inventions first
appeared.*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 27 February 1984, 8 pm

RECITAL b y
JO-ANNE BENTLEY, MEZZO-SOPRANO
WITH
MICHAEL McMAHON, PIANO

Jo-Anne Bentley teaches Voice at the Faculty of Music. She is a graduate of the University of British Columbia and McGill University (Master of Musical Arts).

Michael McMahon received a Bachelor of Music from McGill University and also graduated from the Hochschule für Musik, Vienna.

Jo-Anne Bentley fait partie du corps enseignant de la faculté de musique.

McGill University Records are on sale at intermission. Les disques McGill sont en vente pendant l'entracte.

mélodies,
CLAUDE
DEBUSSY

NUIT D'ÉTOILES

Nuit d'étoiles, sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre qui soupire,
Je rêve aux amours défunts.
La sereine mélancolie
Vient éclore au fond de mon cœur.
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.
Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cettes rose, c'est ton haleine,
Et ces étoiles sont tes yeux.



VOICI QUE LE PRINTEMPS

Voici que le printemps, ce fils léger d'Avril,
Beau page en pourpoint vert brodé de roses blanches.
Paraît lesté, fringant et les poings sur les hanches,
Comme un prince acclamé revient d'un long exil.
Les branches des buissons verdissent et se réveillent,
La route qu'il poursuit en dansant comme un fol;
Sur son épaule gauche il porte un rossignol,
Un merle s'est posé sur son épaule droite.
Et les fleurs qui dormaient sous les mousses des bois
Ouvrent leurs yeux où flotte une ombre vague et tendre;
Et sur leurs petits pieds se dressent, pour entendre
Les deux oiseaux siffler et chanter à la fois.
Car le merle siffle et le rossignol chante;
Le merle siffle ceux qui ne sont pas aimés,
Et pour les amoureux languissants et charmés,
Le rossignol prolonge une chanson touchante.

ROMANCE

L'âme évaporée et souffrante, / l'âme douce, l'âme odorante
Des lis divins que j'ai cueillis / Dans le jardin de ta pensée,
Ou donc les vents l'ont-ils chassée, / Cette âme adorable des lis?
N'est-il plus un parfum qui reste / De la suavité céleste
Des jours où tu m'enveloppais / D'une vapeur surnaturelle,
Et que je sentais sur mon front / L'effluve de ta main et de ta voix?

LES CLOCHES

Les feuilles s'ouvriraient sur le bord des branches,
Déliatement.
Les cloches tintaient, légères et franches,
Dans le ciel clément.
Rythmique et fervent comme une antienne,
Ce lointain appel
Me remémorait la blancheur chrétienne
Des fleurs de l'autel.
Ces cloches parlaient d'heureuses années,
Et, dans le grand bois,
Semblaient reverdir les feuilles fanées,
Des jours d'autrefois.



PAYSAGE SENTIMENTAL

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 pâlisait au fond de la pâle vallée.

BEAU SOIR

Lorsque 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 cœur troublé.
Un conseil de goûter le charme d'être au monde.
Pendant qu'on est jeune et que le soir est beau,
Car nous nous en allons comme s'en va cette onde,
Et que le monde est si vite et si beau.

TWELVE POEMS OF EMILY
DICKINSON by AARON COPLAND

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

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

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

Her Voice among the Aisles
Incite the timid prayer
Of the minutest Cricket -
The most unworthy Flower -

When all the Children sleep -
She turns as long away
As will suffice to light Her lamps -
Then bending from the Sky -

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

2. There came a Wind like a Bugle -
It quivered through the Grass
And Fences fled away
And Rivers where the Houses ran
And Sleep is supposed to be
By souls of sanity

5. Heart! We will forget him!
You and I - tonight!
You may forget the warmth he gave
I will forget the light!

When you have done, pray tell me
That I my thoughts may dim.
Haste! lest while you're lagging
I remember him!

6. Dear March - Come in -
How glad I am -
I looked for you before -
Put down your Hat -
You must have walked -
How out of Breath you are -
Dear March, how are you, and the
Rest -

Did you leave Nature well -
Oh March, Come right up stairs
with me -
I have so much to tell -

I got your Letter, and the Birds
The Maples never knew that you
were coming -
I declare - how Red their Faces
grew -

But March, forgive me - and
All those Hills you left for me
to Hue -

There was no Purple suitable -
You took it all with you -

Who knocks? That April.
Lock the Door -
I will not be pursued
He stayed away a Year to call
when I am occupied

7. Sleep is supposed to be
By souls of sanity

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

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

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

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

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

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

11. Going to Heaven!
I don't know when -
Pray do not ask me how!
Indeed I'm too astonished
To think of answering you!
Going to Heaven!
How dim it sounds!

And yet it will be done
Close to the two I lost -
The smallest 'Robe' will fit me
And just a bit of 'Crown' -

And Fences fled away
And Rivers where the Houses ran
Those looked that lived - that Day -
The Bell within the steeple wild
The flying tidings told -
How much can come
And much can go,
And yet abide the World!

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

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

4. The World - feels Dusty
When we stop to Die -
We want the Dew - then -
Honors - taste dry -

Flags - vex a dying face -
But the least Fan
Stirred by a friend's Hand -
Cools - like the Rain -

Mine be the Ministry
When they Thirst comes -
Dews of thyself, to fetch -
And holy balms.

7. Sleep is supposed to be
By souls of sanity
The shutting of the eye.
Sleep is the station grand
Down which, on either hand
The hosts of witness stand!
Morn is supposed to be
By people of degree
The breaking of the Day.
Morning has not occurred!
That shall Aurora be -
East of Eternity -
One with the banner gay -
One in the red array -
That is the break of Day!

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

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

When it is May, if May return,
Has nobody a pang
That on a Face so beautiful
We might not look again?

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

Close to the two I lost -
The smallest 'Robe' will fit me
And just a bit of 'Crown' -
For you know we do not mind our
dress/ When we are going home-

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

12. The Chariot

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

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

We passed the School, where
Children played
Their lessons scarcely done/ We
passed the Fields of Gazing Grain
We passed the Setting Sun -

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

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

FIVE

SONGS

on poems

by

Friedrich

Ruckert,

by

GUSTAV

MAHLER

CINQ

LIEDER

sur des

poèmes

de

Friedrich

Ruckert,

par

GUSTAV

MAHLER

Aimes-tu pour la beauté!

Aimes-tu pour la beauté? Oh! ne m'aime pas!
Aime le Soleil, il porte des cheveux d'or!
Aimes-tu pour la jeunesse? Oh! ne m'aime pas!
Aime le Printemps, qui est jeune chaque année!
Aimes-tu pour des trésors? Oh! ne m'aime pas!
Aime la Dame de la Mer, elle a force perles limpides!
Aimes-tu pour l'amour? Alors, oui, aime-moi!
Aime-moi toujours, car je t'aime toujours, et à jamais!

J'ai respiré un doux parfum

J'ai respiré un doux parfum
Il y avait dans la chambre
Une branche de tilleul,
Un présent
D'une main aimée
Comme le parfum du tilleul était délicieux!
Comme le parfum du tilleul est délicieux,
Les rameaux du tilleul
Tu cassas doucement!
J'ai respiré légèrement
Le parfum du tilleul,
L'arôme doux de l'amour.

N'essayez pas de lire mes chansons!

N'essayez pas de lire mes chansons!
Voyez, je baisse les yeux
Comme pris en flagrant délit;
Moi-même je n'ose à peine
Percer leur secret,
Votre curiosité m'est trahison.

Les abeilles bâtissant leurs alvéoles
Ne tolèrent pas d'oeil indiscret,
Pas plus qu'elles ne s'admirent.
C'est seulement quand les gâteaux de miel
Sont prêts et sortis en plein jour
Qu'à leurs délices, vous goûtez.

Je me suis perdu aux yeux du monde

Je me suis perdu aux yeux du monde,
Après avoir gâché bien du temps avec lui;
Il resta si longtemps sans nouvelles de moi
Qu'il peut aussi bien me croire mort!

Et il m'est parfaitement indifférent
De savoir si le monde me croit mort.
Je n'ai d'ailleurs rien à y redire,
Car pour le monde je suis vraiment mort.

Je suis mort aux tumultes du monde
Et je repose en un lieu de sérénité.
Je vis seul dans mon paradis,
Dans mon amour, et dans mon chant.

A minuit

A minuit
J'ai veillé
Et j'ai levé mes yeux vers le ciel;
Aucune étoile parmi les myriades d'étoiles
Ne me sourit
A minuit.

Mon esprit est allé
Au-delà des noirs horizons.
Il n'y avait pas d'espoir
Pour me consoler

J'ai compté
Les bettements de mon coeur;
La seule douleur de l'angoisse
Était dans mon coeur

J'ai livré bataille
O, humanité, à tes misères;
Je ne pus les vaincre
Avec ma faible force

J'ai remis mon âme
Entre Tes mains;
Maître de la Mort et de la Vie,
Toi, Tu veilles
A minuit.

If Thou Lovest Beauty

If thou lovest beauty, do not love me!
Love the sun, who has golden hair!
If thou lovest youth, do not love me!
Love the spring, who is young every year!
If thou lovest riches, do not love me!
Love the mermaid, with her many lustrous pearls!
If thou lovest love, ah yes, then love me!
Love me for ever, for I love thee evermore!

I Breathed a Fragrance

I breathed a fragrance soft and sweet
A bough of lime
Stood in the room,
A gift received
From loving hand.
How lovely was the lime-flower scent!
How lovely is the lime-flower scent,
The lime-tree twig!
You gently plucked!
I softly breathe
The fragrant lime,
The fragrant scent of love.

Do Not Try to Read My Songs!

Do not try to read my songs
See, my own eyes I cast down
As though found out in doing wrong.
I myself may not presume
To intrude into their growing,
Your curiosity is betrayal.

Bees, when they construct their cells,
Do not let their work be watched,
Neither do they watch themselves.
Only when the honeycombs
Are brought to the light of day
May their sweetness you enjoy.

I Have Become a Stranger To the World

I have become a stranger to the world
Where once I used to waste a lot of time;
It has so long now nothing heard of me,
It may well think that I have died!

Indeed, I am not much concerned
Whether it believes me dead.
I cannot even contradict it,
For really, I am dead to the world.

I have renounced the worldly bustle
And live in peace at a quiet place.
I live alone in this, my heaven,
In my love, in my songs.

At Midnight

At midnight
I lay awake
And looked up to the skies;
No star amongst the host of stars
Did smile at me
At midnight.

I sent my thoughts
Out to the dark horizon.
No shining memory
Brought comfort me

I pondered on
The beating of my heart;
One single pulse of anguish
Raged in my heart

I fought the fight,
Oh mankind, of your sorrows;
I could not overcome them
With my door strength

I gave my soul
Into Thy hands!
Lord over death and life,
Thine is the watch
At midnight.

programme:

MÉLODIES

Claude Debussy
(1862-1918)

Nuit d'Etoiles
Voici que le Printemps
Romance
Les Cloches
Paysage sentimental
Beau Soir

RÜCKERT LIEDER

Gustav Mahler
(1860-1911)

Liebst du um Schönheit
Ich atmet einen Lindenduft
Blicke mir nicht in die Lieder
Ich bin der Welt abhanden gekommen
Um Mitternacht

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

TWELVE POEMS of EMILY DICKINSON

Aaron Copland
(b. 1910)

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



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 28 February 1984, 8 pm

McGILL TROMBONE/TUBA STUDIO

director:
Ted Griffith

with
a percussion ensemble
&
trombone section,
McGill Symphony Orchestra

Tuesday 28 February 1984, 8 pm

PART I :

SUITE FOR TROMBONES ~ ~ ~ ~ ~ G. Jacob

Trombone ensemble

SONATINA ~ ~ ~ ~ ~ K. Serock

Allegro
Andante
Allegro vivace

Sylvain Jacob, solo tenor trombone piano, t.b.a.

THREE SONGS ~ ~ ~ ~ ~ P. Pissis
for soprano, bass trombone & piano

Youth
Book of Wisdom
The Wayfarer

Tim Booth, solo bass trombone voice, piano, t.b.a.

MYSTERIOUS HORSE BEFORE THE GATE ~ ~ ~ A. Hovhannes

Phil Cousineau, solo tenor trombone - percussion

SONG FOR TROMBONE & PERCUSSION ~ ~ ~ J. Mackenzie

Phil Cousineau, solo tenor trombone
Percussion: *Helen Barclay Aubrey Dale*
Greg MacIntosh Ralph O'Connor
Elliot Polsky

from NABUCCO ~ ~ ~ ~ ~ G. Verdi

Daniel LeClair solo tuba

BOLERO ~ ~ ~ ~ ~ M. Ravel/A. Cazes

Tuba Quartet

ART II :

WASHINGTON POST MARCH ~ ~ ~ ~ J. P. Sousa/Sabourin

Tuba Quartet

ANTASIA in C ~ ~ ~ ~ ~ J.S. Bach /Sabourin

Tuba Quartet

from NABUCCO ~ ~ ~ ~ ~ G. Verdi/Zuskin

Greg McGillis, solo tuba

QUARTET ~ ~ ~ ~ ~ P. Holmes

Adagio
Allegro
Lento
Allegro

Tuba Quartet

RONDO ~ ~ ~ ~ ~ T. Beveridge

*Marc Eaman, solo tenor trombone
Margaret Wada, piano*

a. BALANCE OF POWER ~ ~ ~ ~ ~ T. Pederson

b. MELLOW YELLOW

c. IBERIAN ITCH

Trombone Trio

POWER ~ ~ ~ ~ ~ J. Stevens

Tuba Quartet

CHACONNE ~ ~ ~ ~ ~ G. F. Handel/Zuskin

*Trombone ensemble
with solo quartet*

TROMBONE ENSEMBLE

Beth Bailey McMillan
Paul Canty
Sandra Coutu
Pat Downs
Craig Gillett
Louise Lauzon
Daniel LeClair
John Lockwood
Tracy Persaud
Lynne Richards
Geoff Rode

TUBA QUARTET

Director: Alain Cazes

Tim Booth
Sylvain Jacob
Daniel LeClair
Greg McGillis

TROMBONE TRIO

Phil Cousineau
Paul Desrosiers
Marc Eaman

SOLO QUARTET*

Tim Booth
Phil Cousineau
Sylvain Jacob
Greg McGillis

* The solo quartet is composed of the members of the Trombone Section, McGill Symphony Orchestra.

COMING CONCERTS:

March 2, 1pm McGill Wind Ensemble, dir. Robert Gibson
March 7, 8pm McGill Concert Band, dir. Tom Talamantes
March 13, 8pm Jazz Workshop Bands I & II, dir. Danovitch
March 14, 1pm Jazz Workshop Band III, dir. P. Freeman
March 26, 8pm Percussion Ensemble, dir. Pierre Béluse
March 30, 8pm McGill Wind Symphony, dir. Richard Lawton

McGill Records on sale at intermission.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

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Wednesday 29 February 1984, 8 pm

GUITAR RECITAL
by

EDWARD RUSNAC

BAROQUE GUITAR by Edward Rusnac, 1983, copy of an instrument by René Vaboam (1696). **GUITARE BAROQUE** par Edouard Rusnac (1983) copie d'un instrument par René Vaboam (1696).

EDWARD RUSNAC was born in Montreal. Beginning his academic career in the Sciences, he developed an interest in music, the guitar and lute particularly.

Personally encouraged by Andrés Segovia, he continued to study at École Vincent d'Indy, the Conservatoire, and McGill University, specializing in lute and guitar history and performance. His McGill instructor was Stephen Fentok. During his student years Edward Rusnac performed extensively in the Montreal area. After graduation he extended his concert travels to the United States and Great Britain. With the help of the Canada Council, he studied with the Venezuelan guitar virtuoso, Alirio Diaz, and with lutenist Robert Spencer at the Deller Academy, Lacoste, France.

In addition to his concert activity Edward Rusnac is also an accomplished luthier, producing guitars, lutes, harps and other renaissance instruments. He teaches lute and guitar at McGill University, Faculty of Music, and at Vanier College.

ÉDOUARD 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 d'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, à McGill avec Stephen Fentok. Durant ses années d'étude, Edouard 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, il 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 donnés, M. Rusnac est un fin luthier qui fabrique des guitares, des luths, des harpes et d'autres instruments de la renaissance. Il enseigne le luth et la guitare à l'université McGill et au collège Vanier.

*McGill University Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.*

Baroque guitar

SUITE in D minor

Robert de Visée
1650?-1733?

Prelude
Allemande
Courante
Sarabande
Gavotte
Bourrée
Passacaille
Gigue

(pause)

Classical guitar

MARIETTA

Francisco Tarrega
1852-1909

MAZURKA

MARIA

CAPRICCIO ARABE

SONATA III

Manuel Ponce
1882-1948

Allegro moderato
Chanson
Allegro non troppo

intermission

SECHS MUSIKEN

Hans Erich Apostel
1901-1972

Der Ton E
Die Melodie
Der Sechsklang
Der Rhythmus
Die Fantasie
Der Ton E

FIVE PRELUDES

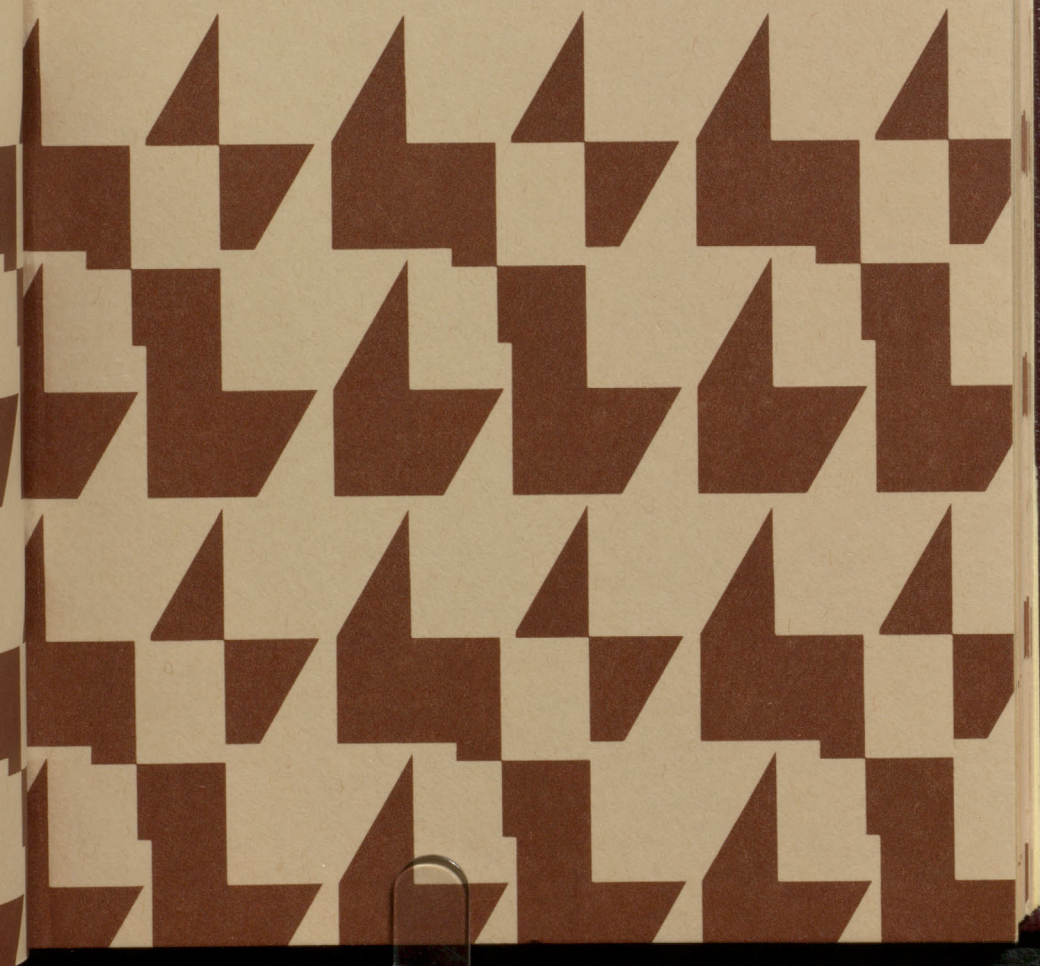
Heitor Villa-Lobos
1887-1959



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 1 March 1984, 8:00 pm

AN EVENING OF CHAMBER MUSIC FOR FLUTE

WITH SOPRANO, STRINGS AND PIANO

Carolyn Christie, flute
Kathleen Anderson, soprano
Myriam Pellerin, violin
David Quinn, viola
Katherine Skorzevska, cello
Eugene Plawutsky, piano

QUARTET in C major, K.285b (1778)

Allegro
Andantino con variazioni

W.A.Mozart
(1756-1791)

FIRST SONATA for flute and piano

Allegro moderato
Adagio
Allegro poco moderato

Bohuslav Martinu
(1890-1959)

TWELVE MINIATURES on Haiku texts (1965)

Harry Somers

1. Springtime Sea / *La mer printanière*
2. The Skylark / *L'alouette*
3. The Visitor / *Le visiteur*
4. Night Lightning / *Eclairs nocturnes*
5. The Portent / *Le présage*
6. September Voices / *Les voix de septembre*
7. Autumn Nightfall / *Tombée du jour d'automne*
8. The Scarecrow / *L'épouvantail*
9. Lament / *Complainte*
10. Winter Night / *Nuit d'hiver*
11. Loneliness / *Solitude*
12. The River / *Le fleuve*

ROLYN CHRISTIE has been the second flutist of the Montreal Symphony Orchestra since 1978. She studied at McGill University with Jeanne Baxtresser and at the New England Conservatory of Music with James Pappoutsakis. She then played for 2 years with the Edmonton Symphony Orchestra before joining the MSO at the age of 23. In addition to frequent CBC and McGill recital appearances, Miss Christie teaches on the staff of McGill University and Vanier College and is a member of the woodwind ensemble "Les Vents de l'Est".

THLEEN ANDERSON is a graduate of the McGill Faculty of Music, where she now teaches voice and directs the Women's Chorus. She has been heard in recital on CBC Radio and as a soloist in oratorio performances in Montreal and Ottawa.

RIAM PELLERIN, of Montreal, won two First Prizes in the Canadian Music Competitions and attended Orford and Banff. She plays in the National Youth Orchestra, the orchestra of the Grands Ballets Canadiens, the McGill Chamber Orchestra and the Montreal Symphony Orchestra.

DAVID QUINN received his Master of Music degree from the Juilliard School in New York where he studied with Lillian Fuchs and the Juilliard String Quartet. He has been principal violist with orchestras in New York, Colorado and New Brunswick, and was a member of the National Youth Orchestra. He has been a recitalist for CBC Radio and, since 1982, a member of the Montreal Symphony Orchestra.

ATHERINE SKORZEWSKA, born in Montreal, completed her studies at the Conservatoire de Musique de la Province de Québec, graduating with a first prize. She studied with Joyce Sands, Walter Joachim and Daniel Guilet, former member of the Beaux Arts Trio. A freelance cellist in Montreal, she has performed with various chamber groups, for the CBC, as soloist with the McGill Chamber Orchestra and, recently, at the Gardiner Museum in Boston.

JIGENE PLAWUTSKY studied piano with Lubka Kolessa and is a graduate of both McGill University and the University of Toronto. A chamber musician and performer of contemporary music, he has appeared with the Société de musique contemporaine du Québec, New Music Concerts, Gropus VII, Concertante, and records regularly for the CBC. He is an associate professor at the McGill Faculty of Music and in his second season as Resident Conductor of the Orchestre des Jeunes du Québec.

CAROLYN CHRISTIE est deuxième flûte à l'Orchestre Symphonique de Montréal depuis six ans. Née à Montréal, elle étudia à l'Université McGill avec Jeanne Baxtresser et à Boston avec James Pappoutsakis. Elle joua pendant deux ans avec l'Orchestre Symphonique d'Edmonton avant de se joindre à l'OSM à l'âge de 23 ans. En plus de donner plusieurs récitals, Mlle Christie est membre de l'ensemble "Les Vents de l'Est" et enseigne à l'Université McGill et au Collège Vanier.

KATHLEEN ANDERSON est diplômée de la faculté de musique de l'Université McGill, où elle enseigne voix et dirige le Women's Chorale. Elle s'est produite en récital à la radio CBC et en tant que soliste d'oratorios à Montréal et à Ottawa.

MYRIAM PELLERIN. Née à Montréal, elle commence ses études musicales à la flûte, à l'âge de 4 ans; 3 ans plus tard, elle opte pour le violon. A deux reprises elle a mérité le Premier Prix pour adolescents dans la catégorie des cordes au Concours de Musique du Canada. Elle a étudié à Orford et à Banff. Mlle Pellerin joue avec l'Orchestre National des Jeunes du Canada, comme premier violon, avec l'Orchestre de chambre de McGill et l'orchestre des Grands Ballets Canadiens. Elle est aussi membre de l'Orchestre Symphonique de Montréal.

DAVID QUINN a mérité une maîtrise de la Juilliard School à New York où il a étudié avec Lillian Fuchs et le Quatuor Juilliard. Il était alto-solo d'orchestres à New York, à Colorado et au Nouveau-Brunswick. A Montréal, M. Quinn s'est produit en récital à la radio CBC. Depuis 1982 il est membre de l'Orchestre Symphonique de Montréal.

KATHERINE SKORZEWSKA, née à Montréal, a complété ses études au Conservatoire de Musique de la Province de Québec avec premier prix. Elle étudia avec Joyce Sands, Walter Joachim et Daniel Guilet, ancien membre du Trio Beaux Arts. Elle travaille à la pige à Montréal et a joué avec plusieurs groupes de musique de chambre, à Radio-Canada, et comme soliste avec l'Orchestre de Chambre McGill. Récemment elle s'est produite au Gardiner Museum de Boston.

EUGENE PLAWUTSKY. Diplômé à la fois de l'Université McGill et de l'Université de Toronto, il a étudié le piano avec Lubka Kolessa. Il est connu comme chambriste et interprète de musique contemporaine; parmi ses activités, mentionnons notamment sa participation à des soirées de la SMCQ, au Gropus VII et à Concertante. Par ailleurs, il enregistre régulièrement pour Radio-Canada. Il est professeur agrégé à la faculté de musique et entreprend sa deuxième saison en qualité de chef en résidence de l'Orchestre des Jeunes du Québec.

SOCCATA for soprano and flute (1972)

Harry Freedman

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

SSOBIO A JÁTO ("Jet Whistle")
for flute and cello

Heitor Villa-Lobos
(1887-1959)

Allegro non troppo
Adagio
Vivo

CANTATA PASTORALE, Op.92

Edmund Rubbra
(b.1901)

I. Lento

"Silence Dryads leafy keep...

Dryades, gardez le silence..."

text by Plato, transl. Walter Leaf

II. Adagio

"Softly the west wind blows...

Le vent de l'ouest souffle doucement..."

MS, St. Augustine at Canterbury,

transl. Helen Waddell

III. Allegretto moderato

"Now the fields are laughing...

Les champs rient..."

MS, Benedictbeuern Monastery,

transl. Helen Waddell

TRIO in g minor, Op.63

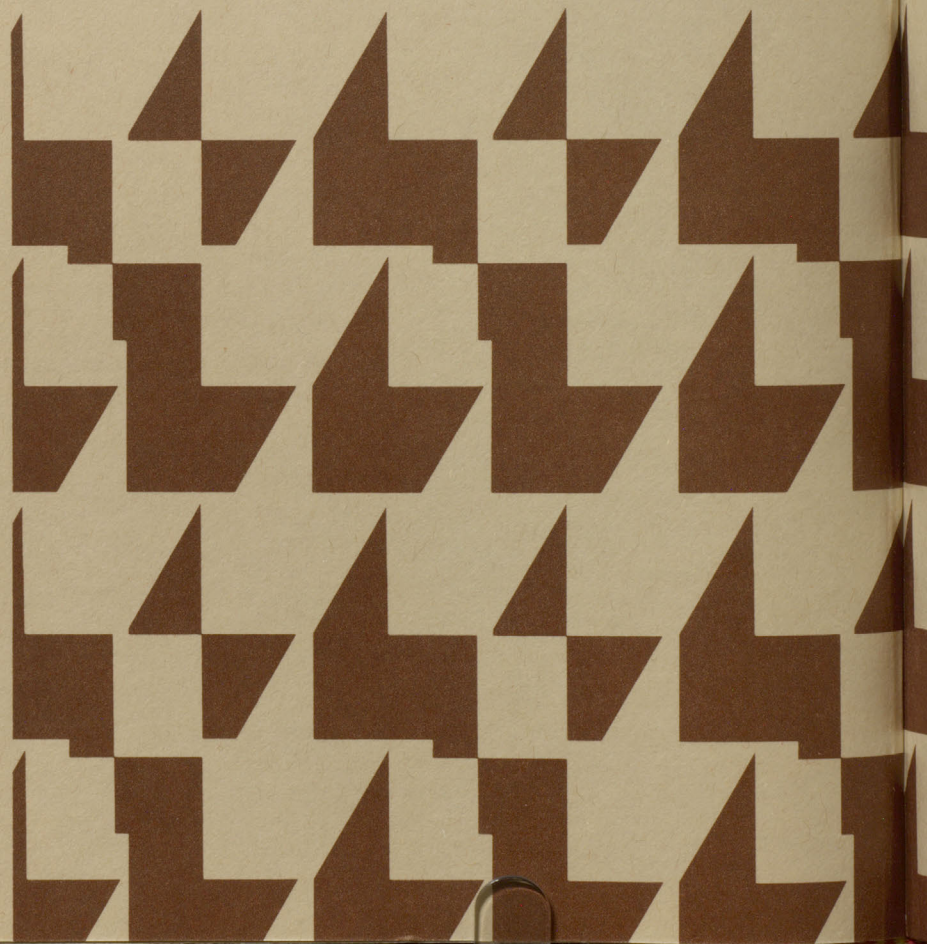
Carl Maria von Weber
(1786-1826)

Allegro moderato

Scherzo

Shepherd's Lament (Andante espressivo)

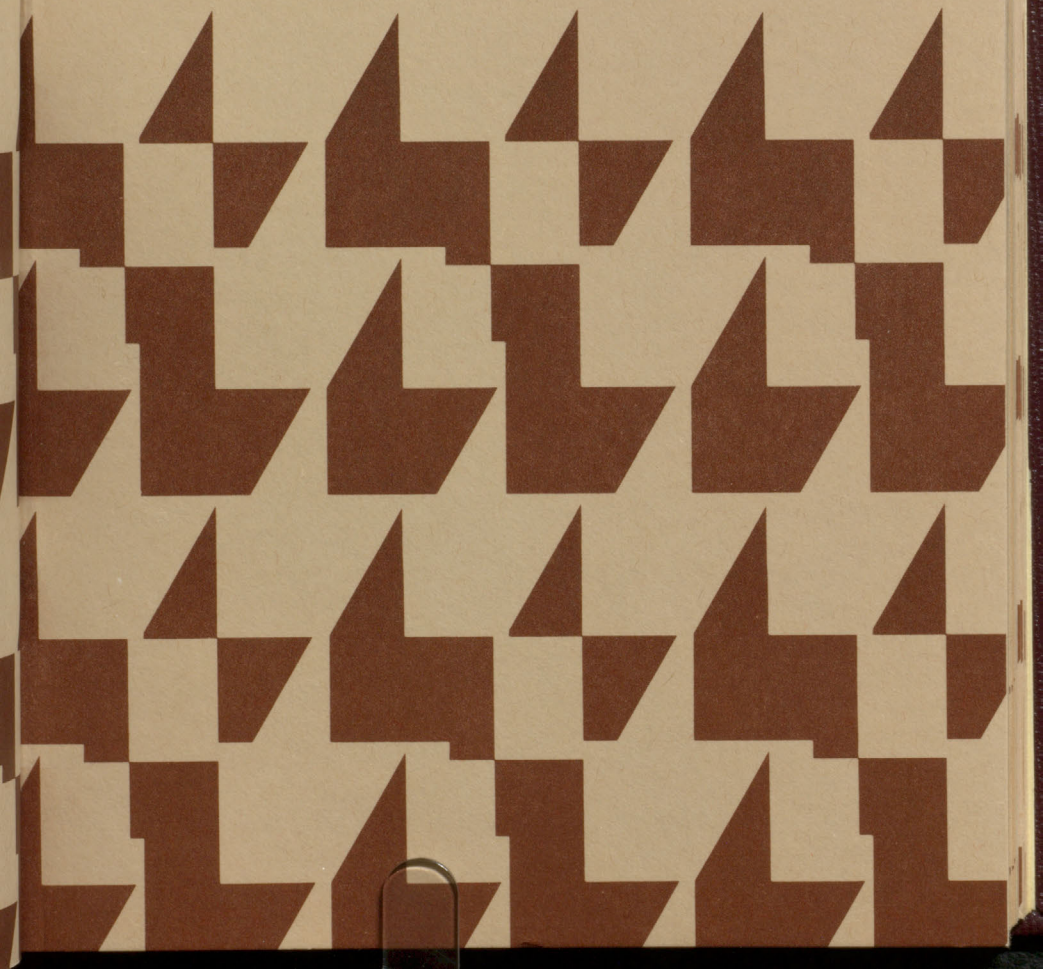
Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Matinée - Friday, March 2, 1984, 1 pm

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

conducted & directed
by Robert Gibson

FLUTE/PICCOLO

J. Rothberg
P. St. Laurent
M.A. Smart

TRUMPET

A. Butcher
B. Mahar
M. Perkins

B^b CLARINET

Y. Adam
F. Houle
M. Smit

TROMBONE

M. Eaman
L. Richards
P. Derosier

BASS CLARINET

C. Flanagan

TUBA

D. LeClair

OBOE

C. Boisvert
R. Leavitt

PERCUSSION

N. Girard
F. Gauthier
Y. Thibault
L. Lussier

BASSOON

L. Sansone
N. Surti

manager:

M. Perkins

SAXOPHONE

M. Roy
S. Aldrich
J. Brazeau
F. McNulty

librarian:

M. Smit

COMING MATINEES

5pm Tuesdays, Student Soloists & Ensembles, from March 6
to April 10

March 5, 1pm - Jazz Band III

rogramme --

ANTIPHONY FOR WINDS - - - - - - - - - -Robert Ward

rom SERENADE - - - - - .. Anton Dvorak
MARCH

rom CONCERTO No. 3 - - - - - -Wolfgang Amadeus Mozart
ALLEGRO *arr. Bardeen*

Joanne Kay, French Horn soloist

TWO GYMNOPÉDIES - - - - - - - - - -Erik Satie
arr. Reid

OVERTURE TO "CANDIDE" - - - - - -Leonard Bernstein
arr. Beeler

GALOP - - - - - - - - - -Dmitri Shostakovich
arr. Hunsberger

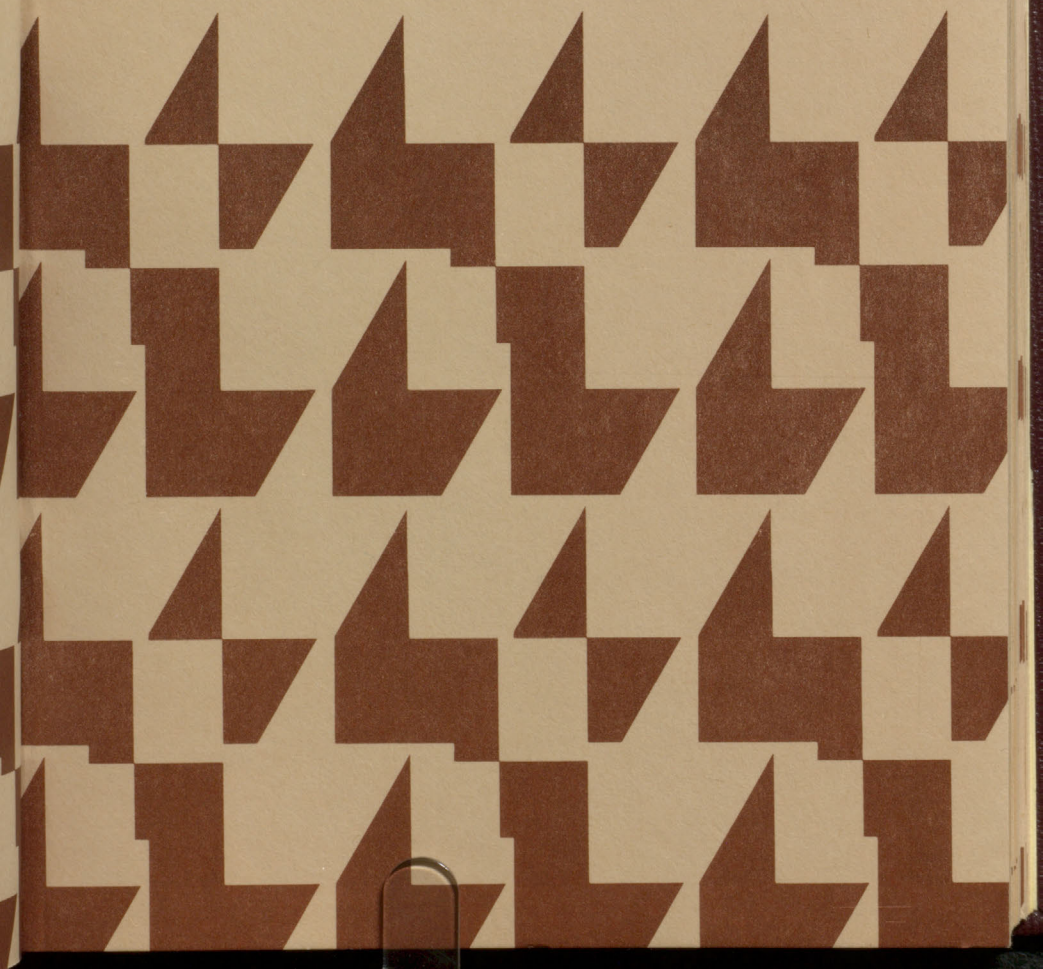
note: there is not intermission / il n'y a pas d'entracte



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday 4 March 1984, 8:00 pm

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

director: Edith Della Pergola

presents

SUNDAY AT THE OPERA - DIMANCHE A L'OPERA

a performance of operatic excerpts / extraits d'opéras

Stage Directors: Edith and Luciano Della Pergola
Accompanist: Barry Wiesent
Coaching: Monik Grenier, Mado Roch, Senior Coach Barry Wiesent
Organist and Chorus director: Mado Roch
Musical coordinators on stage: Monik Grenier, Mado Roch
Costumes: "Le Costumier du Roy", Montrouge
Properties: MCGILL OPERA STUDIO
Make-up: Claude Pierrehumbert
Wigs: Jean Viri
Stage Manager and Lighting Designer: Richard Laval

P r o g r a m m e

L'ELISIR D'AMORE, act I (duo) Gaetano DONIZETTI (1797-1848)
Memorino Samuel KAN (tenor)
Adina Maria CICCAGLIONE (soprano)

Time: 19th Century *Place: A small Italian villa*

WERTHER, act III, first part Jules MASSENET (1842-1912)
Charlotte Anne-Marie DONOVAN (mezzosoprano)
Sophie Dominique LABELLE (soprano)

Time: 18th Century *Place: Wetzlar (Germany)*

LA FORZA DEL DESTINO, act II, scene 1 Giuseppe VERDI (1813-1901)
Leonora di Vargas Marla MAYSON (soprano)
Melitone Joseph SOHMER (bass)
Il Padre Guardiano Manrico BISCOTTI (bass)
Chorus: Students of the Studio

Time: 18th Century *Place: Hornachuelos (Spain)*

LA TRAVIATA, act II Giuseppe VERDI (1813-1901)
Alfredo Perry CANESTRARI (tenor)
Violetta Valéry Maria CICCAGLIONE (soprano)
Annina Carolyn HANENIAN (mezzosoprano)
Giorgio Germont Robert MIRON (baritone)

Time: 19th Century *Place: Vicinity of Paris (France)*

Intermission

IMON BOCCANEGRA, act II, first part Giuseppe VERDI (1813-1901)
Amelia Grimaldi (Maria) Belya KEE (soprano)
Simone Boccanegra Arthur MUHENDISSIAN (baritone)
Time: 16th Century Place: Genova (Italy)

MIRAMIDE, act II, duo Gioacchino ROSSINI (1792-1868)
Semiramide Elizabeth EKHOLM (soprano)
Arsace Elizabeth CHARLTON (mezzosoprano)
Time: Antiquity Place: Babylon

ORIS GODOUNOV, act II (Varlaam's scene) Modest MUSSORGSKY (1839-1881)
The Hostess Carolyn HANENIAN (mezzosoprano)
Missail Samuel KAN (tenor)
Varlaam Joseph SOHMER (bass)
Gregory (Dimitri) Perry CANESTRARI (tenor)
The Officer Robert MIRON (baritone)
Two Soldiers Giuseppe Di BUONO
Giovanni RUCCOLO
Time: 16th Century Place: At the Lithuanian border

presented for the first time at the Opera Studio

This is the 266th performance of the McGill Opera Studio since its inception in 1956.
Il s'agit de la 266^e représentation de l'Atelier d'opéra de McGill depuis sa création
en 1956.

Next performance of the McGill Opera Studio, "Sunday at the Opera",
Dimanche à l'opéra", a performance of excerpts, will take place at
Pollack Concert Hall, at 8:00 pm, on Sunday 15 April 1984.

* * * * *

PRODUCTIONS for 1984/1985 will take place at Pollack Concert Hall on
Wednesday 5 September 1984, from 2:00 pm to 8:00 pm.
Information at 392-4501, 392-5864.



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, March 5th, 1984, 8 pm

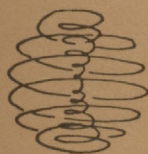
BARBARA LEWIS, mezzo-soprano
student of Margaret Kali

JANET CREASER HUTCHINS, piano

STRING QUARTET: Elise Lortie, Violin I
Marie France Geoffroy, Violin II
Susan Sayle, Viola
Leo Grinhaus, Violincello

MASTER'S CHAMBER RECITAL:

LOVE



*From a point, expanding,
Differentiating
Contracting,
Disappearing into the point once again,
Growing toward wholeness.*

DEIN BLAUES AUGÉ (Brahms)
As I gaze into your still blue
eyes, I see myself being healed
of my former heartbreak.

Four Blue Eyes / Tes yeux bleus
Tandis que je contemple tes
yeux bleus paisibles je me sens
comme guéri de mon ancien chag-
rin d'amour.

EN SOURDINE (Fauré)

Muted

Calm in the half-light of evening, let us forget our past woes
and future plans, and surrender ourselves to our rapturous
melancholy of which the nightingale sings.

L'HIVER A CESSÉ (Fauré)

Winter is Over

Winter is over and even the saddest of souls must feel the joy
that fills the air. Let autumn and winter come again; I shall
face them with courage and hope now that you are in my life.

5.

AT THE BALL (Tchaikovsky)

Russian / Au bal

This wistful song is about a
woman's memory of her first en-
counter with a younger man at a
ball; 'I admired your slender
waist..and your laughter at once
reasonant and sad still rings in
my heart to this day. At night,
lonely and full of sadness I
lie awake and wonder, do I
love you? I think I do.'

Cette chanson mélancolique re-
late le souvenir qu'une femme
de son première rencontre avec
un jeune homme à un bal:
'J'ai admirai ta taille fine
et ton rire à la fois triste
et sonore résonne encore au-
jourd'hui...La nuit, seule et
mélancolique, je ne puis dor-
mir et me demande si je t'aime
Et je pense que je t'aime.'

WAS I NOT A BLADE OF GRASS?

Was I not a blade of grass
growing happily in the fields?
Was I not a good daughter to my
mother, my father? And yet I
have been married off to a
loathsome old man. Woe is me,
such is my fate!

N'étais-je pas un brin d'herbe
qui poussait joyeusement dans
les champs? N'étais-je pas une
bonne fille pour ma mère, mon
père? Et pourtant l'on m'a
mariée à un vieillard répugnant
La malheur s'est emparé de moi,
tel est mon destin!

6.

LE ROSSIGNOL DES LILAS (Hahn)

The Nightingale of the Lilacs

O divine nightingale singing beneath my window; your song so
ardent, so filled with joy, revives the echo of my long past
loves.

L'HEURE D'AZURE (Holmes)

The Hour of Blue

Allow me to speak to you of our long life together, our loving
and our growing. Allow me to speak to you of the wonderful place
of eternal love where we two, without regret, shall soon go.

(BL/JLL, serv. de traduction, McGill)

*This recital is presented in partial fulfillment of the re-
quirements for the degree of Master of Music. / Ce récital
fait partie des épreuves imposées pour l'obtention d'une
maîtrise en musique.*

BEGINNINGS:

My Mother Says	Leonard Bernstein
Lullaby	Y. Ctepoviy /Ukrainka
Deborah	G. Bone & H. Fenton
To the Children	S. Rachmaninoff

FIRST LOVE:

Liebeslied	R. Schumann /Goethe
Meine Liebe ist grün	J. Brahms /F. Schumann

LOST LOVE:

Il Tramonto	O. Respighi /P.B. Shelley
	<i>mezzo-soprano & string quartet</i>

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

LOVE RENEWED:

Morgen	R. Strauss /J.H. Mackay
Dein Blaues Auge	J. Brahms /K. Groth
En Sourdine	G. Fauré /Verlaine
L'hiver a cessé	Fauré /Verlaine

LOVE'S LABOUR:

At the Ball	P. Tchaikovsky /Tolstoy
Was I not a Blade of Grass?	Tchaikovsky /Surikov

LOVE'S REWARD:

Le Rossignol des Lilas	R. Hahn /L. Dauphin
L'Heure d'azure	A. Holmes
Ae Fond Kiss	

DEIN BLAUES AUGE (Brahms)
As I gaze into your still blue
eyes, I see myself being healed
of my former heartbreak.

Your Blue Eyes / Tes yeux bleus
Tandis que je contemple tes
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La malheur s'est emparé de moi,
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McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

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Tuesday 6 March 1984, 5:00 pm

STUDENT SOLOISTS

and ENSEMBLES

CONCERTO FOR TWO PIANOS in C minor

J.S. Bach

Allegro
Adagio
Allegro

*Natalie Ledden & Takuhi Sedefci
(piano ensemble class of Luba Zuk)*

PRELUDE & FUGUE #21 in B^b major

J.S. Bach

ALLEGRO APPASSIONATO, Op.70

Saint-Saëns

*Lisette Canton, piano
(student of Esther Master)*

SONATA in G minor for double bass

Henry Eccles

Largo-Allegro
Adagio
Vivace

*Patrick Donovan, double bass
(student of Michael Leiter)
Margaret Stubington, piano*

FANTASIA in C minor, K.475

Mozart

*Maria Dolnycky, piano
(student of Dorothy Morton)*

CONCERTO FOR DOUBLE BASS

Serge Koussevitzky

Allegro
Andante
Allegro

*Catherine Lefebvre, double bass
(student of Michael Leiter)
Paul Keenan, piano*

AN DIE FERNE GELIEBTE, Op.98

Beethoven

Cycle of 6 songs

*Martha Lefebvre, baritone
(student of Joseph Bartley)
Nancy Wilson, piano*



8 PM Tuesday
March 6th, 1984

THE MCGILL CHAMBER SINGERS

directed by:
FRED STOLTZFUS

sing

CANTATAS by BUXTEHUDE
with
THE MCGILL COLLEGIUM MUSICUM

&

CONSTELLATIONS V by HAMBRAEUS
with
Denise Pelletier &
Madeleine Palmer, sopranos
&
Alison Riseley-Brown, organ

at
CHRIST CHURCH CATHEDRAL
St. Catherine St. West
Montreal, Quebec



McGill
University

Faculty of Music

Part I :

Maundy Thursday Cantata
PANGE LINGUA GLORIOSI

Dietrich Buxtehude
(1637-1707)

soloists: Denise Pelletier, soprano
Martina Brehmer, alto Duncan Campbell, bass

1. *Pange lingua gloriosi Corporis mysterium ...
Fructus ventris generosi Rex effudit gentium.*
2. *Nobis datus, nobis natus Ex intacta Virgine ...
Sui moras incolatus Miro clausit ordine.*
3. *In supremaie nocte coenae Recumbens cum fratribus..
Cibus turbae duodenaie Sedat suis manibus.*
4. *Verbus caro, panem verum Verbo carnem efficit, ...
Ad firmandum cor sincerum Sola fides sufficit.*
5. *Tantum ergo Sacramentum Veneremur cernui; ...
Praestet fides supplementum Sensuum defectui.*
6. *Genitori, Genitoque Laus et jubilatio,
Salus, honor, virtus quoque, Sit et benedictio,
Prodedenti ab utroque Comparset laudatio.*

Passion Cantata
DEIN EDLES HERZ

Buxtehude

soloists: Dominique Labelle, soprano M. Brehmer, alto
Vassilios Hadjinicolaou, tenor Michel Lachance, bass

1. SONATA
2. 'Dein edles Herz, der Liebe Thron, ...'
3. RITORNELLO
4. ALTO SOLO: 'Herr, deine Liebe war zu gross, ...'
5. RITORNELLO
6. TENOR SOLO: 'Durch deinen Tod, du Heil der Welt..'
7. RITORNELLO
8. BASS SOLO: 'O wertes Herz, entfriere..mein Herz...'
9. SONATA
10. SOPRANO & ALTO DUET: 'Mein Herz is härter...'
11. RITORNELLO
12. CHORUS & COLLEGIUM:
'O liebstes Herz, eröfne dich gleich einer
Rosen säuberlich, das meine zu empfangen;...
so kann ich, Herr,...die Seligkeit geniessen.'

PANGE LINGUA GLORIOSI

1. Sing, my tongue, the Saviour's glory,
Of his flesh the mystery sing;
Of his blood, all price exceeding,
Shed by our immortal King,
Destined for the world's redemption
From a noble womb to spring.
2. Of a pure and spotless Virgin,
Born for us on earth below,
He as Man with man conversing,
Stayed the seeds of truth to sow,
Then he closed in solemn order
Wondrously his life of woe.
3. On the night of that last supper,
Seated with his chosen band,
He, the Paschal victim eating,
First fulfills the law's command;
Then as food to all his brethren
Gives himself with his own hand.
4. Word made flesh the bread of nature,
By his word to flesh he turns,
Wine into his blood he changes;
What though sense no change discerns?
Only by the heart in earnest,
Faith her lesson quickly learns.
5. Down in adoration falling,
Lo! the sacred host we hail,
Lo! o'er ancient forms departing
Newer rites of grace prevail,
Faith for all defects supplying,
Where the feeble senses fail.
6. To the everlasting Father,
And the Son who reigns on high
With the Holy Ghost proceeding
Forth from each eternally,
Be salvation, honour, blessing,
Might and endless majesty. Amen.

Attributed to St. Thomas Aquinas
English version: The English Missal

DEIN EDLES HERZ

Buxtehude

(translation)

2. I welcome your generous heart, the throne of love and the castle of truth, with great anticipation. How passionately you have pursued human wholeness and sanctity. What pain you have suffered on our behalf.

4. Master, your love was so great that though wounded, poor, and naked, you withstood death, yes, bitter death. How can it be that he who gives life itself could lay in the bonds of death.

6. Master of Creation, through your death, I reach heaven. May I love you most heartfully when embraced with your fervent passion. I cling to grace, thus nothing can bring me to despair.

8. O priceless heart, free me from the heavy yoke of sin in which I tremble. In flame my heart so that I pursue holiness and live eternally.

10. My heart is harder than a stone. Lord, Jesus make it pliable. Jesus through your suffering, and in true humility, I beseech you, may my heart never more be separated from you.

12. O heart of love; open as a pure rose and receive my heart. It wishes unity with you. It wishes for your presence with great longing. O Jesu, render to me the fervour of your grace so that I may affix myself to the shrine of your noble heart, Only then can I taste true bliss.

O FROEHLICHE STUNDEN, O HERRLICHE ZEIT

Buxtehude

(translation)

1. O joyous hour, o glorious time. The Duke has prevailed in battle. The lion has fought, and has triumphed in spite of the enemy, the devil, hell, and death. We live liberated from tribulation and adversity.

2. The killer vigorously pursued mankind and Satan tormented the wretched sinner day and night. Hell, to this time, has furiously sought out our souls and exercised mastery over our fate.

3. We could find no David to overcome the giant power; no Joshua to resist the strong; no-one to resist evil without weapons or shield.

4. There was no warrior; only Jesus was warrior and victor; he left the grave; he joyfully journeyed to hell to conquer Satan, where he loosed the bolt of death, and with great strength, spoiled the mightiest thief.

5. O lovely hour, o joyous celebration. The wretched soul has delivered itself from the chasm of evil. The victor has vouchsafed his life and finally, the killer has consumed himself.

6. O Jesu, we praise your marvelous power. You have graciously redeemed us through your mission of mercy. Therefore we praise you as hero, champion, the lion in battle. Stay by us and aid us in our eternal need.

Easter Cantata (1680)

1) FRÖHLICHE STUNDEN, O HERRLICHE ZEIT Buxtehude

soloists: Dominique Labelle, Maria Ciccaglione, sopranos
Martina Brehmer, alto Duncan Campbell, bass

2. SONATA

2. ARIA (Sopranos, Bass):

'O fröhliche Stunden... nun hat ["]überwunden ...'

3. VERSUS (Alto solo):

'Der Würger verjagte die Menschen mit Macht ...'

4. VERSUS (Soprano I):

'Es war hier zu finden kein David ...'

5. VERSUS (Soprano II, Alto, Bass):

'Es fand sich kein Krieger, nur Jesus allein ...'

6. VERSUS (Sopranos, Alto, Bass):

'O liebliche Stunden, ... jetzt hat sich gefunden'

7. VERSUS (Chorus):

'O Jesu, wir preisen dein herrliche Macht, ...
drum wollen wir loben dich Helden, dich Kämpfer ..
im Streit, bleib ewig zu helfen uns allen bereit.'

PART II :

intermission

CONSTELLATIONS 5 (1982-83)

Bengt Hambraeus

for organ, mixed choir & two amplified solo sopranos

text: II Corinthians 3:17-18

*Now the Lord is that Spirit; and where the Spirit
of the Lord is, there is Liberty*

*But we all, with open face beholding as in a glass
the glory of the Lord, are changed into the same
image from glory to glory, even as by the Spirit
of the Lord.*

(Paul)

- - -

*Car Le Seigneur, c'est l'Esprit, et où est l'Esprit
du Seigneur, là est la Liberté.*

*Et nous tous qui, le visage découvert, réfléchissons
comme en un miroir la gloire du Seigneur, nous sommes
transformés en cette même image, allant de gloire en
gloire, comme de par le Seigneur, qui est l'Esprit.*

(St.-Paul)

McGILL CHAMBER SINGERS

Sopranos

Norma Bowen Maria Ciccaglione Carole Corman
Dominique Labelle Marla Mayson Nicole Paiement
Denise Pelletier Dawn Sadoway

altos

Martina Brehmer Sherry Brown Anne-Marie Donovan
Louise Galipeau Elisabeth Klein Wanda Taylor

tenors

Yohan Cherrier Kan Chung Fai Jacques Desjardins
Paul Delorme Michel Dubord Vassilios Hadjinicolaou
Kelly Rice Norman Miller

basses

Duncan Campbell Jean-François Fauteux Jacques Giroux
David Harman Michel Lachance Pierre Ladouceur
James Mackay Eigil Pedersen Les Young

DIRECTOR: Fred Stoltzfus

McGILL COLLEGIUM MUSICUM

baroque violins

Karen Langille (I), Sophie Rivard (II)

baroque violas

Sylvie Renaud (I), Michael Simon (II)

baroque violoncello / DIRECTOR: Mary Cyr

violone: Pamela Mason

positive organ: Judy Cytrynbaum

Alison Riseley-Brown is Organist and Choirmaster,
St. James' Church, Hudson Heights, Quebec.

COMING CONCERTS

March 21, 8pm, Pollack Concert Hall, McGill: Collegium Musicum

March 24, 8pm, Eglise Immaculée-Conception (Rachel/Papineau)
Constellations V première (contemporary music festival)

April 6 & 8, 8pm, Pollack Hall: Chamber Singers & McGill Sym-
phony Orchestra: Le Roi David, Honegger *PASSES* available
at the box office 6:30pm (inc. 2); doors close 7:45pm.

McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack

Wednesday 7 March, 1984, 8 pm

McGILL CONCERT BAND

CONDUCTOR:

TOM TALAMANTES

&

SAXOPHONE OCTET

directed by

Gerald Danovitch



* CONCERT NOTES

RITMO JONDO (Surinach)

Bulerias

A gay, fast, Flamenco dance with shifting rhythms. The dance punctuates the accompaniment with heel-stamping, and the onlookers interject rhythmic hand-clapping.

Saeta

A slow ritual song of Seville, sung in the streets during the Good Friday procession. Instruments are prohibited during this season; however muffled drums are employed, adding to the mournful mood.

Garrotin

A violent, temperamental dance accompanied by only fragments of melody sung by the dancer, and the staccato clapping of the surrounding observers. It is an uncontrolled dance, happily contagious and charged with emotion.

TRAUERSINFONIE (Wagner)

In December 1844 the remains of Carl Maria von Weber were returned to his native Dresden from London. An impressive ceremony took place in which Wagner read the oration and composed the music for a torchlight procession. This march, scored for large wind band, was based on two themes from Weber's opera "Euryanthe". Wagner's score was not published until 1926 and it is still one of his least known compositions.

*McGill University Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.*

CANZONScheidt
(1621, *Hamburg*)

SECOND SUITE in F MajorHolst
March
Song Without Words
Song of the Blacksmith
Fantasia on the "Dargason"

CONCERTO for CLARINET Rimsky-Korsakoff
soloist: Yves Adam, clarinet

RITMO JONDO. Surinach
*(Flamenco)
Bulerias
Saeta
Garrotin

INTERMISSION

OCTET in E^b Major.Beethoven
arr. B. Savoie
Allegro
Andante
Menuetto
Finale
Saxophone Octet

BOLERORavel
arr. Erickson

TRAUERSINFONIE. Wagner

MILITARY MARCH in C Major.Beethoven

THE GREAT GATE OF KIEV.Moussorgsky
arr. Leidzen

Piccolo Michel Roberge	3rd Clarinet Lisa Collier Rhondalyn Key Chris Quillian Joe Pietrarroia François Blais	Cornets Ron Sigal Susan Muncer Kate Miller Madeleine Dio John Desson Sloan Levitt Shelly MacIntyre Alan Campbell Claude Barry Peter Cook
1st Flute T. Christophersen Nathalie Boisvert Beth Haslett Suzanne Richard	Alto Clarinet Linda Lee	1st Trombone Louise Lauzon
2nd Flute Edward Sinanoglu Dominique Gibbens Kim Guevremont	Bass Clarinet Linda Crossfield	2nd Trombone Paul Cantry
Oboe Andrée Gendron Robin Joss	Contra-bass Clarinet Lorraine Pitre	3rd Trombone Tracy Persaud
Bassoon Lynn Brown	1st Alto Saxophone Sarah Ballantyne	Euphonium Phil Cousineau
1st Clarinet Elaine Mulhall Reno Bélanger Michel Pilote	2nd Alto Saxophone Jean-Fr. Guay	Tuba Geoff Rode Tony Mastriani
2nd Clarinet Alain Trottier C. Scott-Taggart Anna Cantafio Jennifer Bell	Tenor Saxophone Peter Wightman	Percussion Ralph O'Connell Aubrey Dayle Elliot Polsky Marc de Grandpré André Malasheva
Band Director: Richard Lawton	Baritone Saxophone Danielle Leduc	
Manager: J. Desson / Librarian: S. MacIntyre	French Horn Sheila Purdy Diane Doig Carolyn Rousseau Nadine Lasalle	

SAXOPHONE OCTET

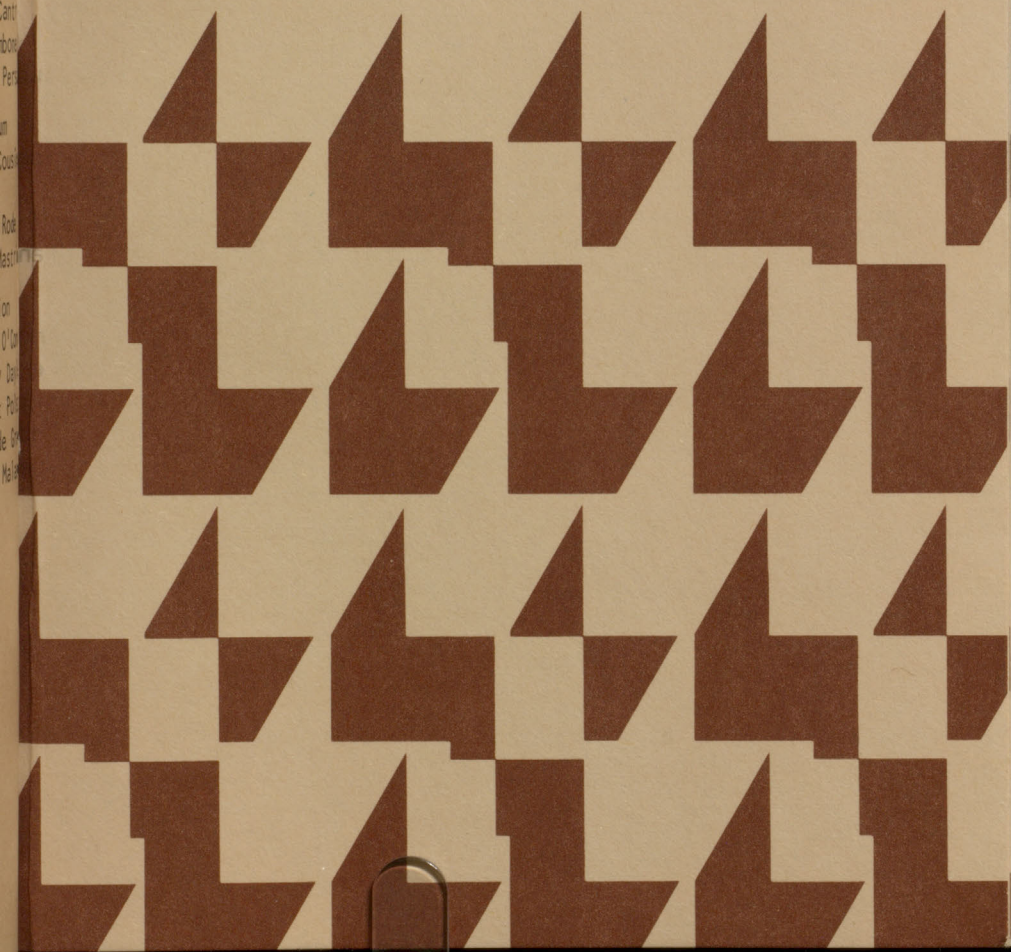
Soprano: Jennifer Bell, Maurice Roy
 Alto: Simon Aldrich, Jean-François Guay
 Tenor: Jacques Brazeau, Peter Wightman
 Baritone: Bernard Savoie, Michael McNulty

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

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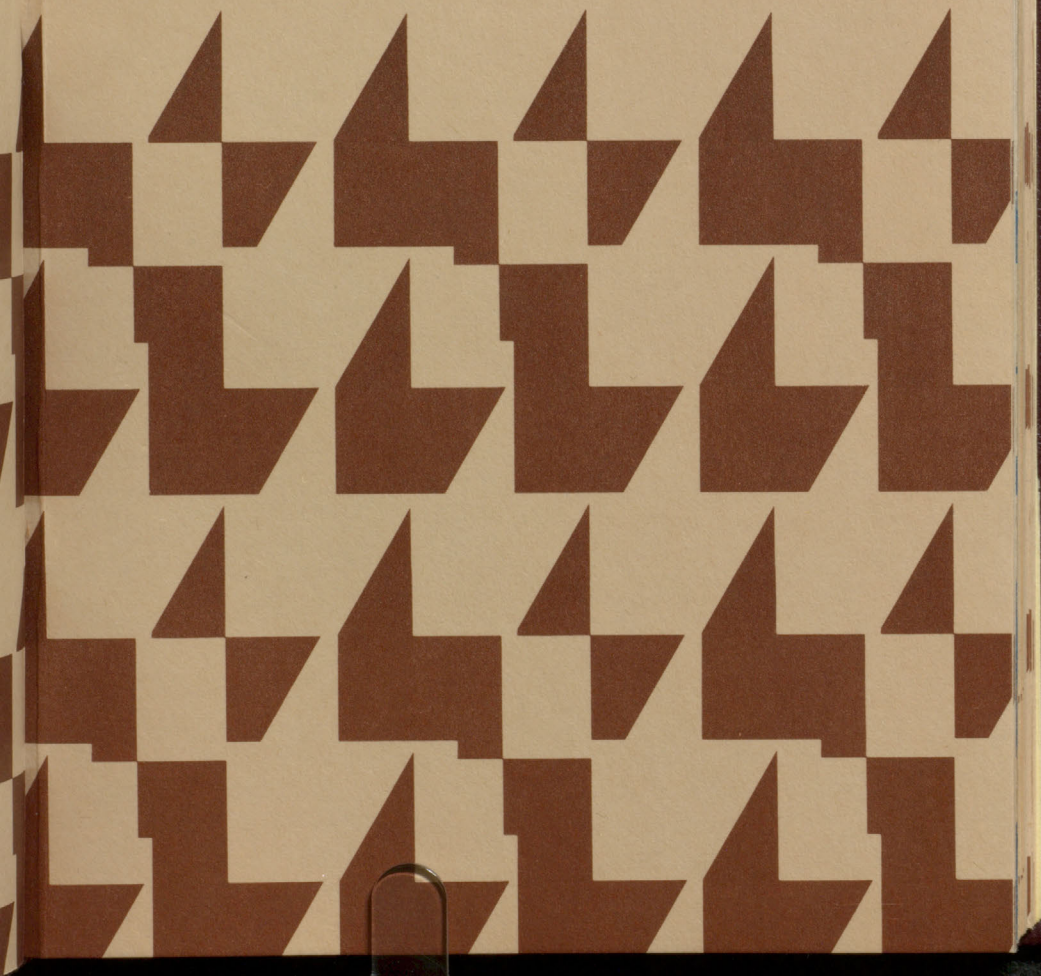


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Monday 12 March 1984, 8 pm

STUDENT CHAMBER ENSEMBLE

part I :

OCTET, Opus 166

Franz Schubert

1797 - 1828

- i. Adagio Allegro
- ii. Andante un poco mosso
- iii. Scherzo (Allegro)
- iv. Andante con variazioni
- v. Menuetto (Allegretto)
- vi. Andante molto : Allegro

ensemble directed
by Jan Simons :

Pierre Chouinard,	first violin
Chantal Sauriol,	second violin
Susan Sayle,	viola
Stéphane Laberge,	cello
Denis Chabot,	double-bass
Mark Simons,	clarinet
Richard Chenier,	French horn
Lynn Brown,	bassoon

*McGill University Records are on sale during intermissions
including chamber music by present & former Faculty &
student ensembles.*

*STUDENT SOLOISTS & ENSEMBLES: Brief recitals, at 5 pm,
Tuesdays through April 10
in Pollack Concert Hall.*

part II :

SERENADE in D Minor,

Opus 44

Antonin Dvorak

1841 - 1904

- i. Moderato, quasi marcia
- ii. Minuetto
- iii. Andante con moto
- iv. Finale : allegro molto

ensemble directed
by Theodore Baskin :

Normand Forget, Roxanne Levitt,	oboes
Christopher Hall, Mark Simons,	clarinets
Lynn Brown, Andrée Bédard,	bassoons
Pat MacMullen,	contrabassoon
Sheila Purdy, Joanne Kay,	
Richard Chenier,	French horns
Lyssa Fergus,	cello
Denis Chabot,	double-bass

Les disques 'McGill' sont en vente pendant l'entracte,
enregistrés depuis quelques années par des membres de la
faculté et des ensembles d'étudiant(e)s.

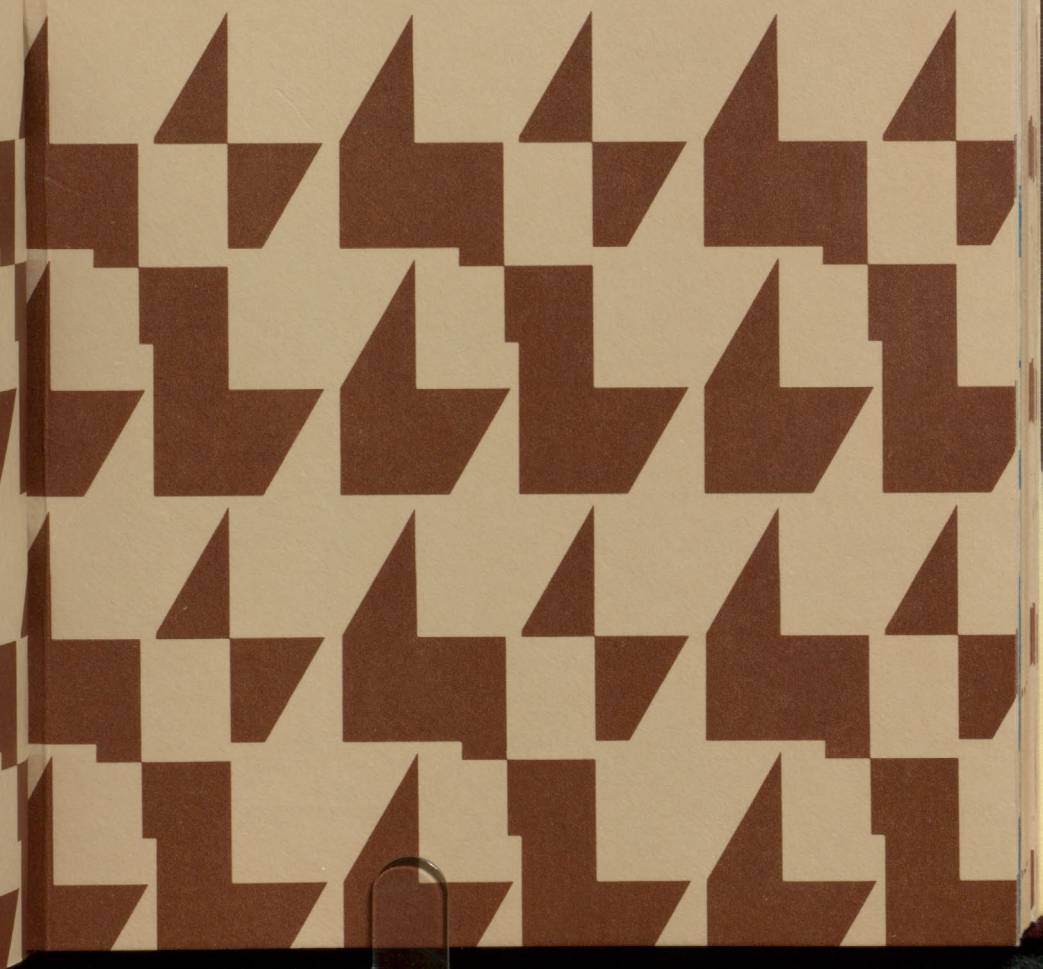
ETUDIANTS - SOLISTES & ENSEMBLES: mini-concerts
à 17h, chaque mardi jusqu'au 10 avril.
dans la Salle de concert Pollack.



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 13 March 1984, 5:00 pm

STUDENT SOLOISTS

and ENSEMBLES

SONATA FOR 2 PIANOS in D major, K.488

Mozart SO

Allegro con spirito

Andante

Allegro molto

*Sonia Nazarian and Zina Idlin
(piano ensemble class of Luba Zuk)*

KOL NIDREI, Op.47

Max Bruch

PRAYER

Ernest Bloch

*Leo Grinhauz, cello
(student of Walter Joachim)
Berta Grinhauz, piano*

LAUDAMUS TE, from Mass in c minor

Mozart

O MIO BABBINO CARO, from Gianni Schicchi

Puccini

SENZA MAMMA , from Suor Angelica

Puccini Ne

*Marla Mayson, soprano
(student of Jo-Anne Bentley)
Andrew Thomas, piano*

SONATA in g minor for double bass
and piano

Antonioti

David Langstroth, double bass
(student of Michael Leiter)
Daniel Maranger, piano

CONCERTO FOR DOUBLE BASS

Dragonetti

Allegro moderato
Andante
Allegro giusto

Denis Chabot, double bass
(student of Michael Leiter)
Jody Malone, piano

* * *

Next concert of Student Soloists and Ensembles:

Tuesday 20 March 1984, 5:00 pm

piano - flute - violin

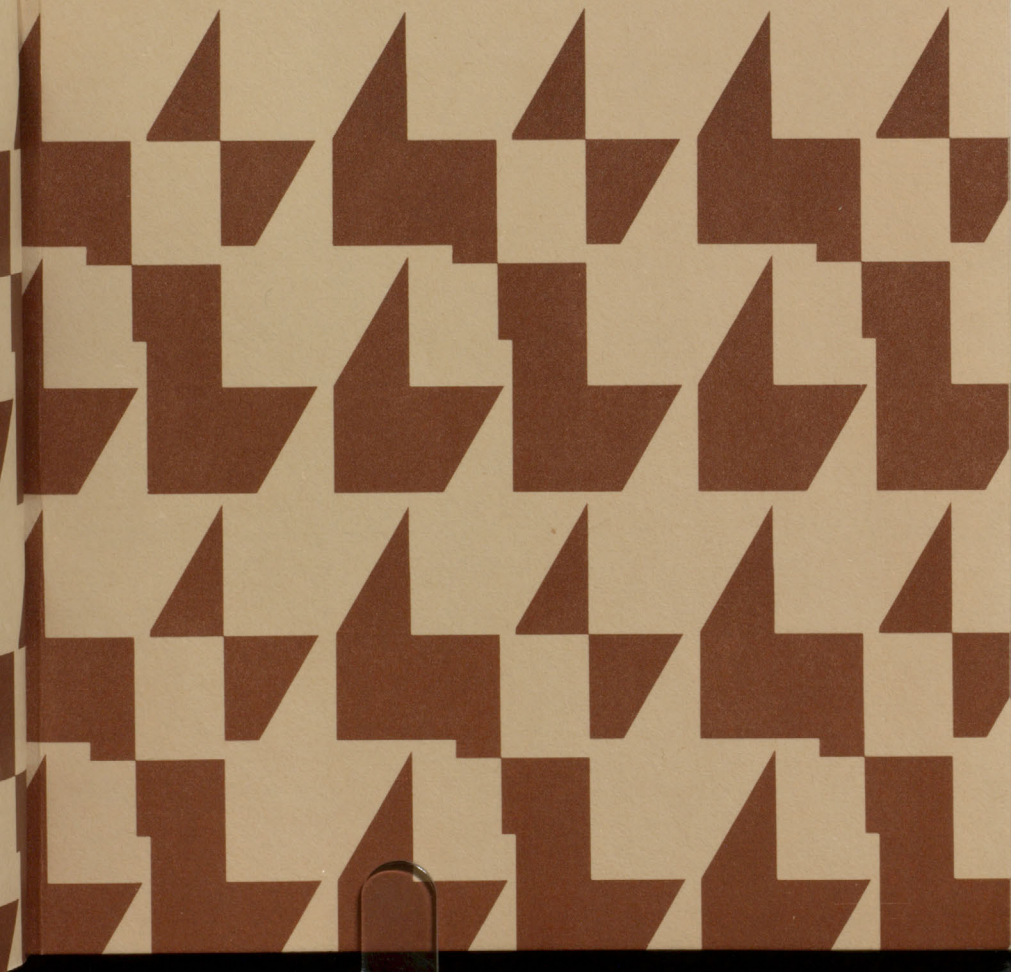
Mendelssohn - Chopin - Liszt - Widor - Conus - Kabalevsky



McGill University
Faculty of Music



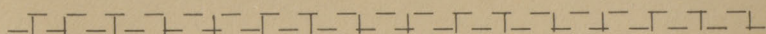
Pollack concert hall
Salle de concert Pollack



Tuesday 13 March, 1984, 8 pm

McGILL JAZZ WORKSHOP BANDS I & II

DIRECTED BY GERRY DANOVITCH



Jazz Band II

Part II

- STOMPIN' AT THE SAVOY Webb & Goodman
- COME RAIN OR COME SHINE Mercer & Arlen
- BIG DIPPER Thad Jones
- BLUES FOR BELA Don Sebesky
- FLY ME TO THE MOON Bart Howard
- ROUND - UP Don Sebesky

intermission

Saxes: Linda Crossfield, Simon Aldrich, Yves Adam,
Jacques Brazeau, Chris Quilliam

Trumpets: Alan Butcher, Bill Mahar, Kate Miller,
Sue Muncer, Claude Barry

Trombones: Phil Cousineau, Richard Gagnon, Tracy
Persaud, Alain Ferland

Rhythm / piano: Louise Beauchesne
bass: Marcel Boulanger
guitar: Reno De Stefano
drums: Pierre Dubé

manager/librarian: Bill Mahar

McGill University Jazz Band records on sale at intermissions

Part I Jazz Band I

Part II

ALL OF ME Simons & Marks
YOUR SISTER'S SAMBA Frank Mantooth
WE'VE ONLY JUST BEGUN Nichols & Williams
DICHOTOMY John LaBarbera
SECRET LOVE Webster & Fain
AFTER MR. TENG Toshiko Akiooshi

Saxes: Jennifer Bell, Simon Aldrich, Martin Daviault,
Maurice Roy, Sarah Ballantyne

Trumpets: Richard Gagnon, Bruce MacNab, Bill Mahar,
Alan Butcher, Mike Perkins

Trombones: Paul DesRosiers, Marc Eaman, Phil
Cousineau, Tim Booth

Rhythm / piano: Tony Carlone
bass: Marc Langis
guitar: Nick di Tomasso
drums: John Rucolo

Manager/librarian:
Jennifer Bell

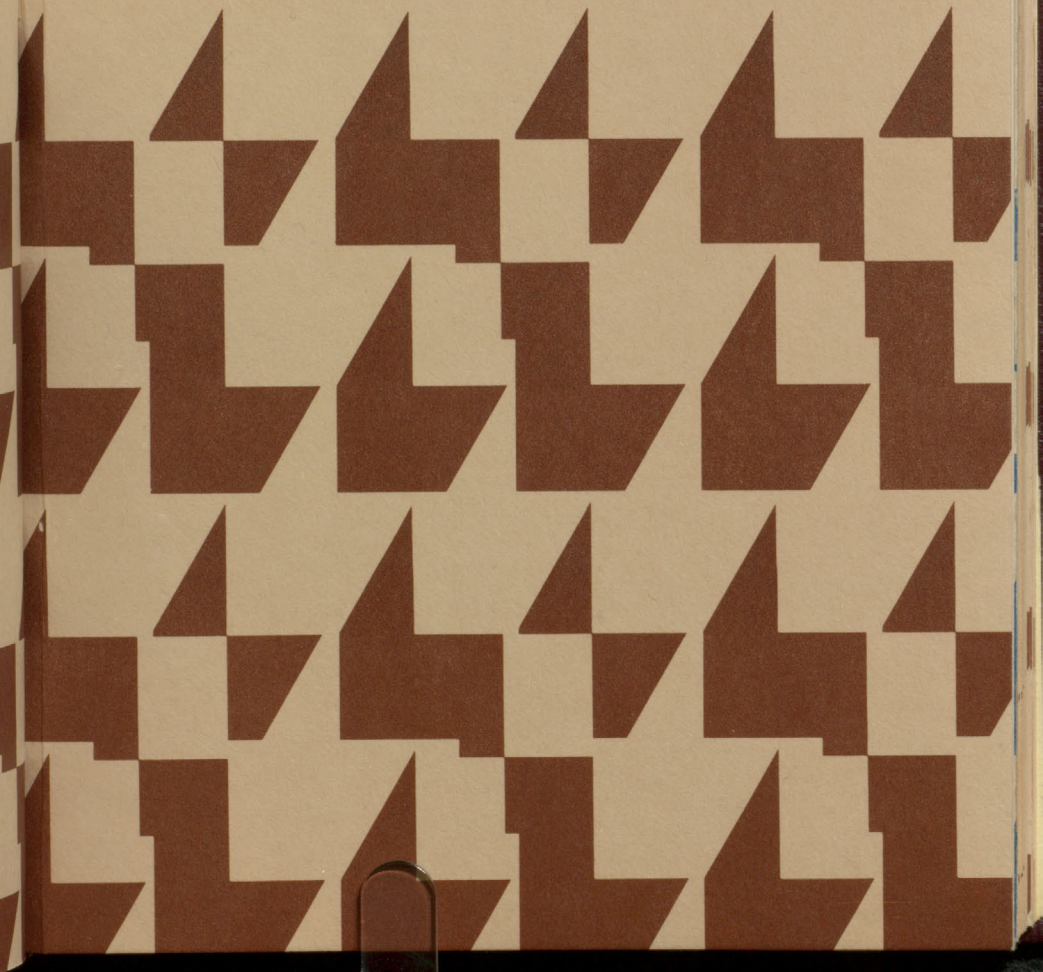
Les disques McGill (et Jazz Band) sont en vente à la pause.



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 14 March 1984, 1 pm

matin

MCGILL JAZZ WORKSHOP BAND III

DIRECTED BY PETER FREEMAN

JAZZ BAND III PERSONNEL

saxophones	(group 1)	(group 2)
1st alto	Brent Lee	Rhondalynn Key
2nd alto	Renaud Tellier	Daniele Leduc
1st tenor	François Blais	Michel McNulty
2nd tenor	Martin Smit	Catherine Scott-Taggart
baritone	Daniele Leduc	Guy Delisle

rhythm

piano	Eric Harding	Jim Sugarman
elec. bass	Rod Shergold	Rod Shergold
guitar	Tony Garbish	Doug Jillings
drums & percussion	Bob Donaldson	Ron Enros

(groups 1 & 2)

trumpets	Pat Dupuis, Philippe Hudon, Shelley McIntyre, Kate Miller
trumpets	Paul Canty, Andrew Mouland, Lynne Richards
bass trombone	Raymond Bonneau

LAST 'JAZZ' INSTRUMENT CONCERTS THIS SEASON:

A VENIR - concerts pour instruments 'jazz'

26 March, 8pm Percussion Ensemble dir. Pierre Béluse
2 April, 8pm Saxophone Ensembles
13 April, 8pm Jazz Improvisation Classes recital

group 1

LIMESTONE KNAVE John LaBarbera
FUNKTOWN Jeff Steinberg
EARLY AUMTUMN Ralph Burns & Woody Herman
FREEDOM SHOUT Al Cobine

group 2

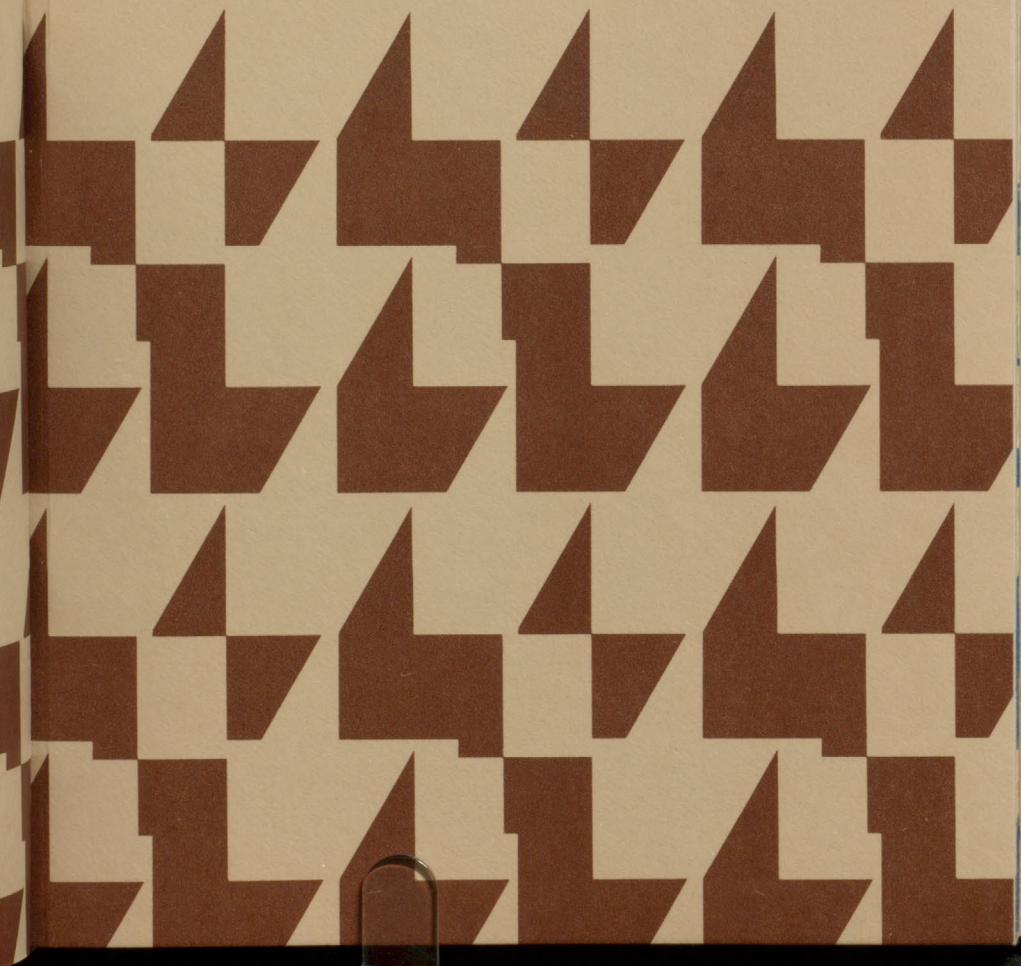
GREEN ONIONS . . . Lewis Steinberg, Al Jackson, Jr.,
Booker T. Jones, Steve Cropper
arr. Sammy Nestico
HEADIN' HOME Sammy Nestico
GOSPEL JOHN Jeff Steinberg
BASIE STREET AHEAD Sammy Nestico



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday 14 March 1984, 8 pm

_____ PIANO RECITAL BY _____

N O R A I R A R T I N I A N

*Mr. Artinian is a piano instructor
at the Faculty of Music, McGill University.*

*M. Artinian enseigne le piano à la
faculté de musique, université McGill.*

*NOTE: McGill Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.*

ADAGIO in B minor, KV 540

Wolfgang Amadeus Mozart
(1756-1791)

SONATA No.2, Op.35, in B^b minor

Frédéric Chopin
(1810-1849)

Grave
Scherzo
Marche Funèbre
Presto

INTERMISSION

SUITE BERGAMASQUE

Claude Debussy
(1862-1918)

Prélude
Menuet
Clair de lune
Passepied

SONATA No.5, Op.53

Alexander Scriabin
(1872-1915)

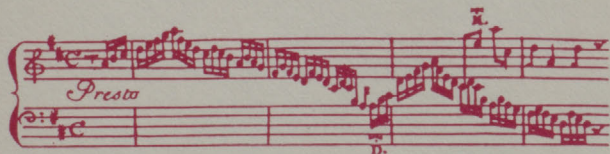


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

CBC Radio Concert



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

TIMOTHY HUTCHINS, flute
JANET CREASER-HUTCHINS, piano
PARRY KARP, cello

Pollack Concert Hall
Thursday, March 15, 1984 – 8:00 p.m.

TIMOTHY HUTCHINS, born in England in 1954, studied at the Guildhall School of Music with Richard Taylor, obtaining his Licentiate in 1974. He graduated from Dalhousie University in Halifax and then studied with Jeanne Baxtresser at McGill University.

Mr. Hutchins has been solo flute of the Montreal Symphony Orchestra since 1978. In 1983, he was invited by Zubin Mehta to perform as first flute on the U.S. tour of the New York Philharmonic. In addition to his performances with the Symphony, Mr. Hutchins has an extremely active career as a soloist and chamber musician. His playing has received the highest critical acclaim in Europe, the United States and Canada. Timothy Hutchins is on the staff of McGill University.

JANET CREASER-HUTCHINS, a native of New Glasgow, Nova Scotia studied both violin and piano as a young music student. She graduated from Dalhousie University, where she studied with William Tritt, and received a Master's Degree in Performance from the University of British-Columbia, working with Robert Silverman. She is a graduate of the Royal College of Music in London, England. Active as a chamber musician, she performs regularly with prominent Montreal musicians in addition to her extensive work with Timothy Hutchins, her flutist husband. She is on the staff of McGill Conservatory and McGill University.

PARRY KARP is a graduate of the University of Illinois, and has also studied at the Banff Centre in Alberta with Gabriel Magyar, Zoltan Szekely and Lorand Fenyves. A member of the Pro Arte Quartet since 1976, he has toured widely, performing an extensive repertoire, and is presently recording for Laurel Records. He has been visiting professor at the University of British Columbia, and is currently Artist-in-Residence and Director of String Chamber Music Programme at the University of Wisconsin-Madison.

NEXT CBC RADIO CONCERT
Thursday, March 29, 1984 – 8:00 p.m.
Pollack Concert Hall

ALVARRO PIERRI, guitar

A recital of works by Walton, Petrassi, Berkeley,
Barrios, Villa-Lobos and Gismonti.



PROGRAMME



TRIO IN F Hob.XV:17

- Allegro
- Finale (Tempo di Menuetto)

Joseph Haydn

(1735-1809)

SONATA

- Allegro malinconico
- Cantilena
- Presto giocoso

Francis Poulenc

(1899-1963)

MOUNTAIN SONG

Ned Rorem

(b. 1923)

FIRST RHAPSODY

- Moderato
- Allegretto moderato

Bela Bartok

(1881-1945)

INTERMISSION

SYRINX

Claude Debussy

(1862-1918)

CANZONE

Samuel Barber

(1910-1982)

POEM

Charles T. Griffes

(1884-1920)

TRIO IN G Hob.XV:15

- Allegro
- Andante
- Finale

Joseph Haydn

(1732-1809)

.....

Tonight's concert is being broadcast live to the network
on the program "ARTS NATIONAL", heard weeknights
at 8:05 p.m. on CBC Stereo 93.5

Producer: Frances Wainwright
Production Assistant: Edward Wolk

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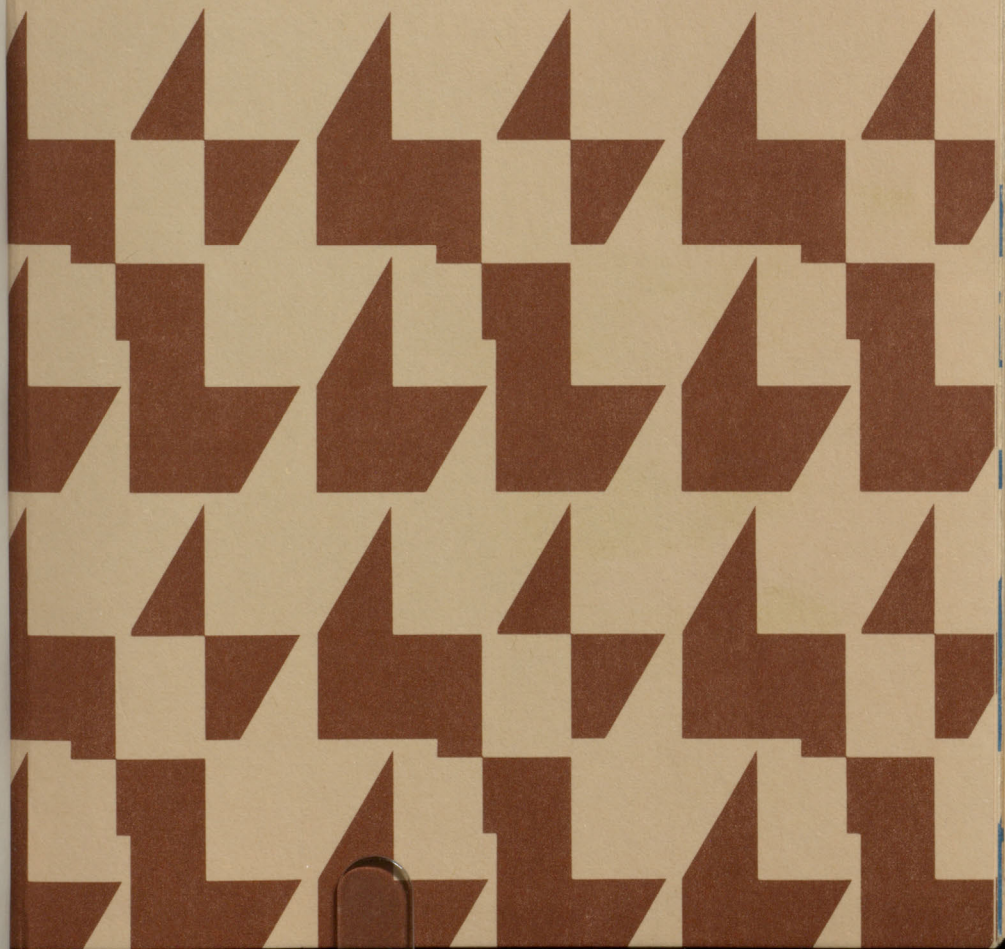


CBC Radio 940
Stereo 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 20 March 1984, 5:00 pm

STUDENT SOLOISTS

NOCTURNE Op.48 no.1 in c minor Chopin

PRELUDES Op.38 nos. 9, 8, 16 Kabalevsky

Raffi Toumayan, piano
(student of Elizabeth Dawson)

SONATA Op.94 in D major Prokofiev

1st movement: Moderato

MADRIGAL Philippe Gaubert

Paul St.Laurent, flute
(student of Timothy Hutchins)
Paul Helmer, piano

ARMENIAN DANCE Babajanian

SONATA in C major, Hob:48 Haydn

Andante con espressione

Rondo: Presto

Takuhi Sedefci, piano
(student of Luba Zuk)

SONATA in C major, Hob:10

Haydn

STUDE DE CONCERT "Un sospiro"

Liszt

Juli Young-Joo Kim, piano
(student of Luba Zuk)

VIOLIN CONCERTO in e minor

Jules Conus

Marie-France Geoffroy, violin
(student of Sonia Jelinkova)
Vladimir Jelinek, piano

Next recital by Student Soloists and Ensembles:
Tuesday 27 March, 5:00 pm

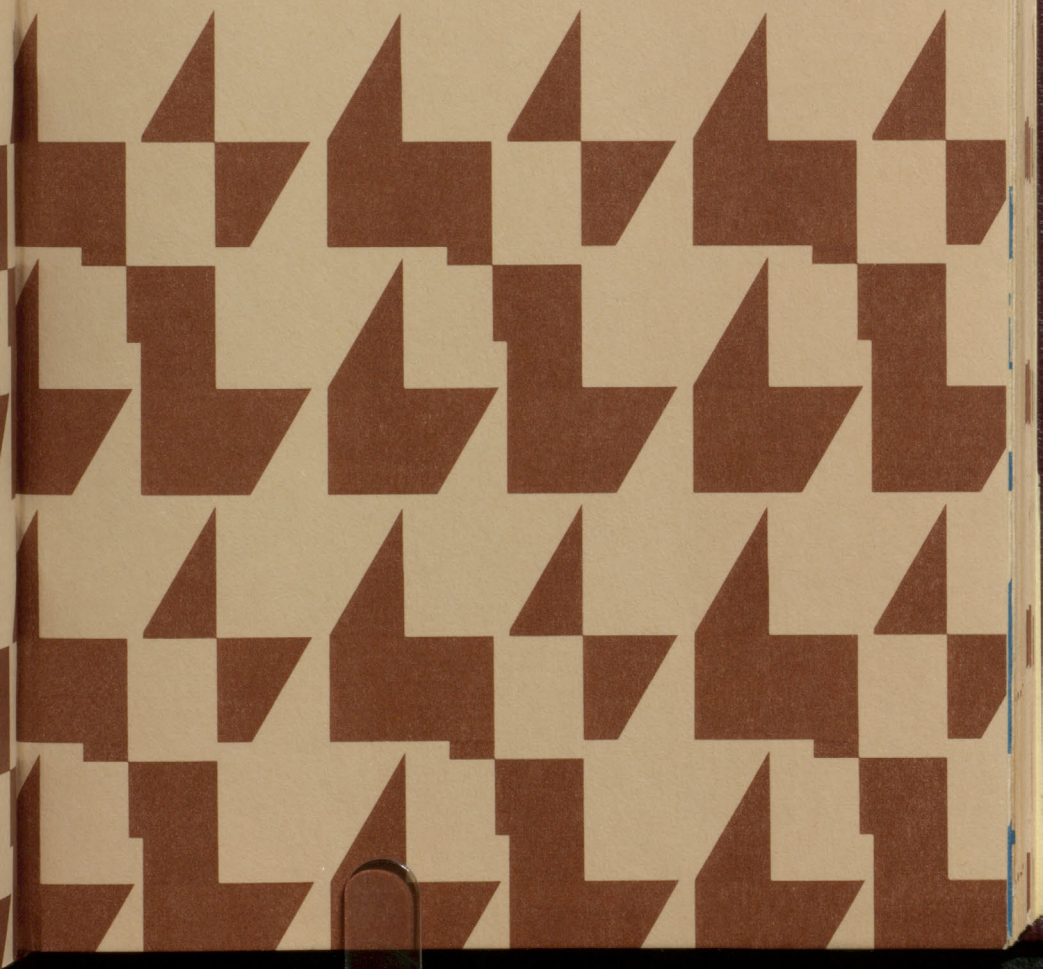
Mozart: Concerto in E^b for 2 pianos
Mozart: 2 arias from "Magic Flute"
Piano music by Chopin, Kabalevsky, Bartok
Arias by Mozart, Handel, Gounod



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 20 March 1984, 8 pm

GUITAR ENSEMBLES, STUDENTS OF
EDWARD RUSNAC & ANTONIN BARTOS
part I *part II*

XX

PART I :

- RICERCAR DE PRIMO TUONOGiovanni Palestri
1525-15
- DE LOS ALAMOS VINGO Vasqu
- ROTTA(anon
- SONATA in D minorBernardo Pasqui
Allegro / Adagio / Vivace 1637-17
- CORANTO / ALLEMANDE / CORANTO . . William Law
c.16
- FOLK-TUNE FUGUE (1980). Harold Bellman-Gree

SANDRA COCHRANE & SYLVAIN BÉDARD

L'ENCOURAGEMENT, Op.34 Fernando Sor
1778-1839
Cantabile
Theme & Variations
Waltz

PATTY DOHERTY & GERALD MONAGHAN

CONCERTO DE ANGELIS (1973). . . . R. Smith Brindle
for four guitars

TONY BATTISTA NATALIE PARENT
PATTY DOHERTY GERALD MONAGHAN

- intermission -

PART II :

GOLDBERG VARIATIONS, BWV 988....Johann Sebastian Bach
Aria transcribed for
Variations 1 - 15 two guitars by
Variation 30 A. Bartos
Aria

SYDNEY VRANA & LOUIS DUMAINE

McGill University Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.



McGill University Faculty of Music

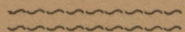


Pollack concert hall
Salle de concert Pollack

Wednesday 21 March, 1984, 8 pm

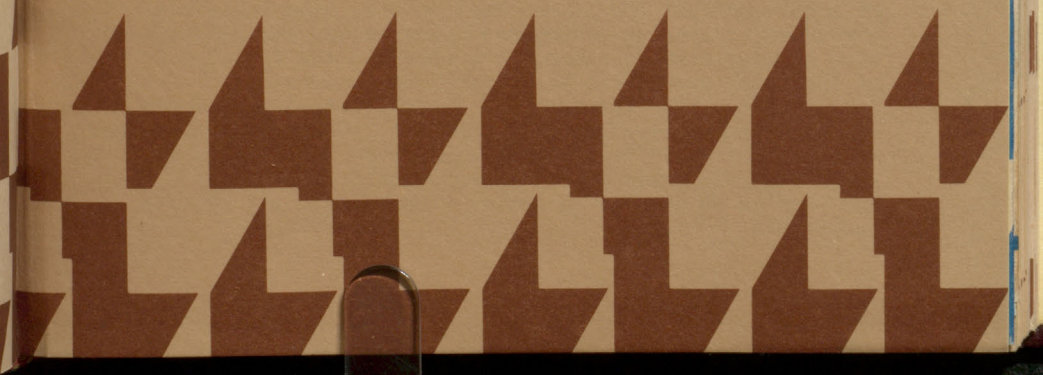
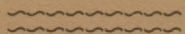
McGILL
COLLEGIUM MUSICUM

directed by
MARY CYR



with guests

JOSEE APRIL, harpsichord
CLAIRE GUIMOND, baroque flute



Members of the Collegium Musicum

Anne-Marie Donovan mezzo soprano
Michèle Gagné soprano
Karen Langille baroque violin I
Sophie Rivard baroque violin II
Sylvie Renaud baroque viola
Mary Cyr baroque cello/director
Pamela Mason violone
Deborah Jackson recorder I
Kelly Rice recorder II
David Sandall harpsichord continuo

NOTES

Johann Philipp Krieger studied organ in Copenhagen and composition with Rosenmüller in Venice. His collection of 12 sonatas for violin, viola da gamba and continuo, from which this evening's selection is taken, follows the German predilection for a violin paired with a viola da gamba in a trio sonata rather than a second violin. Since the baroque viola nearly matches the gamba's range, we have incorporated it this evening. In addition to a few instrumental compositions, Krieger wrote some two thousand cantatas but most of them are now lost.

Two of the well-known works on this program will be performed in virtually unknown, though certainly authentic, versions. Bach's Ich habe genug has become famous in its setting for baritone voice, solo oboe and strings but the version for alto, flute and strings also survives in a manuscript in Bach's own hand. Bach also arranged his entire Brandenburg Concerto No. 4 in a new combination retaining the two solo recorders and replacing the original 'violino piccolo' with a brilliant solo harpsichord.

The cantata Orfeo was probably written near the end of Pergolesi's short life. It was first published in 1736. The familiar legend allowed the poet and composer to express a variety of emotions, from love to yearning, and finally despair. Pergolesi met the challenge with a work of great contrast and power. Particularly remarkable are the dramatic opening accompanied recitative, the expressive chromaticism throughout the work and the lyricism of the final aria, which is somewhat reminiscent of Pergolesi's comic 'intermezzi'. Though little-known today, the work was justly famous in the 18th century. Jean-Jacques Rousseau called it 'a striking example of the effects this great musician draws out of an enharmonic transition', and Charles de Brosses called it 'the best of all Italian cantatas'.

CANTATA; Ich habe genug
(traduction française du texte allemand)

J. S. Bach

AIR - J'ai ce qu'il me faut. J'ai pris le Sauveur,
l'espoir des croyants, dans me bras avides; Je l'ai vu.
Ma foi a étreint Jésus. Maintenant je ne désire plus que
me séparer aujourd'hui même, avec joie, de ce monde.

RÉCITATIF - J'ai ce qu'il me faut. Ma consolation est
seulement que Jésus soit mien et que je veuille être sien.
Je suis uni à lui dans la foi. Et comme Siméon, je vois déjà
les joies de cette autre vie. Allons avec cet homme! Ah!
veille le Seigneur me délivrer des chaînes de mon corps;
Ah! si seulement c'était l'heure de prendre congé d'ici-bas
avec quelle joie ne te dirais-je pas, ô monde: J'ai ce
qu'il me faut.

AIR - Laissez le sommeil vous envahir, yeux accablés.
Fermez-vous avec douceur et félicité. O monde, je ne
demeure plus ici. Je ne reçois de toi rien. Qui puisse
profiter à mon ame. Ici-bas tout n'est que misère, mais
là-bas, là-bas je contemplerai la douce paix, le repos et
la tranquillité.

RÉCITATIF - Mon Dieu! quand viendra le merveilleux
'Allons' me signifiant de te rejoindre? Ce moment où je
m'étendrai à même la froide terre pour reposer en ton sein?
J'ai déjà pris congé: Monde, adieu!

AIR - Je me réjouis à la pensée de ma mort. Ah! puisse
t-elle déjà se présenter! J'échapperai alors à toutes les
misères que me lient encore à ce monde.

CANTATA; OrfeoPergolesi(English translation of Italian text)

RECITATIVE - Into that forbidden kingdom, where all light must perish, comes the Thracian singer. Along unknown paths, accompanied by Amor, he follows weeping in the footsteps of his wife whom he supposes lost to him forever. Here, to arouse compassion, he gives full rein to his grief. Here, in the kingdom of silent horror, he sings of his anguish to the unhappy souls, sings to the strains of his lyre in tones of passing sweetness. So is his sorrow the more bearable and thus he subdues the anger of the gloomy Lord of the Underworld.

ARIA - Euridice, where art thou? Who shall hear me, who shall show me where dwells the very sun of my eyes? Who can call her back to life? Who shall return her to my heart? She was prey to an unjust death. I say to you: If my beloved wife must remain with you then mercy cannot obtain, then justice can have no being.

RECITATIVE - No, there can be no mercy if I do not succeed in turning the arm of fate nor in healing the cruel wound in my heart inflicted by the loss of my Euridice. Ah, there is no compassion, none hears the voice of love. Must I then sigh in vain, weep and lament? Yet what would I say, even were I feigning passion? There are yet many who are acquainted with the voice and stirrings of Love and of Nature, even the snake in the thorny thicket the fierce tiger of the jungle and the untameable beasts of the Numidian desert. Thou, Evander, and thou, Phaëdra, ye whom Love has snatched away and brought down to this brotherhood of pallid shades; and thou also, son of Acastus to all others in Love's train bear thou witness and say: How can one return thus to the light of the sun? Who can pass the unendurable days without his beloved, live despairing of all hope of love, and love only with torment?

ARIA - Either I will return rejoicing with Euridice, or remain here as an unhappy shade, for ever weeping by the dark springs of Acheron. Death holds no terrors for me. With my beloved near I am able to bear every hardest blow of fate, and every misfortune.

TRIO SONATA in A minor

Johann Philipp Krieger
1649-1725

Largo
Adagio
Vivace
Presto
Ciaccona
Allegro

CANTATA, "Ich habe genug"
(BWV 82a)

Johann Sebastian Bach
1685-1750

Aria: *Ich habe genug. Ich habe den Heiland...*
Recit.: *Ich habe genug. Mein Trost nur allein...*
Aria: *Schlummer ein, ihr matten Augen...*
Recit.: *Mein Gott! wenn kommt das schöne: Nun!...*
Aria: *Ich freue mich auf meinen Tod...*

Anne-Marie Donovan, mezzo soprano
Claire Guimond, baroque flute

CANTATA, "Orfeo"

Giovanni Battista Pergolesi
1710-1736

Recit.: *Nel chiuso centro ove ogni luce...*
Aria (Amoroso): *Euridice, e dove sei? Chi m'ascolta..*
Recit.: *Si che pietà non v'è se a me non lice..*
Aria (Presto): *O d'Euridice n'andrò fastoso*
o d'Acheronte sul nero fonte...

Michèle Gagné, soprano

CONCERTO in F (BWV 1057)
for harpsichord, 2 recorders,
strings & continuo

J. S. Bach

Allegro
Andante
Allegro assai

Josée April, harpsichord

NOTES

Johann Philipp Krieger a étudié l'orgue à Copenhague et la composition à Venise avec Rosenmüller. Sa collection de 12 sonates pour violon, viole de gambe et continuo publiée en 1693 et parmi lesquelles ont été choisies celle de ce soir, est conforme au goût allemand de l'époque pour les trios pour violon et viole de gambe plutôt que pour deux violons. La gamme de l'alto se rapproche beaucoup de celle de la viole de gambe et on substitue souvent l'alto à cette dernière, tout particulièrement après 1730 lorsque la viole de gambe est devenue rare. En plus de quelques compositions instrumentales, Krieger a également écrit quelque 2 000 cantates dont la plupart ont cependant disparu.

Deux des oeuvres bien connues du programme de ce soir seront jouées dans des versions pratiquement inconnues bien que certainement authentiques. Le Ich habe genug de Bach est devenu célèbre dans son arrangement pour voix baryton, solo de hautbois et corde mais la version pour alto, flûte et cordes est demeurée grâce à un manuscrit de la main de Bach. Ce dernier a également fait un nouvel arrangement de son concerto brandebourgeois n° 4, conservant les deux flûtes à bec solo et remplaçant le violino piccolo original par un brillant solo de clavecin.

La cantate Orfeo a probablement été composée vers la fin de la courte vie de Pergolesi puisqu'elle a été publiée pour la première fois en 1736. La célèbre légende a fourni au compositeur toute une gamme d'émotions, de l'amour au désir ardent et finalement au désespoir. Pergolesi relève le défi grâce à une oeuvre de grand contraste et de grande puissance. L'ouverture dramatique accompagnée d'un récitatif, le chromatisme expressif de toute l'oeuvre, et le lyrisme de l'aria final qui peut même rappeler à l'auditeur l'intermezzo comique de Pergolesi sont tout particulièrement remarquables. Bien que peu connue aujourd'hui, l'oeuvre a acquis la célébrité qu'elle méritait au 18^e siècle. Jean-Jacques Rousseau a dit d'elle qu'elle était un exemple frappant des effets que ce grand musicien pouvait tirer de la transition en harmonie, et Charles de Brosses l'a qualifiée de meilleure cantate italienne.

*McGill University Records on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.*

McGill University



Faculty of Music

March 22-25 mars 1984

contemporary music festival
de musique contemporaine 3

pipes and reeds - tuyaux et anches



Serving composers
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Aux jeunes compositeurs de moins de 30 ans à la date limite du 30 septembre 1984, nous offrons les prix:

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CONTEMPORARY MUSIC FESTIVAL

1984 "...PIPES AND REEDS..."

This year marks the THIRD CONTEMPORARY MUSIC FESTIVAL presented by the Faculty of Music of McGill University. In keeping with the idea of organizing the Festival around a particular type of instrument, we are presenting a series of concerts featuring organ, reed and wind instruments of various types, either separately or in a number of combinations.

Three concerts will be devoted to organ music, two of these involving several works for organ and other instruments (violin, trumpet, percussion) or voices. As well as the distinguished Montreal organ recitalists John Grew and Réjean Poirier, Leonard Raver from New York is our outstanding guest organist.

Other concerts will have the participation of the Toronto accordionist Joseph Petric and the McGill ensemble GEMS (Groupe Electronic Music Studio) performing two works especially written for them.

Of the 30 works to be heard, 5 are world premières and 11 are Canadian premières. As in 1983, we have been fortunate to have the support of the Canada Council in the commissioning of new works. Thus we are able to present two new works specially commissioned by the Festival from Michel-Georges Brégent and John Burke. A third work, by Brian Cherney, commissioned by John Grew with the aid of a grant from the Canada Council will also be premiered.

principal organizers
Aleides Lanza
Brian Cherney
Faculty of Music
McGill University

- 1982
...around keyboards...
...autour des claviers...
- 1983
...around strings...
...autour des cordes...
- 1985
...woodwinds and electronics...

With special thanks
Remerciements
to/à

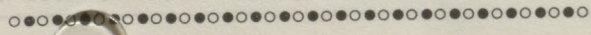
The Canada Council - Conseil des Arts du Canada
Église de l'Immaculée-Conception
Christ Church Cathedral

3^{EME}
FESTIVAL DE MUSIQUE CONTEMPORAINE
1984 "...TUYAUX ET ANCHES..."

Cette année marque le troisième festival de musique contemporaine présenté par la faculté de musique de l'université McGill. Fidèle à l'idée d'organiser le festival autour d'un genre particulier d'instruments cette série de concerts favorisera surtout cette année divers instruments à tuyaux et à anches. Trois concerts seront consacrés à l'orgue dont deux comprenant des oeuvres pour orgue et autres instruments (violon, trompette, percussion) ou voix.

Entre autres musiciens qui participeront au festival, on entendra en récital les organistes montréalais John Grew et Réjean Poirier et un organiste invité, Léonard Raver, de New York. L'ensemble GEMS (groupe électronique music studio) de McGill et l'accordioniste Joseph Petric de Toronto joueront aussi deux oeuvres commandées pour eux.

Parmi les 30 compositions qui seront interprétées lors du festival, on en entendra 5 en première mondiale et 11 en première canadienne. Un appui financier du Conseil des Arts du Canada nous a permis de commander trois de ces nouvelles oeuvres, dont une par l'intermédiaire de John Grew à Brian Cherney, et deux autres à Michel-Georges Brégent et John Burke.



PROGRAMME CODE :

- ★ commissioned by the Festival with the assistance of The Canada Council.
commandée avec l'appui financière du Conseil des Arts du Canada
- world première / création ▲ Canadian première / première canadienne

CBC RECORDING:

The following are being recorded by CBC Radio for later broadcast (producer, Frances Wainright). / Ces concerts sont enregistrés par Radio-Canada en vue d'une diffusion ultérieure:

- 8pm, March 22: NEAR RHYMES by John Burke
- 5pm, March 23: Organ Recital by John Grew
- 8:30pm, March 25: Organ Recital by Leonard Raver

E.L.V.I.S.

We are inside a living labyrinth. Space and Time are the shapes of that labyrinth. THE KING, E.L.V.I.S., is an artificial construction, an artifact, destined to help us to find the exit, a constantly changing exit. ELVIS is not a religion, but a very advanced technology. When we get out of the labyrinth we are free from space and time.

Tape produced at the studio of the Université de Montréal and Studio Bruit Blanc. This work, commissioned by Mr. René Masimo, has been produced with the financial support of the Service de la Recherche de l'Université de Montréal and Intervention nouvelle Art et Innovation, Ministère des Affaires culturelles du Québec.

LIBRA

"Libra", the Balance, was the zodiac sign of Roberto Gerhard. The piece was commissioned by the B.B.C. and first performed in Cambridge in 1968.

Born in Spain, Gerhard studied with Granados in Barcelona and in Berlin with Schönberg (1924-28). After the Spanish Civil War he moved to Cambridge, England where he remained for the rest of his life.

(étud., 3^e cycle) Alain Thibaut

Nous nous trouvons à l'intérieur d'un labyrinthe vivant. L'espace et le temps sont les formes de ce labyrinthe. THE KING, E.L.V.I.S., est une construction artificielle, un artefact, destiné à nous aider à trouver l'issue, une issue qui change constamment.

ELVIS n'est pas une religion, mais une technologie très avancée. Quand on se dégage du labyrinthe nous sommes libérés de l'espace et du temps. Bande réalisée dans les studios de l'Université de Montréal et dans le studio Bruit Blanc.

Cette oeuvre, commandée par M. René Masimo, fut réalisée avec l'appui financier du Service de la Recherche de l'Université de Montréal et du programme Intervention nouvelle Art et Innovation, Ministère des Affaires culturelles du Québec.

(1896-1970) Roberto Gerhard

"Libra", la Balance, c'était la signe de zodiaque de Roberto Gerhard. Commandée par la B.B.C., l'oeuvre a été créée à Cambridge en 1968.

Né en Espagne, Gerhard a fait ses études avec Granados à Barcelone et avec Schönberg à Berlin (1924-28). Après la guerre civile en Espagne, s'est rendu à Cambridge en Angleterre où il est resté jusqu'à sa mort.

NEAR RHYMES

(né en 1951) John Burke

Since this composition is based on the destruction of two chords, initially in the form of a trill, it can be said that everything in the piece expresses the idea of sound repetition or rhyme. In the study of versification, rhyme also implies the idea of line and in a similar way, a gradual slowing down of the two chords marks important directions in the music. The title implies, the repetitions are always varied to some extent with the exception of a single section which is recapitulated exactly.

NEAR RHYMES was commissioned by the festival organizers especially for the Gerald Danovitch Saxophone Quartet, whose members teach at the University. John Burke is a graduate of the Faculty of Music and now active as an independent composer, based in Toronto.

jeudi 22 Thursday 20h00
Pollack Hall

OPENING CONCERT: CHAMBER MUSIC
MUSIQUE DE CHAMBRE

E.L.V.I.S. (1984) • Alain Thibault
pour QUATUOR de SAXOPHONES René Massimo, Pierre Tremblay,
Pierre Guillemette & Kim Freeman, DISPOSITIF ÉLECTRONIQUE,
MULTI-IMAGE Jacques Collin, Yoshua Bengio & Paul St-Jean,
GRAPHIQUES par ordinateur Yves Martel, LASER Pierre St-
Hilaire, et BANDE.

LIBRA (1968) ▲ Roberto Gerhard
for FLUTE Jill Rothberg, CLARINET (A) François Houle,
VIOLIN Pierre Chouinard, GUITAR Daniel Desjardins,
PIANO Daniel Silverberg, and PERCUSSION François Gauthier

INTERMISSION

NEAR RHYMES (1984) • ★ John Burke
for SAXOPHONE QUARTET
GERALD DANOVITCH SAXOPHONE QUARTET: Gerald Danovitch,
Peter Freeman, Nancy Newman & Abe Kestenberg

TREPPENMUSIK (1982) John Rea
for 12 instruments & tape delay
McGILL CONTEMPORARY MUSIC ENSEMBLE; dir. Bruce Mather
Clarinets: E^b Mark Simons, B^b Michel Pilote, Bass Fr. Houle,
Claude Schryer, Saxophones: Sop. Jennifer Bell, Alto Simon
Aldrich, Ten. Jacques Brazeau, Bass Bernard Savoie, Strings:
Violin Pierre Chouinard, Viola Linda Gregory, Cello Louis
Dallaire, Double-bass Denis Chabot

— sound reinforcement/sonorisation: Eric Johnstone, Shelley Craig —

TREPPENMUSIC

the German word (music-on-the-stairs) that
inspired Sigfried's Idyll, by Richard Wagner.
his first performance, Christmas and birthday
gift for Cosima, took place on the stairs at
Wagner's Wahnfried residence. In my composi-
tion I am reflecting on the paradoxical
stairs - ascending or descending, going no-
where - that exist in the art of Maurits
Cornelis Escher (1898-1972), the Dutch artist.
Through his experimentation with perspective
and organizations of the 'mosaic' type, he
worked in his works symmetries, repetitions in a
rhythmic manner, mutations of the familiar in-
to the fantastic - techniques that also show
the influence of mathematics.

TREPPENMUSIK is my own 'time-machine' to
travel within a universe according to Escher.

(né en 1944) John Rea

TREPPENMUSIK (musique dans l'escalier) est le mot
allemand qui qualifie 'Siegfried Idyll' de Wagner.
En effet, la première exécution de cette oeuvre,
cadeau de Noël et d'anniversaire pour Cosima, eut
lieu dans l'escalier de Wahnfried, un villa de
Wagner. Dans ma composition, toutefois, ce titre
fait allusion aux escaliers paradoxaux - montées
et descentes vers quelque part/nulle part - ainsi
qu'aux autres boucles étranges figurant dans les
gravures et lithographies de l'artiste hollandais
Maurits Cornelis Escher (1898-1972). Par ses ex-
périences avec la perspective et les agencements
en mosaïque, Escher a réuni dans son oeuvre sy-
mmétries, répétitions à caractère canonique, méta-
morphoses, mutation du familier en fantastique -
qui subissent également l'influence des mathéma-
tiques. TREPPENMUSIK est ma propre machine à
voyager dans le temps, à l'intérieur d'un monde
selon Escher.

ORGAN RECITAL : JOHN GREW
RÉCITAL D'ORGUE

vendredi 23 Friday 17h00
Redpath Hall*

LIVRE d'ORGUE de McGILL (1980-81) Bengt Hambraeus

from LIVRE II: 1. Introduction sur les Pleins-Jeux.
2. Movement Perpétuel.
3. Caprice en Dialogue. 4. Clairon en taille.
5. Monodie avec des timbres changeants.
6. Récit de Voix humaine.

- ▲ LIVRE III: 1. Prélude sur les Plein-Jeux. 2. Répercussions.
3. Récit de Tierce en Taille.
4. Ronde de Tierces en couple. 5. Trio
6. Les timbres irisés. 7. Basse & dessus de trompette.
8. Fugue grave sur les fonds. 9. Basse de Cromorne.
10. Stratifications. 11. Récit de Hautbois, du
Jeu de Tierce, de la Voix Humaine, et du Cornet.
12. Postlude sur les Grands-Jeux.

GOTHIC SCENES AND INTERLUDES (1984) ★• Brian Cherney

(i) (ii)
Interlude
(iii) (iv)
Interlude
(v) (vi)

*McTavish gates

LIVRE D'ORGUE

(né en 1928) Bengt Hambraeus

My Livre d'orgue was inspired partly by the classical French Livres d'orgue from the 17th and 18th Centuries and partly by magnificent new organ in Redpath Hall which was built by Hellmuth Wolff in the old French tradition. Actually, it was composed while the organ was being built.

The work's 48 movements are divided into four main parts, each of which is a complete suite. There is a progressive degree of difficulty, from the easier pieces in the first part until the most difficult in Book IV. The player is free to select any order of pieces for any given occasion. Mr. Grew chose 18 for this concert.

Mon Livre d'orgue est marqué par deux réalités importantes; la tradition qu'attestent les Livres d'orgue classiques français des XVII^e et XVIII^e siècles, ainsi que l'installation à la salle Redpath d'un instrument magnifique construit par Hellmuth Wolff selon les principes des facteurs d'orgue des mêmes siècles. En fait, mon Livre d'orgue fut composé en même temps que la construction de l'orgue. Il y a 48 mouvements, ou 4 groupes de 12 pièces de plus en plus difficile. L'organiste peut exécuter n'importe quel nombre et dans n'importe quel ordre selon les besoins du moment. M. Grew a choisi 18 mouvements du 1^{er} livre et tous les 12 du 4^{ème} (BH)

GOTHIC SCENES AND INTERLUDES

(né en 1942) Brian Cherney

This work was commissioned by John Grew with the aid of a grant from the Canada Council and composed in January 1984. It was written with the resources of the organ at Redpath Hall in mind (although it can be played on others).

There are six short pieces (scenes) separated into pairs by two brief, contrasting interludes. The title does not refer to any particular "Gothic novel" or set of events but rather suggests to the listener a possible vantage point in the imagination.

Cette oeuvre, écrite en Janvier 1984, est le résultat d'une commande du Conseil des Arts Canada par l'organiste John Grew. L'oeuvre a été conçue particulièrement pour l'orgue de Redpath Hall.

Six petites pièces ou scènes sont divisées en paires par deux interludes brèves. Le titre ne suggère pas une relation directed avec le "Roman Gothique" comme tel, mais sert plutôt à proposer à l'imagination de l'auditeur une perspective avantageuse.

(I) GEMS / groupe electronic music studio (McGill)MELORYTHMHARMUNDI (1983) ★● Michel-Georges Brégent
for chamber ensemble

- (i) The Pharos lighthouse at Alexandria
- (ii) The Colossus of Rhodes
- (iii) The Temple of Artemis at Ephesos
- (iv) The Mausoleum at Halikarnassos
- (v) The statue of Zeus at Olympia
- (vi) The Hanging Gardens of Babylon
- (vii) The Pyramids of Egypt

Flute Paul St-Laurent, Clarinet Claude Schryer, Saxophone
Bernard Savoie, Cello Andrés Weber, Percussion Helen
Barclay, Nicole Girard, Pianos Sylvie Roux, Andrew Thomas
GEMS: dir. Alcides Lanza

BREATH BABY (1984) Richard Lloyd
for SAXOPHONE Bernard Savoie, and PIANO Sylvie Roux(II) JOSEPH PETRIC, accordionist/accordéonisteDUELL (1966) Torbjörn Lundquist
for Accordion & Percussion Helen Barclay

PANDORAS BOX (1960/61) Mauricio Kagel

DIVIDIDO DOS (1971) ▲ Mariano Etkin
for Accordion & TapeSONIC ECLIPSE (1980) Richard Romiti
for Accordion & Cello Robert Bardston

*555 Sherbrooke W.

MELORYTHMHARMUNDI

musical divertimento - inspired by Michael
Ashley's book on the seven wonders of the
ancient world.

In my mind the timeless pillars of a musical
composition are still the melody, the rhythm
and the harmony. To 'ultimize' the triptych of
these aspects of our world (mundi) of music
what I perceive as an interesting creat-
ive path. The combined title should indicate
the musical world to come. These three as-
pects will generate 7 'concentrations', the
being silence (or chaos; no melody, rhythm
or harmony) that in turn generate 128 possi-
ble combinations applied first to instru-
mentation (7 sources in pre-established dyna-
mic order) and second to the 7 well-tempered
intervals 0-1-2-3-4-5-6 applied to the semitone.

BREATH BABY

The piece is an arch form, in that the saxo-
phone begins and ends with non-traditional
sounds while more standard procedures are
employed in the middle. There is also a lin-

(né en 1948) Michel-Georges Brégent

Divertissement musical - inspirée par le livre
de Michael Ashley sur les sept merveilles du
monde antique.

A mon esprit, les piliers intemporels d'une
composition sont encore aujourd'hui, la mélodie,
le rythme et l'harmonie. D'ultimiser ce tryptique
dans notre monde (mundi) est une route intéres-
sante à suivre.. Le titre indique l'esprit du
monde musical à venir.

Ces trois aspects vont générer 7 'concentrations'
la 8^e étant le silence (ou le chaos; sans mélo-
die, rythme ou harmonie) qui vont à leurs tour
générer 128 combinaisons appliquées, primo, à
l'instrumentation (7 instruments dans un ordre
dynamique pré-établie) et secundo, aux 7 inter-
valles tempérés 0-1-2-3-4-5-6 appliqués au demi-
ton.

(né en 1952) Richard Lloyd

La pièce est construite en forme d'arche puis-
que la partie de saxophone débute et se termine
avec des sonorités non-traditionnelles, tandis
que la section centrale est conventionnelle. Un
over...

6. éar movement, with the silences of the beginning developing into breath and throat sounds in the miked sax, proceeding to the use of multiphonics and bowed piano strings at the end. It is this contrast between the use of effects and normal playing methods that provides the major structural challenge.

PART II :

JOSEPH PETRIC, ACCORDIONIST

Joseph Petric studied accordion performance with J. Macerollo and in Hugo Noth's master class at the Hochschule für Musik in Trossingen, West Germany. He has performed with Arraymusic, Music Inter Alia, Canadian Opera Co., Toronto Chamber Players, Calliard Trio and as soloist in The International Accordion Symposium. His strong interest in new music has resulted in more than a dozen commissions by a new generation of North American and European composers.

DUELL (Montreal première)

Inspired by the Danish accordionist Mogens Ellegaard, Duell has a number of thematic ideas which are constantly permuted rhythmically, melodically and at times treated as character variations. It is one of many solo chamber and orchestral works the Swedish composer has written for accordion since 1964, forming the core of original contemporary accordion literature.

PANDORAS BOX (Montreal première)

was written for David Tudor and is dedicated to him. The composer is especially known for his mixed media pieces which involve acting, miming, singing with instrumental and electronic music. The Buenos Aires-born composer wrote his main works after moving to Cologne 1957 where he established his reputation as one of the most innovative of the avant-garde.

DIVIDIDO DOS (Canadian première)

was given its première in Lima by the South American bandoneon player Alejandro Nunez Allauca; tape part realized at the Electronic Music Studio of the Latin American Centre for Advanced Musical Studies, Buenos Aires.

Etkin studied in Argentina, Europe and at the Juilliard School, New York. He was a visiting professor at McGill (1979-82) and he now teaches at Sir Wilfrid Laurier University.

SONIC ECLIPSE Montreal première

was composed on a commission from Joseph Petric. It is inspired by works for this combination by the concertina virtuoso Giulio Regondi and cellist Joseph Lidel in their European tours in the 1840's. Romiti received his Mus.Doc. from the University of Toronto (1982) and is a faculty member at Providence College, Rhode Island.

mouvement linéaire s'établit aussi à partir de silences du début qui se transforment graduellement en respirations et en sons gutturaux amplifiés, procédant à l'utilisation de multiphonique et d'archets sur les cordes du piano. C'est spécifiquement le contraste entre ces effets et l' 'normale' qui constitue la structure de l'oeuvre.

Joseph Petric a étudié l'accordéon avec J. Macerollo et a participé aux classes dirigées par Hugo Noth au Hochschule für Musik à Trossingen en Allemagne. Il a joué avec les groupes Arraymusic, Music Inter Alia, Canadian Opera Co. Galliard Trio, Toronto Chamber Players et en tant que soliste dans The International Accordion Symposium. Son grand intérêt pour la musique contemporaine lui a valu plus d'une douzaine de commandes pour petits ensembles, par la nouvelle génération de compositeurs.

(né en 1920) Torbjörn Lundquist

Cet oeuvre inspirée par l'accordéoniste danois Mogens Ellegaard consiste d'un nombre limité d'idées thématiques qui sont en permutation rythmique et mélodique perpétuelle. Le mouvement prends occasionnellement la forme 'variation de caractère'. Né à Stockholm, Lundquist a écrit depuis 1964, plusieurs oeuvres pour accordéon solo et en ensemble. Ces oeuvres forme la base de la littérature contemporaine originale pour accordéon.

(né en 1932) Maricio Kagel

fût écrite et dédiée à David Tudor. M. Kagel est connu particulièrement pour ses oeuvres de genre multi-média; théâtre, mime, et chant avec musique instrumentale et électronique. Né à Buenos Aires la majorité des ses oeuvres importantes furent écrites après son arrivé à Cologne en 1957 où devint réputé comme un des compositeurs le plus innovatif de l'avant garde.

(né en 1943) Mariano Etkin

a reçu sa création à Lima, Peru, par le bandéoniste Alejandro Nunez Allauca; la bande fut réalisée au Studio de Musique électronique du Centre Latino américain pour Etudes Musicales Avancées, Buenos Aires.

Etkin étudia en Argentina, en Europe et au Juilliard School, N.Y.. Il était invité à McGill (1979-82) et est actuellement professeur à l'université Sir Wilfrid Laurier, en Ontario.

(né en 1949) Richard Romiti

fût écrite à la demande de Joseph Petric. La composition s'inspire du repertoire des virtuoses des années 1840, Giulio Regondi, accordéon et Joseph Lidel, violoncelle, en Europe. Romiti a reçu un Doctoral en Musique de l'Université de Toronto (1982) et est présentement membre de la faculté au Providence College, Rhode Island.

ELECTRONIC MUSIC STUDIO CONCERT
CONCERT DE L'E.M.S. (McGILL)

samedi 24 Saturday 17h00
Recital Hall *

<u>SAXARBA</u> (1982) for tape/pour bande		Susan Frykberg
<u>NOCTURNO</u> (1977) ▲ for tape/pour bande		Francisco Kröpfel
<u>COMPOSICION</u> (1983) ● for FLUTE <i>Paul St-Laurent</i> , CLARINET <i>Claude Schryer</i> , TENOR SAXOPHONE <i>Bernard Savoie</i> , and TAPE		Dante Grela
<u>CABOTAJE IIIa</u> (1971) ▲ for tape/pour bande		Ariel Martinez
<u>MAIS LAISSERONS-NOUS MOURIR, ARIANNA?</u> ('79) pour bande avec le voix de <i>Marthe Forget</i> à qui l'oeuvre est dédiée		Francis Dhomont
<u>SAUDADES DO PARQUE BALNEARIO HOTEL</u> (1980) ▲ for ALTO SAXOPHONE <i>Bernard Savoie</i> , and PIANO <i>Susan Hlasny</i>		Gilberto Mendes

GEMS conductor:
John Oliver

sound reinforcement/sonorisation: *Eric Johnstone*

*555 Sherbrooke W.

Susan Frykberg

BA
ape was realised in Toronto in a priv-
udio and at the facilities of the Canad-
electronic Ensemble. It is an excerpt
the opera of the same name, telling of
s of a woman trying to obtain "equal-
1. at the male-female levels; 2. as an
sion of internal power; 3. a sensation
y with the universe. This, the third
concludes with awareness of mortality.

Ceci est le troisième chant de l'opéra SAXARBA
qui raconte le combat d'une femme pour atteindre
l'"Equivalence", un état d'esprit à trois pôles:
1. un état d'égalité mâle-femelle; 2. Le senti-
ment de son pouvoir personnel; 3. une sensation
d'unité avec l'univers. Ce chant célèbre cet état
d'équivalence, mais s'achève dans un climat sombre
lorsque la femme prend conscience qu'elle est
mortelle.

(né en 1928) Francisco Kröpfel

RNO
reated in New York at the Columbia-
ton Electronic Music Centre while the
er was a Guggenheim Fellow.
music was produced by having a precise
ol on beating phenomena and parameters
decays and attacks. The sources were
y sinus tones and the gentle atmosphere
nds us of ethereal flutes or, as the
indicates, nocturnal sounds.

NOCTURNO a été composé à New York au Columbia
Princeton Electronic Music Centre au moment où
le compositeur était boursier de la Fondation
Guggenheim. Le compositeur a surtout travaillé
les battements ainsi que les attaques et les dé-
sinences. Les sources sonores étaient des sons
sinusoïdaux. L'ambiance tranquille nous rappelle
des flûtes aériennes ou des sons nocturnes.

(né en 1941) Dante Grela

SICION
composer explores some aspects of a "non-
ive mobility", i.e., the passing of
within closed contexts". Under such con-
s some areas of music will show practic-
o variations in time. These processes,
ery stable nature, are "broken" period-
by the interpolation of sonic elements
h contrast. Yet these interpolations in
lves are kinds of nonevolutive mobility!

Le compositeur veut créer un tissu très statique
qui sera rompu de temps en temps par des
éléments très variés...

cont. inside back cover...

Réjean Poirier is an active organ and harpsichord performer, specializing in both the Baroque period and contemporary music. He is a Professor at the University of Montreal where he heads the performance section for organ, harpsichord and early instruments. He studied music at the Conservatoire de Montréal, winning a Premier Prix in organ. From 1971 to 1973 he studied in France; his principal composition teacher was Xavier Darasse, in Toulouse. During that period he composed two works, "Hallucinations I" for trumpet, organ and percussion and "Tropé" for piano and two percussion ensembles. In 1977, in Montreal, he wrote and premiered this evening's work during the concert series "Concerts d'orgue de Montréal".

Réjean Poirier poursuit une carrière active de concertiste, à l'orgue et au clavecin, se spécialisant particulièrement dans la période baroque et la musique actuelle. Il est professeur agrégé à l'Université de Montréal et responsable des secteurs d'interprétation orgue, clavecin et instruments anciens. Il a fait ses études musicales au Conservatoire de Montréal où il s'est mérité un Premier Prix d'orgue. De 1971 à 1973, il poursuit des études de perfectionnement en France où il travaille notamment la composition avec Xavier Darasse à Toulouse. Durant son séjour dans la ville rose, il crée deux oeuvres: "Hallucinations I" pour trompette, orgue et percussion et "Tropé" pour piano et deux groupes de percussions. En 1977, à Montréal, il a écrit, et crée l'oeuvre qu'il interprétera ici.

PRONAOS

Is more an improvisation plan than a composition. The performer decides on pitch, rhythm and timbre. The composer created a succession of impressions and vibrations which he organized in his own serial system. He chose 4 graphic symbols for 4 levels of consciousness.. Réjean Poirier's realisation, published in "Les Oeuvres Ouvertes" edition, uses a graphic notation allowing a sequential reading of the score while preserving the improvisatory quality the composer desired. Premiered in Cincinnati by Mr. Poirier, it has been played 10 times in Canada & Europe.

(1952-1979) Serge Dion
PRONAOS est beaucoup plus un schéma d'improvisation qu'une pièce en soi. Les paramètres hauteur, rythme et timbre appartiennent à l'exécutant. L'auteur a créé une suite d'impressions et de vibrations qu'il a assemblée selon un système sériel personnel. Pour ce faire, Dion a choisi quatre symboles graphiques représentant 4 niveaux de conscience: mystique, rationnel, émotif et organique. Sa réalisation (publiée chez "Les Oeuvres Ouvertes" présente une notation graphique permettant une lecture directe tout en conservant l'aspect improvisé que le compositeur a souhaité...

TRANSMIGRATION - PHASE I

begins a series of instrumental pieces. It uses various materials to describe the first stages of death when the soul leaves the body and goes through the subtle sensations that accompany corporal dissolution. By successive stages one passes from heavy sonorous masses to more ethereal sonorities. Like the late Serge Dion, he is a Montreal composer. Research into oriental philosophy has led him to see in sound and music a powerful tool for internal transformation.

(né en 1951) Claude Frascadon
Cette oeuvre, aussi d'un montréalais, se veut la première d'une série de pièces pour divers instruments écrite dans ce sens. Faisant suite au REQUIEM pour Choeur, Cordes et Percussion (1975), PHASE I tente de décrire une intuition sur les premières étapes de la mort; l'âme se libère du corps pour traverser les sensations subtiles qui accompagnent la dissolution corporelle. L'on passe donc des masses sonores brutes à des sonorités plus aériennes par étapes successives de désintégration du son... L'essentiel du langage touche à la régistration de l'orgue à traction mécanique.

ARCANE

means a thing not hidden, but visible only to those in harmony with it or ready to receive its revelation. A succession of symbols in gesture, numeral proportions, graphics and sound itself, it is divided in three sequences: i. lays out the 12 elements of the scenario; fixation, rain, humming, regularity-repetition, ondulation, ritornello, parlando, dissension, bird, complaint, waves and promenades; ii. develops these elements in their form; iii. sublimes them into the four ranges of symbolism mentioned. The physical senses must only be a means of taking in information to help create a psychic image of the work.

(né en 1950) Réjean Poirier
ARCANE veut dire une chose qui, sans être cachée n'est visible qu'à ceux qui sont en harmonie avec elle ou prête pour sa révélation. L'oeuvre est remplie de symboles aux niveaux du geste, des proportions numériques, du graphisme et des éléments sonores. Elle est divisée en 3: i. les 12 éléments scénariques: fixation, pluie, bourdonnement, régularité-répétition, ondulation, ritournelle, parole, dissension, oiseau, plainte, vagues, promenades; ii. (séquence-centre) est le développement formel tandis que iii. en fait la sublimation, aux quatre niveaux donnés ci-haut.

Le sens physiques ne doivent être qu'un outil pour recueillir les bribes perçues afin d'en bâtir un image psychique de l'oeuvre.

samedi 24 Saturday 20h00
Eglise de l'Immaculée-Conception*

RÉJEAN POIRIER: ORGAN RECITAL
MCGILL CHAMBER SINGERS & ALISON RISELEY-BROWN

(I) RÉJEAN POIRIER, organiste
assistants à la registration:
Jean-François Gauthier, Denis Tanguay

- PRONAOS (1974) Serge Dion
- TRANSMIGRATION - PHASE I (1976) Claude Frascadore
- ARCANE (1977) Réjean Poirier

PAUSE

3 ÉTUDES (1982) ▲ Bruce Mather
Les Espaces
L'Épouvante
Récit en Tierce en taille

INTERMISSION

(II) CONSTELLATIONS V (1982/3) Bengt Hambræus
for ORGAN Alison Riseley-Brown, CHOIR McGill Chamber Singers, conductor Fred Stoltsfus, and TWO SOPRANOS Madeleine Palmer, Denise Pelletier. (With thanks to Ms. Riseley-Brown who participated in the Canadian première of this work on March 6.)
sound reinforcement/sonorisation: David Findlay

*1855 est, rue Rachel

ESPADES
ESPADES (spaces) exploits 8-note chords
various registers and spacings.
ÉPOUVANTE (terror) evolves gently in 4
5 in the low register with brutal inter-
ruptions by the pedal.
RÉCIT DE TIERCE EN TAILLE uses a classical
Century French organ registration.

(né en 1939) Bruce Mather
LES ESPACES exploite des accords de huit sons,
dans plusieurs registres et dispositions.
L'ÉPOUVANTE évolue en douceur et a 4 voix dans le
registre grave avec des interventions déchirantes
de la pédale.
RÉCIT DE TIERCE EN TAILLE utilise une registration
classique du dix-huitième siècle français.

CONSTELLATIONS V
St. Paul: II Corinthians, 3:17-18*
is the fifth and last part of my work-
P, whose first part was written in 1958.
ording of that solo organ piece which I
that year on the Gothenburg Concert Hall
in Sweden was used the next year as the
d source for the tape composition CONSTEL-
ONS II, composed in the Studio di Fonolo-
in Milan, Italy. 'III' was première in
church for SMCQ. 'IV' is for organ and
ussion. In the other pieces of this cycle
electronic sounds from the tape-composi-
on have been "de-coded" to new instrumen-
ocal textures. 'V' had its world première,
rded by the Bavarian Broadcasting Corp.,
ürnberg, Germany last fall.

(chanté en langue latin) Bengt Hambræus
Cette oeuvre est la dernière pièce d'un cycle de
compositions, CONSTELLATIONS, que j'ai commencé
déjà en 1958. Tous les oeuvres utilisent l'orgue
comme la source sonore principale, soit dans la
première pièce pour orgue seule, dans des trans-
formations électroniques ('III'), où dans des dif-
ferentes combinaisons avec des autres instru-
ments; où, comme ici, avec des voix. La création
mondiale de CONSTELLATIONS V eut lieu à Nürnberg
en Allemagne, le 16 septembre 1983.

**Now the Lord is that Spirit; and where the
Spirit of the Lord is, there is Liberty
But we all, with open face beholding as in a
glass the flory of the Lord, are changed in-
to the same image from glory to glory;
even as by the Spirit of the Lord.*

LEONARD RAVER, ORGANIST

Leonard Raver is the official organist of the New York Philharmonic and is on the organ faculty of the Juilliard School of Music, New York. His recordings of Saint-Saëns' Third 'Organ' Symphony & the Haydn Lord Nelson Mass with Leonard Bernstein and the NY Philharmonic are available (Columbia), and he was the first to record on the Kuhn organ in Alice Tully Hall. Since Mr. Raver believes that a performer owes it to both his own time and to the future to commission and perform new works, he has thus encouraged pieces for the organ by Paul Cooper, Vincent Persichetti, Daniel Pinkham, and Charles Wuorinen, as well as Montreal's Alcides Lanza.

PSALM

The composer describes his composition as 'a lyrical work, romantic in nature, written in an ABA form with a cadenza prior to the returning A.' A more specific description should mention that the composer uses the organ's four basic tone colours on 4 divisions: I strings; II flutes; III diapasons; IV reeds. The writing is economical with clear voice leading, frequent use of written out trills and many loud sections contrasted with softer sounds, all idiomatic to the organ. The many powerfully insistent chords, long pedal points and an exotic cadenza for a single voice leads to the return of the opening material. The piece concludes with an ecstatic finale.

L.R.

TRIPHTONGUS 3b: Constellatio

This is one of four organ works in a cycle; (in ancient Greek, 'triphthong' means 3 successive sounds of speech.) 'Constellation' relates to its inner mathematical contexts, the musical texture being determined by the contrasting sound of the violin and organ. The organ becomes the chamber music partner of the violin and completely lacks legato playing and sustained harmonies. The dialogue is interrupted at times with cadenza-like sections played by the violin and the work is strictly constructed, each part worked out in minute detail.

I. Homolya

FA-SI

This work, written for the inauguration of a grand new organ in the city of Revereto, is a tribute to the early baroque fantasies as forms of great instability, of continuous changes and, also, of a certain instability of expression. All the aspects of this work are in a constant state of change: from the interval FA-SI that goes through all the possible harmonic functions and all possible "translation" and "spellings", to extreme and fast changes of density and registration.

L.B.

(né en 1933) Walter Buczynski

Le compositeur décrit son oeuvre comme, "lyrique et de nature romantique". Elle est structurée après la forme ABA, avec une cadenza précédant le retour de A. Le compositeur utilise les quatre couleurs de base; spécifique à l'orgue, quatre divisions distinctes: I cordes; II flûtes; III diapasons; IV anches. La clarté des voix, fréquente utilisation de trilles, ainsi que des sections contrastantes sont toutes caractéristiques de l'oeuvre.

Les accords insistants, la long pédale et la cadenza pour une seule voix, ramènent le matériel du début pour ensuite conclure de manière extatique.

(né en 1934) Pal Karolyi

Constellatio est une des quatre pièces du cycle TRIPHTONGUS (en grec ancien, triphthong signifie trois sons successifs parlés).

Le mot 'constellatio' réfère ici à son contexte mathématique, et la texture musicale de l'oeuvre est déterminée par les contrastes sonores entre le violon et l'orgue, ce dernier excluant tout jeu legato ou harmonies soutenues.

Le dialogue entre les deux instruments y est parfois interrompu par des solos de violon et l'oeuvre est strictement construite, dans un contrepoint minutieux.

(né en 1925) Luciano Berio

Cette oeuvre, écrite lors de l'inauguration de ce nouvel orgue de la ville de Revereto, fait allusion à la Fantaisie Baroque en tant que forme d'expression instable. Tous les aspects de la pièce sont donc en état de changement, partant du triton FA-SI en passant par les différentes fonctions harmoniques possibles jusqu'à d'extrêmes et rapides changements de densité.

ORGAN RECITAL : LEONARD RAVER
RÉCITAL D'ORGUE

dimanche 25 Sunday 20h30
Christ Church Cathedral*

PSALM (1977) Walter Buczynski

TRIPHTONGUS 3b, Constellatio (1975) ▲ Pal Karolyi
for Organ & Violin *Pierre Chouinard*

FA - SI (1975) ▲ Luciano Berio

SENSORS III (1982-II) ▲ Alcides Lanza
for Organ & Percussion *Helen Barclay, Andrew Proctor*

INTERMISSION

FANTAISIE et FUGUE (1981) Alan Belkin

ALLELUIA (1964/68) François Morel
Strophe / Répons / Séquences

JERICHO: Battle Music (1976) ▲ William Albright
for Organ & Trumpet *Jean-Luc Gagnon*

*1440 Union Ave.

SENSORS III

(né en 1929) Alcides Lanza

Composed for Leonard Raver with a grant from the Canada Council, this work for organ and percussion further develops ideas used in earlier Sensors I for percussion ensemble and II for multiple trombones. These are essentially the concepts of continuity, repetition and symmetry including strophes in the antiphonal sense, an effect achieved naturally in a church setting.

Performers should "feel" the number of notes more than actually count them; and "feel" the immediacy of an entrance after a crescendo, for instance, and they should depend more on their aural than visual cues for musical cues.

Composée pour Leonard Raver grâce à une bourse du Conseil des arts du Canada, cette oeuvre pour orgue et percussion développe certains éléments déjà présent dans SENSORS I pour ensemble de percussions, et II pour plusieurs trombones. Ces idées rejoignent essentiellement certains concepts de continuité, de répétition et de symétrie, incluant l'effet de stéréophonie obtenu naturellement dans une église.

Les interprètes devraient "sentir" le nombre de notes répétées sans avoir à les compter, ainsi que "percevoir" l'arrivée d'une entrée après un soudain crescendo. Les musiciens y sont aussi appelés à dépendre davantage de leur sensibilité auditive que visuelle pour une articulation précise.

FANTAISIE ET FUGUE

This work was written during the Université de Montréal faculty member's doctoral study period at the Juilliard School of Music and has been performed several times in Canada and the U.S.A..

The composer drew on his experience as an organist to create a "homage" to Buxtehude; it is an alternation of virtuosic, improvisatory sections with rigorous contrapuntal textures. As in Buxtehude, the whole is carefully wrought to lead to a strong dramatic climax.

Cette oeuvre fut écrite pendant les études doctorales en composition à l'école Juilliard à New York et il fut jouée à plusieurs reprises au Canada et aux Etats-Unis. Alan Belkin est actuellement professeur à l'Université de Montréal, et organiste. L'oeuvre a été conçue comme un hommage à Buxtehude; elle comprend une alternation de sections libres et improvisatoires et d'autres plus rigoureuses. Comme chez Buxtehude, l'ensemble se dirige vers un sommet final.

ALLELUIA

In the work I make use of forms which afford the maximum possible freedom with regard to today's language and I have chosen forms of a plainsong nature: *over/au verso...*

(né en 1926) François Morel
J'y utilise des formes qui offrent le plus de liberté possible au langage d'aujourd'hui et j'ai choisi les formes plain-chantées.
Strophe est une introduction qui propose 4 sortes

Strophe is an introduction offering four kinds of subject areas: groups of rapidly played notes (appoggiaturas), chords (or sound complexes) for the pleasure of the moment, and some ornate 2-part counterpoint interrupted by recitatives. Répons is a kind of interlude: refrain, verse, refrain. Séquences is more lively; 7 short sections may be played in any order with one to complete it. It is also very ornate, recalling the melisma and vocalisations of Gregorian alleluias, without their modal style.

JERICHO: BATTLE MUSIC

The first movement, MAESTOSO ('*molto drammatico, strident, like a mad fanfare*'); The virtuoso trumpet part is echoed by organ "shadow chords" that outline the solo, contrasted by brief rhythmic motives for organ alone. After several permutations of the themes, the organ interjects a brief furious cadenza, the rhythmic motives return and collapse and the movement ends quickly. The SCHERZANDO ('*as quick as possible*') is also a virtuoso piece in which the many dramatic pauses are all carefully notated as the rush of notes tossed between trumpet and organ are playfully negotiated in hushed dynamic accents except for one loud pedal outburst, and the trumpet fades in the distance. GROUND--the seven days, is inspired by the Biblical account which recounts the siege of Jericho by the Israelites, under Joshua's command from God. On the 7th day's march around the city, the 7 priests blowing 7 trumpets before the ark marched around the city 7 times and the city was destroyed. As the sacred number 7 occurs throughout the account, so the music is built: the austere passacaglia is 7 measures, alternating between 4 and 3 beats, and there are 7 variations, followed by a short intensely agitated coda, ending brilliantly.

L. R.

d'entretiens: groupes de notes rapides (appoggiatures), accords (complexes sonores) destinés à seul plaisir de l'instant, contrepoints très courts à 2 voix entrecoupés de récitatifs. Répons est sorte d'interlude: refrain, couplet, refrain. Séquences se déroule à une allure plus vive. Les 7 brèves séquences peuvent être jouées dans tout ordre choisi par l'interprète; une seule est retenue par le compositeur pour achever l'oeuvre. Comme les deux précédentes, cette pièce est très ornée et rappelle les mélismes et vocalises des alléluias grégoriens - sans épouser ce style

(né en 1944) William Albrici

Le 1^e mouvement, MAESTOSO doit être joué '*molto drammatico et strident comme une fanfare*'. Les 'accordes ombragés' de l'orgue répondent à la virtuose partie de trompette et contrastent avec les courts motifs rythmiques de l'orgue en solo. Après des permutations, l'orgue introduit une furieuse cadenza puis le mouvement se termine paisiblement après le retour des motifs rythmiques. Le SCHERZANDO, joué le plus vite possible, est aussi un mouvement de virtuosité. De longues pauses y sont indiquées puis le dialogue reprend entre l'orgue et la trompette calmement accentué sauf pour une brusque explosion de pédales, et la trompette s'atténue peu à peu.

Le 3^e, "GROUND--the seven days" s'inspire directement du 6^e chapitre de Josué qui raconte la prise de Jéricho par les Israélites. Sous le commandement de Dieu, Josué et son peuple marchèrent autour de la ville pendant 7 jours. Au 7^e jour, les 7 prêtres sonnèrent les trompettes pour que la cité s'effondre.

Le chiffre sacré 7, apparaissant dans la Bible, détermine la structure du mouvement: l'austère passacaglia s'étend sur 7 mesures, qui alternent le rythme en quatre et trois temps. Le mouvement contient aussi 7 variations, suivies d'une coda et intense coda, finissant brillamment l'oeuvre.

FACULTY CONCERTS Mar.29		ALVARO PIERRI guitar (Petrassi,Barrios,Gismonti)
March 26	McGILL PERCUSSION ENSEMBLE dir. Pierre Béluse	(Loeb, Colgrass, Soler, Bach, Hood, Metral, Myman, Lanza)
April 2	CONTEMPORARY MUSIC ENSEMBLE dir. Bruce Mather	(Freedman, Messiaen, Weinzwieg, Etkin, Radford, Bourassa, Ewer)
April 5	à la chapelle, Univ. de Mt.L. 220 Vincent d'Indy: GEMS	
Apr.6,8	PASSES from 6:30: CHAMBER SINGERS & SYMPH.ORCH. (Honneger, Stravinsky)	
April 16	GEMS & elct. music studio, dir. Bruce Mather & Alcides Lanza	
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McGill Wind Ensemble, cond. Robt. Gibson (Piston, Cowell, Lanza, Bencriscutto)		
McGill Percussion Ensemble, dir. Pierre Béluse (Morel, Lanza, Garant, Culver)		
McGill Jazz Band, dir. Gerry Danovitch ('big band' music, Bolcom, Kelsey Jones)		
Japa/Fusion for instruments & tape (Caron, Perron, Dawson)		
Mather-Lepage Piano Duo (Wyschnegradsky 1/4-tone music, Mather, Hambraeus)		
Concrete & Synthesizer Music (Hambraeus)		

concert info: 392-8224, -47



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concert, cont...from page 7)

TAJE

(né en 1940) Ariel Martinez

The sound sources used in this piece were
ved from recordings of flute sounds.
composer, a Uruguayan, is a member of the
tronic Studio at the Municipality of
os Aires (initially called "Instituto Di
a Electronic Music Laboratory").

Cette oeuvre est entièrement à base d'enregistre-
ments de flûte. Le compositeur, né à Uruguay,
travaille au studio électronique du municipalité
de Buenos Aires.

LAISSERONS-NOUS MOURIR, ARIANNA?

(né en 1929?) Francis Dhomont

osition using a structure of contrasts,
sitions and conflicts. In form it develops
articulates time following an assembly of
ressions: accelerations and asymmetric
unds. In spite of the great contrasts in
rials, the work develops a link, as an
lt 'fil d'Ariane', with Monteverdi's
mous 'Lamento' and harrowing 'Lasciatemi
r', finally cited.. a worrysome menace
ists for each to identify his own fantasy.

Pièce de structure polémique: contrastes, opposi-
tions, conflits. Au plan formel elle découpe et
articule le temps suivant des assemblages de pro-
gressions: accélérations et rebondissements asymé-
triques. En dépit de l'énorme différence des moyens
employés, l'oeuvre tresse un lien secret ('fil d'
Ariane') avec le 'Lamento' de Monteverdi et son dé-
chirant 'Lasciatemi morir', cité furtivement vers
le fin. .. l'inquiétude d'une menace persiste où
chacun peut identifier ses fantasmes familiares.

SAUDADES DO PARQUE BALNEARIO HOTEL

(né en 1922) Gilberto Mendes

written when the composer had a renewed
rest in popular music and jazz. As in
r of his recent compositions, the score
s few divisions and performers are asked
feel" the beats and "aim" at an almost
ect synchronizations between the parts.

SAUDADES... a été écrite au moment où le compo-
siteur s'intéressait de nouveau à la musique
légère et au jazz.
La notation est peu précise. Les exécutants
doivent sentir les battements et essayer d'ob-
tenir une synchronisation parfaite.

PRO
canada
S.D.E.

CONCOURS POUR LES JEUNES COMPOSITEURS

Chaque année le Concours de la S.D.E. Canada pour les Jeunes Compositeurs attribue un total de \$6,000 à ses lauréats. Après cinq ans d'existence, le concours compte déjà 22 gagnants qui continuent à se distinguer dans le monde de la musique.

JEAN PICHÉ et ROBERT ROSEN ont vu de leurs oeuvres enregistrées sur étiquette Melbourne; JOHN BURKE sur Radio-Canada International. Pour sa part, DENYS BOULIANE a été nommé Compositeur de l'Année par le Conseil canadien de la musique en 1983.

D'autres ont été applaudis à l'étranger: FRANCIS CHAN au Concours Béla Bartók en Hongrie en 1982, JEAN PICHÉ au Festival de Bourges en France, ROBERT ROSEN au Festival de musique contemporaine de l'Indiana en 1982; tandis que l'oeuvre "Fusion" de PIERRE TROCHU était choisie pour représenter le Canada au festival World Music Days au Danemark en 1983.

DENYS BOULIANE, HARRY KIRSCHNER, JEAN PICHÉ, JOHN BURKE et ROBERT ROSEN ont chacun reçu des commandes d'oeuvres d'organisations telles Le Groupe de la Place Royale, Radio-Canada, le Vancouver New Music Society, le Banff Centre, l'Orchestre des Jeunes du Québec et la Société de musique contemporaine du Québec.

LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER et DOUGLAS SCHMIDT se sont également distingués.

Les compositeurs de moins de 30 ans, affiliés à la S.D.E. Canada et ceux n'étant affiliés à aucune autre société, sont invités à participer au prochain concours. La date limite d'inscription est le 30 avril et les formulaires sont disponibles aux trois bureaux de la S.D.E. Canada.

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McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, 26 March 1984, 8 pm

McGILL
PERCUSSION ENSEMBLE

directed by:
Pierre Béluse

guest soloists:

Cindy Shuter, flute
Stephen Kondaks, viola
Pierre Béluse, percussion

McGILL PERCUSSION ENSEMBLE

director: Pierre Béluse

Helen Barclay

Nicole Girard

Ralph O'Connor

Aubrey Dayle

Lauré Lussier

Elliot Polsky

Marc De Grandmont

Greg MacIntosh

Andrew Proctor

François Gauthier

Robert Slapcoff

Variations

Highly expressive, almost romantic in gestures and form, this piece brings this unusual instrumental combination in a very musically successful way. A folk-like character also permeates the work, recalling Bartok.

The composer was born in 1932 in Chicago. He has worked as a percussionist and, as a composer, received many awards and commissions.

After All is Said and Done

This work for six percussionists was composed in 1971 and is dedicated to Mlle. Isabelle Delorme. The theme refers to T.S. Elliot's famous lines, 'This is the way the world ends, Not with a bang, but a whimper.'

David Bach, born in Montreal in 1948, studied at the Conservatoire du Quebec, McGill and Princeton Universities. He has taught at the Faculty of Music, McGill.

Implosion

Balinese music has directly inspired this composition. One of the composer's aims was a fusion of the four parts into a perfect unity of ensemble, such as only the Balinese have achieved. It should give the performers a feeling of 'internal pressure' and produce a personal 'implosion'.

MICHAEL COLGRASS

Très expressive, presque romantique dans les gestes et dans la forme, cette pièce, de façon très convaincante sur le plan musical, utilise une formation instrumentale inhabituelle. En outre, l'oeuvre est imprégnée d'un caractère quasi-folklorique rappelant Bartok par moments.

Le compositeur est né à Chicago en 1932 et il a reçu de nombreux prix et commandes.

DAVID BACH

Cette composition a été conçue comme une suite d'entités sonores bien définies alternant avec des phrases plus calmes mais cependant dynamiques... Bien que ce ne soit pas manifeste, le titre se réfère à un thème eschatologique, tout comme les vers de T.S. Elliot: C'est ainsi que vient la fin du monde, / Non pas dans les clameurs mais dans les geignements.

(note biographique - voir le note en anglais à gauche.)

MANTLE HOOD

Les principes compositionnels de cet oeuvre s'inspirent directement de la musique Balinaise. L'un des buts recherchés par l'auteur est la fusion totale des 4 parties en une seule, la recherche d'un jeu d'ensemble parfait. Les Balinais ont atteint ce degré de perfection dans le jeu d'ensemble que l'on ne retrouve nulle part dans le monde. L'oeuvre devrait créer chez les interprètes un sentiment de 'pression intérieure', tel qu'il produise une 'implosion' personnelle.

cont. back page

NOCTURNES & MEDITATIONS (1975) David Loeb

VARIATIONS for 4 DRUMS & VIOLA (1959) Michael Colgrass *

Stephen Kondaks, viola
Pierre Béluse, drums

SONIDOS DE LA NOCHE (1969) Josef Soler

AFTER ALL IS SAID AND DONE (1981) David Bach*

- intermission -

IMPLOSION (1982) Mantle Hood*

VARIANT I for FLUTE & PERCUSSION Pierre Metral

Cindy Shuter, flute

BELL SET #1 Michael Nyman*

INTERFERENCES II (1967-1) Alcides Lanza*

for percussion ensemble
& electronic sounds

Bell Set 1

Rhythm, pure and pulsing! 'Set' consists of superimposition of four simple rhythmic structures coloured with the sound of bells at an unspecified melody height. The performers may choose the number of rhythmic phrases and the bells they wish to use.

Interferences II

This work deals mostly with non-pitched material and consequently the time-rhythm structures do not respond to the usual binary-ternary systems. Aleatoric procedures and proportional notation are used instead. In most cases the number of events per time unit was calculated mathematically. The piece borrows from electronic music - filtering, looping, speed variation - but applied to instrumental writing. The electronic part imitates percussion instruments, so as to confuse matters.

Prof. Lanza, who directs McGill's electronic music studio, was born in Argentina in 1929 and wrote this work while teaching at the Columbia University Electronic Music Center.

MICHAEL NYMAN

'Bell Set 1' ou le rythme à l'état pur...et pulsé! Il s'agit d'une superposition de 4 structures rythmiques simples colorées par des timbres de cloches à hauteur indéterminée. Le nombre de séquences rythmiques et de cloches utilisées est laissé au choix des interprètes.

ALCIDES LANZA

L'oeuvre est basée essentiellement sur des sons à hauteurs indéterminées. Par conséquent, les structures de temps et de rythmes n'obéissent pas au système binaire-ternaire. Ce sont des procédés aléatoires et la notation proportionnelle qui vont structurer le temps. Dans la plupart des cas le nombre d'événements par unité de temps a été calculé très précisément. La partie instrumentale emprunte certaines techniques à la musique électronique, notamment: le filtrage, les boucles et la variation de vitesse. La partie électronique propose des imitations de sons percussifs et, épisodiquement, la percussion imite les sons sur bande de manière à délibérément fusionner et confondre les matières sonores.

(note biographique - voir l'anglais à gauche.)

NOTE:

McGill University Records on sale at intermission, including a title by the Percussion Ensemble. / Les disques 'McGill' sont en vente pendant l'entracte.

Tuesday 27 March 1984, 5:00 pm

STUDENT SOLOISTS & ENSEMBLES

CONCERTO in E^b for 2 pianos, K.365

Mozart

2nd movement: Andante

3rd movement: Rondo: Allegro

*Ling Sun and Sylvie A. Carrière
(piano ensemble class of Elizabeth Dawson)*

FASCHINGSCHWANK AUS WIEN

Schumann

I. Allegro

*Sonia Nazarian, piano
(student of Luba Zuk)*

2 ARIAS from MAGIC FLUTE

Mozart

"O zittre nicht"

"Der Hölle Rache"

*Rosemary Melville, soprano
(student of Betty Doroschuk)
Martin Hansen, piano*

PRELUDES Op.38

Kabalevsky

- no. 6 Allegro molto
no. 8 Andante non troppo; semplice e cantabile
no.24 Allegro feroce
no.20 Andante semplice
no.16 Allegro tenebroso

*Natalie Ledden, piano
(student of Luba Zuk)*

ALLELUIA (Exultate Jubilate)

Mozart

FAREWELL, YE LIMPID SPRINGS (Jephtha)

Handel

JE VEUX VIVRE (Romeo et Juliette)

Gounod

*Susan Eyton-Jones, soprano
(student of Betty Doroschuk)
Christopher Burton, piano*

* * *

Next recital by Student Soloists and Ensembles:

Tuesday 3 April 5:00 pm

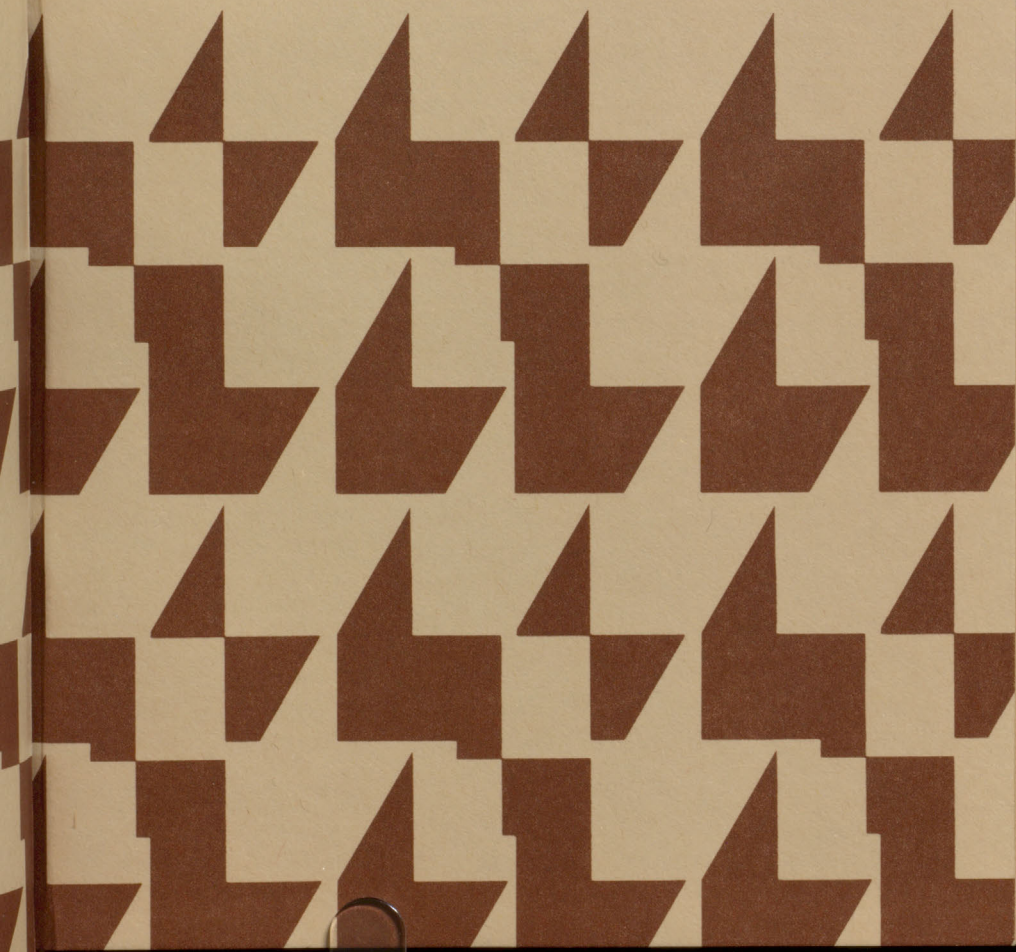
piano - guitar - cello - flute trio;



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



esumés- GYPSY SONGS
CHANSONS BOHÉMIENNES

Antonín Dvořák

My song rings out as dusk
falls, and echoes over the plains
with wanderlust. My song resounds
lovingly as my brother gypsy
breathes his last.

The chiming of my triangle
accompanies the journey to death,
as one leaves behind singing, dancing,
and life itself.

The woods all around me are
still; the smoke from the fire need
not dry my tears, because, in my
madness I can still sing.

When my mother taught me to
sing, tears hung on her eyelashes.
Now I teach young children to sing,
and tears roll down my cheeks.

The strings are tuned! Young
men, dance in the circle. Happy
today, sad tomorrow, and the next
day with our forefathers. So into
the dance you go!

A gypsy is freer in simple
garments than hemmed in with gold
and satin. Whoever finds happiness
in song spurns gold!

Would the falcon exchange his
cliff top for a cage, or a wild
stallion find happiness in a bit
of bridle? Has nature something
to teach us? Yes! Freedom means
everything to the gypsy.

(MP:lr)

1. Mon chant résonne dans le crépuscule, et fait écho dans la plaine, appelant à l'aventure. Mon chant clame l'amour d'un frère qui rend l'à me.

2. Le timbre du triangle nous accompagne dans la mort, où les chants, la danse et la vie nous abandonnent.

3. La forêt tranquille m'entoure. La fumée du feu ne doit pas secher mes larmes, puisque dans ma douleur je peux toujours chanter.

4. Quand ma mère m'apprenait à chanter, elle avait toujours les larmes aux yeux. Maintenant que j'apprends aux enfants à chanter, aussi les larmes coulent sur mes joues.

5. Les violons sont accordés. Jeune homme, viens rejoindre la ronde. Nous sommes heureux aujourd'hui, tristes demain, puis la mort nous embrasse. Viens danser!

6. Le bohémien connaît mieux la liberté dans des vêtements de toile que dans le satin et l'or. Qui trouve le bonheur dans les chansons rejette l'or.

7. Le faucon abandonne-t-il sa falaise pour une cage? Un étalon sauvage peut-il trouver le bonheur avec un mors et une bride? La nature peut-elle nous apprendre quelque chose? Oui! Seule la liberté importe au bohémien.

SINCE ALL THINGS PASS,
by Samuel Barber

(English translation)

SINCE ALL THINGS PASS

Since all things pass,
let us make a passing melody;
let one to quench our thirst
be the one to win us.

That leaves us, let us sing
of love and art;
and swifter let us be
than the swift departure.

11. A SWAN

A swan moves over the water
surrounded by itself,
like a painting that glides;
thus, at times,
a being one loves
is a whole moving space.

And draws near, doubled,
like the moving swan,
on our troubled soul . . .
which to that being adds
the trembling image
of happiness and doubt.

III. GRAVE IN A PARK

At the end of the avenue, sleep,
tender child, beneath the stone;
around your interval we'll sing
the song of summer.

If a white dove
flies overhead,
I will lay upon your grave
only its shadow that falls.

IV. THE BELL TOWER SINGS

Better warmed than a secular tower,
to ripen my carillon am I.
May it be sweet, may it be good
for the girls of Valais.

ROBERT SCHUMANN

LIEDERKREIS, Op. 39

IN DER FREMDE

*From my homeland beyond the lightning red
The clouds come drifting in,
But father and mother are long since dead,
Now no one remembers me there.*

*How soon, oh, how soon till that quiet time
When I too shall rest, and above me
will rustle the lovely, lonely wood,
And no one will remember me here.*

INTERMEZZO

*Your blissful image
I have deep in my heart,
Gazing, so joyously
At me always.*

*My heart sings silently
A beautiful song,
That soars the sky
And hastens to you.*

WALDESGESPRACH

*It is late, it is cold,
Why ride you lonely through the wood?
The wood is long, you are alone,
lovely bride! I will lead you home! —*

Every Sunday, tone by tone,
I throw them out my manna;
may it be good, my carillon,
for the girls of Valais.

May it be sweet, may it be good
into their beers on Saturday night
drop by drop, falls my carillon
for the boys of the girls of Valais

V. DEPARTURE

My sweet, I must go away.
Would you like to see
the place on the map?
It's a black point.
In me, it will be
if the thing succeeds,
a rose-red point
in a green land.

*"Great are men's deceit and guile,
Sorrow has broken my heart;
The horn sounds here, sounds there,
Oh flee! You know not who I am".
So richly decked are steed and lady,
So young and fair of figure is she,
now — God preserve me — I know you!
You are the Sorceress Lorelei!
"You know me indeed — from lofty rock
My castle gazes silent into the Rhine.
It is late, it is cold,
Nevermore shall you leave this wood".*

DIE STILLE

*Not a soul knows or guesses
How happy, happy I am!
Oh, if only one were to know it,
Then no other should.
The snow outside's not so silent,
Nor so mute and silent
The stars on high,
As are my thoughts.
Would I were a bird
And might fly over the sea
Over the sea and on,
Until I were in heaven!*

MONDNACHT

*It was as though the sky
Had softly kissed the earth,
So that she, in a gleam of blossom,
Had now to dream of him.*

*I hear brooklets
Murmur through the wood.
Amidst wood and murmur
I know not where I am.
Nightingales sing
Here in the solitude,
As if wishing to tell
Of fair days now past.
In the darting moonbeams
I seem to see below me
In the valley the castle
Which is so far from here !
It is as if in the garden
Full of roses white and red,
My beloved were waiting
Who is so long since dead.*

AUF EJSNER BURG

*Asleep at his look out
Up there, is the old knight;
Overhead go rain squalls,
Through the grill roars the wood.
Beard and hair grown into one,
Ruff and breast turned to stone,
For centuries he has sat
Up there in his silent cell.
Outside is calm and quiet,
All have gone to the valley,
Woodbirds sing, lonely,
In the empty window arches.
Below, a wedding passes
In the sunshine on the Rhine
Minstrels play merrily,
And the lovely bride – weeps.*

IN DER FREMDE

*The breeze ran through the fields,
The ears of corn gently swayed,
The woods rustled faintly,
The night was so starry and clear.
And my soul spread
Wide its wings
Flew over the silent land,
As if it were flying home.*

SCHONE FREMDE

*The tree-tops murmur and shiver,
As though at this hour
The half-sunken walls
were paced by gods of old.
Here, beyond the myrtles,
In secretly darkening splendour,
What to you murmur, as in a dream,
To me, fantastic night ?
The stars all sparkle upon me
With glowing and loving gaze,
Rapturous the distance speaks
As of great happiness to come.*

WEHMUT

*Sometimes I can sing
As if I were glad,
Yet secretly tears well
And free my heart.
Nightingales, when, outside,
Spring breezes play, let
Sound their song of longing
From their dungeon's depth.
At which all heart hearken,
And everyone delights,
Yet no one feels the pain.
The deep sorrow in the song.*

ZWIELICHT

*Dusk makes to spread its wings,
The trees stir awesomely,
Clouds come like heavy dreams –
What means this dusk and dread ?
If you have a fawn you favour,
Let her not graze alone;
Hunters range the forest, bugling,
Voices flit here and there.
If on earth you have a friend,
Do not trust him at this hour;
friendly both in look and speech,
In seeming peace he schemes for war.
What, today, goes weary down,
Rises new-born on the morrow.
Much in the night goes astray –
Be wary, watchful, wide-awake !*

IM WALDE

*Across the hill a wedding went,
I heard birds singing,
Then – a flash of riders, a sounding horn,
A merry hunt !
And before I knew, all had died away,
Night covers all around,
Only from the hills – a forest murmur,
And deep in my heart – a shudder.*

FRUHLINGSNACHT

*Above the garden across the sky
I heard the birds of passage wing,
A sign that spring is in the air,
That blossom time is come.
I could shout for joy, could weep,
I feel it cannot be.
Old wonders reappear,
With the gleaming moon.
And the moon and the stars say it,
And the wood, dreaming, murmurs it,
And the nightingales sing it:
she is yours, she is yours !*

3 SONGS, Richard Strauss

1. DER NACHTGANG

We are strolling, on a quiet, balmy night / Arm in arm, your eyes reflected in mine. / The moon shed its silvery light across your countenance / A golden halo seemed to rest upon your lovely head. / And you appeared to me, as if a saint, / Gentle and great and overflowing with inspiration, / Holy and pure as the beloved sun. / And my eyes began to burn / With the warmth of approaching tears. / I clasped you more tightly and kissed you, / Kissed you very softly. My soul was weeping.

2. FRIENDLY VISION

I was not sleeping when I dreamed it / In the light of day my eyes saw its beauty: / A meadow filled with daisies; / Deep within, a white house set in green foliage / With marble figures gleaming from the arbour. / And I am going there with the one who loves me, / Tranquil of mind, toward the coolness / of this white house, into its peace. / This beauty-filled house that waits for us. / And I'm going there with the one who loves me / Into this beauty-filled peace.

3. I FLOAT

I float as if on angel's wings / My feet barely touch the ground / I hear a sound in my ears like the farewell of my beloved.

My gleaming eye (While I'm filled / With sweetest of melodies) / Sees, without disguise of robes and veils / My smiling love pass by.

It sounds so sweet, so soft and gentle / It speaks so shy, tender and clear / The echo of its melody lulls me / To sleep in an enraptured dream.

AIRS CHANTÉS, Francis Poulenc

1. ROMANTIC SONG

The countryside I wandered tho' storm and wind / defied me / The clouds hung low above, in morning light so wan / A raven black as night, Took wings as tho' to guide me / And through the pools of driven rain I stumbled on.

The distant lightning played and flashed in splendour fleeting / Bitter the wind that blew to cry of sorrow stirred. / Yet was my heart for some vague terror loudly beating / And stronger than the storm, which passed as tho' unheard.

Autumn with jealous hand, her part in nature playing / Gather'd the golden leaves from ash and maple tree; / Yet still the bird, aloft, no weariness betraying / Forever onward flew, and gave no thought to me.

2. A COUNTRY SONG

Lake so silent, lake so silent / Alas! I ever must remember / How once to thee by friendship led, I gazed, into thy features so fair radiant goddess, / Half lost in the sedge and the moss by the shore.

If it only had lived the friendship I am grieving / O nymph, to follow thee enslaved. / Mingle but for a while with winds that round thee play / And reply to thy hidden waves!

3. SONG OF GRIEF

Oh! depart of my mind, all angry thought of pain! / Oh remorse, of disgrace! / Cruel memories of old that beat about my brain, / as if death-like embrace.

Moss covered, winding paths, and fountains lightly flowing / Rock laden caves wild song of birds and the wind, / Dim shadows now growing of beast in forest wild. / Of creatures, great and small, oh joy of living. / Spurn and reject me not, oh Nature gladness giving / But hear me when I cry! Oh! depart from my soul, remorse disgrace!

4. BRISK SONG

See the orchard is white. The countryside rejoices / Meadow and field and grove are breaking into bloom / Alas! Hark to the voices of winds that sigh above.

But thou, ocean serene never a moment shaken / Tho' the storms rage around peerless, and greater still, if once they sorrow wake / Now in dreams thou art bound.

intermission :

LIEDERKREIS, Op.39 Robert Schumann

1810-1856

- i. In der Fremde (I)
- ii. Intermezzo
- iii. Waldesgespräch
- iv. Die Stille
- v. Mondnacht
- vi. Schöne Fremde
- vii. Auf einer Burg
- viii. In der Fremde (II)
- ix. Wehmut
- x. Zwielficht
- xi. Im Walde
- xii. Frühlingsnacht

Martine Brehmer, mezzo-soprano
Nancy Wilson, piano

THREE SONGS : Richard Strauss

1864-1949

- i. Der Nachtgang
- ii. Freundliche Vision
- iii. Ich schwebe

AIRES CHANTÉS F. Poulenc

- i. Air Romantique
- ii. Air Champêtre
- iii. Air Grave
- iv. Air Vif

Dominique Labelle, soprano
Margaret Stubington, piano

CANON



McGill University Faculty of Music



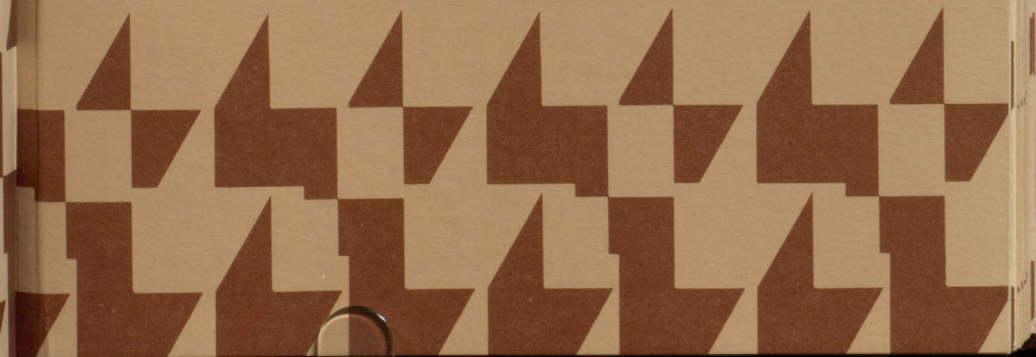
Pollack concert hall
Salle de concert Pollack

Wednesday 28 March 1984, 8 pm

McGILL UNIVERSITY CHORUS

& MADRIGAL SINGERS

directed by Winston Purdy



PART I :

LIEBESLIEDER WALZER, Op.52

Johannes Brahms

1. Rede, Mädchen, alzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abendes schöne Röte
5. Die Grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt was es
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sie, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

Sharon Stevenson, Erica Phare, piano 4-hand

*NOTE: "THE GREAT LEARNING", Cornelius Cardew

Cornelius Cardew was born in Wales and now lives in London England where he teaches at the Royal Academy of Music. During the 1960's his works explored indeterminacy through a variety of graphic notations intended to stimulate the performer's creative role. THE GREAT LEARNING, written between 1968 and 1970, is made up of 7 paragraphs on texts by Confucius. Paragraph 7 for unaccompanied chorus has no musical notation. Each singer chooses his own pitch for the first line of the text and, with each subsequent line, changes a pitch he hears sung around him. The rich opening chord

PART II:

(intermission)

ALL YE WHO MUSIC LOVE B. Donato

ASCIATEMI MORIRE C. Monteverdi

L'EST BEL ET BON G. Passereau

FIVE LIMERICKS by Edward Lear Kelsey Jones

1. There Was An Old Man Of Quebec
2. There Was An Old Man With A Flute
3. There Was An Old Man Of Cape Horn
4. There Was An Old Person Of Skye
5. There Was A Young Lady Whose Bonnet

*The McGill University Madrigal Singers*THE GREAT LEARNING, Cornelius Cardew
Paragraph 7 b.1936THREE SPIRITUALS arr.
1. Wade in the water Norman Luboff
2. Deep River
3. Ezekiel saw the wheel

Maren Nelson, mezzo-soprano
Johnny Ruccolo, tom-toms

gradually thins; eventually certain notes may be established
as drones and the work ends with only a few notes sounding.
Each performance is thus different. The text reads:

*The solid / cannot be / swept away / as trivial / and /
nor / can / trash / be established as / solid. /
It just / does not / happen.*

Français)

au pays de Galles, Cornelius Cardew est actuellement ré-
sident de Londres en Angleterre où il enseigne au 'Royal
Academy of Music'. Dans les années 60, son oeuvre cherchait
à explorer le côté aléatoire de la musique à
l'aide d'une notation graphique stimulante pour la créati-
vité de l'interprète. THE GREAT LEARNING, écrit entre les
années 1968 et 1970, est tiré de plusieurs textes de Confu-
s. Divisée en 7 paragraphes, le septième et dernier est

au verso...

McGILL UNIVERSITY CHORUS

director: Winston Purdy

SOPRANOS

Susie Bell, Anne-M. Bernardi, Marielle Brouillett, Tamara Bures, Sylvie A. Carrière, Sylvie R. Carrière, Lisette Canton*, Giséle Coté*, Linda Cyr, Lucie Dextradeur, Patricia Doherty, Maria Dolnycky, Linda Dumas, Janice Ewanysyn*, Dominique Gagné, Lise Gagnon, Marsha Goold, J. Hancinsky, Linda Ibberson, Carl Jones, Lynn Lauzon, Sylvie Lebeau*, Marie-I. Lobato*, A. Megverditchain*, Jody Malone*, Sonia Nazarian, Benedikte Petersen, Dominique Primeau*, Laurie Raves, Julie Sabourin, Sevasti Stavridi, Joane Tait, Chantal Tremblay, Sharon Watanabe, Barbara Willard*

ALTOS

Marle Albino-de Coteau*, Lyne Bernier*, Louise Corbeil*, Sylvie Cartier*, Judith de Repentigny, Lynn Donnelly, Suzanne Fournier, Natalie Gagné, Linda Glennie, Geneviève Godbout, Marie Goyette, Florence Ip, Edna-Mae Johnson*, Tamara Levitz, Lee MacArthur, Maren Nelson*, Karen Pass, Erica Phare, Marianne Piché, Patricia Singleton*, Wendy Sirota, Angeliki Stavridi, Beverly Story, Louise Tessier*.

TENORS

Serge Ashby, Claude Boivert, Desmond Buhager*, André Coutu, Ron Enros, Anthony Garbish, Gilles Hawarth, Michel Laramée*, Ivan Lefebvre*, Luc Letourneau*, Gaspard Mannarino*, Randy Meades, Michael McAuley, Danny Montesi, Alain Paquette, Steve Schleifer, John Stephenson*, François St. Pierre, David Sufferin, Boris Petrowsky.

BASSES

Guy Bacos, Mark Bélanger, Joey di Buono, Alex Botwinik*, François Bourassa, Paul Buonassissi, Pascal Comeau, Guy Delisle*, Daniel Desjardins, Jean Deschênes, Reno De Stefano, Robert Donaldson, Eric Doran, Robert Douglas, Jonathan Downs, Julian Edward, Emmanouelides, Gerald Filion, David Gaudreau, Eric Harding, Mark Isajiw, Douglas Jillings*, David Johanns, Ray Kilburn, Anthony King, Robert Kingston, Pierre Lamoureux*, Mario Leclerc, Robert Lepage*, Geof Lipman, Ross McIver, Richard Nantel, Adrian Mitchell, Folker Moeller, Dominic Moraca, Yves Morin, David Over*, Victor Palkau, Grant Pytel*, Johnny Ruccolo, Rod Shergold, Jim Sugarman, Jean Trottier, Jean-Pierre Vadnais, Scott White.

* member of McGill University Madrigal Singers

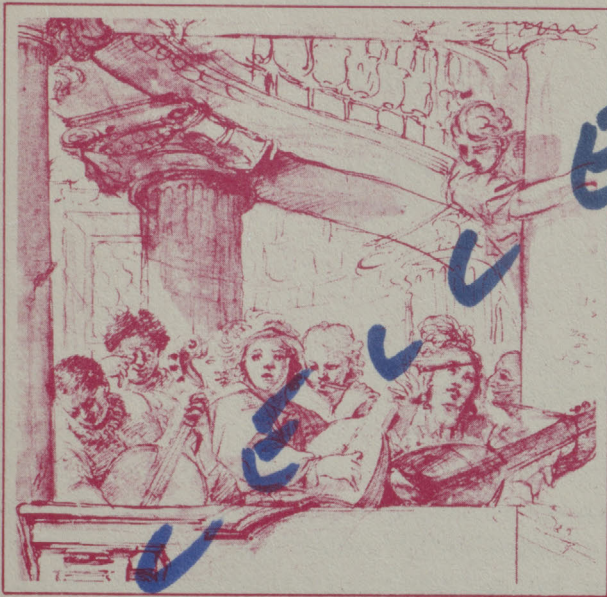
Chorus manager: Yvan Lefebvre

écrit pour chœur a capella et sans aucune notation musicale.
Au début de cette section, chaque chanteur choisie au hasard une note. A chaque nouvelle ligne de texte, il chante une note différente, entendue précédemment autour de lui. De cette manière, l'accord, initialement très riche, se va de plus en plus rétréci et la pièce s'achève avec quelques dernières notes persistantes. Ainsi, chaque représentation est nouvelle et différente.

(translation: Wanda Taylor)

McGill University Records on sale at intermission. / Les disques McGill sont en vente pendant l'entracte.

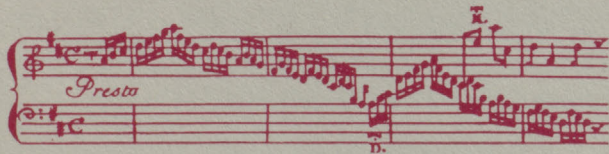
Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

M N

CBC Radio Concert



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

ALVARO PIERRI, guitar

Pollack Concert Hall
Thursday, March 29, 1984 – 8:00 p.m.

ALVARO PIERRI

Born in Montevideo, in 1953, Alvaro Pierri was introduced to music by his mother, pianist Ada Estades. At age seven he began studying guitar with his aunt, the guitarist Olga Pierri. He won his first music award at 11, continuing his musical studies at the Uruguayan National Institute of Musicology. In 1958 he won first prize at the Paris International Guitar Competition. In 1978, he played the "Concert of Honour" during the 20th Paris International Guitar Competition, and that same year made a highly successful New York debut.

Last season, Alvaro Pierri performed at the Bordeaux Festival, the Bourges Summer Academy for Chamber Music, the Rome Guitar Festival, the Schwetzingen Festival as well as with the string soloists of the Berlin Philharmonic. Plans for 1984-1985 include appearances at the Orford Music Camp in Magog, Quebec, a recital at the Salle Cortot as part of the 1985 Paris Festival, and concerts in Europe, the Far East and South America.

Alvaro Pierri has recorded for Metropole Records - Polydor (Paris). His latest recording will be issued next month. Mr. Pierri is on the staff at the Faculty of Music of McGill University and at the Department of Music of U.Q.A.M.

PROGRAMME

FIVE BAGATELLES

William Walton
(1902-1983)

NUNC

Goffredo Petrassi
(b. 1904)

SONATINA

- Allegretto
- Lento
- Rondo

Lennox Berkeley
(b. 1904)

INTERMISSION

SIX PIECES

Agustin Barrios
(1885-1944)

SIX STUDIES

Numbers: 5,6,7,8,11,12

Heitor Villa-Lobos
(1887-1959)

CENTRAL GUITAR

Egberto Gismonti

VARIATIONS

(Hommage à Anton Webern)

Egberto Gismonti

.....

Tonight's concert will be broadcast later this season
on the program "MUSIC FROM MONTREAL"
heard Saturday evenings at 9:05 p.m. on CBC Radio 940,
and at 10:05 p.m. on CBC Stereo 93,5.

Producer: Frances Wainwright
Production Assistant: Edward Wolk

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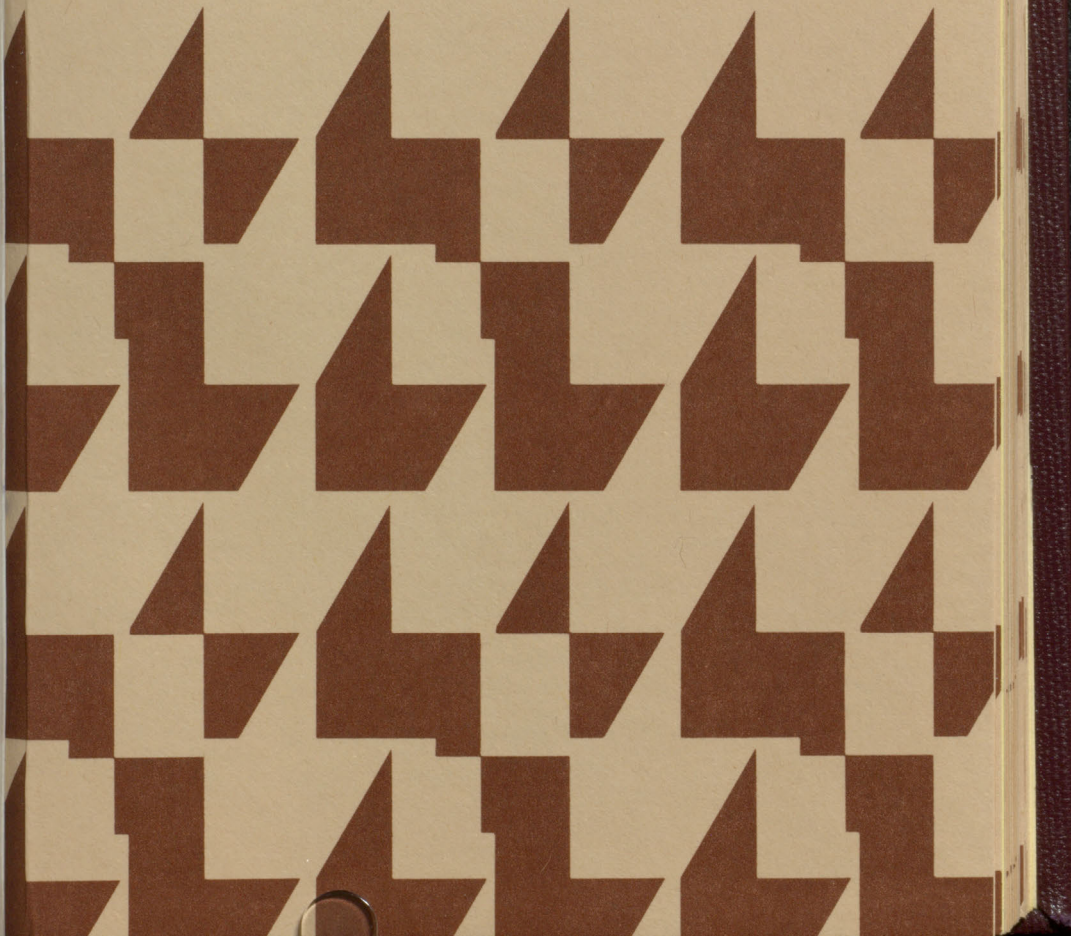
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McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday 30 March 1984, 8 pm

Members of the McGILL WIND SYMPHONY

Piccolo
Michel Roberge

Flute I
Jill Rothberg
Mary Ann Smart

Beth Haslett
Suzanne Richard

Flute II
Terry Christophersen
Nathalie Boisvert

Edward Sinanoglu
Dominique Gibbens

Kim Guevremont

Alto Flute
Paul St. Laurent

Oboe I
Roanne Levitt
Andree Gendron

Oboe II
Claire Boisvert
Robin Joss

Cor Anglais
Karen de Vries

Clarinet I
Yves Adam
Francois Houle

Michel Pilote

Clarinet II
Elaine Mulhall
Reno Belanger

Jennifer Bell
Catherine Scott-
Taggart

Anna Cantafio
Martin Smit

Librarians
Martin Smit
Shelly MacIntyre

Clarinet III
Alain Trottier
Lisa Collier

Rhondalyn Key
Joe Pietrarolo

Linda Lee
Peter Gemmell

Francois Blais

Bass Clarinet
Colleen Flanagan
Linda Crossfield

Contra-alto Clar.
Lorraine Pitre

Bassoon I
Nils Surti

Bassoon II
Lorraine Samson

Alto Sax I
Maurice Roy
Jean Francois Guay

Alto Sax II
Simon Aldrich
Danielle Leduc

Tenor Sax
Jacques Brazeau

Bari Sax
Michel McNulty

Horn I
Joanne Kay
Joan MacLaughlin

Horn II
Richard Chenier

Horn III
Vincent Oulmet

Horn IV
Pat Hornsby

Managers
John Desson
Michael Perkins

Cornet I
Bill Maher
Claude Barry

Ron Sigal

Cornet II
Kate Miller
Susan Muncer

Madeleine Dion
Peter Cook

Cornet III
John Desson
Sloan Levitt

Shelly MacIntyre
Alan Campbell

Trumpet I
Alan Butcher

Trumpet II
Michael Perkins

Trombone I
Mark Eamon
Lynn Richards

Trombone II
Louise Lauzon
Paul Canty

Trombone III
Tracy Persaud

Tubas
Daniel Leclair
Geoff Rode

Tony Matrianni

Harp
Suzanne Berthiaume

Timpani
Aubrey Dayle

Percussion
Ralph O'Connor
Elliot Polsky
Marc de Grandmont
Andre Malashenko

GILL UNIVERSITY WIND ENSEMBLES

Directed by: Richard Lawton and Tom Talamantes

BUREAU SYMPHONIQUE for solo trombone
and band

Alexandre Guilmant
(arr. W. Shepard)

soloist: Phil Cousineau

CONCERTO GROSSO for saxophone quartet
and band

Frank Bencriscutto

1. Serenity
2. Revelry

soloists: Sarah Ballantyne,
Chris Quilliam, Brent Lee
Peter Wightman

CONCERTO NO.3 in E-flat, K.447 for
french horn and band

Wolfgang A. Mozart
(arr. R.J. Bardeen)

1. Allegro
2. Romanza
3. Rondo

soloist: Joanne Kay

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

THE SHEHERAZADE

Nicolai Rimsky-Korsakow
(trans. M. Hindsley)

1. The Sea and Sinbad's Ship
2. Story of the Kalandar Prince
3. The Young Prince and Princess
4. Festival at Bagdad



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Saturday 31 March 1984, 8 pm

THE MASTER CHORAL ENSEMBLE

directed by Nicole Paiement, *student of Fred Stoltzfu*

choir/choeur

Soprano:	Marie Bouchard	Alto:	Claire Bourque
	Lisette Canton		Andrée Dagenais
	Heidi Epstein		Beth Kleim
	Louise Galipeau		Lucie Roy
	Brigitte Pélerin		Wanda Taylor
	Dawn Sadoway		
Tenor:	Paul Delorme	Bass:	Marc Deschesnes
	Michel Dubord		Alain Duguay
	Samuel Kahn		Jacques Giroux
	Jean-Fr. Morin		Stephen Morris
	Kelly Rice		Eigel Pederson
	André Roy		Les Young

Rehearsal accompanist/accompagnatrice: Sylvie Roux

chamber ensemble/ensemble instrumental

Recorder/flûte à bec (Hassler): Deborah Jackson, Kelly Rice
Baroque violin/violon baroque: Karen Langille
Violon bar. (Bach) & taillé de gambe (Hassler): Diane Plan
Bassoon/basson: Andrée Bédard
Baroque cello/violoncelle baroque: Louis Dallaire
Harpsichord (Bach) & percussion (Hassler): Josée April

The Director would like to thank everyone who made this Conducting concert programme possible.

"Sincère remerciement à tout ceux qui ont rendu ce programme de maîtrise possible."

This concert is presented in partial fulfillment of the requirements for the degree of Master of Music. / Ce concert fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique.

-I-

An old man wanted to free a young woman
 He said: stay away, / You give me no
 pleasure / You are old and cold,
 Being with you makes me suffer
 A nice young man will come and free me.
 The old man was ridiculed / She said
 to him: look here / You will be separated
 from me / And belong in the grave.

*Un vieillard voulait libérer une jeune femme
 Elle dit: Eloigne toi, / Tu ne m'apportes
 aucun plaisir / Tu es vieux et froid.
 Etre avec toi me fait souffrir
 Un beau jeune homme viendra me libérer.
 Le vieillard se sent ridicule / Elle dit:
 Voyons, voyons, Bientôt nous serons séparés
 Tu t'achemines vers la tombe.*

-II-

With your charming eyes / you tease my
 young heart. / The will of God is
 that I can see them.

*Avec tes yeux charmeur / Tu attires mon
 jeune coeur. / La volonté de Dieu est
 que je puisse les voir.*

With your charming eyes / you bring me
 joy / That makes me delirious
 Or sometimes even blinds me.
 I cannot forget you
 So hard have you possessed me.

*Avec tes yeux charmeur / Tu m'apportes la
 joie / Que m'enivre.
 Qui, parfois, m'aveugle.
 Je ne puis t'oublier
 Tellement tu me possèdes.*

-III-

Oh! Love here is my suffering heart
 It is hurt so badly / That you will not
 be the cause of my waiting for death.

*O, Amour, Regarde mon coeur déchiré
 Il est blessé si gravement / Que tu ne
 saurais être / la cause de ma mort.*

Cupido, God of Love, with your fire
 you do not sadden me any more / But you
 light up my heart / That you, as much
 as I cannot find peace.

*Cupidon, Dieu d'amour, ta flamme ne saurait
 plus m'attrister. / Mais si tu remplis
 mon coeur / Ni toi, ni moi, ne connaissons
 plus la paix.*

With your strong power, / deliver my
 hands / Do it without parting
 In love bind one another.

*Avec tes pouvoirs / libère mes mains,
 sans par ceci t'éloigner.
 L'amour nous lie l'un à l'autre.*

-IV-

All pleasure and joy / That love brings
 me / For good and wealth on this earth
 fa la la la

*Tout les plaisirs et la joie / Que l'amour
 m'apporte / Sur cette terre
 fa la la la*

I say freely, I would give up / If I
 could be alone with you / For I would
 be transported to Paradise.

*Je dis sans hésiter, je laisserais tomber
 Si seulement je pouvais être seul avec toi
 Puisque je serais transporté au Paradis.
 fa la la la*

fa la la la

Your golden hair, your clear little eyes
 Your forehead round, your red mouth
 fa la la la

*Tes cheveux d'or, tes petits yeux clairs
 Ton front serein, ta bouche vermeille
 fa la la*

Your little white teeth, your hot little
 cheeks, / Your fine little neck, your
 tiny little hands / Always give me joy.

*Tes petites dents blanches, tes petites
 joues chaudes / Ton petit cou allongé, tes
 mains délicates / M'apporte un plaisir fou
 fa! la la la*

fa! la la la

You are adorned with great virtue
 As if self-begotten

*Tu es parée des plus belles vertues
 Par toi, seule, acquises*

fa la la la

fa la la la

I say freely, without reservation

*Je chante librement, sans réserves / Que
 sur terre, nul ne pourrait trouver, chez
 riches ou les pauvres, ton image.*

That on this earth, would not be found
 Among rich or poor, your equal.

O! KOSMOS, Claude Vivier

O Kosmos O que tes sept
dimensions déchirent notre temps
Que les temps se permutent

O que la chaleur des étoiles
et la musique
Du temple supra dimensionel
Unissent enfin les êtres
de toutes dimensions.

*O Kosmos, May thy seven / dimensions tear
our times / May our times be permutable.*

*May the warmth of the stars
And the music from / Your supradimensional
temple / Unite, at last, creatures
of all dimensions.*

CANTATA 150, Bach

Lord, my soul doth thirst for thee
My hope is in thee / Let me never be
confounded. / Up, Lord, that my foes
may not triumph over me.

So shall my heart be satisfied, No
worldly care shall move me / No
cross that's sent to prove me / Not
death, nor Hell's black pride.
Though day may seem to be but night
Right is and will be always right.
'Stablish me upon the rock of truth
and comfort me,
For the Lord is God,
My hope, and my strength.
Trust in him, o my soul.

Cedars on the mountains swaying
Bow their heads the winds obeying
Proudly o'er the tempests ride.
Hearken thou to God's commanding
Though it pass thy understanding
Trust in him, what e'er betide.

And mine eyes shall look to him,
even to the Lord. / For it si he who
shall go free for the snare is broken
Though my life be only sadness
God will end my days in gladness.

Jesus head with thorns was crowned
But his joy in heav'n abounded
So in God my hope is stayed
Of men's power unafraid.

Christ the dead, yet in us living
Gives us vitory in our striving.

*Seigneur, mon âme a soif de toi
Tu es mon espoir / Que je ne sois jamais
confondu. / Seigneur, fais que mes
ennemis ne triomphe pas de moi.*

*Ainsi mon coeur sera satisfait. / Nulle
joie terrestre ne me saura mouvu.
Nulle épreuve trop dure / Ni la mort,
ni l'enfer. / Au sièn de nos jours
attristés / Le bien est toujours bien.
Dresse-moi sur le roc de la vérité.
Comforte-moi.
Car le Seigneur est Dieu,
mon espérance et ma force.
Confiance en lui, o mon âme*

*Les cèdres sur la montagne
Plaient leurs têtes sous les vents
Orgueilleux de la tempête.
Accepte les commandements de Dieu
Même s'ils dépassent toute compréhension
Aie foi en Lui, quoiqu'il arrive.*

*Mes yeux te revèderont, Oh, mon Dieu.
Car, c'est Lui qui m'évite le mal
Où mon âme sera libérée de Satan.
Seigneur tu mettras fin
A mes jours attristés.*

*Ta tête couronnée d'épines
Fera la joie des élus célestes.
Ainsi, sans crainte, en Dieu je place
mes espoirs / Devant la puissance des
hommes.
Jesus mort, mais toujours vivant
Apporte la victoire dans nos efforts.*

MASS FOR FOUR VOICES (1593-95)

William Byrd

Kyrie
Gloria
Credo
Sanctus - Benedictus
Agnus-Dei

LUSTGARTEN (1601)

Hans Leo Hassler

Zwei Entraden (instruments)
Ein alter Greis
Mit dein lieblichen Augen
Ach Lieb
Interlude (instruments)
Gagliarda

(choir & instrumental ensemble)

-INTERMISSION-

O! KOSMOS (Cologne, 1973)

Claude Vivier

soloist, Louise Galipeau

CANTATA No.150

Jean-Sebastien Bach

"Nach dir Herr, verlanget mich" (Weimar, before 1712)

CHORUS: Nach dir, Herr, verlanget mich

SOPRANO SOLO: Doch bin und bleibe ich vergnügt

CHORUS: Leite mich in deiner Wahrheit

TRIO (Alto, Tenor, Bass):

Cedern müssen von den Winden

CHORUS: Meine Augen sehen stets zu dem Herrn

CHORUS: Meine Tage in den Leiden

SOPRANO, ALTO, TENOR SOLOS:

Christen auf den Dornenwegen

CHORUS: Christus der uns steht zur Seiten

Soloists: Michèle Gagné, soprano

Lucie Roy, alto

Jean-François Morin, tenor

Alain Duguay, Bass

(choir & instrumental ensemble)

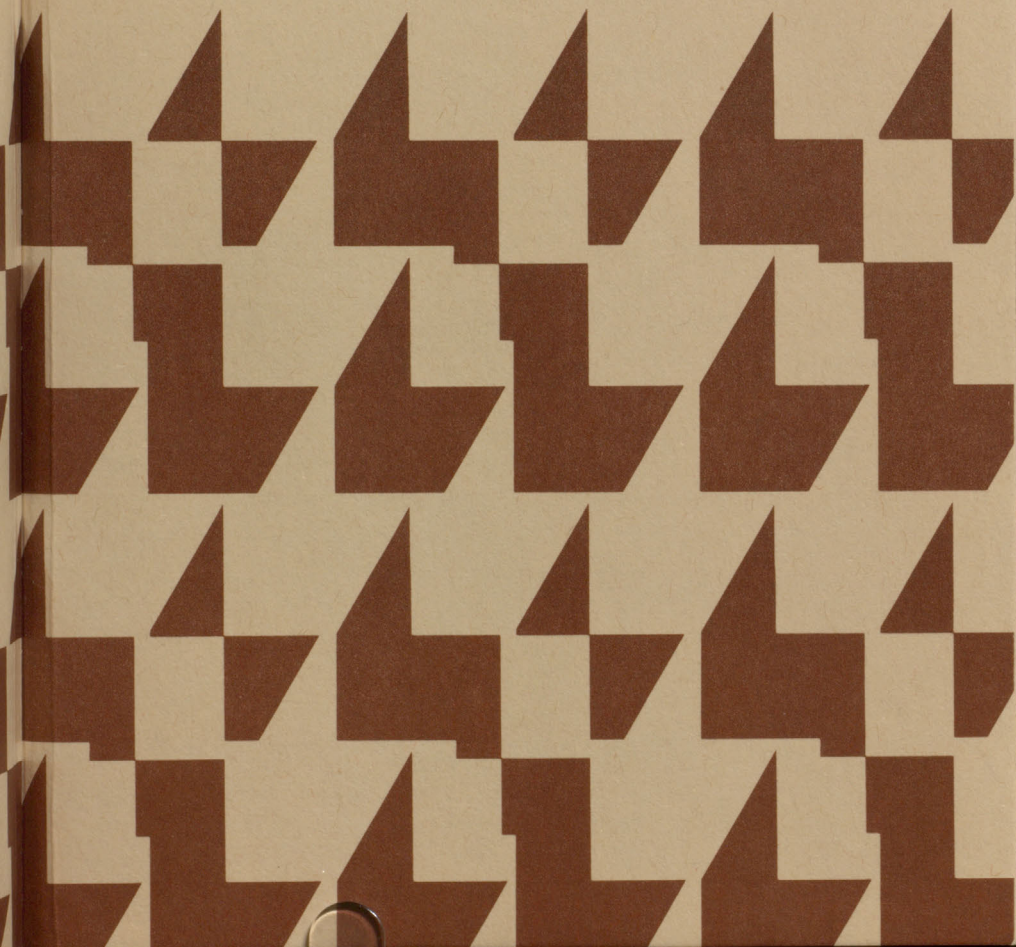


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



DIVERTIMENTO No. 8
for tuba & orchestra

John Weinzwieg

2nd movement
1st movement

Greg McGillis, tuba
Bruce Mather, piano
Lauré Lussier, François Gauthier, &
Elliot Polsky, percussion

-intermission-

PART II :

FRENTE A FRENTE

Mariano Etkin

Mary Ann Smart, flute *Mark Simons, clarinet*
Lucie Roy, mezzo-soprano *Catherine Lefebvre,*
Elliot Polsky, percussion *double-bass*

PAR LES SOIRS D'ÉTÉ ★

François Bourassa

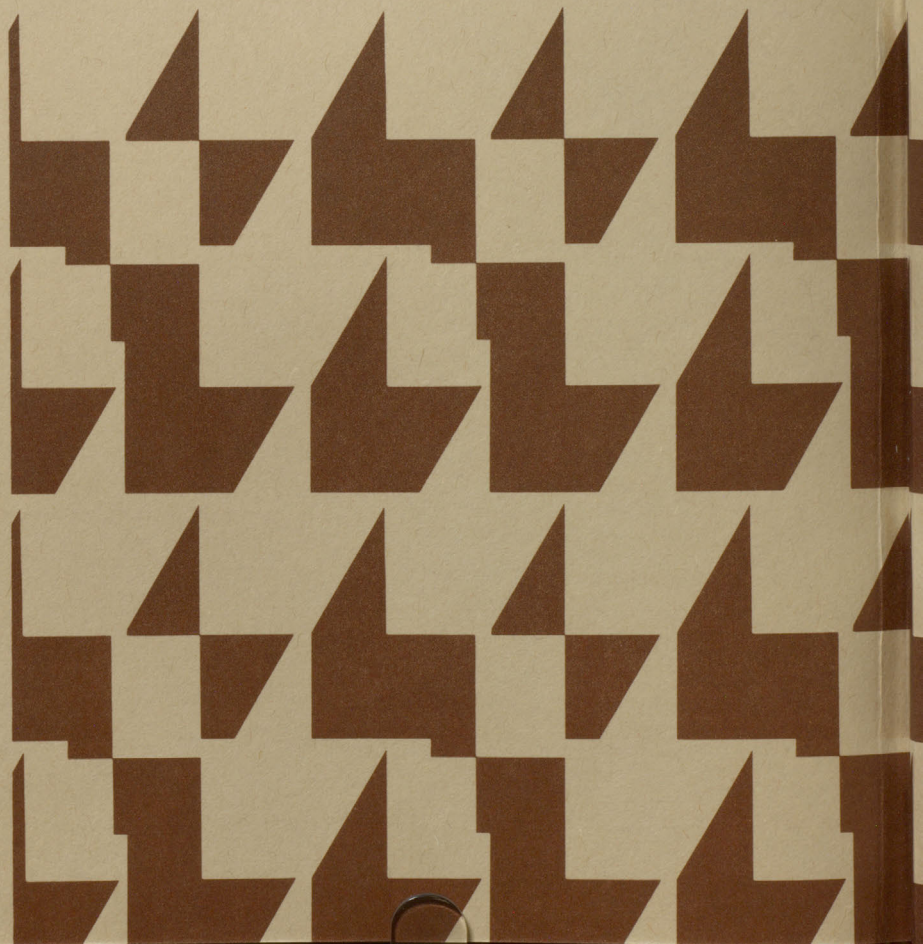
Denise Pelletier, Louise Galipeau, sopranos
Michèle Roberge, flute *André Roy, guitar*
Daniel Silverberg, piano

MIND B ★

Gary Ewer

Sylvain Jacob, trombone *Mary Ann Smart, flute*
André Roy, guitar *François Gauthier, percussion*
Stéphane Volet, piano

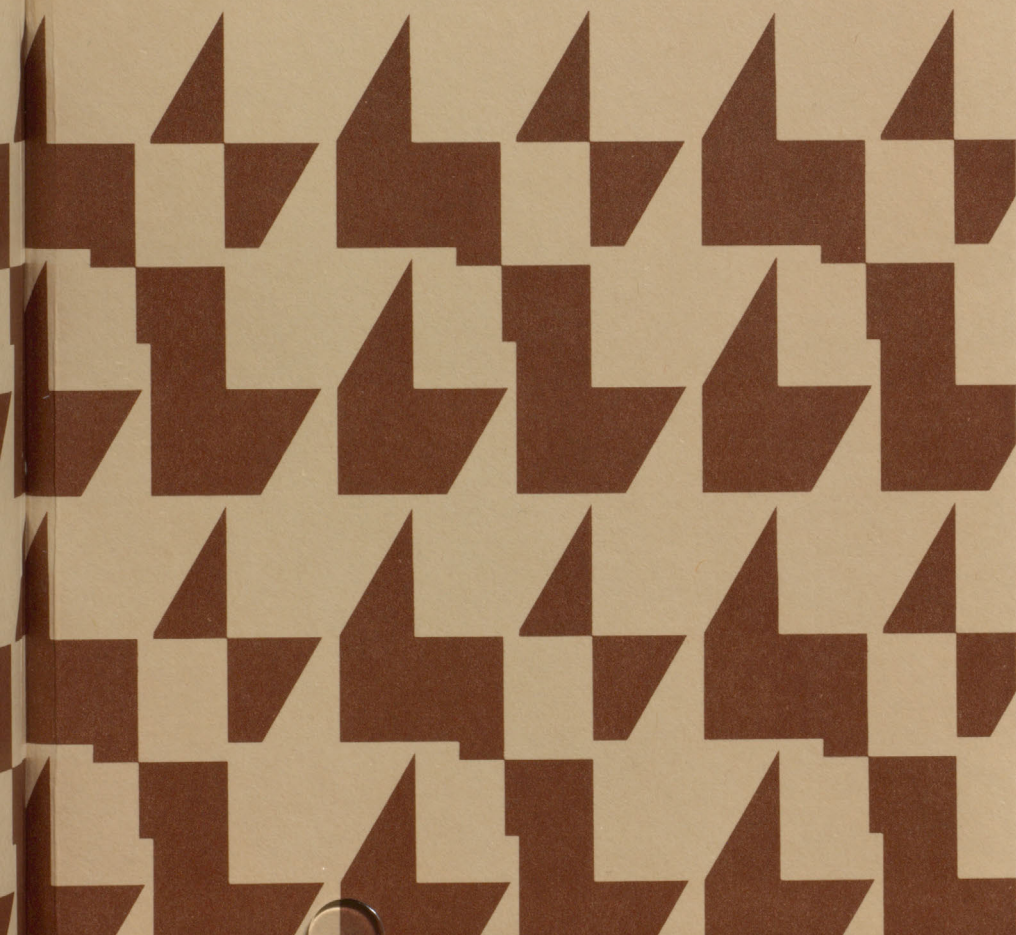
★première



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 3 April 1984, 5:00 pm

STUDENT SOLOISTS

SONATA Op.54 in F major Beethoven

Tempo di minuetto
Allegretto

Paul Buonassisi, piano
(student of Dorothy Morton)

SCHERZO No.3 in c[#] minor Chop

L'ILE JOYEUSE Debuss

Valerie Traficante, piano
(student of Dorothy Morton)

STUDIES Nos. 3 and 6 Villa-Lob

DANZA CARATTERISTICA Broue

Geoffrey Lipman, guitar
(student of Gary Antonio)

SONATA No.6 in A major Boccheri

Adagio
Allegro

François Malo, cello
(student of Walter Joachim)
Daniel Maranger, piano

SONATA No.1 in G major

Carl Stamitz

Moderato

Andante moderato

Rondo

DEUX INTERLUDES

Ibert

Andante espressivo

Allegro vivo

*Jill Rothberg, flute
Natalie Gauthier, violin
Sandra Bartfai, piano
(ensemble class of Cindy Shuter)*

* * *

Next and last recital by Student Soloists:
Tuesday 10 April, 5:00 pm

piano - flute - voice



McGill University Faculty of Music



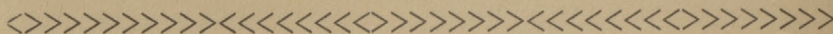
Pollack concert hall
Salle de concert Pollack



Tuesday 3 April 1984, 8pm

McGILL SAXOPHONE ENSEMBLE & SOLOISTS

CLASS DIRECTED BY GERALD DANOVITCH
& ABE KESTENBERG



PART I:

FANTASIA Heitor Villa-Lobos
for soprano saxophone

Soprano saxophone, Jennifer Bell
Piano, Robert Jones

PRELUDE & POLKA Anton Dvořák
arr. for saxophone quartet arr. Bruce Rognes

Soprano saxophone: Linda Crossfield
Alto: Rhondalynn Key Tenor: Martin Smit
Baritone saxophone: Danielle Leduc

SONATA Walter S. Hart
for baritone saxophone & piano

Baritone saxophone, Chris Quilliam
Piano, Robert Jones

FANTASY, SCHERZO & NOCTURNE Daniel Dorn
for saxophone quartet

Soprano: Maurice Roy Alto: Jean-François Guay
Tenor: Jacques Brazeau Baritone: Bernard Savoie

.....intermissi

PART II:

CONCERTO Paul Bonneau
for alto saxophone

*Alto saxophone, Jacques Brazeau
Piano, Robert Jones*

SAXOPHONE QUARTET No.1 Brent Lee
(world première)

1. Moderately 2. Slowly 3. Quickly

*Soprano: Sara Ballantyne Alto: Brent Lee
Tenor: Peter Wightman Baritone: Chris Quilliam*

CONCERTINO DA CAMERA Jacques Ibert

*Alto saxophone, Maurice Roy
Piano, Robert Jones*

THREE IMPROVISATIONS Phil Woods
for Saxophone Quartet

*Soprano: Jennifer Bell Alto: Simon Aldrich
Tenor: François Blais Baritone: Michel McNulty*

L'AUTUNNO, Op. 8, No.3 Antonio Vivaldi
Soprano saxophone soloist, Gerald Danovitch arr.

Joanne Lagendyk

Soprano saxophones:

Maurice Roy, Jennifer Bell, Sara Ballantyne

Alto saxophones:

Simon Aldrich, Jean-François Guay, Brent Lee

Tenor saxophones:

Jacques Brazeau, Peter Wightman, François Blais

Baritone saxophones:

Bernard Savoie, Chris Quilliam, Michel McNulty



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 4 April 1984, 8 pm

WOMEN'S CHORALE

DIRECTED
BY
KATHLEEN ANDERSON



1. MAGNIFICAT IN THE FOURTH MODE Giovanni Palestrina

- i. Plain Song: Magnificat anima mea Dominum.
- ii. Chorus: Et exultavit...
- iii. Plain Song: Quia respexit...
- iv. Chorus: Quia fecit mihi magna...
- v. Plain Song: Et misericordia...
- vi. Chorus: Fecit Potentiam...
- vii. Plain Song: Deposuit potentes de sede...
- viii. Chorus: Esurientes implevit bonis...
- ix. Plain Song: Suscepit Israel...
- x. Chorus: Sicut locutus est...
- xi. Plain Song: Gloria Patri...
- xii. Chorus Sicut erat in principio...

Soloists: Claire Mallin, Colette Forer

2. FIVE SONGS: Robert Schumann

- Spruch
- Lied
- In Mures Mitten
- Die Capelle
- Der Wassermann

Piano: Roslyn Weinstein

: intermissi

PETITES VOIX

Francis Poulenc

La Petite Fille Sage
Le Chien Perdu
En rentrant de l'école
Le petit garçon malade
Le Hérisson

'TIS THE GIFT TO BE SIMPLE arr. Aaron Copland
SALLEY GARDEN arr. Benjamin Britten
OLD ABRAM BROWN arr. Benjamin Britten

CONDUCTOR: *Lucie Parent*

from "THE MIKADO" Gilbert & Sullivan

Comes a train of little ladies
Three little maids from school
So please you sir

Soloists: *Yum-Yum* *Dawn Sadoway*
 Peep-bo *Carol Corman*
 Pitti-Sing *Carolyn Hanenian*
 Pooh-Bah (a nobleman) *Winston Purdy*

Piano: *Roslyn Weinstein*

McGILL WOMEN'S CHORALE

Director: Kathleen Anderson
Assistant: Lucie Parent

Accompanist: Roslyn Weinstein
Librarian: Cynthia Flower

soprano I

Anita Albert
Sarah Bertrand
Katherine Budd
Colette Forer
Jitka Kalibanova
Viktoria Kasuto
Celine Laverdure
Claire Mallin
Farah Mohammed
Lisa Petersen
France Rinfret
Ling Chan Sun
Sylvana Talarico
Valerie Traficante

soprano II

Martine Benoit
Daphne Bye
Anne Dolomont
Anne Erskine
Camille Gionnet
Constanze Knoeffel
Claire Mallin
Vida Papez
Teresa Perrault
Gretta Taylor
Julie Rochefort
Louise Roy
Linda Yoo
Leora Zimmer

alto

Gwen Allison
Pierrette Auclair
Anaik Bernier
Julia Budd
Louise Charbonneau
Cynthia Flower
Pauline Gyorkos
Caroline Homier
Lynn Jewell
Christina Meyer-Juergens
Michelle Lalande-Dery
Guylaine Levesque
Sophie Roy
Gabrielle Steiner
Dayle Vincent
Roslyn Weinstein
Gwendolyn Yip

NOTE:

*McGill University Records on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.*

April 8 & 9* 8pm - McGill Concert Choir,
Chamber Singers & Symphony Orchestra,
conductor: Fred Stoltzfus Programme:
Honegger LE ROI DAVID & Stravinsky REQUIEM CANTICLES

* passes at box office, available 6:30pm (2 max.)

McGill University Faculty of Music

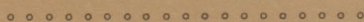


Pollack concert hall
Salle de concert Pollack

Friday & Sunday
April 6 & 8, 1984 - 8 pm

McGILL
CHAMBER SINGERS,
CONCERT CHOIR,
AND
SYMPHONY ORCHESTRA

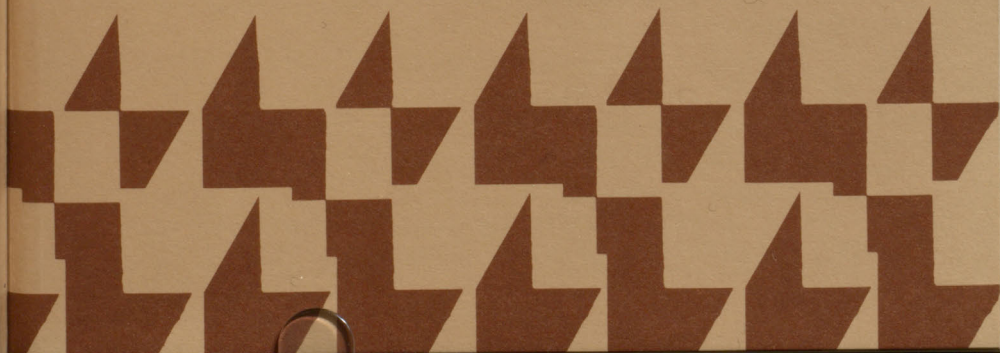
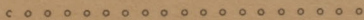
CONDUCTOR:
FRED STOLTZFUS



REQUIEM CANTICLES
Igor Stravinsky

and

LE ROI DAVID
Arthur Honegger



REQUIEM CANTICLES (1966) Igor Stravinsky
(1882-1971)

- i. PRELUDE (orchestra)
- ii. (chorus) Exaudi orationem meam /O hear my prayer
- iii. (chorus) Dies irae /That day of wrath
- iv. (baritone solo):
Tuba mirum /The trumpet will gather all
- v. INTERLUDE (orchestra)
- vi. (chorus) Rex tremendae majestatis /God of majesty
- vii. (alto solo):
Lacrimosa dies illa /That day of weeping
- viii. (solo quartet & chorus):
Libera me, Domine /Deliver me, Lord
- ix. POSTLUDE (orchestra)

soloists: Marla Mayson, soprano Martine Brehmer, alto
Jacques Desjardins, tenor
Pierre Ladouceur, baritone

LE ROI DAVID (1921) Arthur Honegger
Symphonic Poem in Three Parts (1892-1955)

PREMIÈRE PARTIE

1. INTRODUCTION (orchestre)
2. soprano solo:
Cantique du berger David /Song of David
3. choir:
Loué soit le Seigneur /Psalm of Praise
(fanfare & entrée de Goliath)
4. choir:
Chant de victoire /Song of Victory
5. CORTÈGE (orchestre), No. 4 bis
6. ténor solo - Psaume:
Ne crains rien /I trust in the Lord
7. soprano solo - Psaume:
Ah! si j'avais des ailes de colombe
O had I wings like dove, I would fly away
8. chœur d'hommes:
Cantique des Prophètes /Song of the Prophets
9. ténor solo - Psaume:
Pitié de moi, mon Dieu /Pity me, Lord
10. LE CAMP DE SAUL (orchestre)
11. chœur - Psaume:
L'Éternel est ma lumière /The Lord my salvation
12. INCANTATION (voix & orchestre) The Witch of Endor

1.

Il était le temps où Jehovah
parlait à son peuple Israël par
la bouche des prophètes.
L'esprit de Dieu se détourna du
roi Saul et il parla au voyant
Samuel. 'Lève-toi, Samuel...monte
vers Jessé...J'ai vu parmi ses
fils le roi que je désire.'
Enonc, Samuel monta vers Bethléem
où le berger David chantait en
gardant son troupeau.

1. L'Eternel est mon berger
..mon rocher et mon pré vert
L'Eternel est mon abri..
et mon ami. Je te bénis.

Et Samuel choisit David..il
l'oignit..et des ce jour
L'Esprit de Dieu resta sur lui.

2. Loué soit le Seigneur..
L'auteur de ma victoire.
Par qui je vois mes outrages
vengés.. Ses mains m'élèvent.
Des orgueilleux, il confond
le dessein

Saul a rassemblé les soldats
d'Israël contre les Philistins.
David a mis à mort le géant,
Goliath. Et Jonathan, le fils de
Saul, a fait alliance avec lui.
Au retour de la bataille les
filles chantaient en dansant au
devant de l'armée.

3. Vive David, vainqueur des
Philistins. L'Eternel l'a
choisi..Saul tua ses mille
et David ses dix mille.
(orchestre...)

Dans la maison du roi, Saul,
David a rencontré Mical sa
sœur. Mais Saul est jaloux.
Un jour David chantait en jouant
de la harpe et Saul prit le
javelot..

4. Ne crains rien et mets ta
foi en l'Eternel..Le méchant
bend son arc..Car dans
l'ombre il a tiré sur l'in-
nocent au coeur droit...

Il s'est enfuit près des
prophètes au désert. Il dit
adieu à Jonathan qui l'aimait.

5. Ah, si j'avais des ailes de
colombe Je volerais bien loin
dans le désert..Ou trouverai-
je abri?..Le vent souffle en
tempête et porte ma prière.

1.

And in those days the Lord spoke
to the people of Israel through
the prophet. He turned against
Saul and told Samuel, 'Arise and
go...to Jesse: for I have pro-
vided me a king among his sons.'
And Samuel went to Bethlehem
where David was tending his
flocks and singing in the
fields.

2. God shall be my shepherd..
my staff and rod..He will
keep me from alarm...shelter
me from harm: comfort have I
found.

And Samuel chose David..anointed
him...and the Spirit of the Lord
came upon David from then on.

3. All praise the Lord of glory,
my helper, He has avenged all
my wrongs and woes...When
hordes rose against me,
his thunder pealed on the foe
who in malice sought my end.

Saul and the men of Israel gath-
ered against the Philistines. A
giant, Goliath, came and mocked
them; and David smote the Philis-
tine. And the soul of Jonathan,
son of Saul was knit with David.
And the women of Israel met the
army, singing and dancing.

4. David is great! The Philis-
tines o'er-thrown....Saul
hath slain his thousands,
and ten thousand, David!

5. (...march)

In the house of the king, David
was with his betrothed, Michal.
And Saul was jealous; David was
in the peoples' heart. And as he
sang and played the harp, Saul
took his javelin to smite him.

6. In the Lord I put my trust..
For behold, evil is here,
the wicked bend their bow
..to shoot the clean and up-
right. In the Lord I trust.

So David fled to the prophets
and languished in the desert,
and bade farewell to Jonathan.

7. Oh had I wings like a dove,
then would I fly away..Where
shall I find for my head
shelter? The storm of my dis-
tress bears my cries to God.

Saul envoya des gens pour capturer David. Ils le trouvèrent au milieu des voyants, qui prêchent.
8. L'homme né de la femme a peu de jours à vivre... Il naît comme la fleur... elle tombe.

Il doit errer dans le désert, son coeur assaillié.

9. Pitié de moi, mon Dieu!
Je cherche un refuge...ferme est mon coeur, je veux chanter..Eveille-toi mon luth.

Et l'Eternel livre à David son ennemi, Saul, endormi dans son camp. Mais il n'a pas frappé son roi; il s'en va. Pul ne l'a vu.
(orchestre....)

La guerre contre les Philistins et revenu. David est avec les Philistins; en vain le peuple d'Israël appelle l'Eternel.

11. L'Eternel est ma lumière ...
De qui aurais-je peur?...Que contre moi campe une armée, Dieu reste mon soutien; mon coeur ne craint rien.

En vain Saul interroge les signes; l'Eternel ne répond pas. On dit, 'A Endor il y a une femme qui évoque les morts.' Masqué il s'en va, la nuit. Il dit, 'Fait montrer Samuel.'

12. Par feu et par l'eau, par la parole et par l'ouïe, brise le sceau..Apparais... Agni! Tu m'as trompé, Saul!
(Le fantôme de Samuel:)
Pourquoi m'as tu troublé?

13. (orchestre....)
Samuel a prédit à Saul que l'Eternel livrerait Israël entre les mains des Philistins et Saul meurt avec ses fils. La victoire est aux Philistins. Et un étranger vient couronner David.

14. (David) Comment sont-ils tombés, les plus forts d'Israël? Saul et Jonathan! succombé!

11.

Jérusalem! David est roi. Il t'a choisie pour élever le tabernacle. Et l'Arche Sainte en ce jour monte vers la demeure stable au milieu d'Israël

15. Chantez, mes soeurs. Dieu n'a jamais abandonné son peuple préféré, le bien-aimé. Eternel, viens bénir Israël.

And Saul sent messengers to take David...They found him with the prophets, in Ramah, prophesying.
8. Man born of woman lives but a little while..He cometh up as grass, in time mowed down.

Henceforth he must wander in the wilderness, his heart assailed.

9. Pity me, Lord, for I am weak. My head weary, refuge I seek. My heart upraise...that victory won, my harp may sing.

The Lord delivered Saul, David's enemy, to him asleep in his camp. David harmed him not but went away. All slept & knew not. War broke out anew between the Philistines with David and Saul, King of Israel. Enemies' horses approach; the people of Israel call on the Lord.

11. The Lord shall be my light & salvation. His help is near. He makes my enemies stumble. I shall not be afraid.

Vainly did Saul consult the signs. They said 'At Endor is a woman who calls up the dead.' And he disguised himself and went and said, 'O pray thee, bring me up Samuel.'

12. By fire, by water, by speech, and by wind, burst the locks of the tomb. Appear. Appear. Ah! Thou hast misled me, Saul (Samuel's ghost):
Why hast thou disquieted me?

13. ...March of Philistines) And Samuel prophesied to Saul, saying that the Lord will deliver Israel into the hands of the Philistines. And Saul fell with his sons; Israel crumbled. And a messenger brought David Saul's crown and David wept.

14. (David) The beauty of Israel is slain, how the mighty are fallen! Saul and Jonathan, in death not divided: Fallen

11.

Jerusalem! David is king! He hath chosen thee to cherish the ark of God. Behold, today it shall be set in the midst of Israel

15. Sister, oh sing thy song! Never hath God forsaken us. On us now is his love. God the Lord comes to bless Israel.

Élevez-vous portiques éternels,
Voici le Roi de gloire. Et tous...
Voici les chanteurs, les femmes
qui font sonner les sistres..
le roi David quidanse devant
l'Arche. La terre vibre.

16. Jehovah! Viens à nous,
Eternel..ouvrez la porte à
l'Eternel, Les Justes seuls
peuvent entrer. Tous les peu-
ples m'ont attaqué, je les
détruits..Car Jehovah m'a
protégé et m'a conduit.
Chantons le Dieu, dansons
Que la terre frémissse..
Hommage à l'Eternel...

(l'ange) David ce n'est pas toi
qui bâtira cette maison mais
un fils de toi. Son nom sera
le plus grand de la terre.

III.

17. De mon coeur jaillit un
cantique, Mon oeuvre est pour
le Roi..Dieu te bénit journal-
lement...Tes fils auront la
part du père, on chantera tou-
jours ton nom.

Et l'Eternel bénit David. Tous
les rois sont ses alliés. Mais
le péché est entré son coeur,
car il a vu la beauté de
Bethsabée, femme d'Urie.

18. Bien-aime, prends ma main,
allons la vigne, sens la man-
dragore qui est en fleur.

Et l'ayant vue au bain, il l'a
prise pour femme, faisant tuer
Urie. Mais l'enfant que
Bethsabée lui a donné se meurt

19. Misericorde, o Dieu, pitie
veille effacer ma transgres-
sion, purifie-moi. Pitie.

l'Eternel envoya Nathan pour
reprocher au roi et a la reine

20. Je fus conçu dans le peche
et tu voudrais une ame pure.
J'ai peche..j'ai failli.
Misericorde, o Dieu, lave-moi.

Et les chatiments frappent la
maison. Le frere a viole la
soeur, et a tue le frere.
Absalon, le fils bien-aime,
est revolte contre David, qui
reprennd le chemin du desert.

21. Je leve mes regards vers ia
montagne. D'ou vient le se-
cours? Du Createur qui m'ac-
compagne maintenant et tou-
jours. Va, Dieu garde

Open the gates! Behold the King
of glory enters. The shepherds,
the vintners, all have worked for
His glory. Israel, get thee up
where the tribes are come to
receive the Lord's blessing.
Behold the singers, and king
David danced before the Ark.

16. Mighty God! Jehovah be with
us! Open wide those gates that
lead to justice for the right-
eous. In Jehovah's name
nations were destroyed, for
he has shielded me from harm.
Praise, homage to the Lord.

(The Angel) David, you will not
build my house. Behold, a
child is born to thee, my son,
Solomon, that peace may reign
over Israel.

III.

17. Now my voice in song shall
loud proclaim my king, simple
shepherd chosen by the Lord.
God will send thee sons who
shall inherit thy name, which
all the people shall praise.

God's blessing rested upon David
and all the kings united with
him. But sin entered his heart,
when one morning he saw in the
garden Bath-Sheba, wife of Uriah
who was very beautiful.

18. Oh love, let us wander where
the vine-leaves promise fruit
and see the mandrake flower!

And seeing her bathe, David
coveted her, seized her for wife,
having sent Uriah to die in war.
She bore him a son, who died.

19. Pity me, God, in my distress!
Cleanse me, O chasten me not!

The Lord sent Nathan to David and
Bath-Sheba to reprove them.

20. Behold in evil I was born;
I have sinned, and left thy
path. Pity me, Pardon Lord!

Lo, punishment shattered the
house. A brother violates sister,
and slays a brother. Absalom, the
beloved son, rebelled against the
king. David fled again into the
wilderness.

21. Shall I raise my eyes to the
mountains? From whence should
come my help? The Lord shall
guide thy steps for evermore.
He watches and does not sleep.

4-
Mais l'armée d'Absalon a fui;
Joab tue Absalon et le peuple de
Mahanaim chante, en fête.

22. O forêt où tournent les
corbeaux, ils ont cueilli ton
fruit rouge de sang...

Le vieux roi pleure son fils
mort devant l'armée victorieuse
23. (orchestre....)

Et David dit aux soldats, vous
êtes de ma chair, vous avez
retabli la paix en Israël.

Vainqueur de tous ses ennemis,
David élève à Dieu son cœur.

24. Je t'aimerai, Seigneur, Ma
tour, ma roche et mon libéra-
teur. Dès qu'au besoin, je
l'invoque avec foi...Des ene-
mis, délivré, je me vois.
Ses filets vint me tendre.

David est vieux, dans son pa-
lais. De nouveau son orgueil
parle car il fait dénombrer son
peuple pour connaître sa force.
Tros fléaux lui sont prédits;

25. Dans cet effroi, le grand
Dieu que j'adore me vient
donner le secours que j'im-
ploie...Soudain on vit crou-
ler les montagnes tant son
courroux se montra véhément.

Ayant promis à Dieu de lui bâtir
une demeure magnifique, David
voit l'accomplissement de ses
rêves. Il fait proclamer roi
d'Israël le fils de Bethsabée,
Salomon; Nathan le couronne.
David monte au temple pour la
dernière fois.

26. Et Nathan dit: Devant tout
Israel et devant Jehovah qui t'a
choisi, nous proclamons l'oïnt
du Seigneur, Salomon roi. Et le
peuple cria: Vive Salomon roi!

(David meurt)

L'esprit de Dieu parle pour moi.
Un juste viendra sur les hommes,
régnant dans la crainte de
Dieu...le soleil se leve. Oh,
cette vie était si belle! Je te
bénis, toi qui me l'as donné.

27. (ange) Dieu te dit:

Un jour viendra ou une fleur,
fleurira de ta souche reverdie
Et ton parfum remplira tous
les peuples d'ici-bas du souf-
fle de la vie. Alleluia!

But Absalom's army was scattered
in the wood Joab slew Absalom.
The people rejoiced and sang.
22. O thou forest, where ravens
dive, thy blood red fruit is
plucked...the price of a kiss.

The old king wept for his dead
son before the victorious army.
23. ...March of the Hebrews)
And, before the army, David said,
brethern ye have restored peace.

His enemies overthrown, David
sings a grateful song.

24. Thee will I love, O Lord,
My rock, my strength, In him
I find solace. I call and am
saved from my enemy. From
snares and death he saved me.

David waxed old, and glorious. In
pride he said, count my people.
Three days of pestilence were
prophesied in the land, and the
angel of death sent to strike.
25. In my distress I cried to my
beloved God. He listened and
suddenly the earth shook, so
great was his anger.

And having promised God to build
him a magnificent house, David
carried out this old dream. He
made Solomon, his son of Bath-
Sheba, king of Israel. And when
Nathan crowned him, it was the
last time David saw the temple.

26. And Nathan said, Before all
Israel and the Lord, we anoint
as king, Solomon, the son of
David. And the people cried: God
save King Solomon!

(The death of David)

The spirit of God speaks for me-16.
One who is just cometh after me-17.
to lead my people..O how good it
was to live! I thank thee God,
who gave me life.

27. And God said: The shall dawn
to bring a flower from thy
stem and all my people adorn
with breath of life. Alleluia

13. MARCHE DES PHILISTINS (orchestre)

14. soli & chœur de femmes:
Lamentations de Guilboa

INTERMISSION ENTRACTE

DEUXIÈME PARTIE

15. soprano solo & chœur de femmes:

Cantique de fête /*Song of Festival*

16. soli & chœurs:

La danse devant l'Arche /*Dance Before the Ark*

TROISIÈME PARTIE

17. chœur - cantique:

De mon cœur jaillit un cantique
Now my voice in song upsoaring (Psalm)

18. contralto solo:

Chant de la servante /*Song of the Maidservant*

19. chœur:

Psaume de pénitence /*Psalm of Penitence*

20. chœur - Psaume:

Je fus conçu dans le péché /*In evil I was born*

21. ténor solo - Psaume:

Je lève mes regards vers la montagne
I shall raise mine eyes unto the hills

22. soprano solo & chœur de femmes:

La chanson d'Ephraïm /*The Song of Ephraim*

23. MARCHE DES HEBREUX (orchestre)

24. chœur:

Je t'aimerai, Seigneur /*Thee will I love O Lord*

25. chœur - Psaume:

Dans cet effroi /*In my distress I cried to God*

26. COURONNEMENT DE SALOMON (orchestre)

27. soprano solo & chœur:

La mort de David /*The Death of David*

soloists: Narrator/récitant: Alain Duguay

Witch/sorcière: Wanda Taylor

Soprano: Dominique Labelle

Alto: Martine Brehmer

Tenor: Perry Canestrari

Conducting Assistants: Jacques Cossette (MCC), Nicole Paiement (MCS)
Rehearsal accompanists: Christopher Burton (MCC), Duncan Campbell (MCS), Marla Mayson (MCS)

McGill Chamber Singers (MCS), Director, Fred Stoltzfus
McGill Concert Choir (MCC), Director, Christopher Reynolds
McGill Symphony Orchestra, Music Director, Richard Hoenich

sopranos

(MCS) Norma Bowen, Maria Ciccaglione, Catherine Creighton, Carole Corman, Julie Kim, Dominique Labelle, Marla Mayson, Nicole Paiement, Denise Pelletier, Dawn Sadoway
(MCC) Marie Bouchard, Joanne De Groot, Marie-C. Desloges, Jean Donaldson, Sophie Gamache, Lynn Harper, France Houde, Sherril Jarosiewicz, Marie Josée Laurin, Joan Lightbourne, Ruth Ortiz, Monique Orvoine, Ellen Paltiel, Lucie Parent, Brigitte Pellerin, Stubington, Margaret Thomson

altos

(MCS) Martina Brehmer, Sherry Brown, Marilyn Brayne, Anne-Marie Donovan, Louise Galipeau, Elisabeth Klein, Wanda Taylor (MCC) Louise Alepin, Louise Allaire, Louise Beauchesne, Julie Bonneville, Elizabeth Charlton, Dorothy Dyck, Deborah Jackson, Alessa Johns, Joanne Leroux, Anne Mulderry, Natalie Parent, Sylvie Provost, Suzanne Roy

tenors

(MCS) Yohan Cherrier, Paul-Joseph Delorme, Jacques Desjardins, Michel Dubord, Vassilios Hadjinicolaou, Kan Chung Fai, Norman Miller, Kelly Rice (MCC) Stephen Angelini, Tony Carlone, Felipe Carvajal, François Charette, Tom Currie, Ron Francois, Rene Quesnel, Francois Rose, André Roy, Brian Roy

basses

(MCS) Duncan Campbell, Jean-François Fauteux, Jacques Giroux, David Harman, Michel Lachance, Pierre Ladouceur, James Mackay, Eigil Pedersen, Les Young (MCC) Patrick Arnaud, Normand Babin, Tony Battista, Jacques Bélizaire, Michael Capon, David Carno, Luc Corbell, Jacques Cossette, Scott Fraser, Basil Hilborn, Marc Langis, Chris Lea, David Myers, André Rochon, Daniel Silverberg, John Souranis, Renaud Tellier, Stéphane Volet, Michael Lessard

violin I Elise Lortie, Concert Master, Teresa Calcafuoco, Marie Andrée Carrière, Sophie Dugas, Marie-France Geoffroy, Carolyn Klause, Un Je Rhee, Sophie Rivard, Brigitte Rolland, Daniel Yakymyshyn

violin II Sylvie Allaire, Monique Allen, John Bailey, Yoriko Kado, Karen Langille, Nicholas Penny, Chantal Sauriol, Anne Simons

viola Michael Dunn, Linda Gregory, Jean Grimard, Susan Sayle, Frances Unsworth
Cello Julian Armour, Mark Fraser, Benoit Hurtubise, Leo Grinhauz, Emmanuel Tremblay
double-bass Patrick Donovan, David Langstroth, Pamela Mason

flute Louise Bouchard, Heather Howes, Martin Daviault/piccolo, Paul St-Laurent/alto
oboe Normand Forget, Jana Wyber, Karen De Vries
/English horn
clarinet Simon Cole, Mark Simons, Colleen Flanagan/bass

clarinet Lynn Brown, Nil Surti, Patricia McMullen/contrabass
French horn Nadine Lasalle, Diane Doig, Sheila Purdy, Caroline Rousseau

trumpet Bernard Jean, Uriel Rosen
trombone Tim Booth, Phil Cousineau, Sylvain Jacob
tuba Greg McGilliis

percussion Andrew Proctor, Helen Barclay, Gregory MacIntosh

harp Suzanne Berthiaume

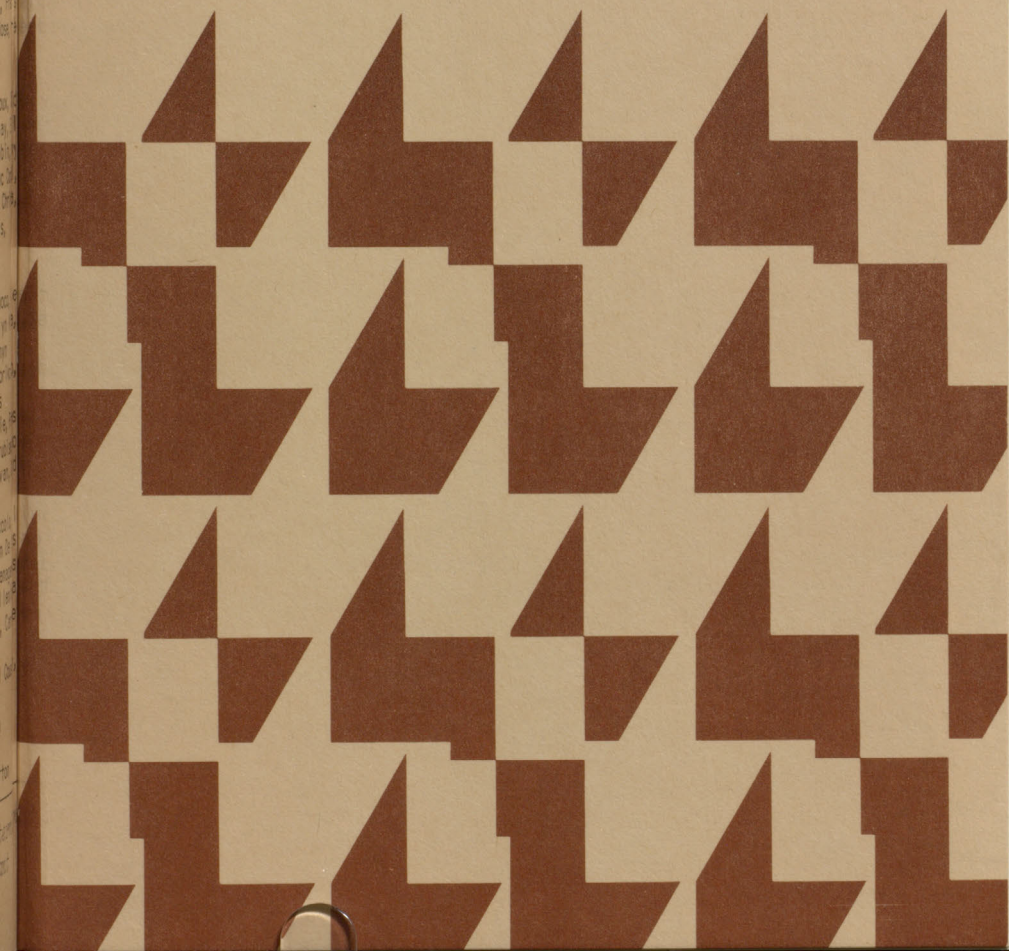
piano Peter Jancewicz
celeste P. Jancewicz, Christopher Burton

*NOTE: McGill University Records on sale at intermission
Les disques 'McGill' sont en vente pendant
l'entracte.*

McGill University Faculty of Music



Pollack concert hall
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JAZZ BANDS

BAND I

DIRECTED BY

PETER FREEMAN

EVERY DAY (I HAVE THE BLUES)	Peter Chatman arr. Tom James
SONG FOR MY CHILDREN	Gary Langford
INCY AND THE COUNT	Sammy Nestico
'S SO PEACEFUL IN THE COUNTRY	Alec Wilder arr. Sammy Nestico
SPEL JOHN	Jeff Steinberg
PTY BALLROOM BLUES	Cootie Williams
GINE No.9	Les Hooper

Band II / Band I

- | | | | |
|-------------|---|------|-------------------------|
| alto sax: | Joey Pietraroia | 2nd: | Luc Leger, Julie Miller |
| tenor sax: | André Boisvert | 2nd: | Dale Cunningham |
| itone: | Kevin Jordan | | |
| rinet: | Brendan Cassidy | | |
| mbones: | James Stevens, Sandra Stevens | | |
| s trombone: | David Bruce | | |
| mpets: | Philippe Hudon, Come Lague, Trevor Brown,
Kirk Dingman, Armad Hosain | | |
| thm/piano: | Burt Boldon | | |
| el. bass: | Tony Kerr | | |
| guitar: | David Houle | | |
| drums: | Paul Jankowski | | |





La radio française
de
Radio-Canada
présente

Tafelmusik

et
le flûtiste

Frans Brueggen



Salle Pollack
Université McGill
Montréal

Le lundi 9 avril 1984 - 20 h 30



L'ensemble TAFELMUSIK

Vigueur, bon goût, raffinement: ce sont les épithètes qu'ont spontanément choisies les critiques canadiens et new-yorkais à l'endroit de l'ensemble Tafelmusik ces dernières années. Une appréciation qui sied tout aussi bien à leur répertoire, qui va de l'opéra aux grandes œuvres religieuses. En fait, les musiciens de Tafelmusik se consacrent exclusivement aux œuvres des 17^e et 18^e siècles, et leurs instruments sont d'époque, authentiques.

L'ensemble Tafelmusik célèbre cette année son cinquième anniversaire, depuis le Trio d'origine, et s'apprête à effectuer une tournée européenne qui le mènera en Hollande, en Allemagne et au Portugal.



Frans Brueggen

Frans Brueggen possède une maîtrise suprême de la flûte et au-delà d'une centaine d'enregistrements divers ont confirmé sa réputation. À ses débuts de sa carrière, vingt ans, il n'a cessé de séduire tous les publics par sa virtuosité, ainsi que la justesse d'interprétation de ce flûtiste hollandais. Un exemple type de ce que sont en droit d'exiger.

Ensemble TAFELMUSIK

Direction: Jean Lamon, Jaak Liivoja-Lorius, Robert Mealy,
Jean Lamon Paule Préfontaine et Edward Stevens, violons;
Douglas Perry et Ivars Taurins, altos;
Christina Mahler, violoncelle;
Alison Mackay, violone;
Charlotte Nediger, clavecin;
Anthony St. Pierre et Hazel Nevin, hautbois;
Susan Graves, basson;
Len Hanna et Andres Molnar, trompettes;
Robert Becker, timbales.

Francesco Geminiani *Concerto grosso, op. 2, no 2 en do mineur*
(1687-1762)
Adagio
Allegro
Adagio
Allegro

George Frideric Handel *Suite «Water Music» en sol majeur*
(1685-1759)
(Air)
Rigaudon I et II
Minuet
(Minuet)
(Jig I et II)

Ignaz Franz Biber *«Battalia»*
(1644-1704)
Sonata
Die liederliche Gesellschaft von allerley Humor
Der Mars
Aria
Die Schlacht
Lamento der Verwundten Musquetirer

Antonio Vivaldi *Concerto pour flûte à bec en do mineur*
(1669-1741)
Allegro non molto
Largo
(Allegro)

ENTRACTE

Johann Gottlieb Goldberg *Sonate en trio en do majeur pour flûte, violon*
(1727-1756) *et continuo*
Adagio
Alla breve
Largo
Gigue: presto

Georg Philipp Telemann *Concerto en la majeur pour flûte et violon*
(1681-1767)
Largo
Allegro
Gratoso
Allegro

Réalisation: Denis Regnaud

L'enregistrement de ce concert sera radiodiffusé ultérieurement dans une émission des
«GOÛTS RÉUNIS» entendue les dimanches à 18 heures, à CBF-FM/100,7.



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CBF-FM/100,7

tous les soirs . . .



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à



Tuesday 10 April 1984, 5:00 pm

STUDENT SOLOISTS

SCHERZO No.2 in B^b minor Chopin

Louise Alepin, piano
(student of Esther Master)

CHANSONS DE JEUNESSE Debussy

1. Pantomime
2. Pierrot

LE JEUNE INDOUE (Lakmē) Delibes

Sophie Gamache, soprano
(student of Margaret Kalil)
Sylvie A. Carrière, piano

SONATA Op.46 no.3 Kabalevsky

2. Andante cantabile
3. Allegro giocoso

Suzanne Fournier, piano
(student of Elizabeth Dawson)

DENSITY 21.5 for solo flute Varèse

Jill Rothberg, flute
(student of Carolyn Christie)

LET THE BRIGHT SERAPHIM (Samson) Handel

ER, DER HERRLICHSTE VON ALLEN
(Frauenliebe und Leben) Schumann

ICI BAS Fauré

*Joan Lightbourn, soprano
(student of Margaret Kalil)
Dorothea Scott, piano*

INTERMEZZI Nos.1 and 2, Op.118 Brahms

PRELUDES Book II: "La puerta del vino" Debussy

*Beverley Story, piano
(student of Elizabeth Dawson)*

THREE SONGS Richard Strauss

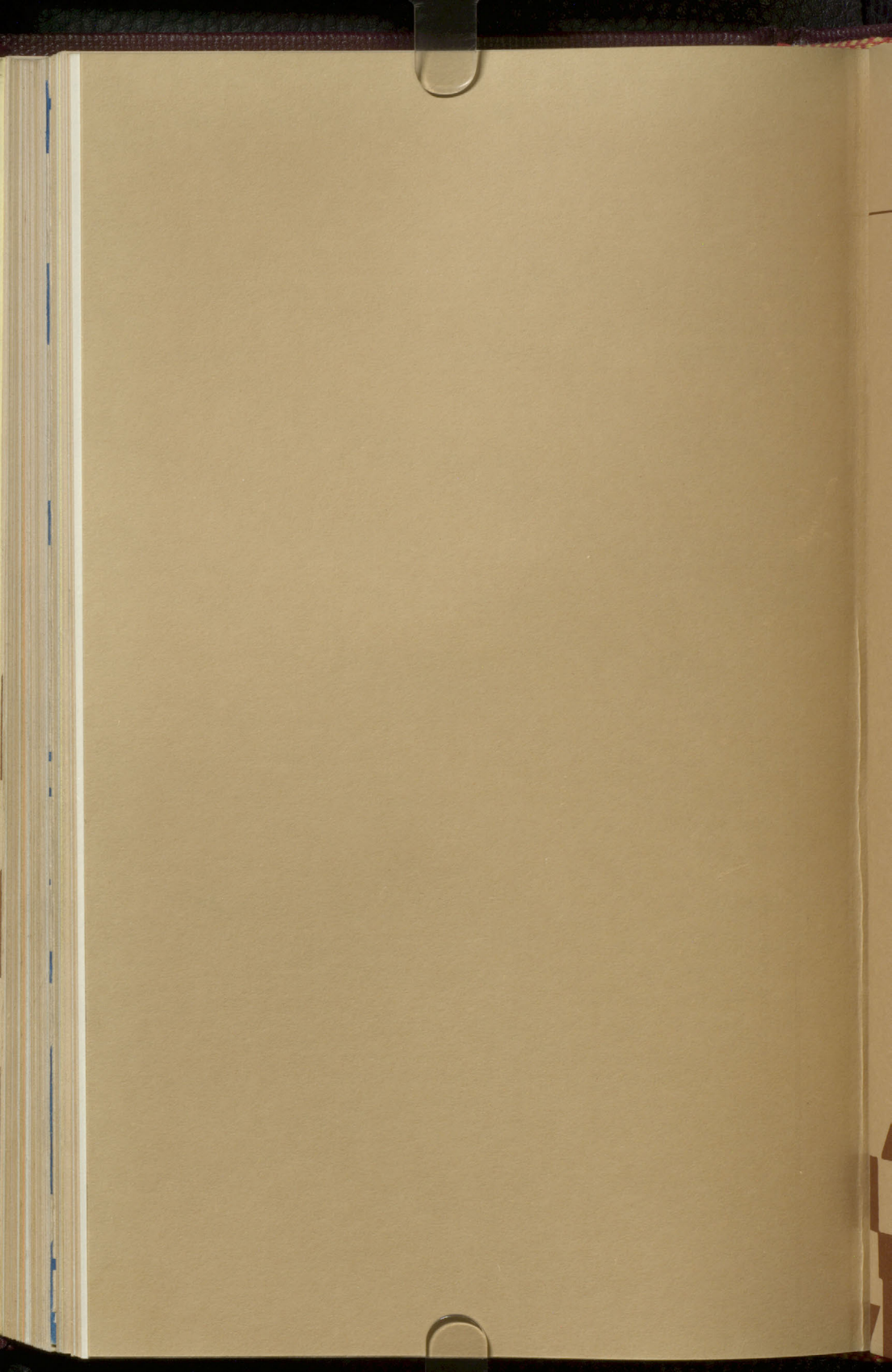
Der Nachtgang
Freundliche Vision
Ich schwebe

AIRS CHANTES Poulenc

Air Romantique
Air Champêtre
Air Grave
Air Vif

*Dominique Labelle, soprano
(student of Winston Purdy)
Margaret Stubington, piano*

* * *



McGill University Faculty of Music



Pollack concert hall
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Wednesday 11 April 1984, 8 pm

EARLY MUSIC ENSEMBLES

directed by
CLAIRE GUIMOND

assisted by
Hank Knox & Betsy MacMillan



Am ersten Sonntage nach dem Feste der heiligen drei Könige: IN GERING' UND RAUHEN SCHALEN
(Römans 12:1-6)

Georg Philipp Telemann
(1681-1767)

Samuel Kan Chung Fai, tenor *Nathalie Gagné,*
Louis Dallaire, Baroque cello recorder
Josée April, harpsichord

Am 21 Sonntage nach Trinitatis:
VERFOLGTER GEIST, WOHIN?

G. P. Telemann

(Ephesians 6:10-17)

"Put on the whole armour of God, that ye may be able to stand against the wiles of the devil."
"Revêtez-vous de toutes les armes de Dieu, afin de pouvoir tenir ferme contre les ruses du diable."

Marie-José Laurin, soprano *Douglas Hagerman, oboe*
Luc Létourneau, viola da gamba *Lynn Donnelly, continuo*

SONATA in D Major
for flute and continuo

Johann Joachim Quantz
(1697-1773)

Affettuoso
Allegro
Sarabande
Gavote

Heather Howes, baroque flute
Marie Bouchard, harpsichord

Extrait de la messe
en Fa Majeur:
QUI TOLLIS

Johann Sebastian Bach
(1685-1750)

Recitativ et Aria de la
cantate BWV 202:
WEICHET NUR BETRÜBTE SCHATTEN

J. S. Bach

Sophie Gamache, soprano *Normand Forget, oboe*
Duncan Campbell, continuo

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

SÓNATA No.7 in D minor

William Lawes
(1681-1767)

Fantasia

Air (Alman)

Air (Galliard)

Deborah Jackson & Jean-Luc Boudreau, recorders
Johanne Gauthier, viola da gamba
Suzie Leblanc, harpsichord

Cantate à voix seule
avec dessus de flûte:

Michel P. de Monteclair
(1667-1737)

LE DEPIT GENEREUX

(*texte au verso, over*)

Denise Pelletier, soprano
Michel Roberge, Baroque flute
Michel Laramée, harpsichord

Cantata:

Alessandro Melani

ALL'ARMI, PENSIERI

(*texte au verso/over*)

Norma Bowen, soprano
Lucie Wilcott, trumpet
Judy Cytrynbaum, organ

NOTE:

McGill University Records, including choral works by
Buxtehude, on sale at intermission./ Les disques McGill
sont en vente pendant l'entracte.

LE DÉPIT GENEREUX Montecclair

RECITATIF:

Dieux justes! Dieux vengeurs!
Soufrez vous qu'un parjure
Jouisse sous vos yeux d'un
destin plein d'atraits. De ses
sermens trahis vous partagez
l'injure. Vengez vous, vengez
moi, m'epargnez pas vos traits.

Mais pourquoi soupirer,
versez des larmes? Un vain
dépôt seduirait-il mon coeur?
Ah! je le reconnais a mes
tendres allarmes. Mon infidele
est toujours mon vainqueur.

AIR

Arbres épais, sombres
feuillages! Cachez la honte de
mes pleurs. L'Ingrat qui
m'abandone aux plus vives
douleurs, me charme encor au
moment qu'il m'outrage...

ALL'ARMI, PENSIERI, Melani

1. ARIA

All'armi, pensieri, ardire,
mio core, Pugnando si spero
vittoria in amore.

La tromba rimbomba, a guerra
mi sfida bellezza homicida, E
intiman'l'assalto al petto di
smalto due mori guerrieri.

Al armi, pensieri.

Quel dio si disarmi che nudo
di fede se crede piagammi con
l'armi di barbari arcieri.
Al armi, pensieri.

2. RECITATIVO

Ma vana è ogni difesa, se
con soave forza, dolce foco
nel seno accende l'alma, et
ogni ardire ammorza, e di quei
raï brillanti non men del cor
sono i pensieri amanti.

ARIA

Se d'un volto mi struggo
all'ardore, nel core
l'incendio estinguer non sò;
discior...le pene e bacia lo
strale che'l sen gli piago.

3. RECITATIVO

Crescan'le fiamm'in seno,
che fra le fiamm'avvolto
olocausto il mio cor sarà d'un
volto. In un ciel di bellezza
la pietà venga meno, adorerò
l'asprezza. Vibri fulmini
irato, e dardi scocchi, che
sempre a questo core strali
saran'gli sguardi, arco
quegli'occhi.

ARIA

Se un petto costante si fa,
non teme di sorte lo stral'; a
colpo fatal'. La mia speme
dal cor non si divelle. Cifre
del mio gloir sono due stelle.

RECITATIF:

Cherirai-je toujours une
fatale flamme? Raison, Fierté,
venez l'arrachez de mon ame.
D'un infidel amant chassez le
souvenir. Quand il a sù briser
une chaine si belle faut-il
lui conserver un ardeur
éternelle? Non je dois de mon
coeur pour jamais le banir.

AIR

Douce Tranquillité, paisible
Indifference hater votre aimable
retour. D'un coeur agité par
l'Amour vous êtes l'unique
esperance...

RECITATIF:

Mais ciel quel changement!
Le trouble qui m'accable
semble s'évanouir en ce
heureux moment. Ah! je n'en
doute plus un calme favorable
vient m'annoncer le succes de
mes vœux.

AIR

Je sens finir mes peines.
La liberté triomphe dans mon
coeur. Dieu des Amans je dois
à ta rigueur la douceur de
sentir de tes cruelles
chaines...

4. RECITATIVO

Negl'arcani sovrani del
cielo, d'un bel volto a
quest'alma penante registra
l'empietà note d'affanni.
Tiranni v'amerò, lumi severi.

ARIA

All'armi, pensieri, ardire,
mio core, vittoria in amore
pugnando si spero.

ENGLISH RESUME

1. To arms, my thoughts, Tak
up courage, my heart, By
fighting let us hope to gain
victory in love...

2. But vain is any defense
if the soul kindles a sweet
flame... ARIA: If I am
consumed by the ardour of a
face, I cannot quench the fire
in my heart; He cannot loosen
the chains who craves for
love's pains and kisses...

3. Let the flames blaze in
bosom..Let pity fade..so that
always to this heart arrows
will be her glances, bows her
eyes. ARIA: If a bosom
becomes steadfast it does not
fear the fatal arrow; Symbols
of my rejoicing are two stars.

4. In the sovereign mystery
of Heaven the cruelty of a
beautiful face records
anguish... I will want you,
lights (eyes), as my tyrants.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 12 April 1984, 8 pm

PIANO
RECITAL

BY

ANDREA CARR

student of Charles Reiner

ASSISTED BY SOPHIE DUGAS, VIOLIN

*This recital is presented in partial fulfillment 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.*

SONATA No.31 in A^b Major
(Hob. XVI /46)

Franz Joseph Haydn
(1732-1809)

Allegro moderato
Adagio
Finale presto

SONATA No.2 for piano,
Opus 64 (1943)

Dmitri Shostakovich
(1906-1975)

Allegretto
Largo
Moderato

intermission

SONATA No.3 for violin & piano
Opus 108

Johannes Brahms
(1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

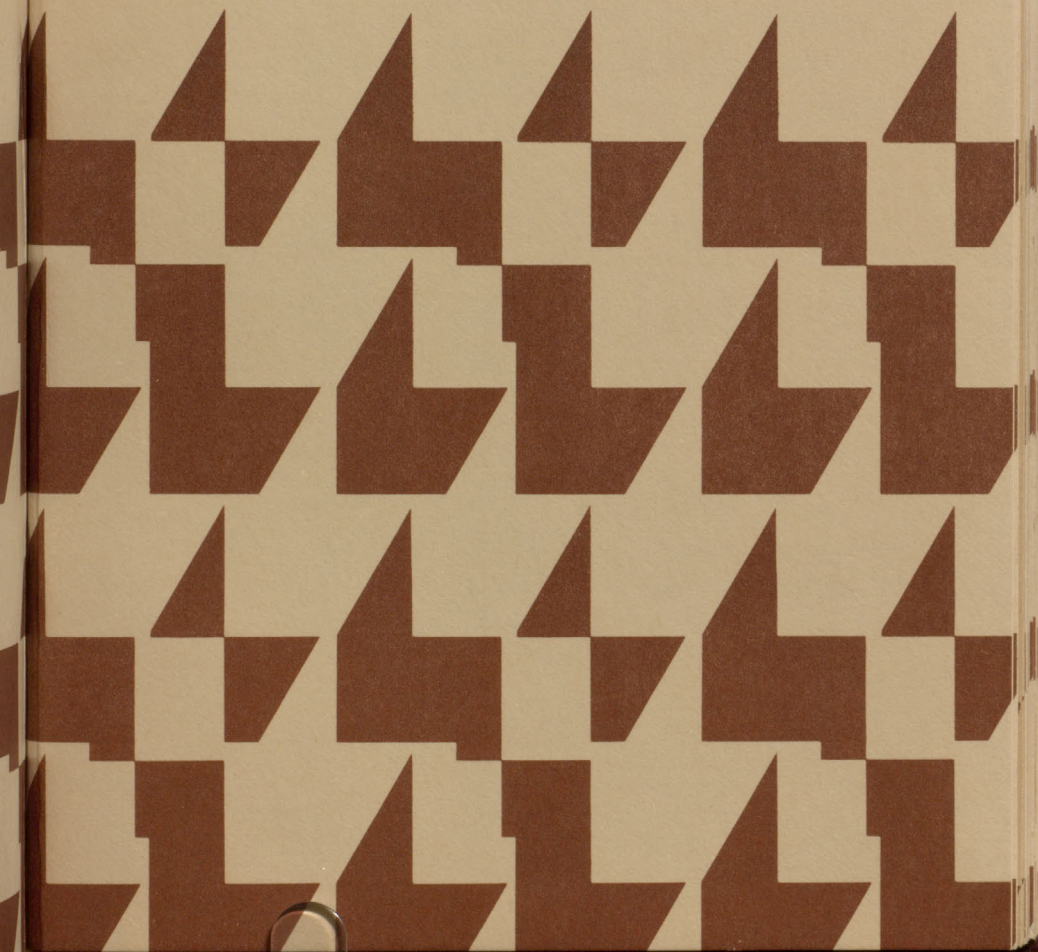
Sophie Dugas, violin
Andrea Carr, piano



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



JAZZ IMPROVISATION CLASSES

- IN CONCERT -

DIRECTORS:

LUC BEAUGRAND (CLASS 213 1)
 STEVE HOLT (CLASS 213 ABC)
 ARMAS MAISTE (CLASS 313 & 413)

3. BOUNCIN' WITH BUD Bud Pow.
 YOU AND THE NIGHT AND THE MUSIC Dietz/Schwa

240-213 C:

Michael Lessard, voice Linda Crossfield, also sax
Larry Mancini, guitar Doug Jillings, guitar
Marc Langis, elec. bass Ron Enros, drums

intermission ♦

5. CEORA Lee Mor.
 BEBOP Dizzy Gilles
 ALL OF YOU Cole Por

240-213 01:

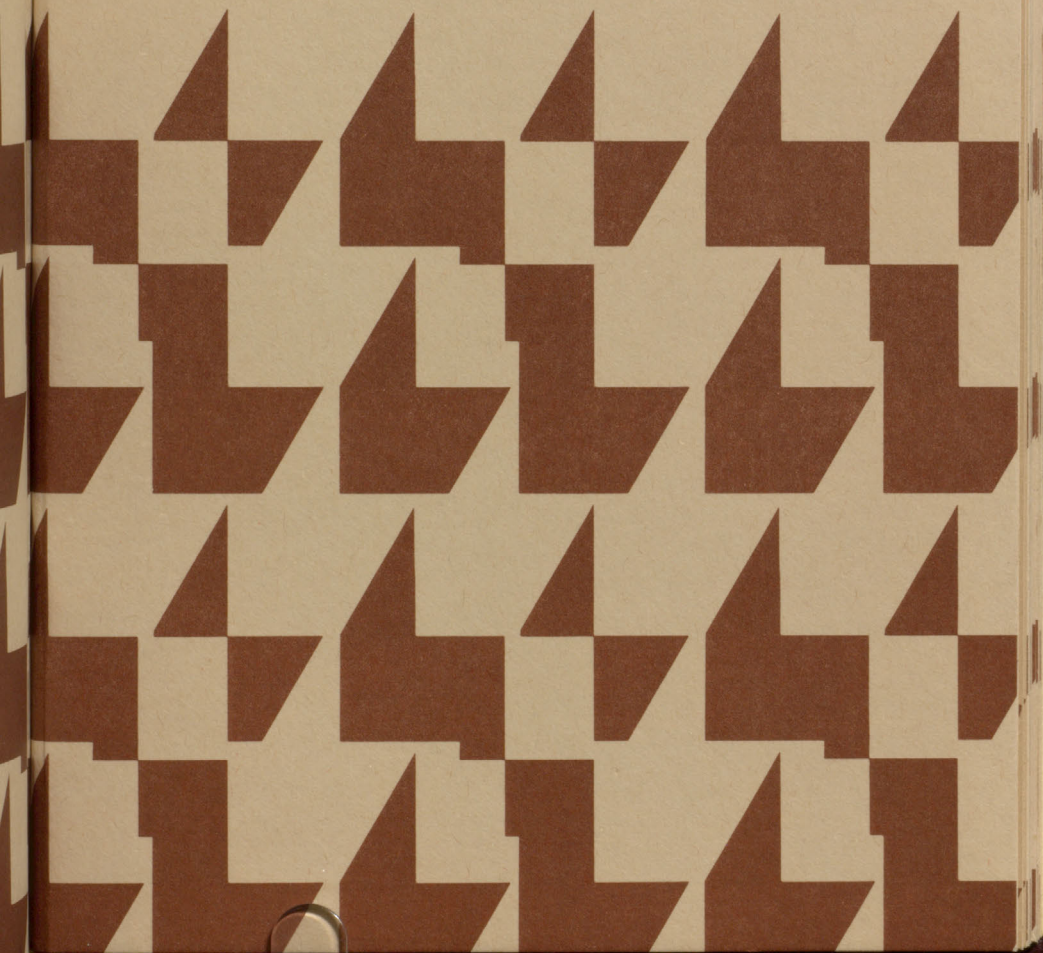
François Blais, alto sax. Philippe Hudon, trumpet
Reno De Stefano, guitar Marcel Boulanger, bass
Jim Sugarman, piano Bob Donaldson, drums



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday 15 April 1984, 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
Coaching	{ Monik Greni Mado Ro
Musical co-ordinators on stage	{ Monik Greni Mado Ro
Costumes	"Le Costumier du Roy" Montréal
Properties	McGill Opera Studio
Make-up	Claude Pierrehumbert
Wigs	Jean Viria
Stage Manager and Lighting	Richard Lavallée

Programme

COSI FAN TUTTE, act I, duo Wolfgang Amadeus MOZART (1756-1791)
Fiordiligi Maria CICCAGLIONE (soprano)
Dorabella Carolyn HANENIAN (mezzosoprano)
Time: 1790 *Place: Naples (Italy)*

LA FAVORITA, act II, duo Gaetano DONIZETTI (1797-1848)
Leonora di Gusmann Anne-Marie DONOVAN (mezzosoprano)
Alfonso XI Robert MIRON (baritone)
Time: about 1840 *Place: Castile (Spain)*

SUOR ANGELICA, duo Giacomo PUCCINI (1858-1924)
La Zia Principessa Heike MARGOLIS (mezzosoprano)
Suor Angelica Marla MAYSON (soprano)
Time: end of 19th century *Place: an Italian Convent*

THE MERRY WIVES OF WINDSOR, act II, duo

Otto NICOLAI (1810-1849)

Sir John Falstaff Joseph SOHMER (bass)
Mr. Ford Desmond BYRNE (baritone)

Time: Reign of Henry IV

Place: Windsor (England)

Intermission

NORMA, act II

Vincenzo BELLINI (1802-1835)

Norma Elizabeth EKHOLM (soprano)
Adalgisa Elizabeth BOLTON (mezzosoprano)

Time: about 50 B.C.

Place: Gaul

DON PASQUALE, act II

Gaetano DONIZETTI (1797-1848)

Norina Maria CICCAGLIONE (soprano)
Dottor Malatesta Robert MIRON (baritone)

Time: about 1835

Place: Rome (Italy)

RIGOLETTO, act II

Giuseppe VERDI (1813-1901)

Sparafucile Manrico BISCOTTI (bass)
Rigoletto Arthur MUHENDISSIAN (baritone)
Gilda Dominique LABELLE (soprano)
Giovanna Anne-Marie DONOVAN (mezzosoprano)
Il Duca di Mantova Perry CANESTRARI (tenor)

Time: XVIIth century

Place: Mantua (Italy)

THE MERRY WIVES OF WINDSOR, act I, duo

Otto NICOLAI (1810-1849)

Mrs. Ford Belva KEE (soprano)
Mrs. Page Elizabeth CHARLTON (mezzosoprano)

Time: Reign of Henry IV

Place: Windsor (England)

* * * * *

This is the 267th performance of the McGill Opera Studio since its inception in 1956. - Il s'agit de la 267^e représentation du Studio d'opéra de McGill depuis sa création en 1956.

Wednesday 5 September 1984, 2:00 - 8:00 pm, at Pollack Concert Hall,

AUDITIONS for the academic year 1984-1985 at the Opera Studio.

Information and appointments: 392-4501, 392-5864.

To commemorate Handel's 300th birthday, the Opera Studio will present his opera "JULIUS CAESAR" on 14, 15, 16 February 1985.

AUDITIONS for leading parts will be held at Pollack Concert Hall on Wednesday

23 May 1984, 2:00 - 5:00 pm.

Information and appointments: 392-4501, 392-5864.



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 16 April 1984, 8 pm

NEW MUSIC WITH G E M S
MUSIQUE NOUVELLE avec GEMS

*(Group of the Electronic Music
Studio / Groupe du studio de
musique électronique)*

Guest soloist:
Iraina Neufeld, soprano

Director:
Alcides Lanza



LANZA / interferences III

There is an axial note, D^b , out of which some notes "escape" occasionally, only to return to it. Almost all other sounds are stratified around these and the entries are somewhat free in a quasi-chaotic imitation. These characteristics of the first part suffer a total transformation during the second part. "Escaping" now has changed into an "interference" with the rest of the work: the improvisational possibilities are only augmented by the use of interpolations of contrasting character. During the last part the D^b returns, quasi-represented but also includes a transposition by augmented fourth, plus other microtonal transformations.

The sounds on tape include quotations from other works by myself, mainly acufenos V, and the rest of the electronic material is digital.

LLOYD / Elftzef

This work is based on five very short poems which I have written. They are taken apart, with the various phonemes deconstructed and recombined in many different ways. The actual poems (see back page) eventually present themselves, though the momentum to and from these brief moments of clarity provides the momentum for the piece. Other methods of communication such as the use of drama become important because of this breakdown of communication. The narrator is always moving through a sonic environment which is a different reflection on what he is attempting to say. For this reason we can distinguish five major movements within the overall framework, corresponding to the five poems. The tape which enters at the end is created from three short vocal sounds, modified via speed variation, filtering, equalization, overlapping, envelope generation and other techniques.

BARTLEY / Spin Out The Locked Time

This is a call to those in shackles, whether physical, psychological or spiritual. It invites the listener to break out and spiral forward through the maze. With each turn new experiences and insights are gathered, enabling one to come closer to a new level of awareness.

Structurally the work contains nine cyclical revolutions. With each beginning, the main cycle lengthens in time, adding new material inside itself. The culmination is reached and the activity eventually winds down, consolidating itself. The ending suggests a new beginning, perhaps a new plateau of understanding.

(cont.)

SCHRYER / Quand...Sert...Vie

Healthy living cells sustaining life in an organic body become affected by a destructive menace that is progressively multiplying and spreading itself... The body's health cells are being displaced by deadly cancerous cells and unless this cancer is "removed" the body will die. An unavoidable biological progression... A "cure" must be found, urgently, for the problem lies within all of us. Efforts to neutralise the cancer's growth are sadly ignored and often fail. Is it possible to find a "miracle" cure? Can an organic body band together and reject its destructive ways, "disarm" its cancerous menace and live at peace with itself? In "hope", shall the human spirit quietly ignore its fate and destiny and "enjoy" life? Or will it struggle painfully and bitterly to the end, and die "defeated"? We, the spirit of the organic planet earth, must strive together to overcome the "cancer" that afflicts our senses and threatens survival.

BERIO / Sequenza III

(description by Markus Kutte

give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes

OLIVER / Before The Freeze

One or more melody instruments find themselves in an harmonic environment disturbingly familiar, orchestral in space yet emanating from loudspeakers. Interacting individually and among themselves they discover the shades of timbre which pass through the air they breathe.

----- ELFTZELF poem

1. Elftzef

Da ta Mum Bool
Zbih Hine jour Mine Dih
jug Gull zda
Vor tex

2. Chapel Day Chimes

Under Numbered
Stone Maintain the Mind
Pounds Blood
Sounds

3. Unexpected

Smiling at me
Should I run and avoid
Or invest
jest

4. Eternal

We whirl in a fertile lull
Yule awe, sun's gone
Easter cry
the little darling is awry
Dressed in dye

5. Ice illation

Awe solution
Spiral isle on
Sigh roll ocean
Dancing is the lost
in motion

(R. Lloyd)

NOTE: McGill University Records on sale at intermission.

McGill University Faculty of Music



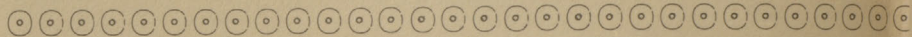
Pollack concert hall
Salle de concert Pollack

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12 noon, Tuesday, April 17, 1984

BANCROFT SCHOOL CONCERT

Spring demonstration concert by Pro-seminar students in the School music programme, Faculty of Music, McGill University



(1) Kindergarten - Mrs. Fergus

If You're Happy And You Know It
The Big Bass Drum

Director: Cheryl Brown Accompanist: Sadie Fergus

(2) Grade One - Ms. Ramacieri

Hot Cross Buns / Three Blind Mice (medley)
Old MacDonald

Director: Stephen Morris

(3) Grade Two - Ms. Vineberg

Do As I'm Doing (American folksong)
All Things Which Live (English traditional)

Director: Hélène Lord Vibraphone: Pierre Dubé

(4) Grade Two-Three - Mrs. Druckman

It's Me
Bomfalleralla . . . (Swedish folksong; choreography, Brock)

Director: Cheryl Brown Accompanist: Louis Desparois

(5) Grade Four-Five - Ms. Heller

Early One Morning . . . (English folksong, arr. H.L.C.)
Frère Jacques (French round, arr. H.L.C.)
Spring Song (German folksong)

Director: Hélène Lord Vibraphone: Pierre Dubé

(6) Grade Five - Mrs. Lavronos

I Was Born About 4,000 Years Ago
Mister Banjo (Creole, arr. C. Brock)

Director: Cheryl Brown Accompanist: Louis Desparois

(7) Grade Sixes - Mrs. Deoudes

Belongs

The Telephone

- Mr. Friedland

When Though You're Far Away

Last Night

Director: *Stephen Morris*

(8) Grades Three-Four - Miss Ripley & Five - Mr. Oakley

LET'S SING TOGETHER . . . (III-IV) (round)

BA YAH (IV) (Negro spiritual)

KABOURA (V) . (Austrialian rd., ar. Corbeil)

MISATION (V) Cherubini

NT FRAIS (V)

MUSICIE (V) (German round)

S TRAIN (V) . (Negro spiritual, ar. Corbeil)

WE LET'S DANCE AND SING . . (III-IV)

WE LA CANADIENNE . . . (IV) . . . (Traditional French)

US TOUS LES CANTONS . . (V) . . (folklore, arr. L. Corbeil)

WN AT THE STATION . . (III)

ST-MALO (V) . . (folklore, arr. L. Corbeil)

MA ARMA (III-IV) Joseph Wuytack

EKIEL (V) (Negro spiritual)

OLD BRASS WAGON . . (III)

LIKE TO TEACH THE WORLD TO SING

(Backer, Davis, Cook, Greenaway)

THE SUNSHINE IN . . (IV-V) (from the musical "Hair"
arr. L. Corbeil)

Director:
Luc Corbeil

Accompanists:
Nicole de Cristofaro
Lyne Bernier



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 25 April 1984, 8 pm

Die schöne Müllerin

op.25, 1823

Wilhelm Müller

Franz Schubert

Edmund Brownless, tenor
(student of Jan Simons)

Michael McMahon, piano

This recital is presented in partial fulfilment of the requirements for the degree of Master of Music (voice)

Ce récital fait partie des épreuves imposées pour l'obtention d'une Maîtrise en musique (voix)

Das Wandern

Wandering is my joy! / Laissez-moi voyager en paix!

Wohin?

*Am I to follow the rushing stream? / Petit ruisseau,
où me mènes-tu?*

Halt!

*Welcome to the mill and house! / Je vois un moulin
et sa maison.*

Danksagung an den Bach

*To the maid of the mill! Is that what you meant? /
Allons voir la meunière! Est-ce cela, que tu voulais
dire?*

Am Feierabend

*Ah! That I were strong and could serve her! / Je suis
trop faible pour qu'elle reconnaisse mon coeur fidèle.*

Der Neugierige

*I will ask my brook: yes or no? / Petit ruisseau, dis-
moi: m'aime-t-elle?*

Ungeduld

*I would say it everywhere: My heart is yours! /
Mon coeur t'appartiendra pour l'éternité!*

Morgengruss

*Why do you turn your face from me? / Bonjour, belle
meunière!*

Des Müllers Blumen

*My flowers will tell her all! / Mes fleurs lui
chuchoteront dans son sommeil.*

Tränenregen

*We sat together under the moon. / Ensemble nous
regardions couler le ruisseau.*

Mein!

Sing only that she is mine! / La meunière bien-aimée est mienne!

Pause

I can sing no more, my heart is too full. / Cher luth, reste en repos, je ne peux plus chanter.

Mit dem grünen Lautenbände

I would give her my lute's green ribbon. / Je lui donnerais le ruban vert de mon luth.

Der Jäger

Stay away, bold hunter! / Que cherche le chasseur au bord du ruisseau?

Eifersucht und Stolz

Scold the inconstant maid, but don't tell her I am sad. / Gronde la meunière inconstante, mais ne lui dis pas ma tristesse.

Die liebe Farbe

I will dress in the green of weeping willows. / Je m'habillerai de vert comme le saule pleureur.

Die böse Farbe

I would strip the world of green. / Ah! Le vert, tu es la mauvaise couleur.

Trockne Blumen

Tears cannot make love bloom again. / Petites fleurs, vous serez avec moi dans la tombe.

Der Müller und der Bach

When a true heart dies of love. / Quand un coeur fidèle se languit d'amour...

Des Baches Wiegenlied

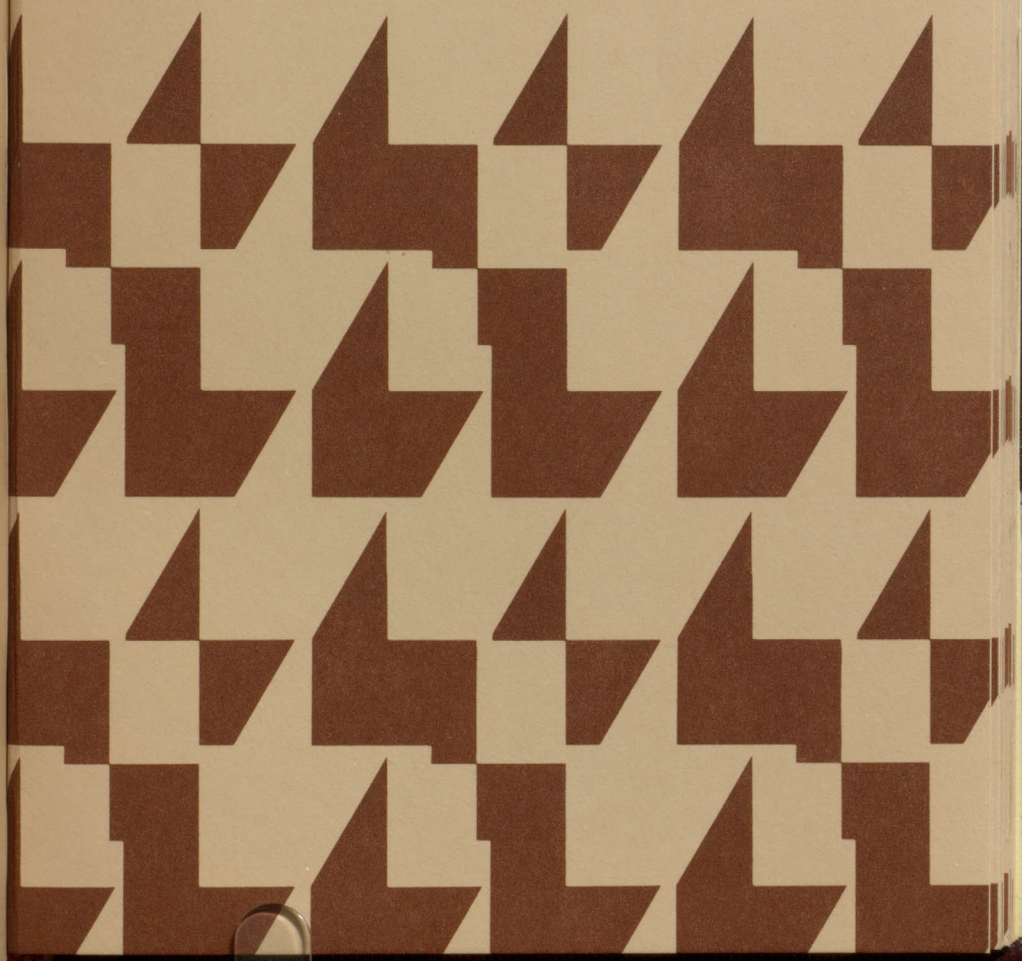
Rest well, until the world wakes. / Bonne nuit, dors et oublie tes joies et tes peines!



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 27 April 1984

PIANO RECITAL BY

L I N D A B R A D Y

student of Esther Master

This recital is given in partial fulfillment of the requirements for the degree of Master of Music in performance.

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

PRELUDE & FUGUE No.18
in G# minor, Vol.II

Johann Sebastian Bach
1685 - 1750

PRELUDE, CHORALE et FUGUE

César Franck
1822 - 1890

ETUDE, Op.7, No.4 (1908)

Igor Stravinsky

PIANO RAG MUSIC (1919)

1882 - 1971

- intermission -

SONATA in C minor (Op. post.)

Franz Schubert
1797 - 1828

Allegro

Adagio

Menuetto & Trio

Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 30 April 1984, 8 pm

CHAMBER MUSIC RECITAL:

ISABELLE MARCHAND

VIOLA DA GAMBA

(student of Mary Cyr)

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music (Performance). / Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique en interprétation.

CONNERIE DE STE-GENEVIÈVE
DU MONT DE PARIS

Marin Marais
1656-1728

Karen Langille, baroque violin
Isabelle Marchand, viola da gamba
Josée April, harpsichord

SONATA in G Major (BWV1027)
for viola da gamba & harpsichord

Johann Sebastian Bach
1685-1750

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Isabelle Marchand, viola da gamba
Josée April, harpsichord

SONATA ENNE (1983/4) première

Michèle Boudreau
b. 1956

Denis St-Germain, recorder
Julien Grégoire, percussion
Isabelle Marchand, viola da gamba

INTERMISSION

SONATE EN TRIO, en ré majeur

Jean-Marie Leclair
1697-1764

Adagio
Allegro
Sarabande
Allegro assai

Allan Laforest, flute
Isabelle Marchand, viola da gamba
Josée April, harpsichord

SONATE ITALIENNE: "Tra le Fiamme"

Georg Friedrich
Händel 1685-1759

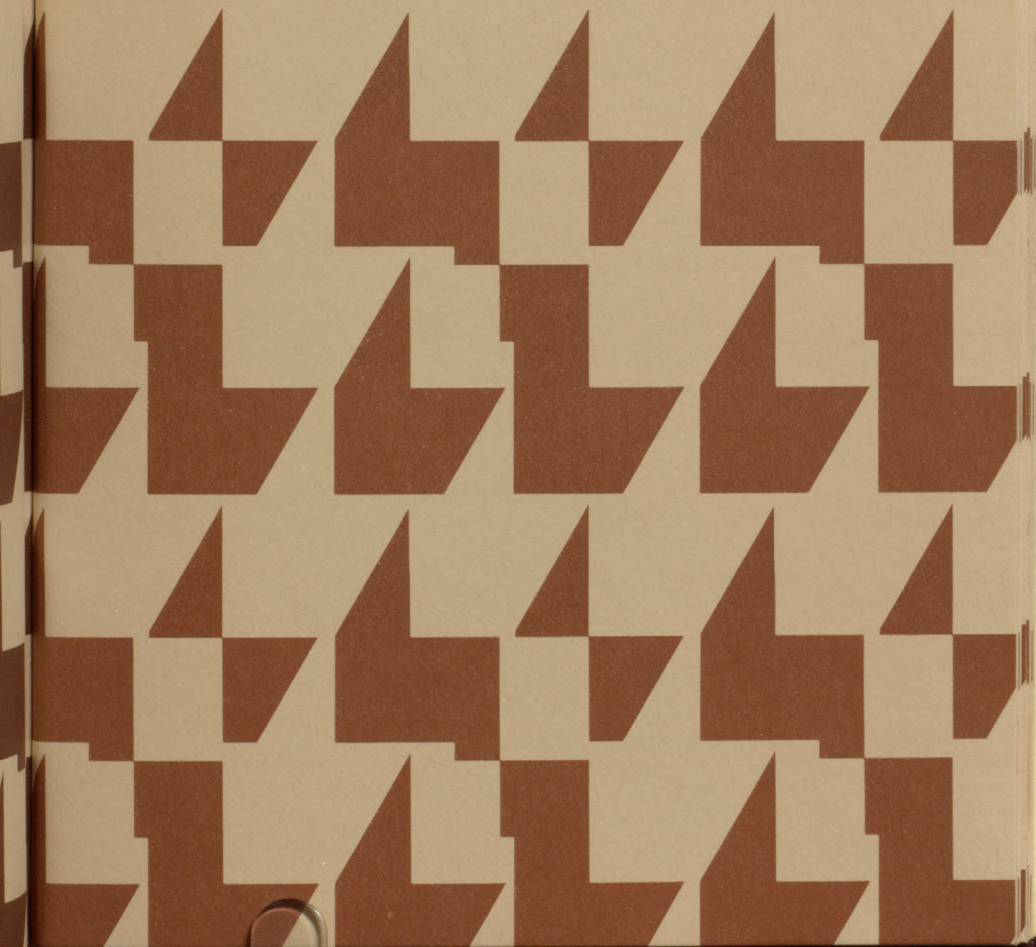
Michèle Gagné, soprano
Isabelle Marchand, viola da gamba
Deborah Jackson, Kelly Rice; recorders
Karen Langille, Diane Plante; baroque violins
Josée April, harpsichord



McGill University Faculty of Music

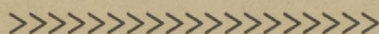


Pollack concert hall
Salle de concert Pollack



Wednesday 9 May 1984, 8 pm

PIANO RECITAL BY
JULI YOUNG-JOO KIM



This recital is presented upon successful completion of the performance requirements for the degree of Bachelor of Music (performance). Juli Kim is a student of Luba Zuk

Ce récital a lieu une fois que le candidat a réussi à son examen final d'interprétation entrant dans le grade du bachelier en musique (interprétation). Juli Kim est l'élève de Luba Zuk.

SONATA in C Major, Hob.10

Joseph Haydn
1732-1809

Moderato
Menuet & Trio
Presto

12 VARIATIONS in C minor

Ludwig van Beethoven
1770-1827

-INTERMISSION-

PRELUDE in G# minor
Opus 32, Number 12

Sergei Rachmaninoff
1873-1943

ETUDE DE CONCERT,
"Un Sospiro"

Franz Liszt
1811-86

CHERZO in B^b minor, Opus 31

Frédéric Chopin
1810-49

DEUX ÉTUDES de SONORITÉ

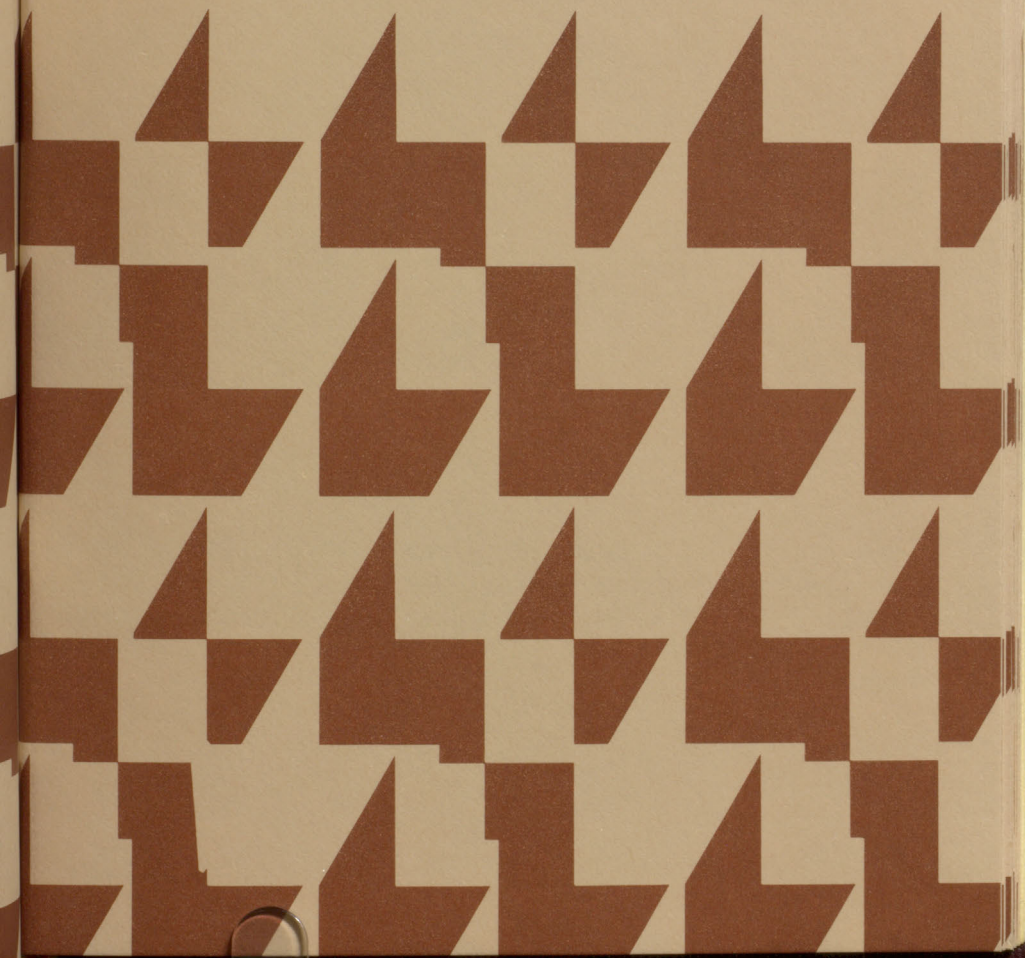
François Morel
b. 1926



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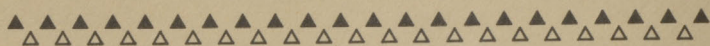


Pollack concert hall
Salle de concert Pollack



Thursday 10 May 1984, 8 pm

PIANO RECITAL BY CHRISTOPHER BURTON,
STUDENT OF CHARLES REINER



This recital is presented in partial fulfillment of the requirements for the degree of Master of Music (Performance). - Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique en interprétation.

VARIATIONS SÉRIEUSES, Op.54

Felix Mendelssohn
1809-1847

SONATA in B^b Major, K.333

Wolfgang Amadeus Mozart
1756-1791

Allegro
Andante Cantabile
Allegretto Grazioso

: intermission :

PRELUDE & FUGUE in B Major,
Well-tempered Clavier Bk.II, No.23

Johann Sebastian Bach
1685-1750

LE TOMBEAU DE COUPERIN

Maurice Ravel
1875-1937

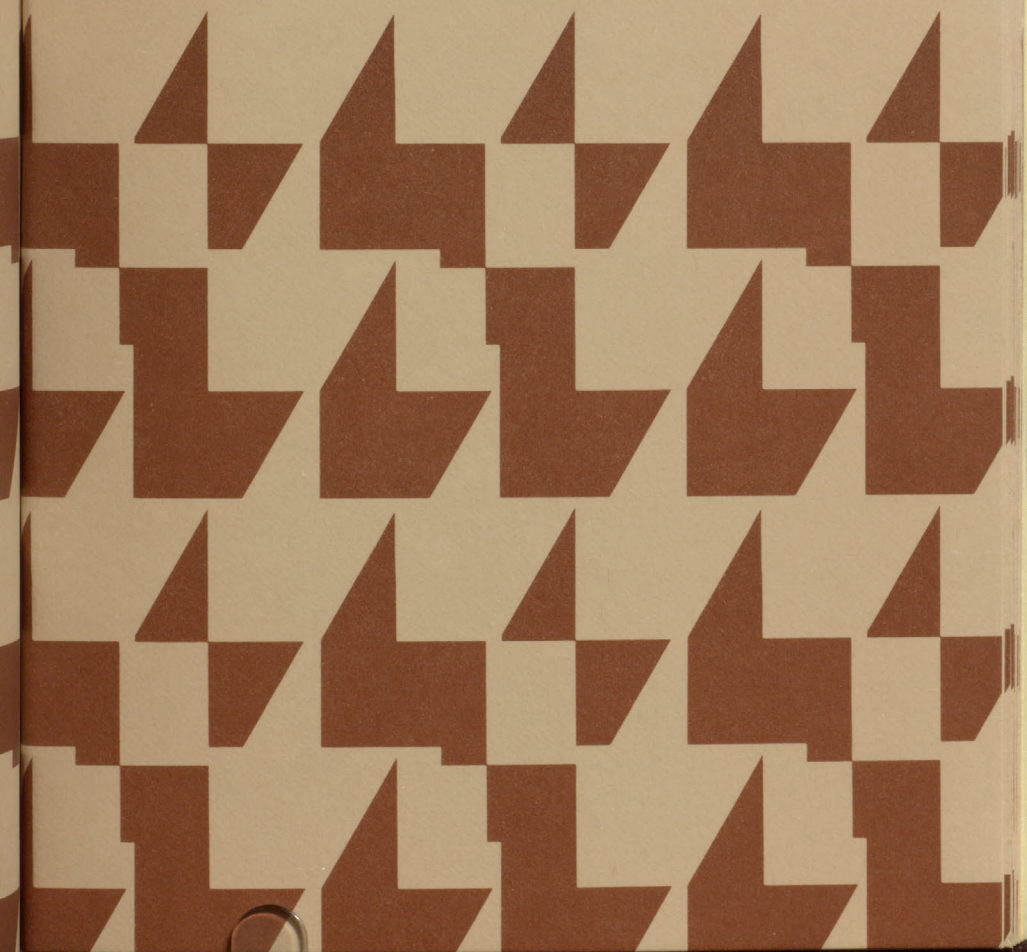
Prélude
Forlane
Fugue
Rigaudon
Menuet
Toccata



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PRELUDE & FUGUE in F minor,
Book I, BWV 857 (1722)

Johann Sebastian Bach
1685-1750

SONATA in B minor, Op. 58 (1845)

Frédéric Chopin
1810-1849

Allegro maestoso
Scherzo: molto vivace
Largo
Finale: Presto, non tanto

intermission

IMAGES, Book II (1907)

Claude Achille Debussy
1862-1918

Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

SONATA No.2 (1979)

Violet Archer
b. 1913

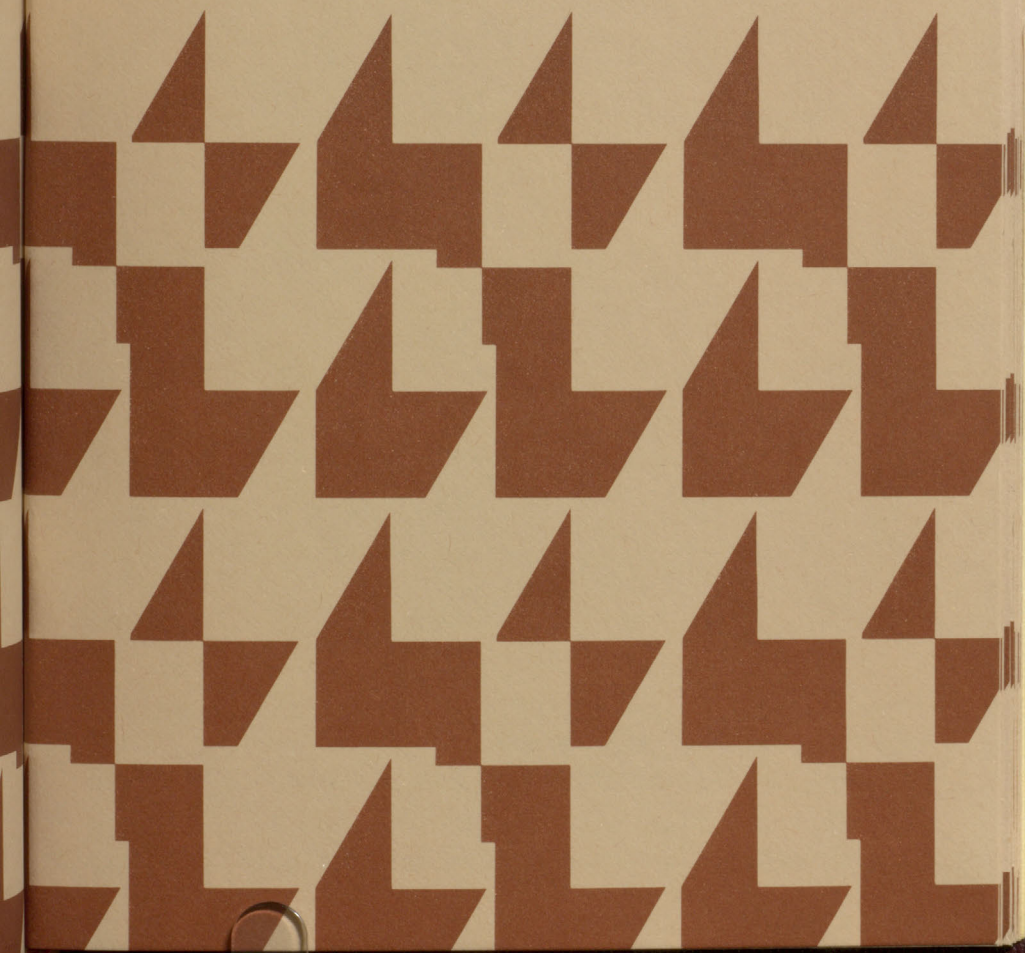
Andante moderato, amabile capricioso
Largo a piacere, meditando e con rubato
Andante ma energico



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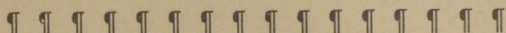


Saturday, May 12, 1984, 8 pm

GRADUATION RECITAL

BY

TAKUHI SEDEFICI, PIANIST



This recital is presented upon successful completion of the performance requirements for the degree of Bachelor of Music (Performance). Ms. Sedefci studied with Luba Zuk. Ce récital a lieu une fois que le candidat a réussi à se examiner final d'interprétation entrant dans le grade du bachelier en musique (interprétation). Mlle. Sedefci a été l'élève de Luba Zuk.

CONCERTO IN THE ITALIAN STYLE

Johann Sebastian Bach

Allegro animato

1685-1750

Andante molto espressivo

Presto giocoso

SONATA in C Major, Hob:48

Franz Joseph Haydn

Andante con espressione

1732-1809

Rondo : Presto

INTERMISSION

SONATAS SÉRIEUSES, Op.54

Félix Mendelssohn

1809-1847

SEVEN ARMENIAN FOLK DANCES

Gomidas

1869-1935

ARMENIAN DANCE

Arno Babajanian

1921-1983

SONATA *from* Trois Pièces Pour Piano

Francis Poulenc

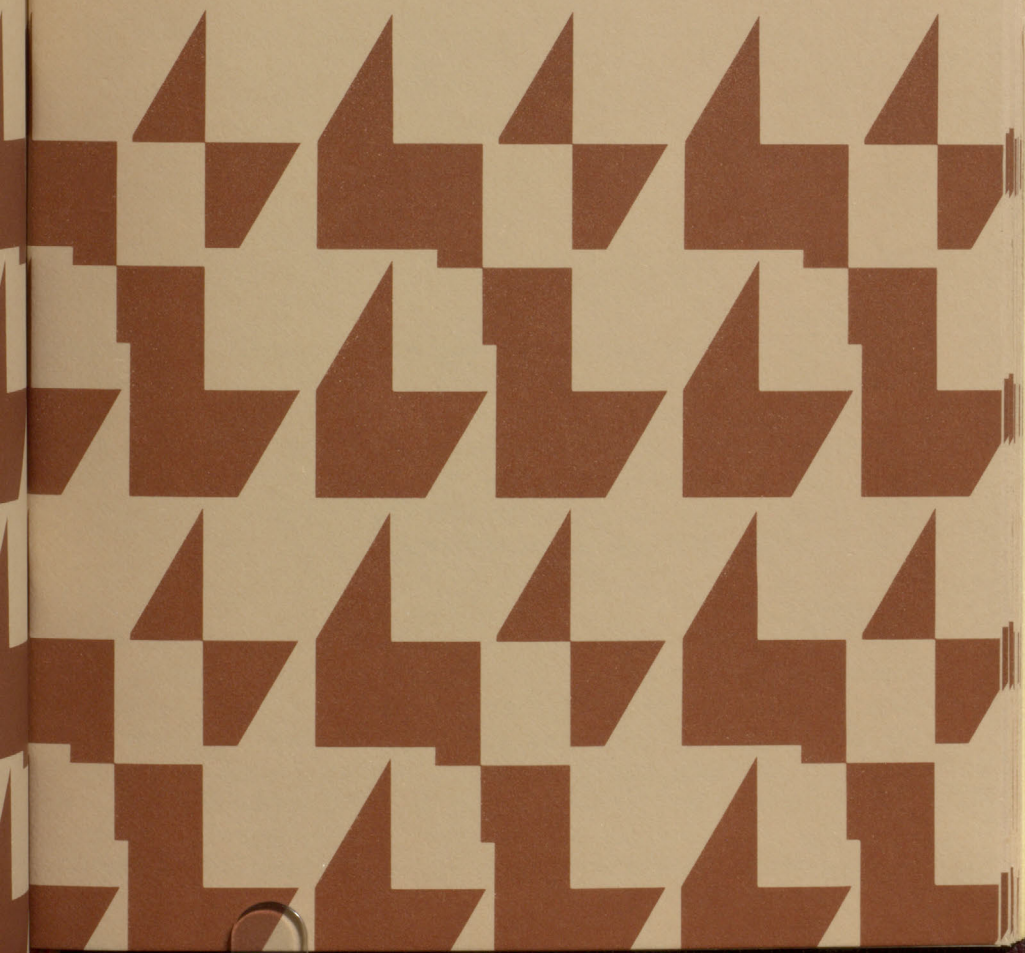
1899-1963



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday 14 May 1984, 8 pm

PIANO RECITAL :

THOMAS DAVIDSON

STUDENT OF LUBA ZUK

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music (Performance)

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

TOCCATAS

consists of five short pieces, each separated by a brief rest. There is no basic change of tempo, and all use the same thematic material developing it in diverse ways, yet constantly making references to the preceding pieces. The work was written especially for Tom Davidson, who received his B.Mus. from Queen's University, Kingston, where Professor Crawley teaches composition.

TOCCATAS

se composent de cinq courtes pièces séparées par une brève pause. Il n'y a pas de changement essentiel de rythme et toutes les pièces utilisent le même matériel thématique se développe de diverses façons, tout en reprenant constamment le morceau qui précède. L'oeuvre a été composée spécialement à l'intention de M. Davidson. Le professeur Crawley enseigne la composition à l'Université Queen's à Kingston où Thomas a obtenu son baccalauréat de musique.

DOCCATAS (1978) *première*

Clifford Crawley
b. 1929

ONATA in F# minor, Op.26, No.2

Muzio Clementi
1752-1832

Allegro con espressione

Lento e patetico

Presto

ALLADE in G minor, Op.23

Frédéric Chopin
1810-1849

TUDE in C# minor, Op.10, No.4

TUDE in A minor, Op.25, No.11

intermission

ONATA No.7, in B^b Major, Op.83

Serge Prokofiev
1891-1953

Allegro inquieto

Andante caloroso

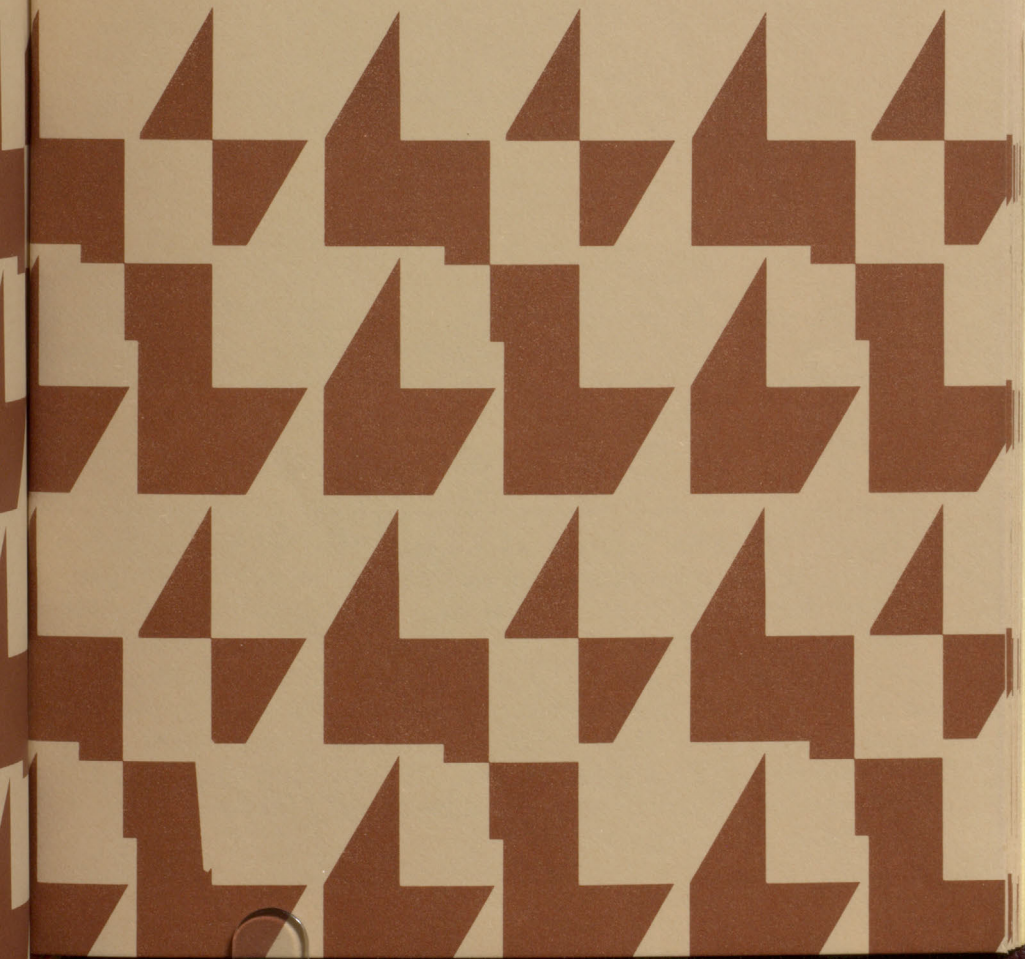
Precipitato



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, May 18, 1984. 8 pm

PIANO & CHAMBER MUSIC RECITAL :

MARTIN HANSEN (STUDENT OF CHARLES REINEHART)

ASSISTED BY

GYORGY TEREBESI, VIOLIN

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music in Performance. / Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique en interprétation.

GYORGY TEREBESI teaches at Laval University and before coming to Canada three years ago was first violinist in three German orchestras. He has been guest soloist in Quebec City, Montreal, Toronto and Edmonton and plays frequently over Radio-Canada. / GYORGY TEREBESI enseigne à l'Université Laval depuis son arrivée au Canada il y a trois ans. Il a été violon solo dans trois orchestres allemands et il a joué comme soliste invité à Québec, à Montréal, à Toronto et à Edmonton. Il est souvent invité à Radio-Canada.

SONATA No.33 (1771)
in C minor, Hob.XVI/20

Franz Joseph Haydn
1732-1809

- i. Moderato
- ii. Andante con moto
- iii. Allegro

FANTASIE in C Major, Op.17 (1836) Robert Schumann

1810-1856

- i. Durchaus fantastisch und leidenschaftlich vorzutragen - im legenden ton - tempo primo
- ii. Mässig, durchaus energisch - etwas langsamer - a tempo - viel bewegter
- iii. Langsam getragen, durchweg leise zu halten

INTERMISSION

SONATA for VIOLIN and PIANO
in A Major, Op.47 (1803)

Ludwig van Beethoven
1770-1827

- i. Adagio sostenuto - Presto
- ii. Andante con variazioni
- iii. Presto



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, May 22, 1984, 8 pm

GRADUATION RECITAL BY

BY

RAFFI TOUMAYAN, PIANIST

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in piano performance. Raffi Toumayan was a student of Elizabeth Dawson.

Ce récital a eu lieu une fois que le candidat a réussi à ses examens entrant dans le grade du bachelier en musique en interprétation (piano). Raffi Toumayan a été l'élève d'Elizabeth Dawson.

SONATA, Op.90, in E minor
Mit Lebhaftigkeit und durchaus
mit Empfindung und Ausdruck.
Nicht zu geschwind un sehr singbar vorzutragen.

Beethoven
1770-1827

ETUDE, Op.25, No.12, in C minor
Chopin
1810-1849

PRELUDE, Op.45, in C# minor

NOCTURNE, Op.48, No.1, in C minor

from ADVENTURES OF IVAN
Ivan Sings
A Tale of Strange Lands
Khachaturian
1903-1978

PRELUDES, Op.38
No. 9 in E Major
No. 8 in F# minor
No. 16 in B^b minor
Kabalevsky
b. 1904

INTERMISSION

ESTAMPES
Pagodes
Soirée dans Grenade
Jardins sous la pluie
Debussy
1862-1918

HUNGARIAN RHAPSODY No.6
Liszt
1811-1886



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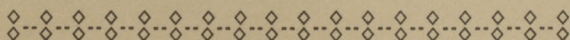


Pollack concert hall
Salle de concert Pollack



Thursday, May 24, 1984. 8 pm

PIANO RECITAL BY
JANET SCHMALFELDT



Professor Schmalfeldt teaches theory and analysis at the Faculty of Music, McGill University. / Le professeur Schmalfeldt enseigne la théorie et l'analyse musicale à la faculté.

This recital is being recorded by the CBC (producer, Francis Wainwright) for future broadcast. / Ce récital est enregistré par la CBC en vue d'une diffusion ultérieure.

IX BAGATELLES, Op.126

Ludwig van Beethoven
1770-1827

1. Andante con moto
2. Allegro
3. Andante
4. Presto
5. Quasi allegretto
6. Presto / Andante amabile e con moto / Presto

SONATA, Op.1

Alban Berg
1885-1935

THREE PRELUDES

Claude Debussy
1862-1918

Les collines d'Anacapri (Book I)

La terrasse des audiences du clair de lune (Bk. II)

Feux d'artifice (Book II)

-- INTERMISSION --

ANTASIA in C MAJOR, Op.17

Robert Schumann
1810-1856

1. Durchaus fantastisch und leidenschaftlich vorzutragen.
2. Mässig. Durchaus energisch.
3. Langsam getragen. Durchweg leise zu halten.



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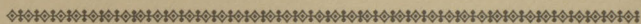
Wednesday, May 30, 1984, 8 pm

FLUTE RECITAL :

MARCEL CALDER
STUDENT OF TIMOTHY HUTCHINS

WITH

WALTER DELAHUNT,
PIANO



"TRANCE" - Barbara Pentland's recent style of composition includes both serial techniques and aleatoric gestures. TRANCE consists of three aleatoric zones and separating serial interludes, all of which are difficult to distinguish from each other. As the title suggests this atmospheric work is about a change of state, illustrated by a stage effect.

„TRANCE" - L'écriture actuelle de Barbara Pentland se caractérise par une bivalence entre la technique sérielle et l'aléatoire. TRANCE est constituée de trois zones aléatoires séparées par des sections contrôlées par les techniques sérielles. Ces „champs" se succèdent indistinctement assurant une grande homogénéité à l'oeuvre. Le titre nous suggère un changement d'état, ce dernier illustré par un effet scénique. (MC)

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music in performance. / Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique en interprétation.

SONATA in G Major, wg 133
(Hamburg 1786)

Carl Philipp Emanuel Bach
1714-1788

Allegretto
Rondo Presto

MOEURS DE FLÛTE
(1924)

Albert Roussel
1869-1937

Pan
Tityre
Krishna
M. de la Péjoudie

SONATA "Undine", Op.167
(1885)

Carl Reinecke
1824-1910

Allegro
Intermezzo
Andante tranquille
Finale allegro molto

intermission

RANCE
(1978)

Barbara Pentland
b.1912

SONATA in D Major, Op.94
(1943)

Sergey Prokofiev
1891-1953

Moderato
Allegretto Scherzando
Andante
Allegro con brio



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Pollack concert hall

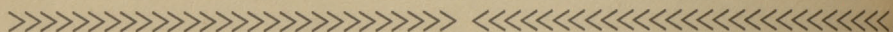
Salle de concert Pollack



Thursday, May 31, 1984, 8 pm

GRADUATION RECITAL

BY RUTH NEUFELD, PIANIST



This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in performance. Ms. Neufeld was a student of Esther Master.

Ce récital a lieu une fois que le candidat a réussi à ses examens entrant dans le grade du bachelier en musique en interprétation. Mlle. Neufeld a été l'élève d'Esther Master.

PRELUDE AND FUGUE No.2
in A minor, Op.87 (1951)

Dmitri Shostakovich
1906 - 1975

SONATA in E^b Major, Op.27, No.1

Ludwig van Beethoven
1770 - 1827

Andante
Molto allegro e vivace
Adagio con espressione
Allegro vivace

intermission

PICTURES AT AN EXHIBITION (1874)

Modest Mussorgsky
1839 - 1891

- Promenade
1. The Gnome
- Promenade
2. The Old Castle
 3. The Tuileries
 4. The Ox-Cart
- Promenade
5. Ballet of the Chicks in Their Shells
 6. Samuel Goldenberg & Schmuyle
 7. The Market Place in Limoges
 8. The Catacombs
 9. The Hut on Fowl's Legs
 10. The Great Gate of Kiev



