

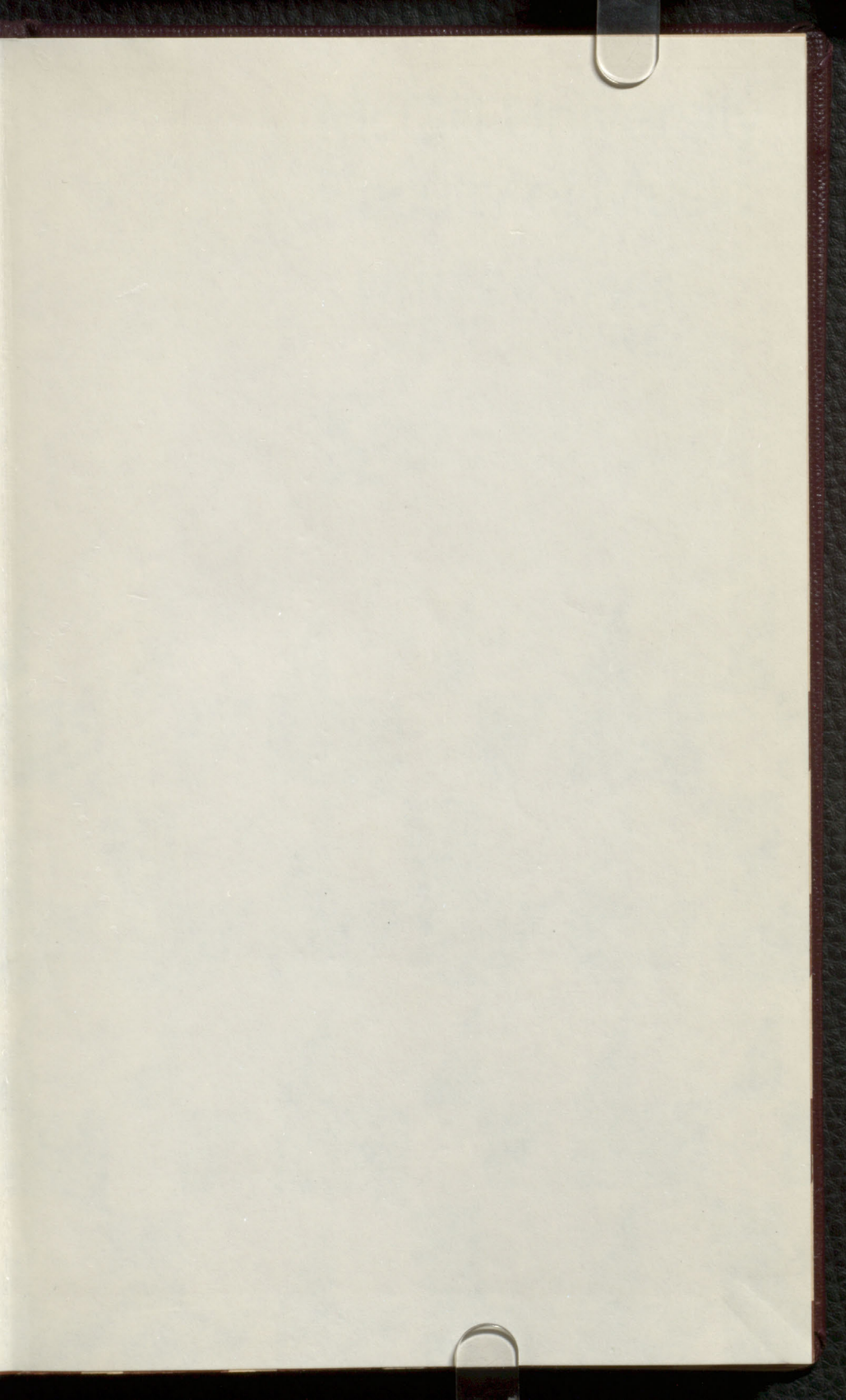
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MUSIC LIBRARY





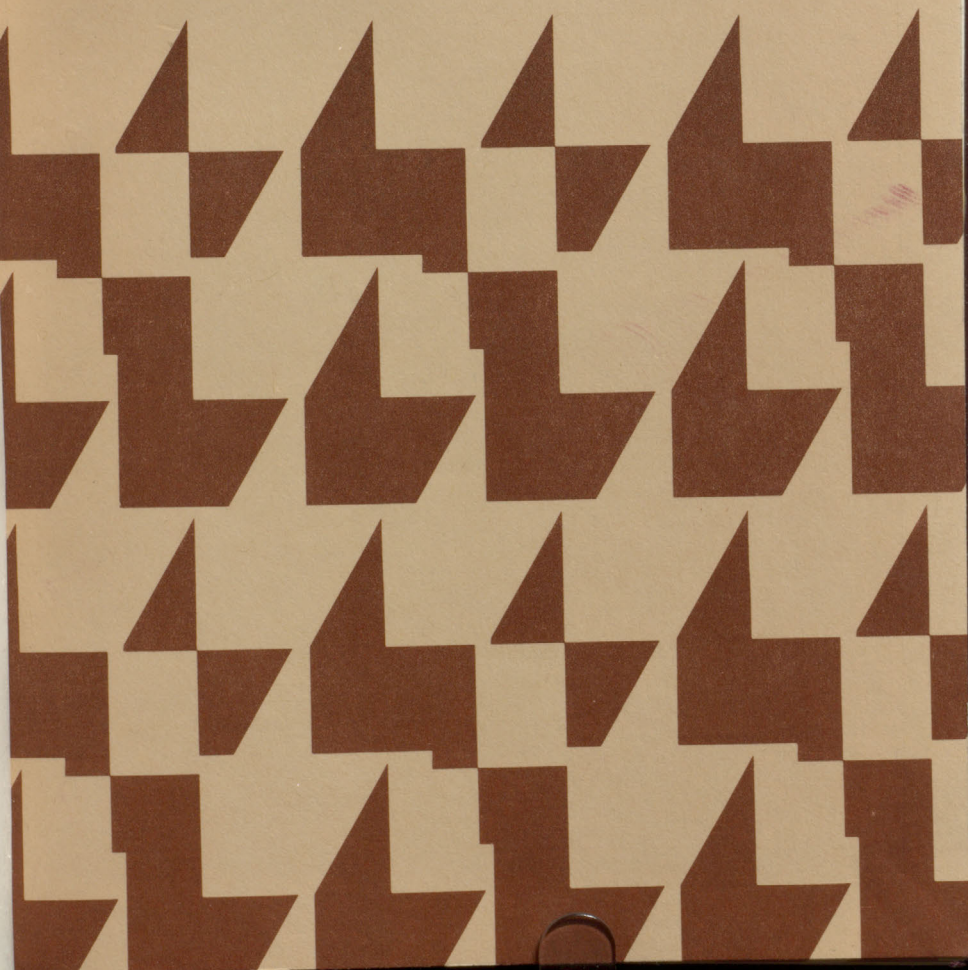


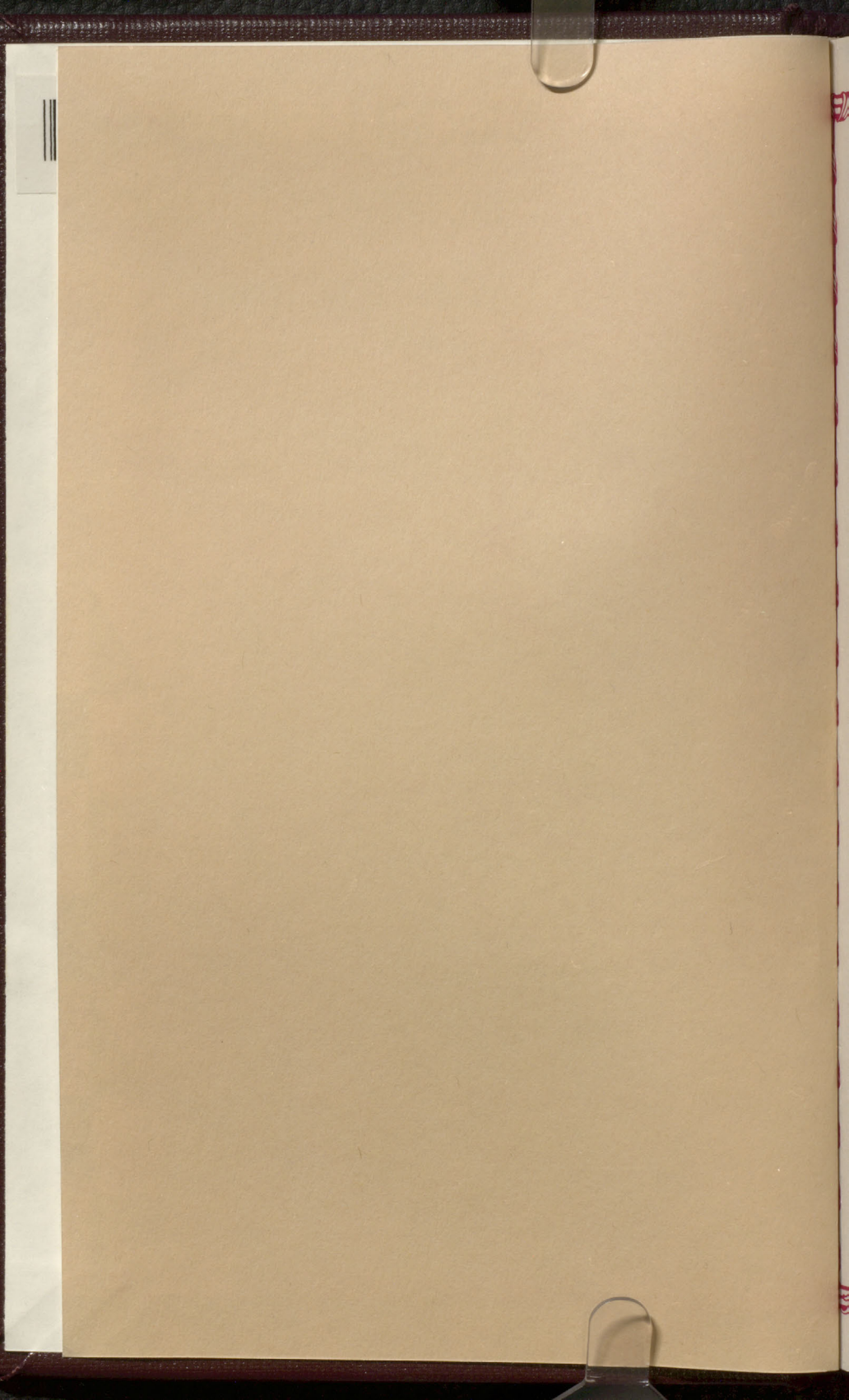
McGill University
Faculty of Music

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Dang, K
WINTER 1986
JAN - JUNE



Pollack concert hall
Salle de concert Pollack



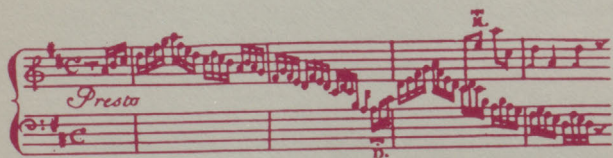


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

German Sacred Music for Alto and Strings

Alan Fast, alto
with

Chantal Rémillard, Sophie Rivard, Baroque violins;
Louis Bégin, Mary Cyr, Margaret Little
and **Betsy MacMillan**, violas da gamba
and **Hank Knox**, organ.

Pollack Concert Hall — January 9, 1986

Alan Fast, First Prize winner at the International Opera Competition of the Belgian Royal Opera, 1985. He has recorded several times on both the CBS Masterworks and Nonesuch labels, is frequently a featured soloist with "Baroque" and "Modern" orchestras and chamber ensembles, and has performed to critical acclaim throughout North America and Europe. Mr. Fast's recent seasons have been highlighted by recitals in Paris and London, operatic appearances at New York's Lincoln Center, and participation in the controversial one-on-a-part performances of the Mass in B minor and the St. Matthew Passion with the Bach Ensemble.

Louis Bégin, teaches viola da gamba at the Université de Montréal. He is a member of the Ensemble Carl Philip and performs with the Studio de musique ancienne de Montréal and the Ensemble Claude Gervaise.

Mary Cyr, has recorded the complete Bach sonatas and a solo album of Lyra viol music for McGill Records. She is an associate professor at McGill, where she directs the Early Music program.

Hank Knox, has performed in Canada and the United States, both as soloist and as a member of the Arion Ensemble. He teaches harpsichord and figured-bass accompaniment at McGill University.

Margaret Little, has been a member of the Studio de musique ancienne de Montréal since its founding in 1974. She teaches viola da gamba at Concordia University.

Betsy MacMillan, has performed with the Toronto baroque orchestra Tafelmusik and with Musica Secreta; she is also a member of the Arion Ensemble, and teaches at Concordia and McGill Universities.

Chantal Rémillard, has performed in Europe with l'Orchestre de la Chapelle Royale and Il Complesse Barocco; she is a member of the Arion Ensemble. She teaches baroque violin at McGill University.

Sophie Rivard, is concert mistress of the Collegium Musicum at McGill, where she also recently completed a B. Mus. in violin performance.

Programme

Ich danke dem Herrn von gantzem Herzen
(Psalm 111, SWV 284)

Heinrich Schütz
(1585—1672)

— alto, basso continuo —

Jubilate Domino, omnis terra
(BuxWV 64)

Dietrich Buxtehude
(1637—1707)

— alto, viola da gamba, and continuo —

Sonata Op. II, no. 2

Johann Philipp Krieger
(1649—1725)

Andante

Largo

Presto

Largo

Aria d'inventione

— violin, viola da gamba, and continuo —

Lamentatio :

Ach, dass ich Wassers genug hätte

Heinrich Bach
(1615—1692)

— alto, violin, three violas da gamba, and continuo —

— INTERMISSION —

Chorale Partita on

“Ach wie nichtig, ach wie flüchtig”

Georg Böhm
(1662—1733)

— organ —

Sonata in C (BuxWV 266)

Dietrich Buxtehude
(1637—1707)

— two violins, viola da gamba, and continuo —

“Wie starb die Heldin die so vergnügt”
from **Trauerode** (BWV 198)

J.S. Bach
(1685—1750)

— alto, two violas da gamba, and continuo —

This evening's programme will be broadcast later this season
on CBC Stereo's "Music from Montreal",
heard Sunday evenings at 8:08 p.m.

Producer : Frances Wainwright
Production Assistant : Edward Wolk

1985 - 1986 SEASON
CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST

with Paul Helmer, piano
Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION

An Evening at Versailles
François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano

Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano

MICHAEL McMAHON - piano
with John Zirbel - horn
Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;
Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

THE CONCORDIA CHAMBER PLAYERS

Dahl, Hindemith, Roi, Roussel & Schmidt

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

GERMAN SACRED MUSIC FOR ALTO & STRINGS

Allan Fast, alto
with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violons da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)
J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer & Schütz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello
Andrew Tunis - piano
First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano

First Prize Winner 1985 International Bach Piano Competition
Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA

Concerto delle Donne
Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello

CARMEN PICARD - piano
Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano

Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin
& **SONIA DEL RIO - castagnettes**
Narvaez, Corelli, Locatelli, Paco de Lucia & Albeniz

CBC STEREO 93.3



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

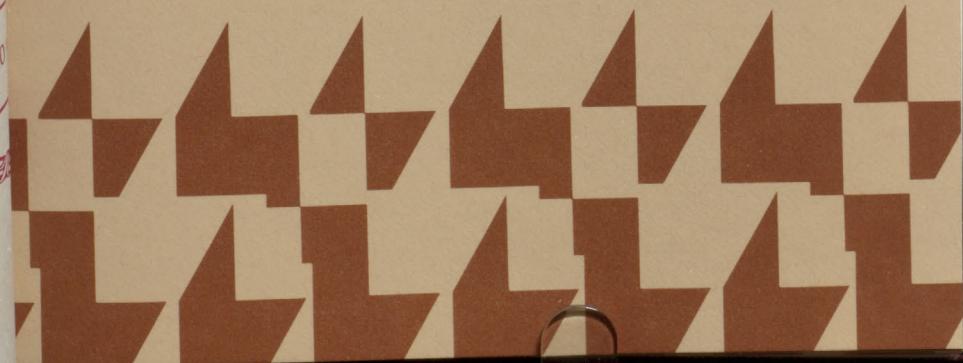
Friday, January 10, 1986

8:00 p.m.

G E M S

(group of the electronic music studio)

IN CELEBRATION OF THE INTERNATIONAL
YEAR OF CANADIAN MUSIC



programme

Guacamayo's 11,000th Polemic No.1
(1985) for two guitars

John Oliver

*Garry Antonio, guitar
John Oliver, guitar*

Parmi tant d'autres (1980)
for cello and tape

Marc Beaulieu

Mario Giroux, cello

Ekphonesis IV (1971-III)
for tape and slides

alcides lanza

intermission

Silicon Sidewinder (1985)*
for two percussion and tape

Kristi Allik

*François Gauthier, percussion
Elliot Polski, percussion*

a kindred spirit (1985)
for ensemble and tape

Claude Schryer

*Jill Rothberg, flute
Louis Dallaire, cello
Daniel Desjardins, guitar
Laurie Radford, piano
Helen Barclay, percussion
Yves Adam, bass clarinet
Claude Schryer, conductor*

*World première

AMAYO'S 11,000TH POLEMIC (NO.1) (1985) - John Oliver

Amayo is the mayan name for a macaw, a kind of parrot, the bird of the sun's
who is often (also) compared to the evening star (Venus) for his golden-
colouring. This is the first in a series of works inspired by the writings
Guatemalan author M.A. Asturias.

*Amayo est le nom mayan de l'ara, un type de perroquet, l'oiseau du feu solaire.
On compare souvent à l'étoile du soir, Venus, à cause de son plumage vert-or.
Ceci est la première d'une série d'oeuvres inspirées du poète guatémalteque
Asturias.*

SI TANT D'AUTRES - Marc Beaulieu

"Si tant d'autres" is the first of several 'multi-track' works written for
recording studio as a medium. On the tape, thirteen (13) over-dubbed cello
create the illusion of a larger ensemble or cello 'section'. The timbral possi-
bilities of such an ensemble are extended through electronic manipulations of
the sounds. The work was produced at the McGill E.M.S. and recorded at the
recording studio.

*"Si tant d'autres" est la première d'une série d'oeuvres écrites pour le studio
d'enregistrement 'Multi-piste'. Sur la bande, treize (13) violoncelles super-
posés créent l'illusion d'un ensemble ou section de violoncelles. En plus des
effets faits à partir de sonorités de violoncelle, transformées grâce à des
techniques électroniques, permettent l'extension des possibilités sonores de
l'instrument. Cette pièce fut réalisée au studio de musique électronique de
McGill ainsi qu'au studio d'enregistrement de McGill.*

PHONESIS IV (1971-III) - Alcides Lanza

The title derives from the greek 'ekphonesis', meaning speaking aloud. It refers
to a series of pieces with the same title where the composer uses the human voice,
implying a message with political connotations. It could be defined as a
'meditation' piece, centered on human holocausts that should never have happened.
Based on historical data and on Picasso's Guernica, the composition presents the
visual level in a fragmentary manner, then as a whole, and finally exchanges the
level of imaginary art for the one of history and real life.

The electronic sounds were realised at the electronic music studio, McGill University.
Real other sound materials were street sounds from New York City; the voices of
the composer and his friend the painter, Alejandro Puente, in a non-comprehensible
conversation about Guernica; musical quotations from the composer himself and from
an identifiable Schubert song.

*Le titre vient du mot grec 'ekphonesis', ce qui signifie parler tout haut. La pièce
est une partie d'une série d'oeuvres dans lesquelles le compositeur utilise la voix
humaine, en suggérant un message aux connotations politiques. On pourrait dire de
cette pièce qu'elle est méditative, centrée sur des holocausts humains qui n'auraient
pas dû se produire. Basée sur des faits historiques et sur Guernica de Picasso, la
composition présente le niveau visuel de façon fragmentaire, ensuite de façon
globale et puis enfin, l'art imaginaire cède la place à l'histoire et la réalité.*

les sonorités électroniques furent réalisées au studio de musique électronique de McGill, à Montréal. Le matériel sonore additionnel comprend des sons des rues de New York; les voix du compositeur et de son ami, le peintre Alejandro Puente, entretenant une conversation incompréhensible au sujet de guernica; des citations musicales provenant d'oeuvres du compositeur et d'un lied de Schubert.

SILICON SIDEWINDER - Kristi Allik

In Silicon Sidewinder, the composer seeks unity of language between the tape material and the live instruments. The tape part consists of digitally produced percussion sonorities designed to blend with the live percussion. Silicon Sidewinder was written in 1985 for the G.E.M.S. ensemble.

Dans la pièce 'Silicon Sidewinder' pour deux percussionnistes et bande magnétique, le compositeur vise l'homogénéité du langage musical des matériaux sonores sur bande et sur la scène. Les sonorités de percussion sur la bande sont produits par synthèse numérique. Ils sont conçus comme une extension des instruments sur scène avec lesquels ils se mêlent. Silicon Sidewinder fut composée en 1985 pour le groupe G.E.M.S.

A KINDRED SPIRIT - Claude Schryer

The computer generated sounds in a kindred spirit form a large body in which instrumental sounds float and from which they appear, like weeds oscillating on a sometimes calm and often turbulent sea of sound.

"You're afraid, in the mirror, of the sea, in front of, you're afraid..." and "Searching, for a common pulse, to sustain, to carry on, searching..." are circular phrases which reflect elements of both doubt and courage.. Mourning that which can never return. Celebrating that which will always be with us.

The tape part to a kindred spirit was realised in the spring of 1985 at the Electronic Music Studio of McGill University using script programs on the Synclavier II digital synthesizer.

The instrumental parts were completed in December 1985 at the Banff Centre, School of Fine Arts where the work received it's first performance on Decemeber 1985.

Les sonorités produites par ordinateur dans la pièce a kindred spirit forment un grand ensemble sonore dans lequel flottent les sonorités instrumentales et duquel elles apparaissent, telles des algues oscillant sur un océan sonore, parfois calme, parfois turbulent.

"Tu as peur, dans le miroir, de la mer, devant, tu as peur..." et "A la recherche, d'une même pulsation, à soutenir, à poursuivre, à la recherche..." sont des phrases circulaires qui reflètent des éléments de doute et de courage.. Pleurant ce qui ne reviendra jamais. Célébrant ce qui sera toujours parmi nous.

La bande de a kindred spirit fut réalisée au printemps 1985 au studio de musique électronique de l'université McGill, à l'aide de programmes 'script' du synthétiseur numérique Synclavier II.

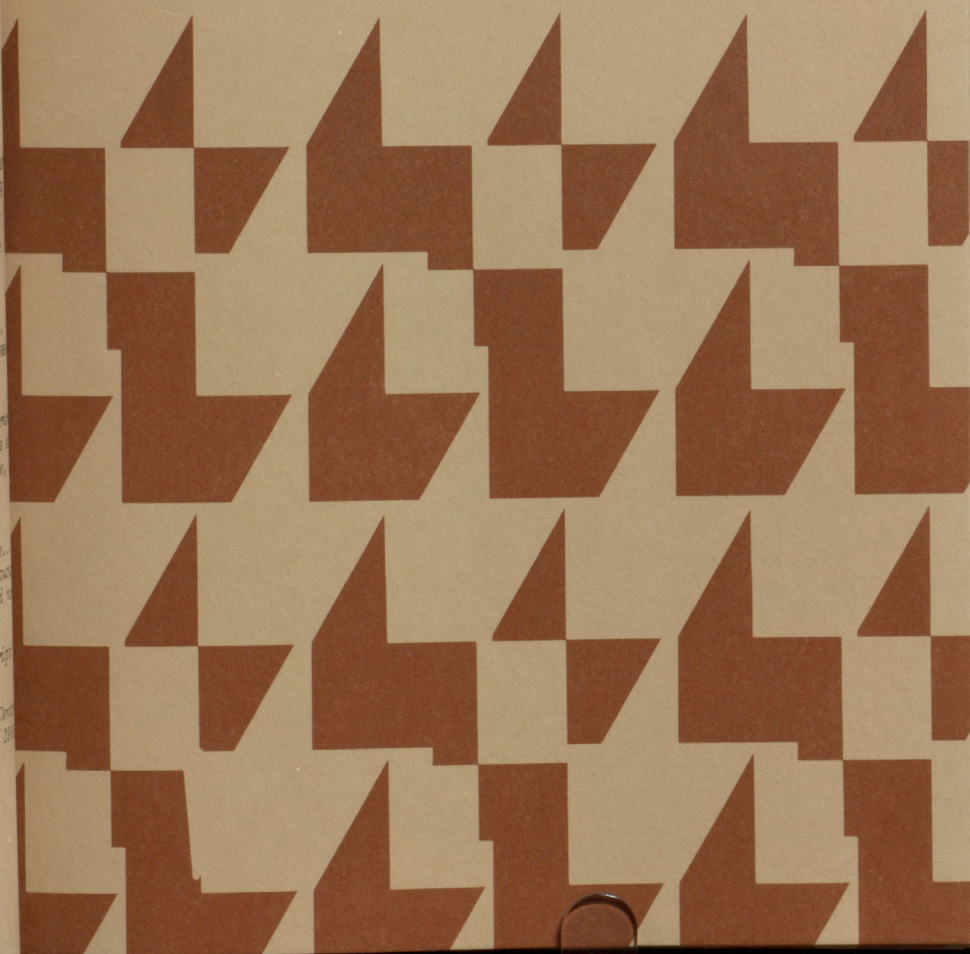
Les parties instrumentales furent complétées en décembre 1985 au Banff Centre, School of Fine Arts. La création de l'oeuvre y eut lieu le 7 décembre, 1985.

McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Sunday, January 12, 1986

S U Z U K I V I

Director: Dr. Alfred Garson

Piano Accompanists: Mrs. H. Sayeki & Daniel Maranger

PART ONE:

FUMBLE FINGERS <i>McGill String Orchestra</i> <i>Conducted by Carole Corman</i>	Camponegro
LE COUCOU	Daiquin
SONATA in G Minor Adagio Allegro	Eccles
GAVOTTE	Rameau
CONCERTO FOR TWO VIOLINS Allegro	Bach
GAVOTTE	Martini
GAVOTTE FROM "MIGNON"	Thomas
WALTZ	Brahms
HUNTER'S CHORUS	Weber

intermission

McGill Conservatory of Music

C O N C E R T

Suzuki program teachers:
Alison Eldredge
Alfred Garson
Marian Moody
Jack Segall
Carole Corman (Orchestra)

PART TWO:

FRENCH FOLK SONG	Traditional arr: A. Eldredge
MINUET NO. I	Bach
ALLEGRETTO	Suzuki
PERPETUAL MOTION	Suzuki
LONG LONG AGO	Bayly
COME LITTLE CHILDREN	Folksong
SONG OF THE WIND	Folksong
LIGHTLY ROW	Folksong
TW VARIATIONS	Suzuki

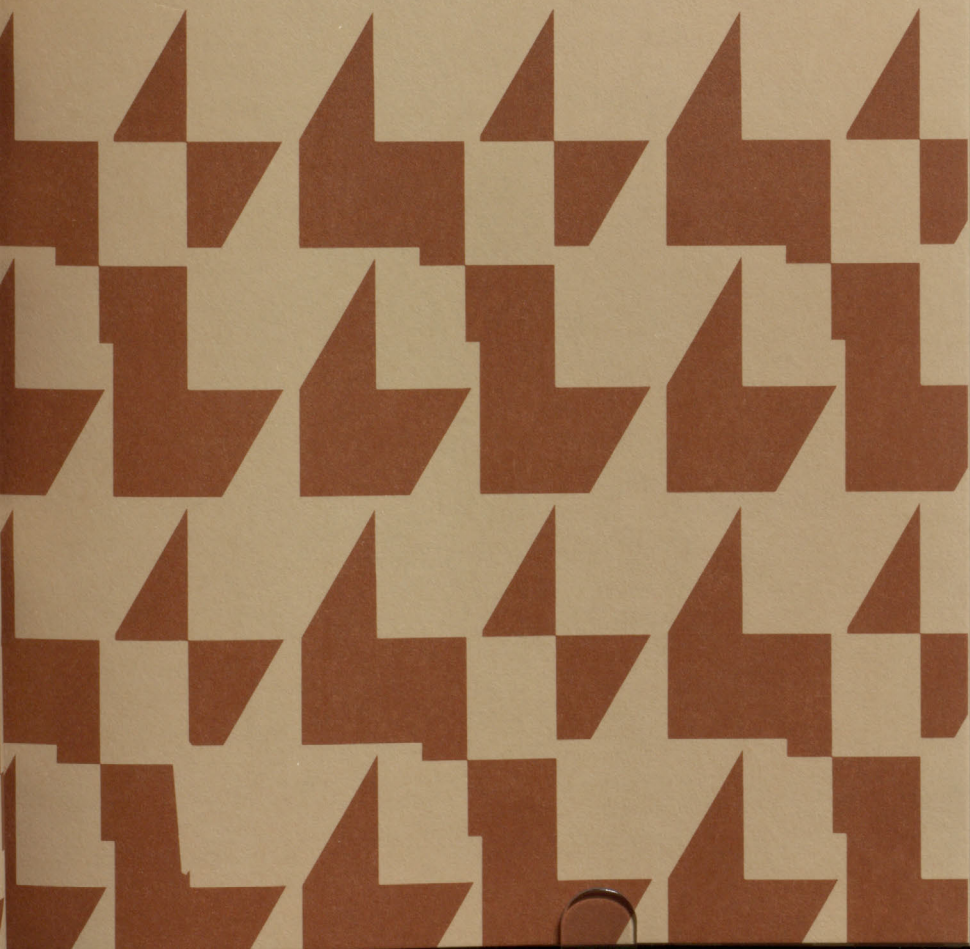
*REFRESHMENTS will be on sale in the East Lounge after
the concert, proceeds going to the BRYAN RABIZA
SCHOLARSHIP FUND.*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, January 15, 1986

8:00 p.m.

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

Direction: Bruce Mather

programme

SCATTERING DARK AND BRIGHT David Chaitkin

Normand Babin, piano
François Gauthier, percussion

SONATA A DUO Guido Santorsola

André Roy, Marc Deschênes, guitars

NOCTURNE Murray Adaskin

Mario Joly, clarinet
Sandra Bartfai, piano

QUINTETTE POUR CUIVRES François Morel

Claude Barry, trumpet
Madeleine Dion, trumpet
Diane Doig, horn
Sylvain Jacob, trombone
Daniel LeClair, tuba
Bruce Mather, conductor

intermission

STELLA MARIS Brent Lee

Lynn Harper, soprano
Jill Rothberg, flute
Terry Christopherson, flute
Ross Edwards, clarinet
Elliot Polsky, percussion
François Gauthier, percussion
Ralph O'Connor, percussion
Alcides Lanza, conductor

SUGAR 'N SPICE AND EVERYTHING NICE? Emmanouelides

Sandra Bartfai, piano

André Rochon, piano

...WINDOW ON TRANQUILITY...

Emmanouelides

Elizabeth Haslett, flute

Rino Belanger, clarinet

Marc Deschênes, André Roy, baglamas

Michel Belair, bouzouki

Jitka Kalibanova, guitar

François Gauthier, percussion

Marc de Grandmont, percussion

Elliot Polsky, percussion

Bruce Mather, conductor

BIG BANG

Jacques Desjardins

Claude Barry, trumpet

Diane Doig, horn

Sylvain Jacob, trombone

Normand Babin, piano

François Gauthier, percussion

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday, January 16, 1986

8:00 p.m.

T H E O D O R E B A S K I N , o b o e

with

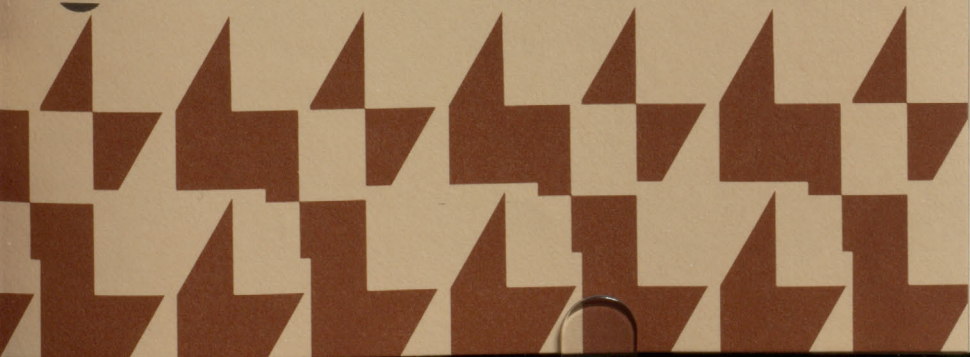
EUGENE PLAWUTSKY, piano & harpsichord

KAREN BASKIN, violoncello



*This recital is being recorded for
broadcast later this season on "Music
from Montreal" heard Sundays at 8:05
p.m., CBC Stereo 93.5*

Producer: Frances Wainwright



programme

SONATA IN G MINOR, BWV 1020 Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro

SONATA IN C MINOR, RV 53 Antonio Vivaldi
(1678-1741)

Adagio
Allegro
Andante
Allegro

COUPLETS ON "LES FOLIES
D'ESPAGNE" Marin Marais
(1656-1728)
32 Couplets for oboe and continuo

intermission

TEMPORAL VARIATIONS Benjamin Britten
for oboe and piano (1913-1976)

CONCERTO Lucas Foss
for oboe and piano (1922 -)

THEODORE BASKIN

Theodore Baskin has been performing as a soloist, chamber and orchestral player since 1968. After graduating from the Curtis Institute of Music in 1973, he joined the Detroit Symphony Orchestra as Assistant Principal Oboe. Following that position he was appointed Solo Oboe with the Auckland Symphonia, in New Zealand, where he was a National Artist, soloing frequently under the auspices of the New Zealand Broadcasting Corporation. Before returning to North America, Mr. Baskin was Co-Principal with the Israel Philharmonic. In 1977, he participated in the Marlboro Music Festival and in a Music From Marlboro tour. He became the Principal Oboist with the Orchestre Symphonique de Montréal in 1980, where he has been featured as soloist on numerous occasions. Mr. Baskin is also heard in recitals at McGill University, where he teaches, on CBC programs, and as soloist with the McGill Chamber Orchestra and I Musici de Montréal.

Theodore Baskin joue comme soliste, avec orchestre et comme chambriste depuis 1968. Après l'obtention de son diplôme du Curtis Institute of Music en 1973, il est engagé à l'Orchestre symphonique de Détroit comme hautbois assistant. En 1975, on le retrouve en Nouvelle Zélande où il est hautbois solo de l'Orchestre symphonique de Auckland. Considéré Artiste national, il joue fréquemment comme soliste sous les auspices du New Zealand Broadcasting Corporation. Avant de revenir en Amérique du Nord, M. Baskin partage le poste de hautbois solo à l'Orchestre philharmonique d'Israël. Il fit partie en 1977, du Festival de musique de Marlboro et participa à une tournée de cet organisme. Theodore Baskin est hautbois solo de l'Orchestre symphonique de Montréal depuis 1980 et a joué à plusieurs reprises comme soliste avec cet ensemble. Il donne également des récitals à l'Université McGill où il enseigne, ainsi qu'à la radio de Radio-Canada. Il est invité à jouer régulièrement comme soliste avec l'Orchestre de chambre McGill et I Musici de Montréal.

GENE 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 and Gropus VII. Formerly music director of the McGill Symphony Orchestra, Mr. Plawutsky is Resident Conductor of l'Orchestre des Jeunes du Québec.

Gene 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 et au Gropus VII. Par ailleurs, M. Plawutsky enregistre régulièrement pour la CBC. En plus de ses fonctions de professeur invité à l'université McGill, M. Plawutsky était chef en résidence de l'Orchestre des Jeunes du Québec.

KAREN SHAFFER BASKIN

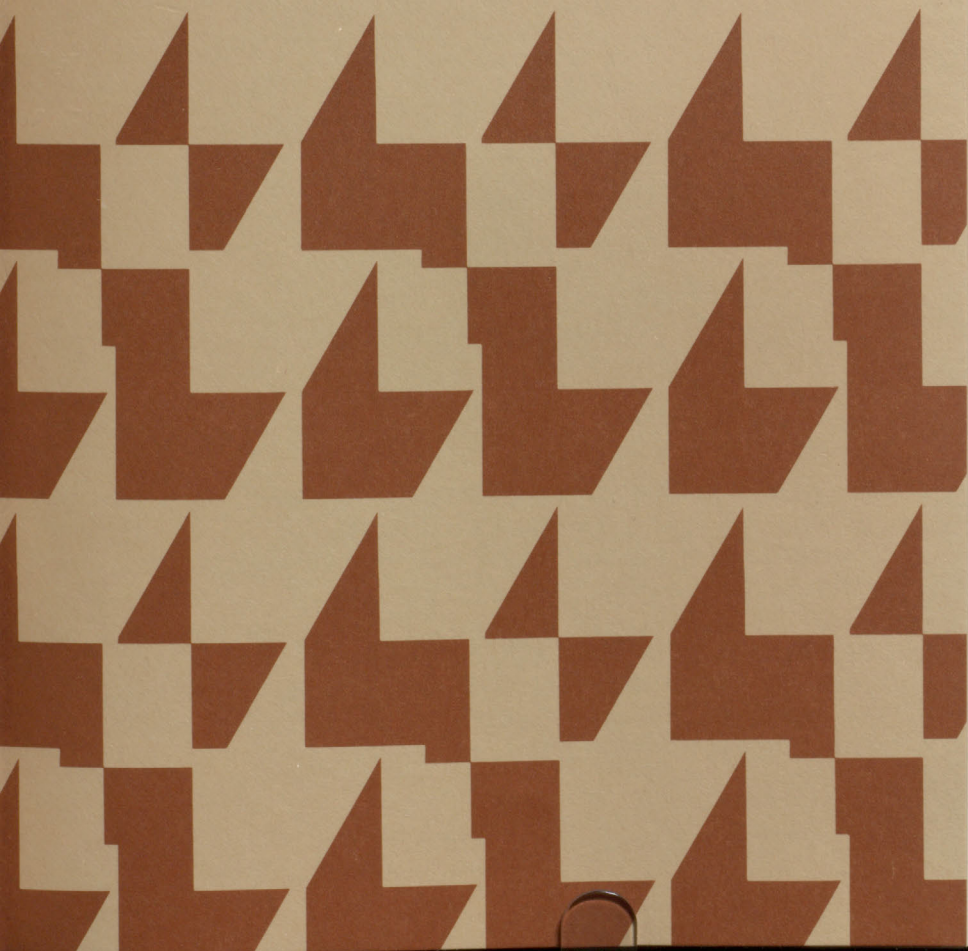
Karen Shaffer Baskin, a native of Washington, D.C., received her musical education at Indiana University where she studied with Fritz Magg and Janos Starker. In 1973, she graduated with a Bachelor of Music and was unanimously awarded a certificate of outstanding performance by the string faculty. After 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".

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, Mme. 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.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, January 17, 1986

8:00 p.m.

GRADUATION RECITAL

J I L L R O T H B E R G , f l u t e

with

EUGENE PLAWUTSKY, piano

ANTONIO BATTISTA, guitar

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music (performance). Jill Rothberg is a student of Carolyn Christie.

Ce récital n'a lieu qu'une fois que l'étudiant a rempli toutes les conditions du grade de baccalauréat en musique (interprétation). Jill Rothberg est l'élève de Carolyn Christie.



McGill University Faculty of Music



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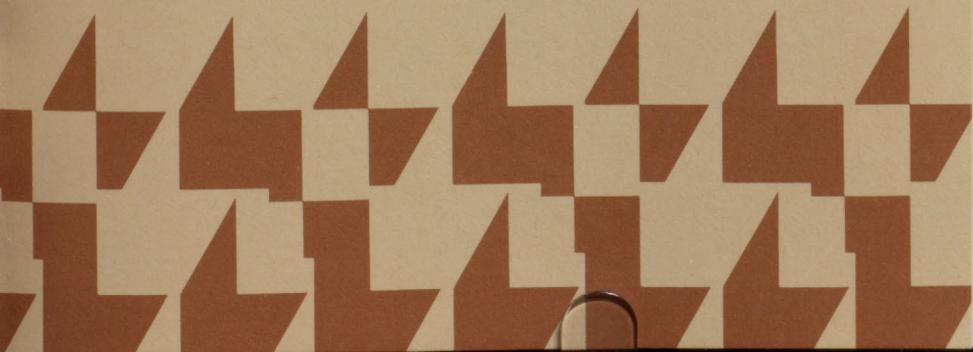
Friday, January 31, 1986

8:00 p.m.

REDPATH HALL

MCGILL SYMPHONY ORCHESTRA

Conductor: RICHARD HOENICH



programme

BRANDENBURG CONCERTO NO.3 IN G
BWV 1048

Bach

Violins

Teresa Calcafuoco
Marc Béliveau
Carolyn Klause

Violas

Frances Unsworth
Vanessa Goymour
*Lisa Moody**

Cello

Lyssa Fergus
Sylvain Lachance
Guillaume Saucier

Bass

Denis Chabot

Continuo

Marie Bouchard, harpsichord

CONCERTO NO.1 IN Eb MAJOR OP.11
for horn and orchestra

Strauss

Allegro

Andante

Rondo: Allegro

Diane Doig, soloist

intermission

SYMPHONY NO.3 IN D MAJOR D.200

Schubert

Adagio maestoso, Allegro con brio

Allegretto

Menuetto - Vivace

Presto vivace

McGill Symphony Orchestra

Violin I

Ceresa Calcafuoco (concertmaster)
Carolyn Klause (assistant)
Éline Arcand
Marc Béliveau
Marie-Andrée Caux
Adia Francavilla*
Jois Harder
Sylvie Harvey
Chantal Sauriol
Michelle Seto
Lei Zhao

Violin II

Suzylaine Grégoire (principal)
Joanne Buckley (assistant)
Rosée Desgagnes
Angélique Duguay*
Kevin Filewych
Korothea Helmer
Élène Héneault
Drew Mozan

Viola

Frances Unsworth (principal)
François Bertrand (assistant)
Kena DeCoursey
Cathalie Gauthier
Vanessa Goymour
Jean-François Groulx
Diane Guillemette
Cathalie Leduc
Lisa Moody*

Cello

Lyssa Fergus (principal)
Sylvain Lachance (assistant)
Cathalie Beaulieu
Rufus Capadochio
Eric Larivière
Alistair Maclaine Mitchell
Guillaume Saucier
Emmanuel Tremblay

McGill Symphony Orchestra cont...

Bass

Denis Chabot (principal)
Raphael Swann

Flutes

Marie-Andrée Benny
Valérie Gélinas

Oboes

Diane Lacelle
Claire Boisvert

Clarinets

Yves Adam
Mark Simons

Bassoons

Nil Surti
Suzanne Nelsen

Horns

Diane Doig
Annemarie Leenhouts
Katherine Simons*

Trumpets

Lyle Buddecke
Jens Lindemann

Timpani

Elliot Polsky

Orchestra Manager

François Gauthier

Librarian

Marie-Claude Joachim

*Marianopolis Students

Gala "30"

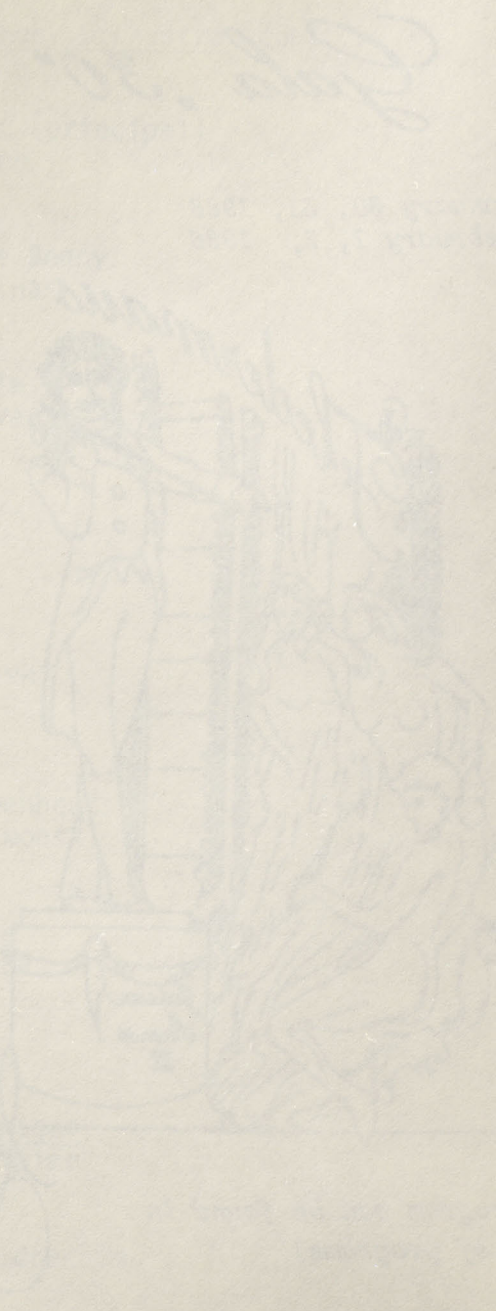
January 30, 31, 1986

February 1, 2, 1986



Johann Strauss II

es of this program can be found in
(C209 booklet of programs)



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, February 4, 1986

8:00 p.m.

CAROLYN CHRISTIE, flute

PAUL HELMER, piano and harpsichord

assisted by:

ROBERT VEREBES, viola



*This concert is being recorded for
broadcast later this season on "Music
from Montreal" heard Sundays at 8:05 p.m.,
CBC Stereo 93.5.*

Producer: Frances Wainwright



programme

TRIOSONATA IN B MINOR
for flute, viola and harpsichord

Georg Philipp Telemann

Largo
Vivace
Dolce
Vivace

VARIATIONS ON FOLKSONGS
OPP. 105, 107

Ludwig van Beethoven

Bonny laddie, highland laddie (Scottish)
The Last Rose of Summer (Irish)
A Madel, ja a Madel (Austrian)

SONATINA
for flute and piano

Eldin Burton

Allegretto
Andantino sognando
Allegro giocoso quasi fandango

intermission

CHANT DE LINOS
for flute and piano

André Jolivet

SUITE FOR FLUTE, VIOLA AND PIANO
OP. 56

Paul Creston

Prelude
Quasi-Sarabande
Scherzino
Arioso
Rondo

AROLYN CHRISTIE

Carolyn Christie was a student of Jean Paul Major at the Conservatoire de Musique in Montreal; Jeanne Baxtresser, at McGill University; and James Pappoutsakis of the Boston Symphony Orchestra, at the New England Conservatory of Music. Ms. Christie left her graduate studies in Boston to join the Edmonton Symphony Orchestra which she left after two years to take her present position in the Montreal Symphony Orchestra.

Carolyn Christie is a frequent performer in Pollack Hall, both as a soloist and as a chamber musician. She has appeared as a soloist with the Montreal Chamber Orchestra and the OSM in their Brandenburg Concerti cycle, and is a founding member of Les Vents de l'Est and the new chamber music group The Montreal Chamber Players (Les Chambristes de Montreal). Ms. Christie also teaches at McGill University. Her next concert will be with Les Chambristes on February 28.

PAUL HELMER

Paul Helmer was born in Kirkland Lake, Ontario, in 1938 and pursued musical studies in Toronto with Bela Boszomenyi-Nagy and Alberto Guerrero as well as in Europe with Hubert Giessen (Stuttgart), Erny Lamadin (Berlin), and Ludwig Czeckes (Vienna). After returning to Canada, Paul Helmer was appointed resident musician at the University of New Brunswick in Fredericton (1962-64) and since then has undertaken academic studies at the University of Toronto and Columbia University in New York, graduating with an M.A. and a Ph.D. in historical musicology. He has appeared as a soloist with symphony orchestras under the direction of Sir Ernest Macmillan, Walter Susskind, Heinz Unger, and Seiji Ozawa. He has premiered the Weinzeig Piano Concerto and performed in the Canadian premiere of the Messiaen Turangalila Symphony. He has performed in a number of broadcast recordings made recently for the CBC both as a soloist and as an accompanist. At present he is associate professor at McGill teaching music history.

ROBERT VEREBES

Robert Verebes was born in 1934 in Budapest, Hungary. He started violin lessons at the age of seven, and at 19, he turned his attention to the viola. After studies with professor Paul Lukacs, he became a member of the Budapest Bartok Quartet. In 1956, he came to Canada, and in 1959, he joined the Orchestre symphonique de Montréal. Since 1964, he is the OSM's second principal violist. Mr. Verebes appears regularly as soloist with the M.S.O. and the McGill Chamber Orchestra. He is presently professor of viola at the Conservatoire de Musique in Montreal.

CAROLYN CHRISTIE

Carolyn Christie a été l'élève de Jean Paul Major au Conservatoire de musique de Montréal, de Jeanne Baxtresser à l'université McGill et de James Pappoutsakis, de l'Orchestre symphonique de Boston, au Conservatoire de musique de Nouvelle Angleterre. Elle a interrompu ses études supérieures à Boston pour se joindre à l'Orchestre symphonique d'Edmonton qu'elle a quitté au bout de deux ans pour l'Orchestre symphonique de Montréal où elle est aujourd'hui.

Carolyn Christie se produit fréquemment à la Salle Pollack, aussi bien à titre de soliste que de chambriste. Elle a donné des concerts en soliste avec l'Orchestre de chambre de Montréal et l'OSM dans leur cycle des Concertos Brandebourgeois, et elle est l'un des membres fondateurs de Les Vents de l'Est et du nouveau groupe de musique de chambre Les Chambristes de Montréal (The Montreal Chamber Players). Carolyn Christie enseigne également à l'université McGill. Son prochain concert aura lieu avec Les Chambristes le 28 février prochain.

PAUL HELMER

Né à Kirkland Lake, Ontario, en 1938, Paul Helmer fait des études musicales à Toronto avec Bela Boszormenyi-Nagy et Alberto Guerrero, et en Europe avec Hubert Giessen (Stuttgart), Erny Lamadin (Berlin), et Ludwig Czeckes (Vienne). De retour au Canada, Paul Helmer est nommé musicien en résidence à l'Université du Nouveau Brunswick à Fredericton (1962-64). Subséquemment il poursuit des études à l'Université de Toronto et à l'Université Columbia (New York), où il obtient un M.A. et un Ph.D. en musicologie historique. Il a été soliste avec des orchestres symphonique dirigés par Sir Ernest Macmillan, Walter Susskind, Heinz Unger et Seiji Ozawa. Il a joué en première le Concerto pour piano de Weinzeig et a participé à la première canadienne de la Symphonie Turangalila de Messiaen. Il a de plus participé, tant comme soliste que comme accompagnateur, à plusieurs enregistrements pour la Société Radio-Canada. Il est maintenant professeur agrégé en histoire de la musique à l'Université McGill.

ROBERT VEREBES

Né à Budapest en Hongrie en 1934, Robert Verebes a étudié le violon dès l'âge de sept ans. C'est à 19 ans qu'il optera pour l'alto. Après des études avec Paul Lukacs, il devient membre du Quatuor Bartok de Budapest. C'est en 1956 qu'il immigré au Canada, et dès 1959 il se joint à l'OSM où il occupe le poste de deuxième alto solo depuis 1964. Robert Verebes s'est fait entendre plusieurs fois comme soliste avec l'OSM et l'Orchestre de chambre McGill. Il est présentement professeur d'alto au Conservatoire de Musique de Montréal.

VARIATIONS ON FOLKSONGS Opp. 105, 107 were composed by Beethoven with amateur home music-making in mind. In these charming settings the flute plays a supportive role to the piano, the reverse of that which a modern audience has come to expect. In fact, Beethoven has entitled the work for "Piano solo or with the accompaniment of a Flute".

American composer, Eldin Burton, dedicated his SONATINA to the well-known flutist Samuel Baron. The work won First Prize in the 1948 New York Flute Club Contest and has been a favorite of North American flutists ever since.

HANT DE LINOS, composed by André Jolivet in 1944, is one of the most exciting and difficult works in the flutists' repertoire. According to the composer, this song was a funeral lament interrupted with cries and dances. According to Greek mythology, Linos was the music teacher of Hercules and the son of the god Apollo, and was believed to have been slain by one of them. Jolivet has also scored this composition for flute, string trio and harp or piano.

Aul Creston has written more than ninety major works for various instrumental combinations, from his Suite for FLUTE, VIOLA AND PIANO to oratorios and orchestral works. In Canada he is perhaps better known for his text books: PRINCIPALS OF RHYTHM and CREATIVE HARMONY. His Suite represents one of the very few works for the trio of flute, viola and piano.

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

C'est à la musique domestique que pensait Beethoven l'orsqu'il composa VARIATIONS ON FOLKSONGS (thèmes variés), opus 105 et 107. Dans ces charmantes petites pièces, la flûte soutient le piano, ce qui va à l'encontre de ce à quoi on pourrait s'attendre aujourd'hui. En fait, Beethoven a qualifié ses Thèmes d'oeuvre "pour piano solo ou avec accompagnement de flûte".

Le compositeur américain Eldin Burton a dédié sa SONATINA au célèbre flûtiste Samuel Baron. Cette oeuvre a remporté le premier prix au concours du New York Flute Club en 1948 et connaît un grand succès auprès des flûtistes nord-américains depuis.

CHANT DE LINOS, composé par André Jolivet, est l'une des oeuvres les plus saisissantes et les plus difficiles du répertoire des flûtistes. Selon le compositeur, cette oeuvre est un chant funèbre entrecoupé de pleurs et de danses. Dans la mythologie grecque, Linos était le maître de musique d'Héraclès et fils d'Apollon, et aurait été tué par l'un des deux. Jolivet a également instrumenté cette composition pour flûte, trio à cordes et harpe ou piano.

Paul Creston a composé plus de quatre-vingt-dix oeuvres pour diverses combinaisons d'instruments, depuis sa suite pour FLUTE, VIOLE ET PIANO jusqu'aux oratorios et aux oeuvres pour orchestre. Au Canada, il est surtout connu pour ses manuels: PRINCIPALS OF RHYTHM et CREATIVE HARMONY. Cette Suite représente l'une des rares oeuvres pour ce trio d'instruments que sont la flûte, la viole et le piano.

Organ Recital

Redpath Hall

Faculty of Music

MASSIMO ROSSI, organ

February 5, 1986
Wednesday, 12:15 p.m.

TOCCATA F MAJOR (CEKM 55)

Bernardo Pasquini
(1637-1710)

SONATA C MAJOR (CEKM 51)

TOCCATA II from the second book Girolamo Frescobaldi
(1583-1643)

TOCCATA per l'Elevazione
from Fioro Musicali Messa degli Apostoli

CANZON QUARTI TONI

TOCCATO Seconda del Nono Tono

Giovanni Salvatore
(1610?-1688?)

CANZONE FRANCESE Seconda del
Nono Tono

TOCCATA E CANZON in G Major

Bernardo Storace
(XVII c.)

BALLO DELLA BATTAGLIA

* * * * *

Massimo Rossi was born in Italy where he received his pre-university classical schooling and his early musical education. He did graduate studies at the Université de Montréal and has worked with Luigi Ferdinando Tagliavini. Mr. Rossi has published numerous articles on organ building and is a member of the committee of the restauration of historical organs for the Government of Québec. Mr. Rossi is full professor at the Université de Montréal.

* * * * *

These recitals are free but donations are invited to the organ hand bellows fund.

The Redpath Hall Organ of McGill University, Montréal

Les grands orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

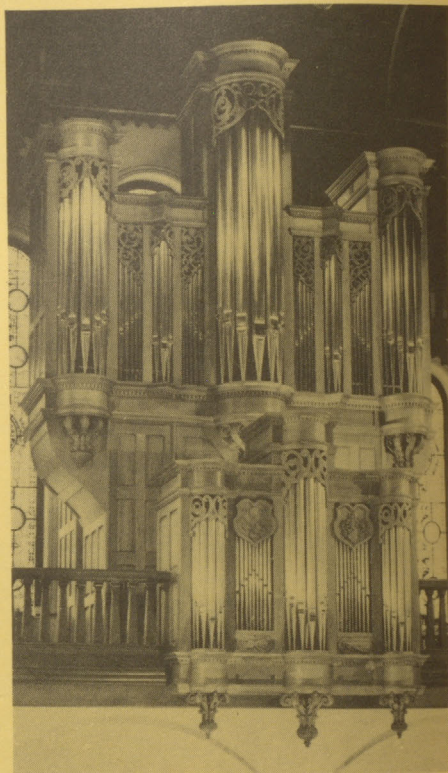
Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



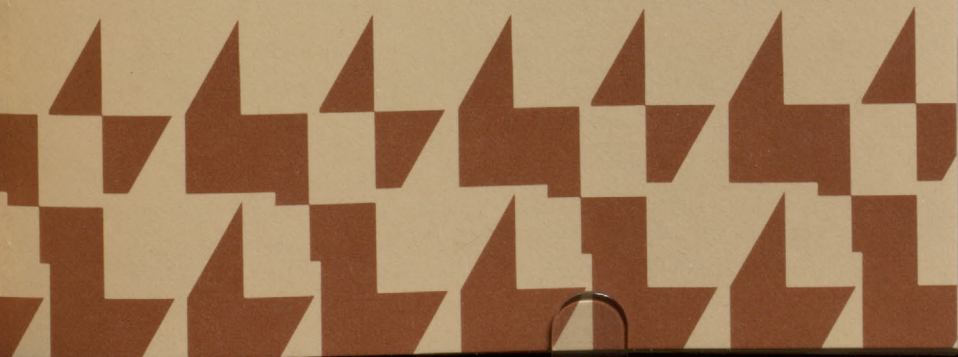
Pollack concert hall
Salle de concert Pollack

Wednesday, February 5, 1986

8:00 p.m.

M C G I L L
C H A M B E R
S I N G E R S

Direction: Winston Purdy



intermission

TROIS CHANSONS (Charles D'Orleans) Claude Debussy

1. Dieu! qu'il la fait bon regarder!
2. Quant j'ai ouy le tabourin
Mary Delli Colli, alto
3. Yver, vous n'estes qu'un villain
Dominique Labelle, Maren Nelson, Scott Hargreaves, Michael Donovan

FIVE FLOWER SONGS Benjamin Britten

1. To Daffodils (Robert Herrick)
2. The Succession of the Four Sweet Months (Herrick)
3. Marsh Flowers (George Crabbe)
4. The Evening Primrose (John Clare)
5. The Ballad of Green Broom (Anon.)

SONGS OF THE NEWFOUNDLAND OUTPORTS Harry Somers

1. Si j'avais le bateau
2. The Banks of Newfoundland
3. Feller From Fortune
Jean Trottier, piano

next concert of the McGill Chamber Singers, April 11th and 14th, 8:00 p.m., Pollack Hall: Haydn "Die Schöpfung" (The Creation) with the McGill Concert Choir and McGill Symphony, conducted by Winston Purdy.

prochain concert des McGill Chamber Singers aura lieu le 11 et 14 avril, à 20h00, Salle Pollack: Haydn "Die Schöpfung" (La Création) avec le McGill Concert Choir et l'Orchestre symphonique de McGill. Chef d'orchestre: Winston Purdy.

Gill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.

THE MCGILL CHAMBER SINGERS

Sopranos

Louise Allaire
Elizabeth Charlton
Jean Donaldson
Marsha Goold
Linda Ibberson
Dominique Labelle
Marie-Josée Laurin
Catharine Murray
Sylvie Provost
Tuesday Royko

Altos

Sylvie Beaudette
Anaïk Bernèche
Julie Charron
Mary Delli Colli
Maren Nelson
Eileen O'Dwyer

Tenors

Felipe Carvajal
James Coghlin
Scott Hargreaves
Luc Létourneau
Raymond Létourneau
Mark Massarelli
John Stephenson

Basses

Jeffrey Carl
Michael Donovan
Paul Jabara
François Larouche
Michael Lessard
James MacKay
Michael McAuley*
Jean Trottier

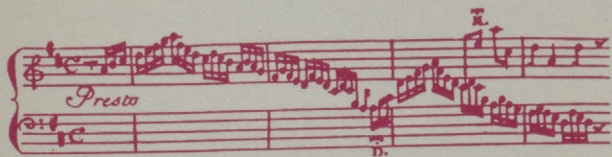
*Manager

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 Hoebig - Tunis Duo
Pollack Concert Hall
February 6, 1986 - 8:00 p.m.

Canadian cellist **Desmond Hoebig** and pianist **Andrew Tunis** are now in their sixth year of playing together as a duo. From the very outset, the Hoebig-Tunis Duo has received enthusiastic acclaim wherever they have played. This enthusiasm was echoed by the jury of the 1984 Munich International Competition, which unanimously awarded the Hoebig-Tunis Duo first prize, over 49 other competing duos. This led to a series of engagements and radio broadcasts in Europe. Together, the duo has toured the Maritimes, appeared at the Stratford and Aurora Festivals, and has had successful concerts at Toronto's Center Stage and in many communities throughout Ontario.

Vancouver-born Desmond Hoebig has won many awards, including the Concertino Praga Competition, the 1980 Tremplin International Competition and both the String and Grand Prize in the 1981 CBC Radio Talent Festival Competition. He was a finalist in the 1982 Tchaikovsky International Competition. Mr. Hoebig is a member of the Montreal Symphony Orchestra.

Andrew Tunis, originally from Fredericton, won the Eighth Annual New York Young Artists in Recital Competition, in 1979, the 1980 Canadian Music Competition and the 1981 CBC Radio Talent Festival Competition. Mr. Tunis presently resides in Ottawa where he combines his concert career with a teaching position at the university of Ottawa.

NEXT CBC RADIO/McGILL CONCERT
Thursday, February 27th - 8:00 p.m.
ANGELA HEWITT, piano

Music by Bach, Franck, Albeniz and Liszt

PROGRAMME

Twelve Variations on the theme "Ein Mädchen oder Weibchen" from Mozart's "The Magic Flute",
opus 66

Ludwig van Beethoven

10 Variations on "La Stessa, La Stessissima" from Salieri's "Falstaff"

Ludwig van Beethoven

Sonata in A major, opus 69

Ludwig van Beethoven

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

— INTERMISSION —

Suite no. 3 (1957)

Ernest Bloch

Allegro deciso — Andante — Allegro
Andante — Allegro giocoso

Sonata in G minor, opus 65

Frédéric Chopin

Allegro moderato
Scherzo — Allegro con brio
Largo
Finale — Allegro

This concert will be broadcast later this season
on CBC Stereo's Arts National,
heard weeknights at 8:00 p.m. on CBC Stereo, 93.5

Producer: Frances Wainwright
Production Assistant: Edward Wolk

1985 - 1986 SEASON
CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST

with Paul Helmer, piano

Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION

An Evening at Versailles

François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano

Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano

MICHAEL McMAHON - piano

with John Zirbel - horn

Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;
Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

THE CONCORDIA CHAMBER PLAYERS

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

GERMAN SACRED MUSIC FOR ALTO & STRINGS

Allan Fast, alto

with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violas da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)

J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer & Schutz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello

Andrew Tunis - piano

First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano

First Prize Winner 1985 International Bach Piano Competition

Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA

Concerto delle Donne

Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello

CARMEN PICARD - piano

Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano

Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin

& SONIA DEL RIO - castagnettes

*Narvaez, Corelli, Locatelli,
Paco de Lucia & Albeniz*

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.

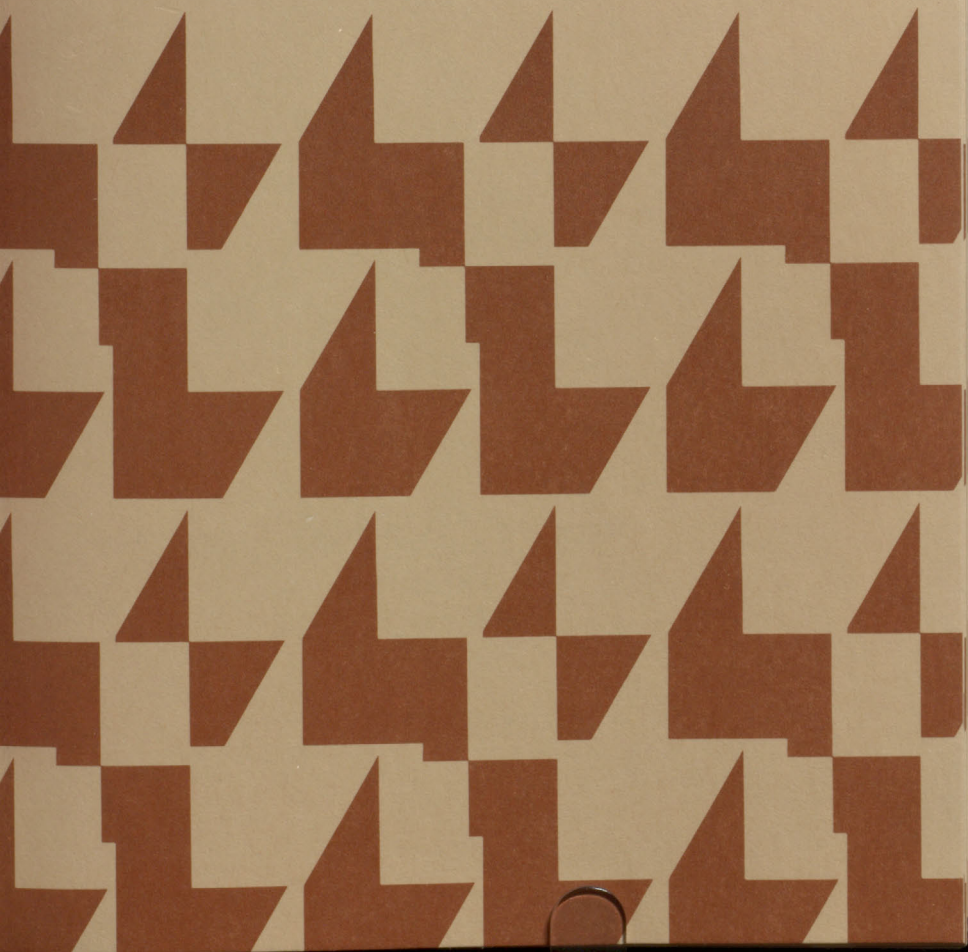


CBC STEREO 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday, February 7, 1986

8:00 p.m.

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

Direction: Tom Talamantes

SATIRIC DANCES

Dello Joio

NEW ENGLAND TRIPTYCH

Schuman

Be Blad Then, America
When Jesus Wept
Chester

THE INCREDIBLE FLUTIST

Piston

intermission

SERENADE NO.10

Mozart

Largo, Allegro molto
Menuetto
Adagio
Romanze
Rondo

VARIATIONS ON "AMERICA"

Ives/Schuman

UPCOMING WIND ENSEMBLE CONCERTS

March 10, 1986

April 7, 1986

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

WIND ENSEMBLE

Piccolo

Michel Roberge

Flute

Dominique Gibbens

E♭ Soprano Clarinet

Michael Maxwell

Clarinets

Michael Poirier

Elaine Mulhall

Rino Belanger

Alain Trottier

Maurice Roy

Elaine Gingras

Bass Clarinet

John Seguin

Contra Clarinet

Beatrice Gratton

Oboes

Maryse Fredette

Andrée Gendron

English Horn

Karen De Vries

Bassoons

Suzanne Nelsen

Nil Surti

Contra Bassoon

Ewan Jones

Alto Saxophones

Simon Aldrich

Michael Allen

Tenor Saxophone

Peter Wightman

Baritone Saxophone

Chris Quilliam

Cornets

Alan Butcher

Gillian Mackay

Helen Drapeau

Andrée Thouin

Kate Miller

French Horns

Daniel Moses

Nelly Haccoun

Katherine Simons

Natalie Fortin

Trombones

Pierre Tremblay

Sandra Coutu

Randy Wilk

Jeff Hall

Euphonium

Steve McNeilly

Tuba

Sylvain Picard

Percussion

Andrei Malashenko

George Clarke

Gregg Smith

Andrew Cholvat



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, February 10, 1986

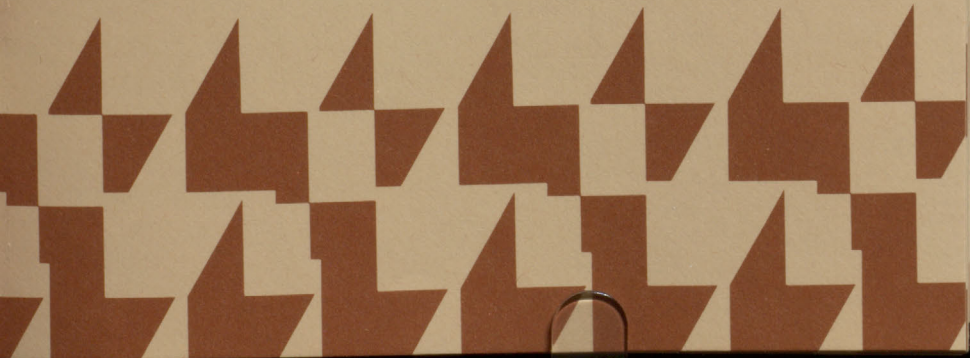
8:00 p.m.

M C G I L L J A Z Z

W O R K S H O P B A N D S

I - II - III

Direction: Gerald Danovitch and
Peter Freeman



programme

JAZZ BAND III - directed by Peter Freeman

ALL OF ME	Seymour Simons & Gerald Marks arr: Thad Jones
A SONG FOR MY CHILDREN	Gary Langford
SHELL GAME	Frank Wess

JAZZ BAND II - directed by Gerald Danovitch

THE LONG AND SHORT OF IT	Lennie Niehaus
RAISE MY RENT	Gordon Goodwin
NICA'S DREAM	Frank Monthooth
BIG MAMA CASS	Don Sebesky
SUNDAY SERMON	Don Sebesky

intermission

JAZZ BAND I - directed by Gerald Danovitch

BLUES IN ANOTHER MINUTE	Thad Jones
MEXICAN HOLIDAY (première)	Steve Rosenbloom arr: Christopher Smith
FIRST LOVE SONG	Bob Brookmeyer
JUST FRIENDS	John Lewis arr: Brad Shigeta
PERDIDO	Lensfelder, Drake and Tizol arr: Rayburn Wright
ONE O'CLOCK JUMP	Count Basie arr: Don Sebesky

SAZZ BAND III

Alto Saxophones

Joel Couture

Jac Leger

Tenor Saxophones

Joey Pietraroia

Peter Zsebik

Baritone Saxophone

Barraine Pitre

Trumpets

Linda Cooper

Allen Hoyt

Philippe Hudon

Paul Kemerer

André Thouin

Trombones

Steve McNeilly

Jacqueline Abbott

Steve Ransom

Randy Wilk

Joe Soussan

Piano

David Johanns

Bass

Tim Nolan

Guitars

Fady Karam

Eric Rock

Drums

Ron Enross

David Laing

SAZZ BAND II

Saxophones

Aurice Roy

Linda Crossfield

Pierre Perron

Joey Pietraroia

Julie Miller

Trumpets

Wens Lindemann

Philippe Hudon

Kate Miller

Élène Drapeau

Susan Muncer

Rhythm

Lucie Cauchon, piano

Paul Shewchuk, bass

Eric Rock, guitar

Serge Lacasse, drums

Yvon Thibault, drums

Trombones

Stephen Carreiro

Richard Gagnon

Pierre Tremblay

Sandra Coutu

McGill Records are on sale during intermission.

Les disques McGill sont en vente à l'entr'acte.

JAZZ BAND I

Saxophones

Simon Aldrich
Mike Allen
Yves Adam
Jennifer Bell
Michel McNulty

Trumpets

Alan Butcher
Bruce McNab
Bill Mahar
Jens Lindemann
Carolyn Collins

Rhythm

Pat Hornsby, piano
Alec Walkington, bass
Dany Coutu, guitar
Aubrey Dayle, drums
George Clarke, drums

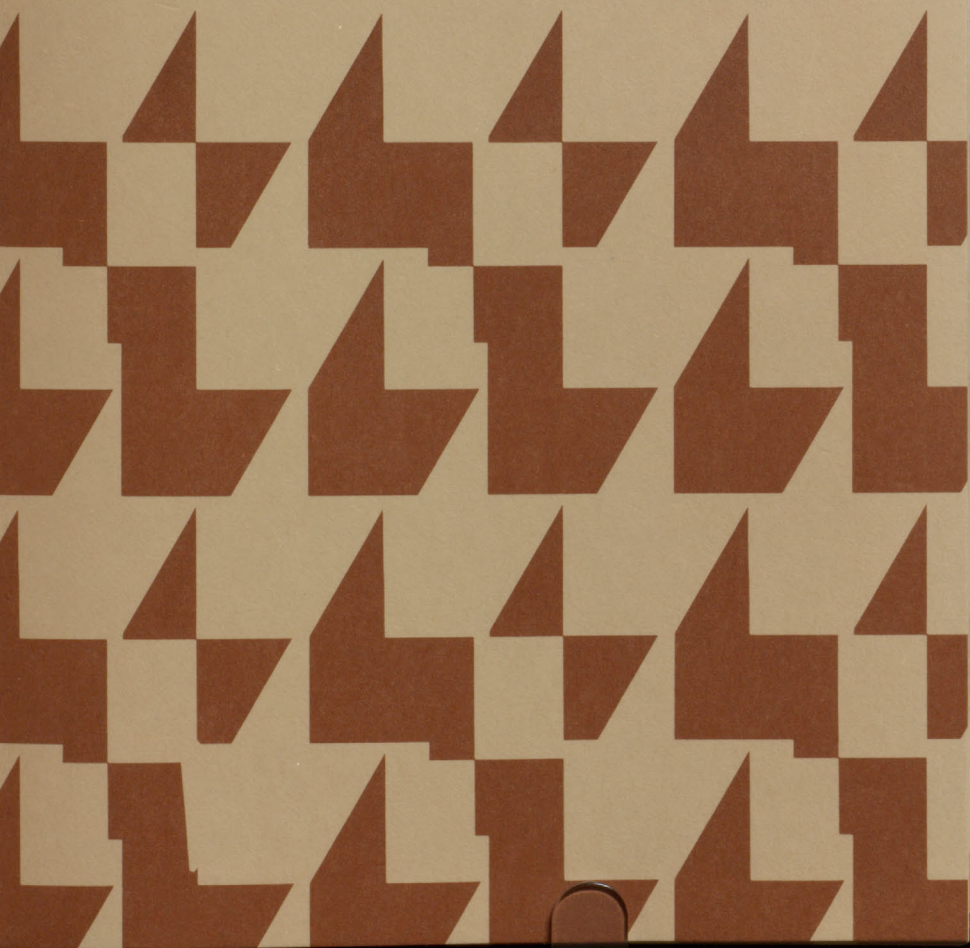
Trombones

Marc Eaman
Brad Shigeta
Richard Gagnon
Stephen Carreiro
Christopher Smith

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 11 February 1986 - 5:00 pm

STUDENT SOLOISTS

programme

SONATA No.23 in F minor, Op.57
"Appassionata"

Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Paul Buonassisi, piano
(student of Dorothy Morton)

ZERBINETTA'S ARIA from
"Ariadne auf Naxos"

Richard Strauss

Sophie Gamache, soprano
(student of Margaret Kalil)
Paul Stewart, piano

INTRODUCTION AND VARIATIONS
for flute and piano, Op.160
on a theme from "Die Schöne Müllerin"

Schubert

Johanne-Valérie Gélinas, flute
(student of Timothy Hutchins)
Paul Keenan, piano

FRAUENLIEBE UND -LEBEN, Op.42

Schumann

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

Carolyn Sinclair, soprano
(student of Jo-Anne Bentley)
Andrew Thomas, piano



Organ Recital

Redpath Hall

Faculty of Music

HÉLÈNE PANNETON, organ

February 12, 1986
Wednesday, 12:15

FANTASIE "WIE SCHÖN LEUCHTET
DER MORGENSTERN" BuxWV 223

Dietrich Buxtehude
(1637-1707)

FANTASIE SUR L'HEXACORDE

Jan Pieterszoon
Sweelinck
(1562-1621)

CHORAL "ALLEIN GOTT IN DER
HÖH SEI EHR" BWV 663

Johann Sebastian Bach
(1685-1750)

PRELUDE ET FUGUE EN SOL
MINEUR BWV 535

Johann Sebastian Bach

PSAUME 24 "LA TERRE AU
SEIGNEUR APPARTIENT..."

Anthoni Van Noordt
(v.1620-1675)

* * * * *

Originaire de Sherbrooke, HÉLÈNE PANNETON, est titulaire des orgues de l'église Saint-Viateur depuis 1974. Elle a travaillé l'orgue auprès de Juliette Millette, André Mérineau, Bernard Lagacé et Xavier Darasse et le clavecin auprès de Réjean Poirier. Gagnante du concours John Robb en 1976 et premier prix d'orgue au Conservatoire de musique de Montréal en 1977, elle a séjourné deux ans en Europe, où le Conservatoire de musique de Toulouse lui a décerné, respectivement, les médailles d'or et d'argent en orgue et en musique de chambre. Elle donne des concerts aussi bien en Europe qu'au Canada. Elle est professeur d'orgue et de clavecin à l'Université Bishop de Lennoxville. On l'entend régulièrement sur les ondes de Radio-Canada.

* * * * *



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montréal

Les grands orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

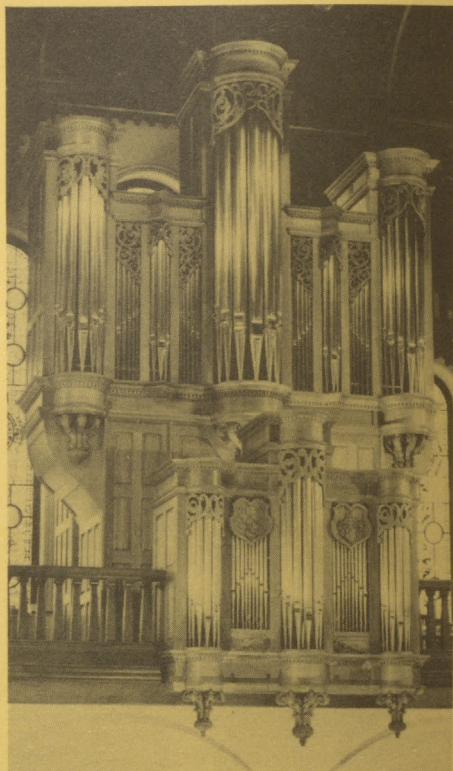
Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, February 12, 1986

8:00 p.m.

C O N C E R T C H O I R

and

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

with members of the

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

under the direction of

EUGENE PLAWUTSKY



programme

LA CREATION DU MONDE

Darius Milhaud

flutes

Michele Roberge
Jill Rothberg

oboe

Karen de Vries

clarinets

Rino Belanger
Elaine Mulhall

bassoon

Ewen Jones

violins

Sophie Dugas
Barbara Hindricks

cello

Marie-Claude Joachim

bass

Denis Chabot

horn

Annemarie Leenhouts

trumpets

Martin Kowalski
Uriel Rozen

trombone

Philip Cousineau

piano

Judith de Repentigny

saxophone

Peter Wightman

percussion

François Gauthier

tympani

Ralph O'Connor

REQUIEM OP. 48

Gabriel Fauré

Denise Pelletier, soprano
Alain Duguay, baritone

McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.

CONCERT CHOIR

Soprano

Christine Canton
Luzanne Davies
Marie-Claude Desloges
Linda Dumas
Dominique Gagné
Lise Gagnon
Arma Gauvin
Florence Goyette
Catherine Green
Lynn Harper
Jane Hrycun
Yvonne Lebeau
Marie-Isabelle Lobato
Lody Malone
Lionia Nazarian
Maria Papoulias
Marla Sved
Dianne Tait

Alto

Christine Ades
Mary Boyce
Therrette Houde
Linda-Mae Johnson
Laura Kerr
Lanya Koleoglu
Lucy Lavoie
Lorraine Riverin
Dominique Robert
Julie Sabourin
Gabrielle Steiner

Tenor

Serge Ashby
Brent Barraclough
Wesley Biy-Ves
Felipe de Carvahal
Marcel De Hêtri
François Charette
Daniel Courville
Ron Enros
Hershey Felder*
Simon Kwan
Pierre Ladouceur
Raymond Letourneau
Eric Rock
Paul Shewchuk
John Stephenson

Bass

Jacques-Emmanuel Belizaire
Jean Bolduc
Alexander Botwinik
Claude Boutin
Paul Buonassissi
Michael Capon
David Carno
Gerard Filion
Paul Jabara
David Johanns
Brent Lee
Robert Lepage
Michael McAuley
Pierre Moreau
André Richard
André Rochon
Alain Vadeboncoeur
Earl Wilson

Manager/Librarian - John Stephenson

Pianist - Lucie Dextrateur

Marianopolis Student

members of MCGILL SYMPHONY ORCHESTRA

Violins

Sophie Dugas, *concertmaster*
Monique Allen
Kevin Filewych
Dorothea Helmer
Barbara Hindricks
Zhao Lei
Julie Rochfort
Christine Zaza

Violas

Sarah Kondzielewski, *principal*
Nathalie Gauthier
Jean Grimard
Jean-François Groulx
Ginette Guilbeault
Diane Guillemette

Cellos

Karen Baskin, *principal*
Rufus Cppadocia
Allistair MacLaine Mitchell
Pierre Tessier

Bass

Denis Chabot, *principal*
David Langstroth

Flutes

Michele Roberge
Jill Rothberg

Clarinets

Rino Belanger
Elaine Mulhall

Bassoons

Suzanne Nelson
Ewen Jones

Horns

Diane Doig
Annemarie Leenhouts
Colleen Bushey
Nathalie Fortin

Trumpets

Martin Kowalski
Uriel Rozen

Trombones

Sylvain Jacob
Philip Cousineau
Chris Smith

Tympani

Elliot Polsky

Organ

Jacques Giroux

Harp

Esther Lalonger

Next Contemporary Music Ensemble concert will be
March 5, 1986 featuring William Walton's "Facade".

Le prochain concert de l'Ensemble de musique
contemporaine aura lieu le 5 mars 1986 ayant au
programme "Facade" de William Walton.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

February 14, 1986

8:00 p.m.

MCGILL ALUMNI series

C A R M E N P I C A R D , piano

M.M. (performance) '81

programme

SONATA IN C MAJOR, K. 330 Mozart

Allegro moderato
Andante cantabile
Allegretto

SONATA NO.2 IN Bb MINOR OP.58 Chopin

Grave - doppio movimento
Scherzo
Lento - Marcia funebre
Finale - Presto

intermission

DUMKA, OP. 59 Tchaikovsky

ETUDES TABLEAUX OP. 39 Rachmaninov

No.5 Appassionato
No.9 Allegro moderato

ETUDE OP.8 NO.2 in F# MINOR Scriabin

SONATA NO.4 OP.30 IN F# MAJOR Scriabin

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

CARMEN PICARD

Carmen Picard studied at the Université du Québec in Montreal prior to receiving a Master's Degree in Performance at McGill University where she was a student of Dorothy Morton. She is now studying with Marc Durand.

Winner of several Quebec and Canadian competitions, Carmen Picard has recorded many programs for the Canadian Broadcasting Corporation. She is establishing a reputation as a chamber music player and has given recitals throughout Canada: Orford Festival, les grands concerts de Radio-Canada, les grands Ballets Canadiens with Maureen Forrester, including a record with French saxophonist, Jean-Marie Londeix.

Also as a chamber player, she gave a recital with cellist Sophie Rolland at the Wigmore Hall of London (England). This Canadian debut was followed by a tour in eastern Canada last October.

With Ms. Rolland, she is going to London next March and April to study with Mr. William Pleeth and Ms. Edith Vogel. They will perform in the CBC/McGILL series on March 27, 1986.

Carmen Picard is now teacher and coordinator of the music department at the CEGEP de Drummondville.

CARMEN PICARD

La pianiste, Carmen Picard, a fait ses études à l'Université du Québec à Montréal avant d'obtenir un baccalauréat et une maîtrise en interprétation à l'Université McGill avec Dorothy Morton. Elle étudie présentement avec Marc Durand.

Boursière des Amis de l'Art, des Concours de Musiques du Québec et du Canada, Carmen Picard a participé à plusieurs reprises à des émissions des réseaux FM français et anglais de Radio-Canada.

Elle a acquis une réputation de chambriste et donne plusieurs récitals à travers le Canada entres autres au Festival d'Orford et les grands concerts de Radio-Canada et la série des grands Ballets Canadiens avec Mme. Maureen Forrester. Elle a aussi enregistré un disque avec le saxophoniste français, Jean-Marie Londeix à l'été 1984.

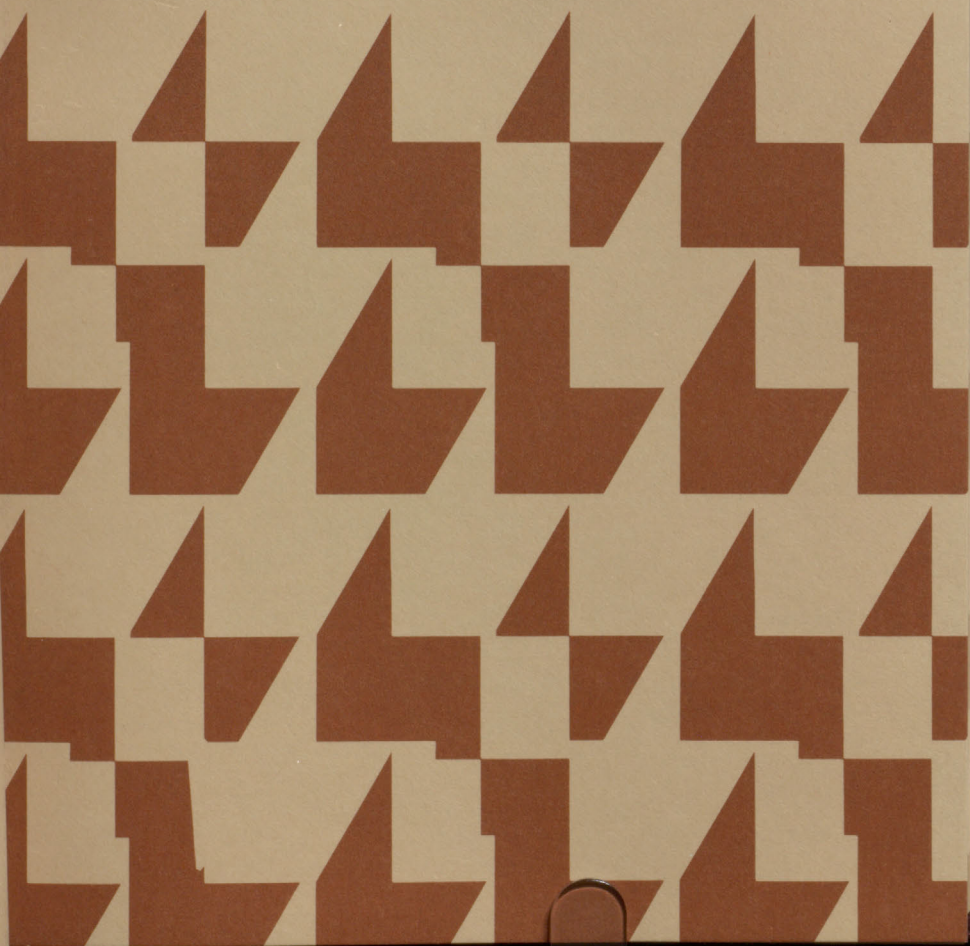
C'est également à titre de chambriste que Carmen Picard s'est produite au Wigmore Hall de Longres en juillet dernier avec la violoncelliste montréalaise Sophie Rolland. Ces débuts canadiens ont été suivis par une tournée à travers l'est du Canada en octobre dernier. Elle rejoindra Mlle. Rolland en février et mars prochain à Londres pour travailler avec M. William Pleeth et Mme. Edith Vogel. Nous pourrons les entendre dans la série CBC/McGILL le 27 mars 1986.

Carmen Picard est présentement professeur et coordonnate du département de musique du CEGEP de Drummondville.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Saturday, February 15, 1986

8:00 p.m.

COLLEGIUM MUSICUM

Directed by Mary Cyr

McGILL COLLEGIUM MUSICUM
playing on Baroque instruments:

Natalie Gagné, recorder
Réjean Mongeau, oboe I
Eric Mercier, oboe II
Pat McMullen, bassoon I
Michel Bettez, bassoon II

Sophie Rivard*, violin I
Brigitte Desrosiers, violin I
Hélène Plouffe*, violin II
Shari Clarke, violin II
Lee McArthur, violin II
Brian Bacon, viola
Angela Yeung, violoncello
John Kavanagh, violone
Josée April*, organ and harpsichord
Marie Bouchard, organ

*soloists

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

SONATA IX IN C
for recorder, violin, and basso
continuo (Sonate concertate, 1621)

Dario Castello
(fl. early 17th c.)

CONCERTO IN A MINOR
for recorder, oboe, violin,
and basso continuo

Georg Philipp Telemann
(1681-1767)

Adagio
Allegro
Adagio
Vivace

CONCERTO, OP.VII, NO.4
IN D MINOR for solo organ, oboes,
flutes, strings and basso continuo
(1761)

George Friderick Handel
(1685-1759)

Adagio
Allegro
Allegro

Intermission

SUITE FROM LA GUIRLANDE (1751)

Jean-Philippe Rameau
(1683-1764)

Air gracieux
Menuets I, II
Musette un peu pointée en rondeau lent
Gavotte (ou rigaudon gai)
Tambourins I, II

CONCERTO GROSSO, OP.3 NO.2 IN Bb
for oboes, bassoon, 2 solo violins,
strings, and continuo (1734)

George Friderick Handel

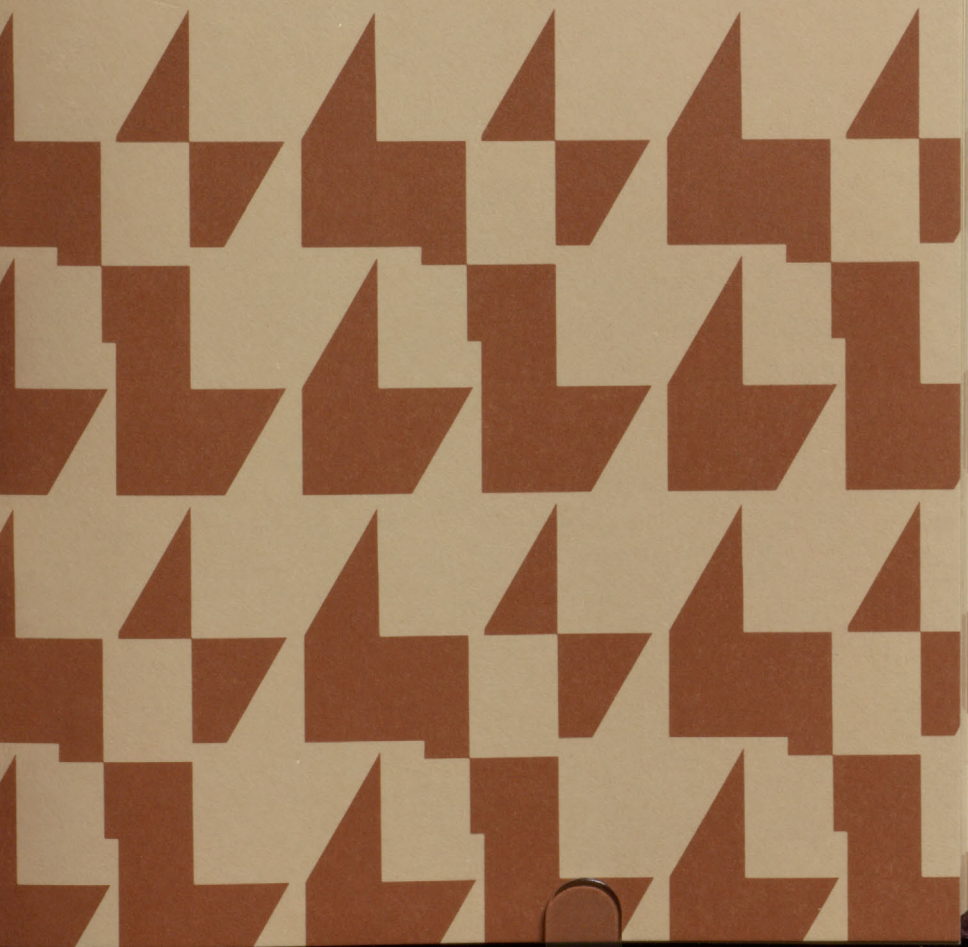
Vivace
Largo
Allegro
Minuet
Gavotte



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, February 17, 1986

8:00 p.m.

C O N T E M P O R A R Y

C H A M B E R

M U S I C

ROBERT LANGEVIN, flute

ZAVEN ZAKARIAN, clarinet

MARTIN FOSTER, violin

KAREN BASKIN, cello

EUGENE PLAWUTSKY, piano

ELLIOT POLSKY, percussion

programme

SONATA FOR VIOLIN AND PIANO (1941) John Weinzweig

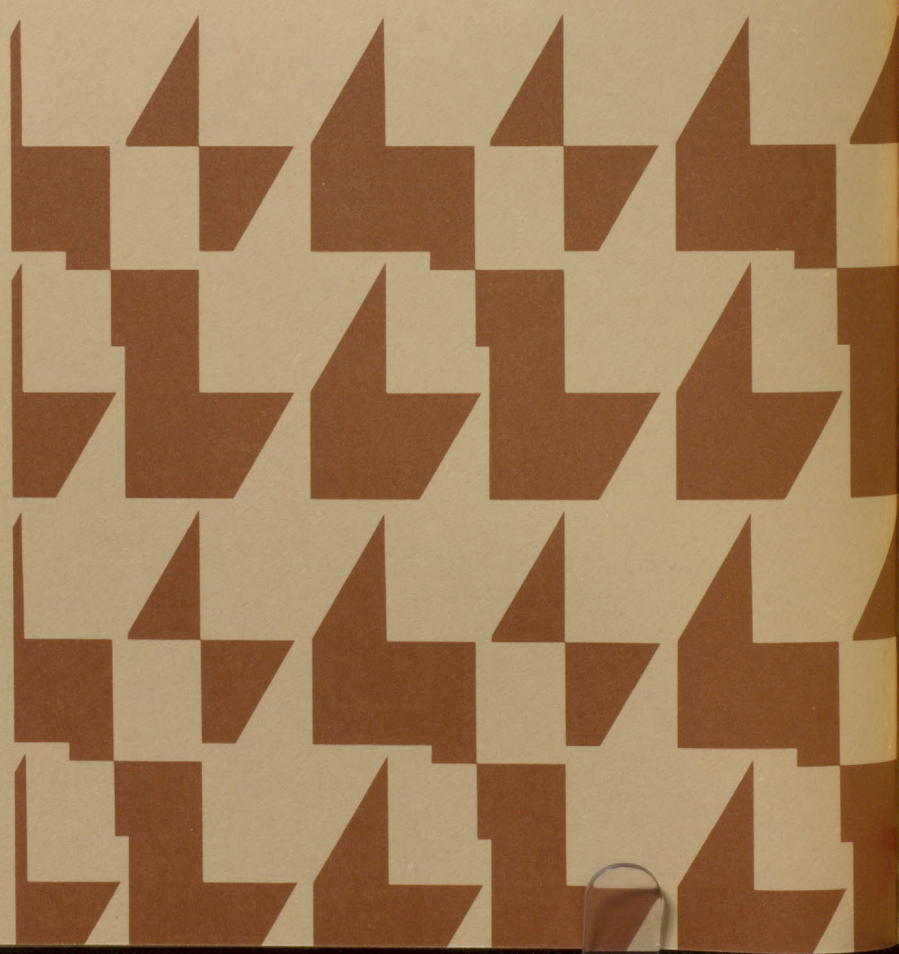
EIGHT PIECES FOR FLUTE AND CLARINET (1966) John Hawkins

MATINÉE D'IVRESSE (1967) Hugh Hartwell

intermission

CHAMBER SYMPHONY OP.9 Arnold Schoenberg
(arr. Anton Webern)

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*



Organ Recital

Redpath Hall

Faculty of Music

DANIELLE DUBE, organist

February 19, 1986
Wednesday, 12h15

SIX ETUDES POUR ORGUE*

Bruce Mather

1. "Ostinati"
2. "Les Espaces"
3. "Vision Fugitive"
4. "L'Epouvante"
5. "Textures"
6. "Récit de Tierce en taille"

PIECE D'ORGUE BWV 572

J. S. Bach

* * * * *

Originnaire de Rimouski, Danielle Dubé y commença l'étude de l'orgue avec Sr. Pauline Charron. Elle termine présentement un baccalauréat en musique à l'Université d'Ottawa tout en travaillant sous la direction de Bernard Lagacé à l'Université Concordia.

Elle a obtenu, en 1985, un deuxième prix au concours national d'orgue du Collège royal canadien des organistes ainsi qu'un premier prix au concours John Robb.

* * * * *

Ce concert sera diffusé dans le cadre de l'émission "Tribune de l'orgue" à Radio-Canada, le dimanche 6 avril 1986 à 17h00.

* * * * *

*première canadienne

These recitals are free but donations are invited to the organ hand bellows fund.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montréal

Les grands orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

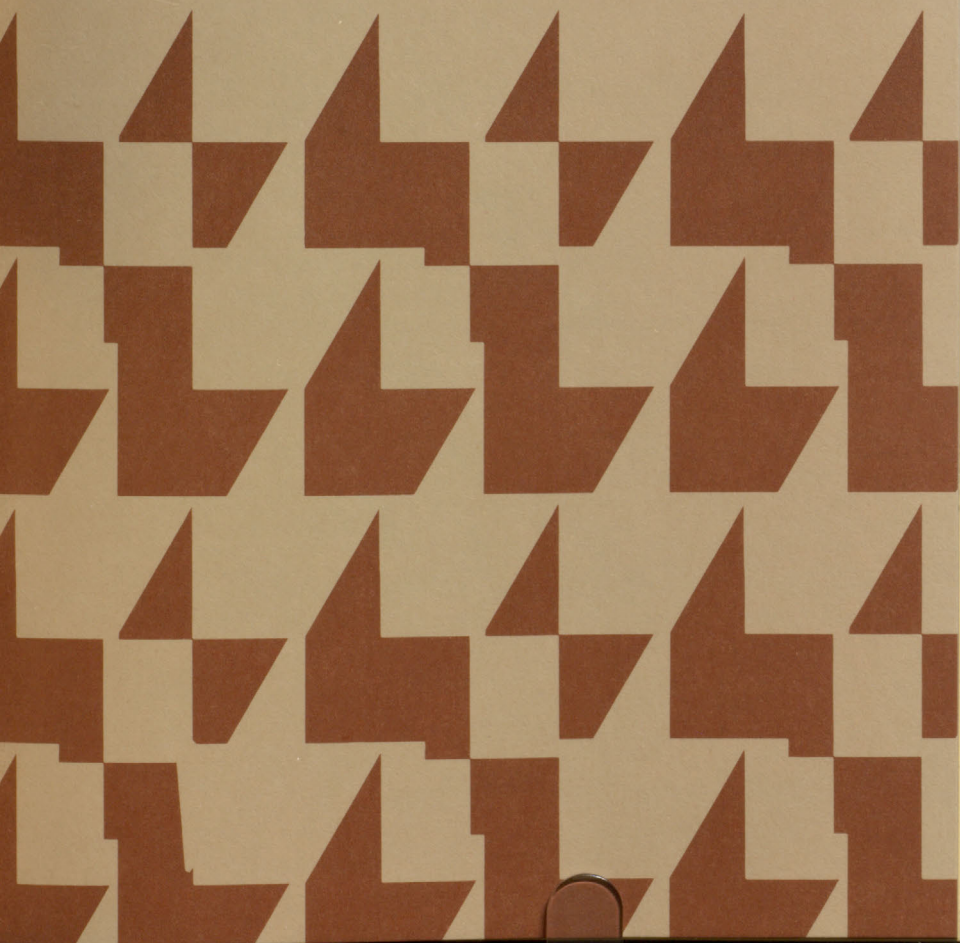
Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, February 19, 1986

8:00 p.m.

A L A N F R A S E R , piano

Student of Tom Plaunt

ALAN FRASER was born and raised in Montreal and studied piano from an early age. He has received a Bachelor of Music degree (Hon. theory) from McGill and a Diploma in Advanced Music Performance Studies from Concordia University. He has studied piano with Alan Belkin, Laretta Milkman and Phil Cohen, and for the past two years has studied in McGill's Master of Music program under Tom Plaunt. He is married to organist and choir director, Carol Harris and includes skiing, T'ai Chi, hockey and tennis among his extra-musical activities.

ALAN FRASER est né à Montréal en 1955 et il a poursuivi ses études musicales à partir de l'âge de sept ans. Il a reçu son Baccalauréat en Musique (1^{er} prix, Théorie) à l'université McGill, et son Diplôme d'études supérieures en interprétation à l'université Concordia. Il a étudié piano avec Alan Belkin, Laretta Milkman et Phil Cohen, et depuis 1984, il a étudié avec Tom Plaunt dans le programme de Maîtrise en musique à McGill.

Il est marié à l'organiste Carol Harris, et quand il quitte ses études au piano, il aime faire du ski, jouer du hockey ou tennis, et faire du T'ai Chi.

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

PROGRAMME NOTES

The F major prelude from Book II of "Wohltemperiertes Klavier" is an expressive, moderately-paced work written in five voices. The lush, full sound texture is achieved through a combination of held chord tones and an eighth-note rhythmic pattern which is continually shifted from voice to voice, thus creating the illusion of one voice actually growing out of another. The sprightly fugue, in contrast has a sparse three-voice texture. Here Bach plays with the rhythm, interrupting the fugue subject with new motivic material, and occasionally toying with the listener's perception of strong and weak beats.

"Mozart's Bb major Sonata, K.333 speaks to the listener for the most part in gentle tones. The opening movement flows on without a care, spreading an F major cadence over a whole page, and so arrives at the end of the exposition. Then, soon after the development has begun, there is a sudden onslaught in the minor key, like an emergency that overtakes the music itself, without a moment's warning. It takes quite a daring modulation and some cadenza-like figuration to lead eventually back to the reprise when the emergency has been survived.

This sonata reaches its climax of intensity in the slow movement. The "Andante cantabile" has a profound and daring development section, and permeating the movement is an upbeat figure of three eighth notes which imparts to the music a great dignity of expression.

The final Rondo is anything but dignified. This playful movement has a design of unusual interest and originality. Instead of simply turning up every page or two as a useful landmark, the principle theme sometimes gets involved in the dramatic action, and the continuation of that theme leads in an entirely new direction every time it appears.

The F minor Ballade, Op.52 of Chopin is one of his greatest works. The emotional tone of the piece ranges from melancholy to heroic grandeur, from melting lyricism to passionate outburst, and yet Chopin creates this wide range of expression through surprisingly economical thematic means. The repeated note motive of the introduction is incorporated into the first theme proper. This is one of Chopin's most expressive and haunting melodies, brimming with pathos and melancholy and it undergoes several transformations before the lyrical second theme appears in Bb major. A transitional section leads us back through the magical introductory theme to yet another variation of the first theme, now transformed into something heroic and declamatory, then the second theme again, much expanded and extended, and finally to the tumultuous coda which brings the work to its impassioned close.

The six pieces of Brahms' Op.118 are often performed individually, but they are really most effective when played as a complete set. The idea of two voices in dialogue permeates the work from beginning to end, and I feel that this music might have been Brahms' response to Robert Schumann's song cycle, "Frauenliebe und leben", "a woman's life and love". These pieces could well depict in turn the unbridled passion of youth, the tenderness of a budding romance, the polka band at a wedding dance, a dialogue between two like-minded personalities (number 4 contains two voices in canon at the octave), a lullaby sung to a child, and a tragic litany of mourning.

The four etudes selected to end tonight's performance take us from the beginning to the end of the Romantic era of music. The F major etude of Chopin is written as a brilliant display of right hand arpeggiation, yet is often interpreted with a more delicate character, giving the jovial left hand theme a chance to shine.

"Gnomensreigen" (Dance of the Gnomes) is a typical Liszt bravura piece, constructed in a loose AABA form.

"Pour les arpeges composes" of Debussy has a slightly schizophrenic character: the opening is marked "alluringly", but halfway through the piece we suddenly find Debussy's seductive siren doing a cakewalk. Perhaps, however, this is the entrance of her intended victim! Whatever the scenario, it is clear this is a study in compositional as well as pianistic technique.

The drama and passion of Scriabin's D# minor etude link it to Chopin's 'revolutionary' etude (both works end a set of twelve etudes). Indeed, this piece sometimes unkindly referred to as a "racket in D# minor", was very popular in Russian political circles in the early years of this century.

Alan Fraser

rogramme

- PRELUDE AND FUGUE IN F MAJOR Bach
from "The Well-Tempered Clavier", Book II
- SONATA IN Bb MAJOR, K.333 Mozart
Allegro
Andante cantabile
Allegretto grazioso
- WALLADE IN F MINOR OP.52 Chopin
Andante con moto

ntermission

- SIX PIANO PIECES OP.118 Brahms
1. Intermezzo - Allegro non assai, ma molto appassionato
 2. Intermezzo - Andante teneramente (tenderly)
 3. Ballade - Allegro energico
 4. Intermezzo - Allegretto un poco agitato
 5. Romanze - Andante - Allegretto grazioso - Tempo I
 6. Intermezzo - Andante, largo e mesto (mournful)

OUR ÉTUDES

- Étude in F major Op.10, No.8 Chopin
Allegro
- Gnomenreigen Liszt
Presto scherzando
- Pour les arpèges composés Debussy
Dolce e lusingando (alluringly)
- Étude in D# minor, Op.8, No.12 Scriabin
Patetico



McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Thursday, February 20, 1986

8:00 p.m.

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

p i a n o

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

SUITE FRANÇAISE

Francis Poulenc

- I. Bransle de Bourgogne
- II. Pavane
- III. Petite marche militaire
- IV. Complainte
- V. Bransle de Champagne
- VI. Sicilienne
- VII. Carillon

HUMORESKE OP.20

Robert Schumann

intermission

MÁLAGA

Isaac Albeniz

JEREZ

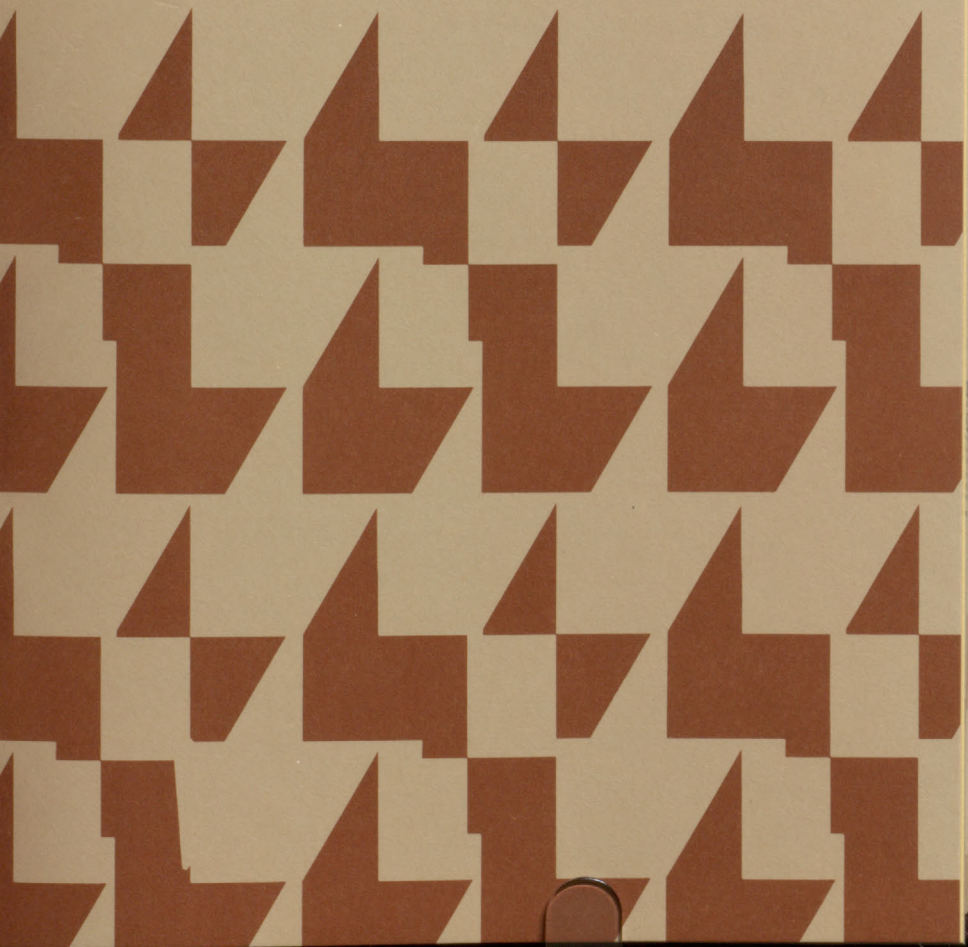
ERITÁÑA



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, February 23, 1986

3:00 p.m.

H E A T H E R H O W E S , flute

Student of Timothy Hutchins

with

DAVID SANDALL, harpsichord

LYSSA FERGUS, cello

PAUL KEENAN, piano

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

SONATA IN E MINOR BWV 1034
for flute and basso continuo

J.S. Bach
(1685-1750)

Adagio ma non tanto
Allegro
Andante
Allegro

KASA (HALO OF THE MOON)

A. Genge

"If it rains,
Come with your umbrella,
Midnight moon,"

SONATINE

P. Sancan
(b. 1916)

Moderato
Andante espressivo
Tempo animé

intermission

GRAND RONDEAU BRILLANT, OP.126

J.N. Hummel
(1778-1837)

Introduzione
Rondo

THREE PRELUDES FOR UNACCOMPANIED
FLUTE, OP.18

R. Muczynski
(b. 1929)

Allegro
Andante molto
Allegro molto

ZWEITE SONATE E-MOLL

H. Genzmer
(b.1909)

Allegro moderato
Scherzo
Introduktion und Finale



Organ Recital

Redpath Hall

Faculty of Music

SCOTT BRADFORD, organist

February 26, 1986
Wednesday, 12:15

OVERTURE DE PYGMALION Jean Philippe Rameau
(adaptée par Claude Balbastre) (1683-1764)

TIENTO DE FALSAS, 2^o TONO Pablo Bruna
(1617-1679)

KLEINES OBOEKONZERT Justin Heinrich Knecht
(1752-1817)

CANTILÈNE PASTORALE, OP.15 Alexandre Guilmant
(1837-1911)

FINALE (SYMPHONY NO.1) OP.14 Louis Vierne
(1870-1937)

* * * *

Scott Bradford received his Bachelor of Music degree in organ and choral studies from the University of Toronto where he studied with Douglas Bodle, and completed his Master of Music degree at McGill University under the direction of John Grew and Raymond Daveluy.

Mr. Bradford has been recorded frequently by CBC radio, has been featured in "Les Concerts Spirituels" at St. Joseph's Oratory and during the 1985 RCCO National Convention, and has been accompanist for the Tudor Singers and St. Mathias Choir.

He is presently the Organist and Choirmaster of Trinity Anglican Church. Today's recital is being recorded for future broadcast on CBC's "Organists in Recital."

The Redpath Hall Organ of McGill University, Montréal

Les grands orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

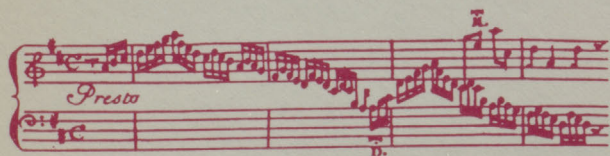
Hellmuth Wolff & Associés, Laval, Qué., 1981

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

Angela Hewitt, piano

Pollack Concert Hall — February 27, 1986 - 8:00 p.m.

Angela Hewitt began her piano studies at the age of three, and at nine gave her first solo recital at Toronto's Royal Conservatory of Music where she studied on scholarship. She then became the student of Jean-Paul Sevilla at the University of Ottawa where she received her Bachelor of Music degree with Honours at the age of eighteen

Ms. Hewitt has been the recipient of numerous prestigious awards including First Prizes in the International Bach Piano Competition in Toronto, the International Viotti Competition in Vercelli, Italy, and top prizes in the International Bach competitions of Washington and Leipzig, and in the Schumann Competition in Zwickau.

Ms. Hewitt performs frequently in recitals, festivals and with orchestras in France, Italy, Belgium, England, Poland, the U.S. and Canada. The highlights of 1986 and 1987 will include a return engagement at Wigmore Hall, a tour in Italy with the Orchestra Pomeriggi Musicali de Milano, a three week tour in South America, and a two and a half week tour of the Atlantic Provinces.

Two new recordings will be released in 1986: an all-Bach debut solo album on Deutsche Grammophon, and an album of Bach Concerti with the CBC Vancouver Orchestra.

NEXT CBC RADIO/McGILL CONCERT
Thursday March 6th - 8:00 p.m.

MUSICA SECRETA - Concerto delle Donne
Music of Sixteenth Century Ferrara

Programme

**French Suite No. 5
in G major**

Johann Sebastian Bach
(1685-1750)

- Allemande - Courante - Bourrée
- Sarabande - Gavotte - Loure - Gigue

**Prélude, Aria and Finale,
in E major**

César Franck
(1822-1890)

— INTERMISSION —

Iberia

- No. 4: Rondena
- No. 5: Alneria
- No. 6: Triana

Isaac Albeniz
(1860-1909)

Mephisto Waltz

Franz Liszt
(1811-1886)

*This evening's concert is being broadcast live on Arts National,
heard weeknights on CBC Stereo, 93.5 at 8:00 p.m.*

*Producer : Frances Wainwright
Production Assistant: Edward Wolk*

1985 - 1986 SEASON
CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST

with Paul Helmer, piano
Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION

An Evening at Versailles
François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano

Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano

MICHAEL McMAHON - piano
with John Zirbel - horn
Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto,
clarinet; Denise Lupien, violin; Charles
Reiner, piano; György Terebesi, violin;
Robert Verebes, viola;
Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

**THE CONCORDIA CHAMBER
PLAYERS**

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

**GERMAN SACRED MUSIC FOR
ALTO & STRINGS**

Allan Fast, alto
with Mary Cyr, Betsy MacMillan, Isabelle
Marchand (violins da gamba), Hank Knox,
harpsichord, Jean-François Rivest &
Chantal Rémillard (baroque violins)
*J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer
& Schütz*

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello
Andrew Tunis - piano
First Prize Winners at the 1984 Munich
International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano

First Prize Winner 1985 International
Bach Piano Competition
Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA

Concerto delle Donne
Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello

CARMEN PICARD - piano
Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano

Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin
& **SONIA DEL RIO - castagnettes**
*Narvaez, Corelli, Locatelli,
Paco de Lucia & Albeniz*

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.



CBC STEREO 93.5

le vendredi 28 février 1980

LE JOUR NA JEUR

un Flûte à bec et basse continue

concert

20000 (1981-1982)

QUINZE ANS DE VIE

un Flûte à bec et basse continue

concert

(1981-1982)

Flûte
Basse
Basse
Basse

MUSIQUE DE CHAMBRE

un Flûte à bec et basse continue

concert

(1981-1982)

FLÛTE À BEC

Flûte
Basse

un Flûte à bec et basse continue

Flûte à bec, Flûte à bec

Flûte à bec

Sainte Rivière, violon baroque

Flûte à bec

Sainte Rivière, basse baroque

Flûte à bec

Flûte à bec et basse continue

Flûte à bec, Flûte à bec

Flûte à bec

(1981-1982)

un Flûte à bec et basse continue

Flûte à bec, Flûte à bec

Flûte à bec

Flûte à bec, Flûte à bec

un Flûte à bec et basse continue

Flûte à bec

un Flûte à bec et basse continue

(1981-1982)

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

Flûte à bec

le vendredi 28 février 1986

20h00

M U S I Q U E B A R O Q U E P O U R
F L Ū T E À B E C

Jean-Pierre Noiseux, flûte à bec

Sophie Rivard, violon baroque

Suzanne DeSerres, basson baroque

Mary Cyr, violoncelle baroque

Louis Bégin, viole de gambe

Hank Knox, clavecin

programme

SOLO EN SOL MAJEUR
pour flûte à bec et basse continue Andrew Parcham
(avant 1700)

SONATE EN FA MINEUR
pour flûte à bec et basse continue G.P. Telemann
(1681-1767)

Triste
Allegro
Andante
Vivace

PREMIER CONCERT EN LA MAJEUR
pour flûte à bec, violon et Louis Antoine Dornel
basse continue (vers 1685-1765)

Ouverture
Air grave
Muzette en rondeau
Air rustique
Chaconne

entr'acte

VARIATIONS EN SOL MINEUR
SUR "LA FOLIA" Arcangelo Corelli
pour flûte à bec et basse continue (1653-1713)

CONCERTO EN RÉ MAJEUR
pour flûte à bec, violon et basson Antonio Vivaldi
(1675-1741)

Allegro
(?)
Allegro

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

5297 arrivés 22 février 1917

André Parthenay
(avant 1900)

G. P. Teilman
(1857-1927)

OLD EN SOL MAJEUR

pour flûte à bec et basse continue

OPÉRA EN FA MINEUR

pour flûte à bec et basse continue

Flûte à bec
Basse continue
Violon
Viola
Violoncelle
Contrebasse

Louis Antoine (dit)
(vers 1855-1925)

MINIÈRE CONCERT EN FA MAJEUR

pour flûte à bec, violon et

basse continue

1857-1917

OPÉRA EN FA MAJEUR

pour flûte à bec et basse continue

1857-1917

OPÉRA EN FA MAJEUR

pour flûte à bec et basse continue

1857-1917

OPÉRA EN FA MAJEUR

pour flûte à bec, violon et basse

Flûte à bec
Violon
Viola
Violoncelle
Contrebasse

Le concert sera en salle during l'été
à l'Opéra

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, March 3, 1986

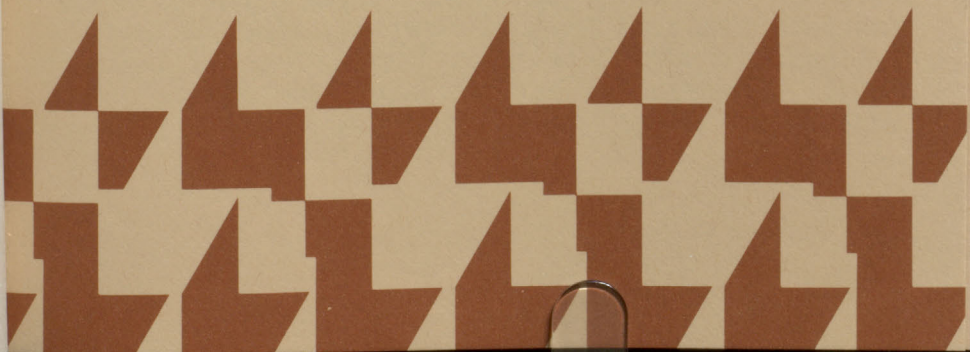
8:00 p.m.

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

PIANO DUO

International Year of Canadian Music

L'Année internationale de musique canadienne



LUBA AND IRENEUS ZUK - piano duo

Luba Zuk and her brother Ireneus Zuk perform both as soloists and as a piano duo. They have appeared in Canada, the USA, Europe and the Far East. They have performed and recorded also for CBC Radio, Austrian National Radio and Polish Radio. The Zukus have been active in promoting music by Canadian composers and have premiered many of their works. Several composers have composed especially for them. In 1982, the Zuk piano duo toured in Europe with programmes of Canadian music for two pianos. Their 1984 European tour was under the auspices of the Department of External Affairs of Canada and included concerts in seven countries. Luba Zuk is Associate professor in the Faculty of Music, McGill University. Ireneus Zuk is Assistant Professor in the Department of Music, Queen's University.

Luba Zuk et son frère Ireneus se sont produits comme solistes et comme pianistes duettistes. Ils ont donné des concerts au Canada, aux Etats-Unis, en Europe et en Orient. Ils ont présenté des récitals et fait des enregistrements pour la radio de Radio-Canada, la Radio nationale autrichienne et la Radio polonaise. Les Zuk ont beaucoup contribué à faire connaître la musique des compositeurs canadiens et ils ont interprété en première bon nombre de leurs oeuvres. Plusieurs compositeurs ont écrit des oeuvres spécialement pour eux. En 1982, les Zuk ont fait une tournée en Europe et ont joué des oeuvres de musique canadienne pour deux pianos. Leur tournée européenne de 1984 a été effectuée sous les auspices du ministère des Affaires extérieures du Canada et les a amenés à des concerts dans sept pays différents. Luba Zuk est professeur agrégé à la faculté de musique de l'université McGill. Ireneus Zuk est professeur adjoint au département de musique de l'université Queen's.

Graham George - composer, teacher, theorist, organist-choirmaster, conductor - was born in Norwich, England and came to Canada in 1928. He studied in Montreal with Alfred Whitehead, at Yale University with Paul Hindemith, and in Holland with Willem van Otterloo. He received D. Mus. degree from the University of Toronto in 1939. From 1946 he was resident musician and teacher at Queen's University in Kingston, and later became the head of its music department. He was also founder and conductor of the Kingston Choral Society and the New Symphony Orchestra of Kingston. Graham George has composed many works on commission and has received several awards and prizes. He is also author of the book "Tonality and Musical Structure" and many other written works. His many compositions include orchestral, chamber, instrumental, vocal, and choral works, ballets, and operas. Among them are: "Variations on an Original Theme", "Variations for Strings", ballet "Jabberwocky", operas "Evangeline", "A King for Corsica" and others. Dr. George has held several distinguished positions in musical societies. He is Professor Emeritus of Queen's University, an associate for the CMC, and an affiliate of the PRO.

(from EMC)

"Variations and Fugue" for Two Pianos - on a tune for George Herbert's "Antiphon":

George Herbert's "Antiphon" has encouraged a number of composers to provide a hymn-tune for it. The "tune for George Herbert's Antiphon", as the sub-title of his work puts it, is however distinct from any of the others, taking no account of choirs or congregations, but vigorously responding to the jubilant character of the poem. The work, though harmonically entirely different, has certain relationships to Johannes Brahms' Variations on a Theme of Haydn, a work for which I have a particular affection. The relationships with it are most obvious in the gentle Var. 10, and the Fugue (also derived from the original tune) preceding the final Var. 11, as Brahms precedes his final re-appearance of the St. Antoni Chorale with seventeen versions of a ground-bass derived from the Chorale.

Graham George

Graham George - compositeur, professeur, théoricien, organiste et chef de chœur, chef d'orchestre - est né à Norwich en Angleterre; il est arrivé au Canada en 1928. Il a été l'élève d'Alfred Whitehead à Montréal, de Paul Hindemith à l'université Yale et de Willem van Otterloo en Hollande. Il a obtenu son doctorat en musique à l'université de Toronto en 1939. Dès 1946 il est nommé musicien résident et professeur à l'université Queen's de Kingston dont il assumera plus tard la direction du département de musique. Il a également fondé et dirigé la Kingston Choral Society et la New Symphony Orchestra de Kingston. Graham George a composé de nombreuses œuvres sur demande et a obtenu plusieurs prix. Il est l'auteur de "Tonality and Musical Structure" ainsi que de nombreux autres ouvrages. Son œuvre imposante regroupe de la musique pour orchestre, pour ensembles de chambre, de la musique instrumentale, vocale, des œuvres pour chœurs, des ballets et des opéras. Mentionnons entre autres: "Variations on an Original Theme", "Variations for Strings", un ballet intitulé "Jabberwocky", des opéras "Evangéline", "A King for Corsica". M. George a occupé plusieurs postes éminents au sein de diverses sociétés musicales. Il est professeur émérite à l'université Queen's, membre adjoint du CMC ainsi que membre affilié de la SDE (PRO).

(tiré de l'EMC)

"Variations and Fugue" pour deux pianos, sur un air pour "Antiphon" de George Herbert,

L'"Antiphon" de George Herbert a incité un certain nombre de compositeurs à proposer un hymne pour cette oeuvre. L'"Air pour l'Antiphon de George Herbert", comme l'indique le sous-titre de cette oeuvre, se distingue toutefois de toutes les autres compositions proposées, ignorant les choeurs ou les congrégations mais fépondant vigoureusement au caractère de jubilation du poème. L'oeuvre, quoiqu'elle en diffère entièrement par ses harmonies, offre certains rapports avec les Variations sur un thème de Haydn de Johannes Brahms, oeuvre qui me tient particulièrement à coeur. Ces rapports sont plus particulièrement évidents dans la délicate dixième variation et dans la fugue (qui dérive également de l'air original) et qui précède la dernière variation (onzième variation) tout comme Brahms fait précéder la dernière réapparition du choral de Saint-Antoine de dix-sept versions sur basse obstinée dérivées du choral.

Graham George

George Fiala - composer, pianist, organist, producer - was born in Kiev, Ukraine and became a naturalized Canadian in 1955. His studies in Kiev, under composers Volodymyr Groudine, Lev Ruvutsky, Borys Liatoshynsky and Andrew Olkhovsky were enhanced by opportunities to exchange ideas with Prokofiev, Shostakovitch and Khatchaturian. Further studies were with Hansmaria Dombrowski in Berlin and Leon Longen in Brussels. While in Belgium he came into contact with, and was influenced by, the new Parisian school represented by Boulez, Nigg and Leibowitz. George Fiala came to Montreal in 1949 where he has been residing since. He has composed over 200 works. Several of them were written on commissions from, among others, MACQ, Canada Council, CBC, and the Ukrainian Canadian Committee. Of his many works - orchestral, chamber, instrumental, vocal - major ones are "Capriccio for Piano and Orchestra", "Musique Concertante", Concerto for Violin and Orchestra and Symphony No.4, the "Ukrainian". George Fiala is an associate of the CMC and an affiliate of the PRO.

(G.F.)

"Second Sonata for Two Pianos" (1983)

The program notes to my "Second Sonata for Two Pianos" contain no striking relevations, no deep "insight" whatsoever into its meaning. Very simply, my "Sonata" is a musical work for two performers enjoying what they are doing and hoping to infect with their enthusiasm every real music lover in the audience. This is exactly why the "Sonata" closes on a happy note reminiscent of ragtime music. And why, disregarding the possible contradiction in terms, the composer wouldn't mind at all if his "Second Sonata" for Two Pianos became known as the "Ragtime Sonata".

George Fiala

George Fiala - compositeur, pianiste, organiste, producteur - est né à Kiev en Ukraine et a acquis la citoyenneté canadienne en 1955. Ses études à Kiev, avec les compositeurs Volodymyr Groudine, Lev Revutsky, Borys Liatoshynsky et Andrew Olkhovsky l'ont amené à échanger des idées avec Prokofiev, Shostakovitch et Khatchaturian. George Fiala a également étudié avec Hansmaria Dombrowski à Berlin et Leon Longen à Bruxelles. Au cours de son séjour en Belgique, il a pris contact avec la nouvelle école de Paris et a notamment été influencé par Boulez, Nigg et Leibowitz. George Fiala habite Montréal depuis 1949. Il a composé plus de 200 oeuvres dont plusieurs ont été écrites à la suite de commandes du MACQ, du Conseil des arts du Canada, de Radio-Canada et du Comité ukrainien canadien. Parmi sa volumineuse production -

oeuvres pour orchestre, pour formations de chambre, oeuvres instrumentales et vocales - il faut mentionner "Capriccio pour piano et orchestre", "Musique Concertante", Concerto pour violon et orchestre et la symphonie No.4, sous-titrée l'"Ukrainienne". George Fiala est membre associé du CMC et membre affilié de la SDE (PRO).

(G.F.)

"Deuxième sonate pour deux pianos" (1983)

Les notes de programme de ma "Deuxième sonate pour deux pianos" (Quatre Mains) ne renferment aucune révélation étonnante ni aucune explication profonde sur sa signification. Ma sonate est tout simplement une composition musicale pour deux exécutants qui prennent plaisir à leur jeu et espèrent communiquer leur enthousiasme à tous les véritables mélomanes de l'auditoire. C'est précisément pourquoi la "Sonate" se termine sur une note joyeuse qui rappelle le "Ragtime". Et c'est pourquoi le compositeur, préférant ignorer une éventuelle contradiction interne, ne s'opposerait pas à ce qu'on appelle sa "Deuxième sonate" pour deux pianos, "Sonate Ragtime".

George Fiala

Clermont Pépin - composer, pianist, teacher, administrator - was born in St. George-de-Beauce, Quebec. He studied in Montreal with Claude Champagne and Artur Letondal, at the Curtis Institute of Philadelphia with Jeanne Behrend and Rosario Scalero and in Toronto with Lubka Kolessa, Arnold Walter and Nicholas Goldschmied. Winning the Prix d'Europe in 1949 as pianist, he went to study piano with Yves Nat and Lazare Levy and composition with Arthur Honegger, André Jolivet and Olivier Messiaen. Returning to Montreal, Pepin taught composition and later became director of the Conservatoire de Musique de la Province de Québec. The extensive body of his compositions includes ballets, works for orchestra, chamber ensembles, electronic modes, voice, and piano. Among them are the important Symphony No.3, "Quasar", "Le Rite du soleil noir", five String Quartets and a series of "Monades", works for various combinations of instruments. Clermont Pépin has received many prizes, scholarships, commission and distinctions, among them the "Prix de musique Calixa-Lavallée". He is an associate of the CMC, a member of the CLC and of CAPAC. He was vice-president of CAPAC and national president of the Jeunesse Musicales du Canada.

(from EMC)

"Ronde Villageoise" (1961, rev. 1986)

This work is an excerpt from the ballet L'OISEAU-PHENIX based on a Canadian legend collected by Marius Barbeau and writtent in 1956. The "Ronde villageoise" is the opening piece of the ballet which was premiered in 1956 by the Grands Ballets Canadiens, with a choreography by Ludmilla Chiriaeff on a scenario by François Gernier. The two-piano version was written in 1961 and extended in 1986.

Clermont Pépin

Clermont Pépin - compositeur, pianiste, professeur, administrateur - est né à St-George de Beauce au Québec. Il a été l'élève de Claude Champagne et Arthur Letondal à Montréal, de Jeanne Behrend et Rosario Scalero au Curtis Institute of Philadelphia et de Lubka Kolessa, Arnold Walter et Nicholas Goldschmied à Toronto. Lauréat du Prix d'Europe (piano) en 1949, il a étudié le piano avec Yves Nat et Lazare Levy et la composition avec Arthur Honegger, André Jolivet et Olivier Messiaen. De retour à Montréal, Pépin a enseigné la composition pour devenir ensuite directeur du Conservatoire de musique de la Province de Québec. Le répertoire imposant de ses oeuvres regroupe des ballets, des pièces pour orchestre, ensembles de chambre, de la musique électronique et pour piano. Parmi celles-ci, signalons l'importante Symphonie No.3, "Quasar", "Le rite du soleil noir", cinq quatuors à cordes et une série de "Monades", s'adressant à différentes combinaisons d'instruments. Clermont Pépin a reçu de nombreux prix, bourses et commandes dont le "Prix de musique Calixa-Lavallée". Clermont Pépin est membre associé du CMC, membre de la LCC (CLC) et de CAPAC. Il a été vice-président national des Jeunesses Musicales du Canada.

(tiré de l'EMC)

"Ronde Villageoise" (1961, rev. 1986)

Cette oeuvre est extraite du ballet L'OISEAU-PHENIX, écrit en 1956 d'après une légende canadienne recueillie par Marius Barbeau. La Ronde villageoise, ouverture du ballet, est partie intégrante de l'oeuvre qui fut créée par les Grands Ballets Canadiens en 1956 sur un scénario de François Bernier et chorégraphiée par Ludmilla Chiriaeff. La version pour deux pianos date de 1961, et a été remaniée en 1986.

Clermont Pépin

Lord Berners

The British composer, painter, author, and diplomat studied in Vienna and Dresden. The centenary of his birth was celebrated in 1983. His humorous and parodistic works earned him the title of the British Satie. The *Fantaisie Espagnole* is the composer's own arrangement of an orchestral suite based on popular Spanish dance forms. Sometimes written without key signature, it makes use of bitonal dissonant harmonies without sacrificing the exuberant spirit of the Spanish idiom.

Ce compositeur britannique, à la fois peintre, auteur et diplomate, fit ses études à Vienne et à Dresden. Le centenaire de sa naissance fut célébré en 1983. Ses oeuvres humoristiques et parodiques lui ont valu le titre de "Satie" britannique. La *Fantaisie espagnole* est une oeuvre inspirée de danses espagnole populaires. Ecrivant parfois sans indication de clefs, il utilise des harmonies dissonantes bitonales, sans autant sacrifier l'âme exhubérante du langage musical espagnol.

p r o g r a m m e

- | | |
|---|-------------------------------|
| Sonata in B flat major
Allegro assai
Larghetto espressivo
Presto | Muzio Clementi
(1752-1832) |
| Variations and Fugue (1982)
on a tune for George Herbert's "Antiphon" *)
(for Ireneus and Luba Zuk) | Graham George
(b. 1912) |
| Fantaisie Espagnole
Prelude
Fandango
Pasodoble | Lord Berners
(1883-1950) |
| Seven Pieces from "Mikrokosmos"
Bulgarian Rhythm
Chord and Trill Study
Perpetuum Mobile
Short Canon and its Inversion
New Hungarian Folk Song
Chromatic Invention
Ostinato | Béla Bartók
(1881-1945) |

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

- | | |
|---|--------------------------------|
| Variations on a theme by Joseph Haydn, Op.56b | Johannes Brahms
(1833-1897) |
| Second Sonata (1983) *)
Allegro energico
Cantilena: Andante sostenuto
Scherzo-Finale: Allegro giusto | George Fiala
(b. 1922) |
| Ronde Villageoise (1961, rev. 1986) **) | Clermont Pepin
(b. 1926) |

*) world première

**) first performance of the 1986 version

UPCOMING PIANO CONCERTS IN MARCH

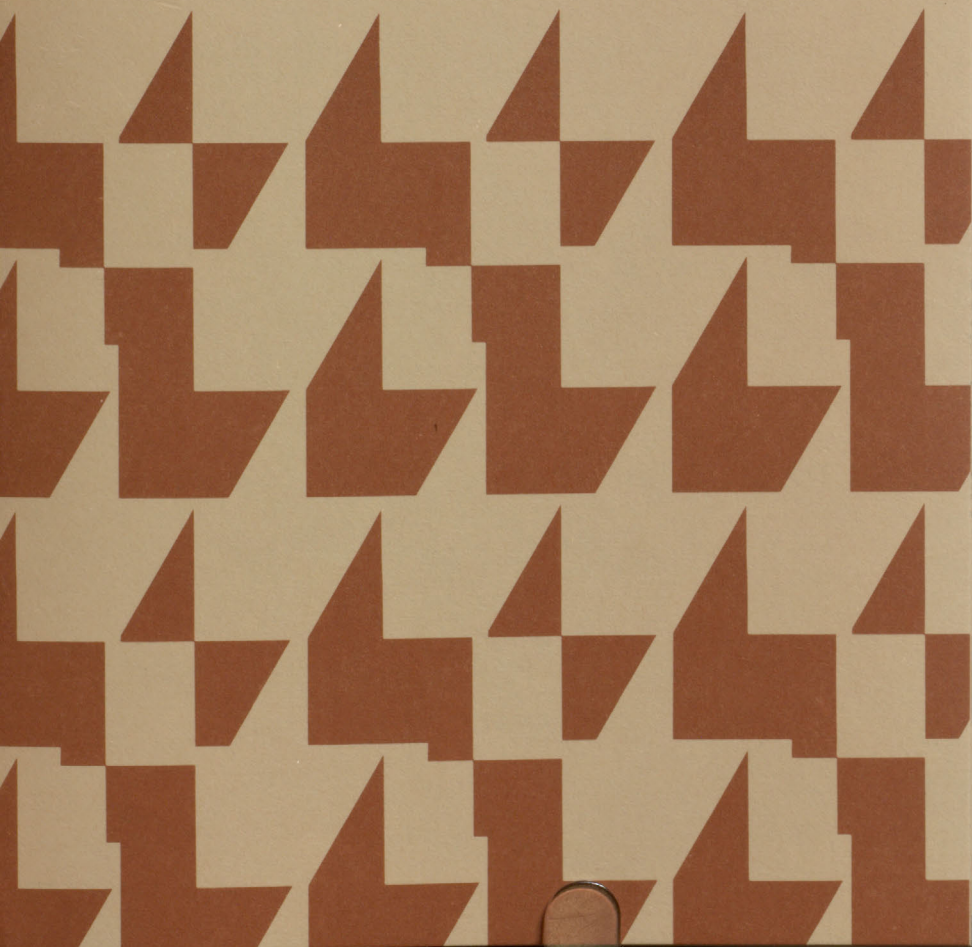
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|---------------------|--|
| Wednesday, March 12 | DOROTHY MORTON and
ESTHER MASTER, piano duo |
| Friday, March 14 | KENNETH WOODMAN, piano |
| Monday, March 24 | PAUL HELMER, piano |

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 4 March 1986, 5:00 pm

STUDENT SOLOISTS

FOUR POEMS OF TENNYSON

Ned Rorem
(b.1923)

Ask Me No More
Now Sleeps the Crimson Petal
Far - Far - Away
The Sleeping Palace

Dominique Gagné, soprano
(Student of Kathleen Anderson)
Judith de Repentigny, piano

ANDANTE SPIANATO ET
GRANDE POLONAISE, Op.22

Frédéric Chopin

Pierrette Houde, piano
(Student of Dorothy Morton)

MEINE LIEBE IST GRÜN

Johannes Brahms

O LUCE DI QUEST'ANIMA
from "Linda di Chamonix"

Gaetano Donizetti

Marie-Isabelle Lobato, soprano
(Student of Margaret Kalil)
Claudette Denys, piano

CAPRICES Nos. 3 and 7
from TEN CAPRICES FOR VIOLIN

S.C.Eckhardt-Gramatté
(1899-1974)

Sophie Dugas, violin
(Student of Thomas Williams)

FANTASY PIECES, Op.73

Robert Schumann

Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

Marie-Claude Joachim, cello
(Student of Walter Joachim)
Dorothy Slapcoff, piano

* * * * *

Next Student Soloists and Ensembles: 11 March, 5:00 pm

Vocal Ensembles, direction Margaret Kali



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, March 4, 1986

8:00 p.m.

C I N D Y S H U T E R , flute

and

E D W A R D R U S N A K , guitar & lute

p r o g r a m m e

I

flute and lute

GREENSLEEVES TO A GROUND	Anonymous
EARL OF ESSEX GALLIARD	John Dowland
LACHRIMAE PAVAN	John Dowland
KING OF DENMARK'S GALLIARD	John Dowland

lute solo

THE FROG GALLIARD	John Dowland
SIR JOHN SMITH'S ALMAINE	John Dowland

flute and guitar

PARTITA IN D MINOR	Johann Sebastian Bach
Prelude	arr: Edward Rusnak
Fugue	
Sarabande	
Gigue & Double	

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

II

flute and guitar

SONATA IN A MAJOR

Mauro Guiliani

Allegro maestoso
Andante molto sostenuto
Scherzo and trio
Allegretto espressivo

guitar solo

TWO PRELUDES

Heitor Villa-Lobos

flute and guitar

SAKURA SAKURA

Akio Yashiro
arr: flute & guitar
Edward Rusnak

QUATTRO EPISODI

Franco Margola

Andantino
Andante mosso
Adagio non troppo
Allegro alla danza

flute - Edward Rusnak 1976

guitar - Edward Rusnak 1986

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*



Organ Recital

Redpath Hall

Faculty of Music

RAFAEL DE CASTRO, organ

March 5, 1986
Wednesday, 12:15

TIENTO DEL PRIMER TONO ON:
SALVE REGINA

Antonio de Cabezon
(1510-1566)

TIENTO DE MEDIO REGISTRO
DE BAJO PRIMER TONO

Sebastian A. de Heredia
(? - 1627)

TIENTO LLENO, 5 TONO

Pablo Bruna
(1611-1679)

QUINTO TIENTO DE MEDIO
REGISTRO DE TIPLE DE
SEPTIMO TONO

Francisco C. de Arauxo
(1575?77-1644)

TIENTO XXI, PLE, SIN PASSO

Juan Cabanilles
(1644-1712)

* * * *

Note: The "tiento" (Sp. 'touch') is the equivalent of the Italian solo ricercare. The term "fantasia" is also used.

Rafael de Castro is Organist and Director of Music at St. Matthew's Anglican Church, Montreal. In 1978, he studied early keyboard music with Montserrat Torrent at Santiago de Compostela, on Spanish Government scholarship. He graduated in organ from the Conservatoire de Musique de Québec à Montréal, studying with Bernard Lagacé, and taught and studied at McGill University after coming from Mexico where he received a Bachelor's degree at the University of the Americas.

* * * *

These recitals are free but donations are invited to the organ hand bellows fund.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grands orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

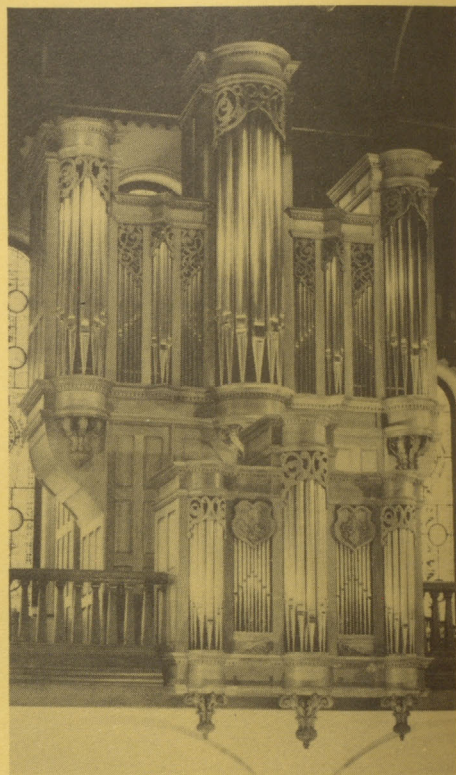
Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

Tempérament selon d'Alembert, a= 415 Hz.

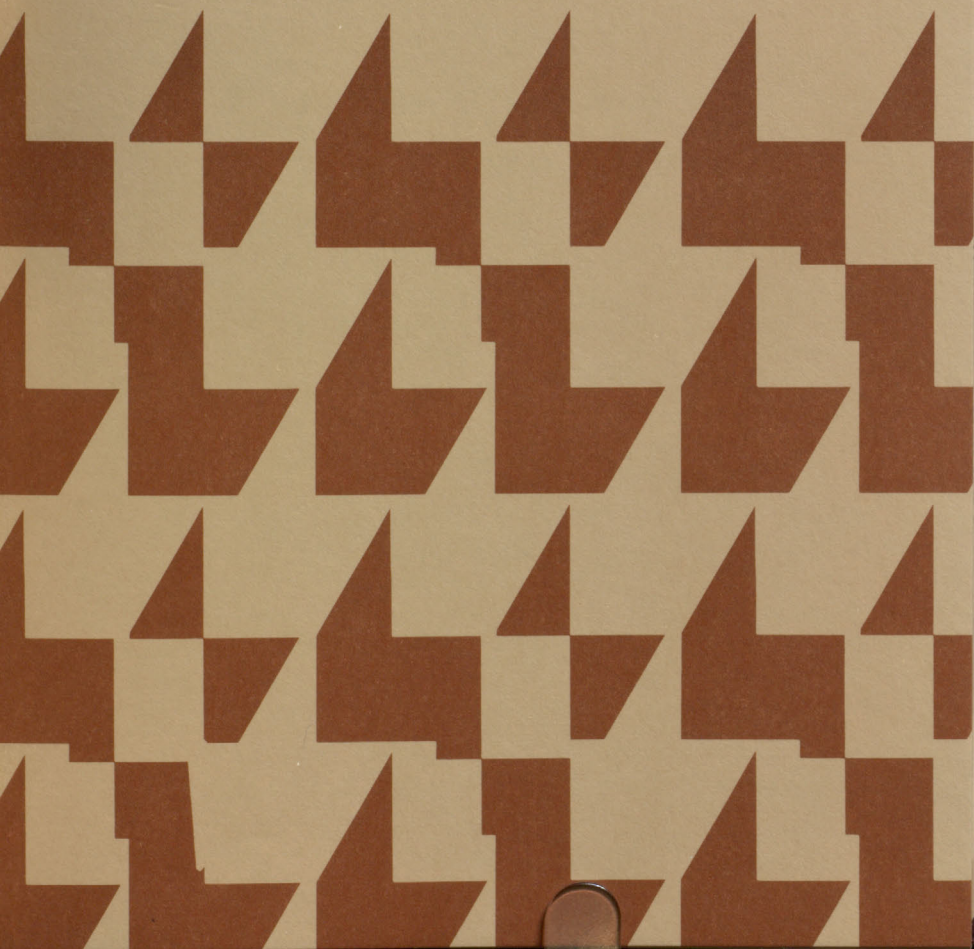
Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, March 5, 1986

8:00 p.m.

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

under the musical direction of

EUGENE PLAWUTSKY

with guests

DEBORAH KRAUS

and

KENNETH WOODMAN

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

KENNETH WOODMAN

Born in the Gaspé, Kenneth Woodman attended Mount Allison and McGill Universities. Postgraduate studies were continued at The Aspen School in Colorado and the Juilliard School of Music in New York City. He currently holds the post of Director of the McGill Conservatory of Music and, as well, teaches piano in the Faculty of Music, McGill University.

Né à Gaspé, Kenneth Woodman a fréquenté les universités Mount Allison et McGill. Il a poursuivi ses études supérieures à l'Aspen School au Colorado et à la Juilliard School de New York. Il est actuellement directeur du Conservatoire de musique de McGill; par ailleurs, il enseigne le piano à la faculté de musique de McGill.

DEBORAH KRAUS

Mezzo-soprano Deborah Kraus is a graduate of the prestigious Eastman School of Music in Rochester, New York. For the past decade she has lived in Montreal where her varied career has included the CBC television series "Yesterdays", numerous opera, oratorio, and recital appearances, and a recent appointment as Voice Instructor at McGill University. While her operatic roles such as Orlofsky in "Die Fledermaus" and Cornelia in "Julius Ceasar" have garnered high praise in the press, she is equally at home in the world of the Broadway musical.

Le mezzo-soprano Deborah Kraus est diplômée de la prestigieuse Eastman School of Music de Rochester, New York. Montréalaise depuis 1975, sa carrière variée comprend la série "Yesterdays" de la télévision anglaise de Radio Canada, de nombreux engagements d'opéra, d'oratorio, et de récitals. Récemment elle fut nommée institutrice de chant à la faculté de musique de l'Université McGill. Renommée pour les rôles d'opéra, elle aime également interpréter des spectacles du Broadway.

programme

FACADE

William Walton

*Deborah Kraus and
Kenneth Woodman, narrators*

Michel Roberge, flute *Martin Kowalski, trumpet*
Lorraine Pitre, clarinet *Marie-Claude Joachim, cello*
Peter Wightman, saxophone *Elliot Polsky, percussion*

intermission

TILL EULENSPIEGEL

Richard Strauss

Sophie Dugas, violin
Mark Simons, clarinet
Andrée Bédard, bassoon
Annemarie Leenhouts, horn
Denis Chabot, bass

A CREATION DU MONDE

Darius Milhaud

flutes

Jill Rothberg
Michel Roberge

oboe

Kathy Davies

clarinets

Elaine Mulhall
Rino Belanger

bassoon

Suzanne Nelson

violins

Barbara Hindricks
Sophie Dugas

cello

Marie-Claude Joachim

bass

Denis Chabot

horn

Annemarie Leenhouts

trumpets

Uriel Rozen
Martin Kowalski

trombone

Sylvain Jacob

piano

Judith de Repentigny

saxophone

Linda Crossfield

tympani

François Gauthier

percussion

Ralph O'Connor

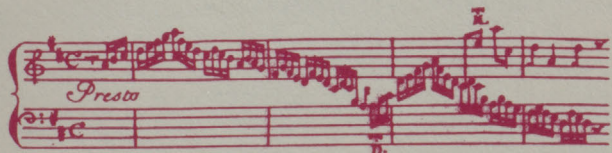


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

MUSICA SECRETA

**Danièle Forget, Valerie Kinslow,
Suzie LeBlanc, sopranos**

**Christopher Jackson, harpsichord/organ
Betsy Macmillan, viola da gamba**

The ensemble **MUSICA SECRETA** specializes in the virtuosic vocal music of the Renaissance and Baroque periods. The group devotes itself, by definition, to the performance of chamber music which was intended for the most famous vocal institution of the late Italian Renaissance - the "Concerto delle Donne" of Ferrara. Formed in 1981, Musica Secreta has given numerous recitals throughout Canada and has recorded several times for both networks of the C.B.C. In June 1983, the group was invited to perform before a critical audience at the 2nd International Academy of Baroque Music in Toronto; and in April 1984 performed in the main concert series of the Vancouver Society for Early Music. In June 1985, the ensemble gave the opening concert for the Festival Music Society of Indiana in Indianapolis.

Danièle Forget is a graduate of l'Université de Montréal where she studied voice with Louise André. She is frequently heard as soloist with Le Studio de Musique Ancienne, Marcabru & Duo, Lachrymae. She has also been guest soloist with the baroque orchestra Tafelmusik. She has recorded on the Damzell label.

Valerie Kinslow studied with Nigel Rogers in London and Colette Boky in Montreal. She has performed extensively in Canada and Europe and has often been heard as soloist with Le Studio de Musique Ancienne de Montréal, Tafelmusik of Toronto and Musick's Monument of New York. She recently recorded Hindemith's "Die Serenaden" for CBC Radio.

Suzie LeBlanc began her specialty in early music through the harpsichord before specializing in voice. She performs regularly with Le Studio de Musique Ancienne de Montréal, Ensemble Libre Vermell and the New World Consort of Vancouver. She is on the faculty of the Early Music Program at the University of British Columbia.

Betsy Macmillan studied cello with Tsuyoshi Tsutsumi and viola da gamba with Wieland Kuijken. She is a member of the baroque quartet, Ensemble Arion, performs frequently with Tafelmusik in Toronto and is on the faculty of McGill and Concordia Universities.

Christopher Jackson is a graduate of the Conservatoire de Musique de Montréal where, as a student of Bernard Lagacé, he graduated with a "premier prix" in organ. He is co-director of Le Studio de Musique Ancienne de Montréal and has conducted many "authentic" performances of baroque choral works.

NEXT CBC/McGILL CONCERT

March 27th, 1986 - 8:00 p.m.

SOPHIE ROLLAND - cello **CARMEN PICARD** - piano
Works by Beethoven, Debussy, Fauré and Cassado

Programme

<i>Donna crudel</i>	<i>Giacomo Carissimi</i> (1605-1674)
<i>Troppo ben può</i>	<i>Luzzasco Luzzaschi</i> (c. 1545-1607)
<i>Ricercada tercera sobre cancion</i> "Doulce Memoire"	<i>Diego Ortiz</i> (c. 1525-c. 1570)
<i>Al bel lume d'un bel volto</i>	<i>Luigi Rossi</i> (1598-1653)
<i>Tiento lleno de quarto tono</i>	<i>Sebastian Aguilera de Heredia</i> (c. 1565-1627)
<i>Amanti</i> <i>Suzie LeBlanc</i>	<i>Benedetto Ferrari</i> (c. 1597-1681)
<i>O dolcezze amarissime d'amore</i>	<i>Luzzasco Luzzaschi</i>

INTERMISSION

<i>Cantata: Il Lamento</i> <i>Valerie Kinslow</i>	<i>Barbara Strozzi</i> (1619-?)
<i>Ricercada primera</i>	<i>Diego Ortiz</i>
<i>Deh vieni ormai</i> <i>Valerie Kinslow, Danièle Forget</i>	<i>Luzzasco Luzzaschi</i>
<i>O come sei gentile</i> <i>Suzie LeBlanc, Danièle Forget</i>	<i>Claudio Monteverdi</i> (1567-1643)
<i>Ohimè, dove il mio ben</i> <i>Suzie LeBlanc, Danièle Forget</i>	<i>Claudio Monteverdi</i>
<i>Cantata: Gelosia</i> <i>Danièle Forget</i>	<i>Luigi Rossi</i>
<i>Le tre gratie à Venere</i>	<i>Barbara Strozzi</i>
<i>Toccata quarto tono</i>	<i>Luzzasco Luzzaschi</i>
<i>Occhi del pianto mio</i>	<i>Luzzasco Luzzaschi</i>

Producer: Frances Wainwright
Production Assistant: Edward Wolk

1985 - 1986 SEASON
CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST
with Paul Helmer, piano

Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION
An Evening at Versailles

François Couperin, Guillemin, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano

Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano
MICHAEL McMAHON - piano
with John Zirbel - horn

Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;

Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

**THE CONCORDIA CHAMBER
PLAYERS**

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

**GERMAN SACRED MUSIC FOR
ALTO & STRINGS**

Allan Fast, alto

with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violas da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)

J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer & Schütz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello

Andrew Tunis - piano

First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano

First Prize Winner 1985 International Bach Piano Competition

Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA

Concerto delle Donne

Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello

CARMEN PICARD - piano

Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano

Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin

& SONIA DEL RIO - castagnettes

*Narvaez, Corelli, Locatelli,
Paco de Lucia & Albeniz*

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.



CBC STEREO 93.5

McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack

Friday 7 March 1986, 8:00 pm

Saturday 8 March 1986, 8:00 pm

M c G I L L

S Y M P H O N Y

O R C H E S T R A

conductor: RICHARD HOENICH

soloist: JO-ANNE BENTLEY,
mezzo-soprano

programme

SEA PICTURES, Op.37 (1899)

Edward Elgar
(1857-1934)

Slumber Song / Berceuse

In Haven (Capri) / Au port (Capri)

Sabbath Morning at Sea / Dimanche matin, en mer

Where Corals Lie / Vers les îlots du corail

The Swimmer / Le nageur

soloist: Jo-Anne Bentley, mezzo-soprano

intermission

SYMPHONY No.4 in F minor, Op.36

Tchaikovsky
(1840-1893)

Andante sostenuto - Moderato con anima, etc.

Andantino in modo di canzona

Scherzo; Pizzicato ostinato: Allegro

Finale: Allegro con fuoco

* * * * *

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

SEA PICTURES

Sea Slumber Song

Sea birds are asleep
The world forgets to weep
Sea murmurs her soft slumber song
On the shadowy sand
Of this elfin land
Where no love wanes.

I, the Mother mild,
Hush thee, O my child.
Forget the voices wild!
Hush thee, O my child."

Isles in elfin light
Dream the rocks and caves
Muffled by whispering waves,
Reveal their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land.

Sea sound, like violins,
Softly slumber woos and wins.
Softly murmur my soft slumber song,
Hush woes and wails and sins.
Ocean's shadowy night
Breathes good night,
Good night.

Haven (Capri)

Closely let me hold thy hand,
Storms are sweeping sea and land;
I alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
I alone will last.

Kiss my lips, and softly say:
Joy, sea-swept, may fade today;
I alone will stay."

Sabbath Morning at Sea

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
Bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Berceuse

*L'alcyon s'endort,
Oublions triste sort,
La mer houleuse
Dit sa berceuse
Sur le noir sable fin
De ce monde elfin
Où nul amour ne décroît!*

*"De ta tendre mère
Ecoute le chant,
Plus de voix colère,
Dors, mon cher enfant."*

*Dans l'île rêveuse
La mer chuchoteuse,
Endort gouffres et rocs,
Cache marbres et blocs,
Et la vague écumeuse
Baise le sable fin
De ce monde elfin.*

*Comme un violon
T'invite à t'asoupir
Murmurant ma berceuse
Il faut dormir...
Au bonheur ouvre ton âme,
De l'océan le noir pouvoir
Te dit: Bon soir.*

Au port (Capri)

*J'étreins ta main, je la serre...
L'ouragan tord ciel et terre;
L'amour résistera!*

*Viens plus près, car les tempêtes
Ravagent tout sur nos têtes;
L'amour seul durera!*

*Dans un baiser, ma chérie!
Narguons la mer en furie...
L'amour seul restera!*

Dimanche Matin, en Mer

*Solennellement, le navire
De Neptune envahit l'Empire...
Part majestueusement...
De larmes d'adieux fatiguée
Et par le sommeil subjuguée,
Mes yeux moitié se fermant...*

*Devant ces splendeurs je palpète!
Autour de moi la mer s'agite,
Mais, lâ-haut, calmes, les cieux,
Sans soleil, sans lune argentée,
Vont, au milieu d'une gloire exaltée,
Fêter le jour glorieux!*

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

He shall assist me to look higher,
Where keep the saints with harp and song,
An endless sabbath morning,
And on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

Where Corals Lie

The deeps have music soft and low
When winds awake the airy spray
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

The Swimmer

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wrecked seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men -
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.

*Amis, aimez-moi, c'est Dimanche;
Autur de nous, l'écume blanche
Entonne une hymne à la Croix.
A genoux devant l'oriflamme,
Friez pour moi du fond de l'âme,
Surtout si tremblent vos voix!*

*A bord du vaisseau, nul vicaire,
Pas d'étole ou de reliquaire,
Pas de congrégation...
Mais avec Dieu je commnie,
Dieu qui, dans ta gloire infinie
Créas la Création!*

*Montre-moi le séjour des Anges,
Où les Saints chantent tes louanges,
Dans un Dimanche sans fin,
Et, sur la mer étincelante,
Baissent leur paupière brûlante
Des feux de l'Astre Divin!*

Vers les îlots du corail

*Les flots ont des sons doux et vagues
Quand de la brise l'éventail,
M'invite, au murmure des vagues,
A voir les îlots du corail.*

*Aux prés, aux monts ou sur la dune,
Toujours je songe au gouvernail,
Qui me dirige, au clair de lune,
Aux brillants îlots du corail!*

*Baise mes yeux, mon adorée;
Rêves luisants comme l'email...
Je dois partir pour la contrée
Où sont les îlots du corail!*

*Je veux me mirer sur ta lèvre,
Tu rendrais jaloux un sérail...
Mais adieu! m brûlante fièvre
M'entraîne aux îlots du corail!*

Love! When we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer -
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

* * * * *

So, girt with tempest and wing'd with thunder,
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

Le Nageur

*Avec des lueurs en saccades vives,
A perte de vue, au Midi brumeux,
Seul, le renflement des lames plaintives
La mer qui se brise en flots écumeux...*

*On ne voit, au Nord, que rochers sauvages,
Et quand nous partons, nos voiles dehors,
Le sombre océan charrie aux rivages,
Sur un banc de sable épaves et corps...*

*La côte est lugubre et morne est la plage,
Nul nageur n'y vient, depuis bien longtemps...
Un vaisseau sans mât, ici, fit naufrage,
Ensablé dit-on, depuis quatorze ans!*

*Ma belle! au printemps, quittant nos bruyères,
A ton bras rivé, sous un ciel de feu,
Nous allions, là-bas faire nos prières...
Dieu, vraiment, alors, nous aimait un peu!*

*Tout était plus beau, les cieux, la nature...
Le sable est brillant et la mer s'endort,
Et jase et babille, ah! quel doux murmure!...
Eclat argenté dans un rayon d'or...*

* * * * *

.....

Voici l'ouragan, le tonnerre gronde,
La grêle, en tombant, perce les éclairs,
Les vents déchaînés font écumer l'onde,
Et lancent la vague au milieu des airs....

Pareil à l'épée aux taches sanglantes,
L'éclair fend la nue, et, contre tous, seul,
Phébus, en perdant ses couleurs brillantes,
Frappe un coup mortel, sous son noir linceul...

Braves coursiers blancs! galopez en troupe;
Adamastor vous rend vos libertés...
Le plus grand vaisseau n'est qu'une chaloupe,
Sur vos crins arqués, sur vos dos voûtés...

Je voudrais nager comme nul au monde,
Caché sous les flots, terreur du détroit,
Vers les gouffres bleus de la mer profonde,
Où jamais, jamais! l'amour ne décroît!...

On this occasion of Richard Hoenich's last concert as the regular conductor of the McGill Symphony Orchestra, the staff and students of the Faculty of Music wish to express their appreciation for his dynamic leadership of the orchestra over the last four years.

We wish him great success as he undertakes his new duties as Assistant Conductor of the Montreal Symphony Orchestra.

Dean Paul Pedersen

A l'occasion du dernier concert que M. Richard Hoenich dirige en qualité de chef attitré de l'Orchestre symphonique de l'université McGill, le personnel et les étudiants de la faculté de musique tiennent à lui dire leur reconnaissance pour le dynamisme éclairé avec lequel il a dirigé l'orchestre ces quatre dernières années.

Nos meilleurs voeux de succès l'accompagnent dans ses nouvelles fonctions du chef adjoint de l'Orchestre symphonique de Montréal.

*Paul Pedersen,
Doyen*

MCGILL SYMPHONY ORCHESTRA

Violin I

Teresa Calcafuoco (concertmaster)
Marie-France Geoffroy (assistant)
Céline Arcand
Marc Béliveau
Marie-Andrée Carrière
Marie-Andrée Caux
Michèle Dumoulin
Nadia Francavilla *
Lois Harder
Sylvie Harvey
Carolyn Klause
Un Jea Rhee
Chantal Sauriol
Michelle Seto
Lei Zhao

Violin II

Guylaine Grégoire (principal)
Joanne Buckley (assistant)
Monique Allen
Josée Desgagnes
Angélique Duguay *
Kevin Filewych
Jeremy Greenhouse
Dorothea Helmer
Hélène Hénault
Brian Larson
Ronald Li
Brett Molzan
Christine Zaza
Leora Zimmer

Viola

Susan Sayle (principal)
Nicholas Penny (assistant)
François Bertrand
Rena De Coursey
Nathalie Gauthier
Vanessa Goymour
Jean-François Groulx
Diane Guillemette
Sarah Kondzielewski
Nathalie Leduc
Lisa Moody *
Frances Unsworth

Cello

Lysa Fergus (principal)
Nathalie Beaulieu
Rufus Cappaduccio
Louis Dallaire
Marie-Claude Joachim
Sylvain Lachance
Eric Larivière
Alistair MacLaine Mitchell
Guillaume Saucier
Pierre Tessier
Emmanuel Tremblay

Bass

Denis Chabot (principal)
Bernard Deschamps
Edward Mustafa
Raphael Swann

Flute

Marie-Andrée Benny
Terry Christophersen
Valérie Gélinas

Oboe

Diane Lacelle
Claire Boisvert
Douglas Hagerman (english horn)

Clarinet

Mark Simons
Yves Adam

Bassoon

Nil Surti
Lorraine Samson
Pat McMullen

Horn

Diane Doig
Annemarie Leenhouts
Colleen Bushey
Nathalie Fortin

Trumpet

Lyle Buddecke
Jens Lindemann
Bruce McNab

Trombone

Sylvain Jacob
Marc Eaman
Christopher Smith (bass)

Tuba

Daniel LeClair

Percussion

Marc Grandmont
Andrei Malashenko
Ralph O'Connor
Elliot Polsky

Harp

Esther Lalonger

Orchestra Manager: François Gauthier

Librarian: Marie-Claude Joachim

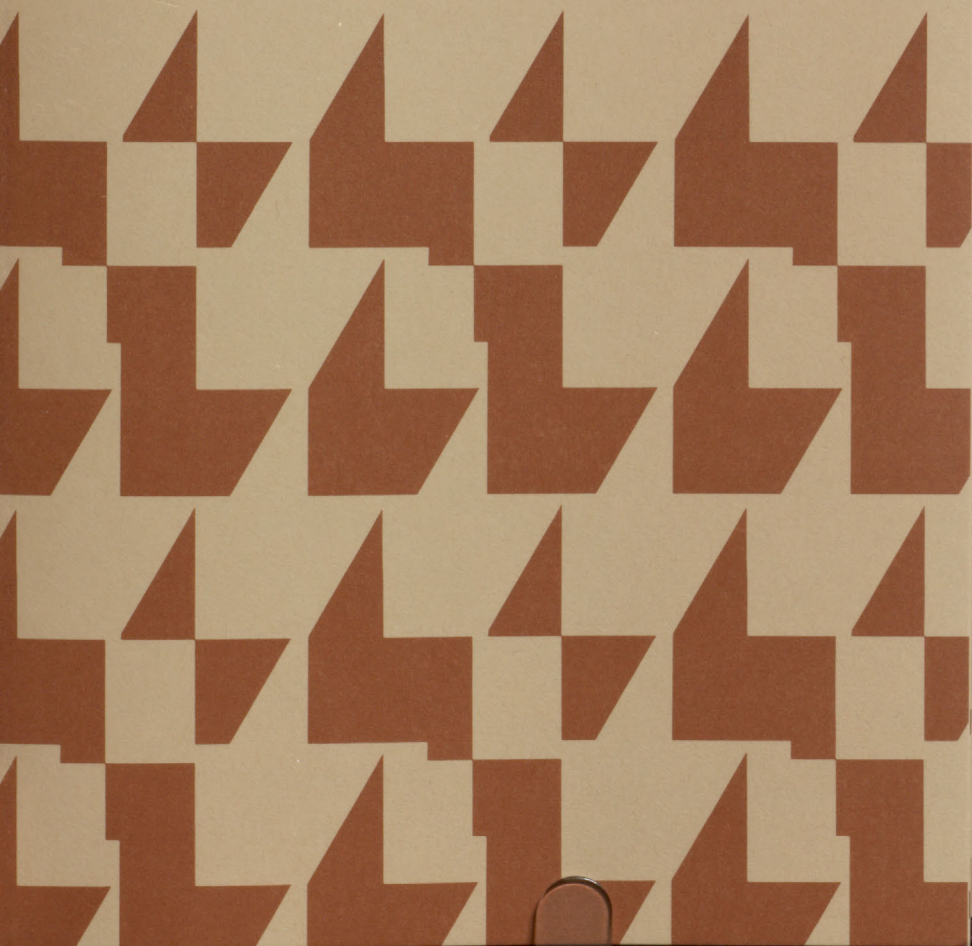
* Maripolis student

McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Tuesday 11 March 1986, 5:00 pm

VOCAL ENSEMBLES

Margaret Kalil, director
with Claudette Denys at the piano

- | | |
|---|-------------|
| SLAVE CHORUS (Nabucco) | Verdi |
| <i>Entire Vocal Ensemble Class</i> | |
| THREE SPIRITS TRIO (Magic Flute) | Mozart |
| <i>Tuesday Royko, Eileen O'Dwyer, Joanne Tait</i> | |
| AUTUMN SONG (Herbstlied) | Mendelssohn |
| <i>Tuesday Royko, Eileen O'Dwyer</i> | |
| DUETTINO (Marriage of Figaro) | Mozart |
| <i>Tuesday Royko, Sylvie Provost</i> | |
| DUET (Don Carlos) | Verdi |
| <i>Henry Wolowski, Michael Lessard</i> | |
| "AI NOSTRI MONTI" (Trovatore) | Verdi |
| <i>Eileen O'Dwyer, Michael Toby</i> | |
| PAPPAGENO/PAPPAGENA DUET (Magic Flute) | Mozart |
| <i>Florence Goyette, Michael Lessard</i> | |
| QUARTET (Fidelio) | Beethoven |
| <i>Florence Goyette, Joanne Tait,
Henry Wolowski, François Larouche</i> | |

RENADE	Toselli
<i>Carla Sved, Perry Canestrari</i>	
DUET (Lakmé)	Delibes
<i>Lorence Goyette, Sylvie Provost</i>	
"TECH VIA BUFFONE" (Don Giovanni)	Mozart
<i>Michael Lessard, François Larouche</i>	
"BESS, YOU IS MY WOMAN" (Porgy and Bess)	Gershwin
<i>Maria Papoulias, Michael Lessard</i>	
"PARIGI, O CARA" (Traviata)	Verdi
<i>Carla Sved, Perry Canestrari</i>	
DUET	Rossini
<i>Lorence Goyette, Sylvie Provost</i>	
LOWER DUET (Madame Butterfly)	Puccini
<i>Carla Sved, Joanne Tait</i>	
QUARTET (Rigoletto)	Verdi
<i>Henry Wolowski, Joanne Tait, Maria Papoulias, Michael Lessard</i>	



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, March 11, 1986

8:00 p.m.

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

directed by: Gerald Danovitch,
Abe Kestenberg, and
Peter Freeman



programme

SONATA FOR ALTO SAXOPHONE
IN THREE MOVEMENTS

Bernard Heiden

Joey Pietrarroia, alto saxophone
Eugene Plawutsky, piano

QUARTET FOR SAXOPHONES

Nicholas Ayoub

Simon Aldrich, soprano saxophone
Jennifer Bell, alto saxophone
Yves Adam, tenor saxophone
Michel McNulty, baritone saxophone

FANTASIE LYRIQUE OP.28

Alain Gagnon

Jean-François Guay, alto saxophone
Eugene Plawutsky, piano

SONATE EN UT

Jean Marie Leclaire

Jean-François Guay, alto saxophone
Joel Couture, alto saxophone

QUATUOR POUR SAXOPHONES

Guy Lacour

Elégie
Scherzo
Ronda finale

Sarah Ballantyne, soprano saxophone
Brent Lee, alto saxophone
Peter Wightman, tenor saxophone
Christian Quilliam, baritone saxophone

intermission

PRELUDE CADENCE ET FINAL

A. Desenclos

Linda Crossfield, alto saxophone
Eugene Plawutsky, piano

SECOND PRELUDE

George Gershwin
arranged by S. Rascher

Michael Allen, alto saxophone
Eugene Plawutsky, piano

FOUR MOVEMENTS FOR SAXOPHONE
QUARTET AND TIMPANI

Bernard Heiden

Moderato
Allegro molto
Lento, con espressione
Allegretto, alla marcia

Linda Crossfield, soprano saxophone
Jean-François Guay, alto saxophone
Michael Allen, tenor saxophone
Luc Leger, baritone saxophone
Greg McIntosh, timpani

BRANDENBURG CONCERTO NO.3

Johann Sebastian Bach

(arranged for nine saxophones by Rodney Goins)

Allegro moderato

McGill Saxophone Choir

OCTET FOR SAXOPHONES

Walter Hartley

Allegro agitato
Adagio molto
Presto
Andante commoto

McGill Saxophone Choir

Members of the McGill Saxophone Choir

Gerald Danovitch, conductor

Linda Crossfield, soprano saxophone & concertmaster

Michael Allen, soprano and alto saxophone

Jean François Guay, alto saxophone

Joel Couture, alto saxophone

Guy Delisle, alto saxophone

Peter Wightman, tenor saxophone

Joey Pietraroia, tenor saxophone

Christian Quilliam, baritone and bass saxophone

Michel McNulty, baritone saxophone

McGill Records are on sale during intermission.

Les disques McGill sont en vente à l'entr'acte.

Organ Recital

Redpath Hall

Faculty of Music

JACQUES GIROUX, organist

March 12, 1986
Wednesday 12:15

PRELUDE AND FUGUE IN E MINOR
(THE GREAT)

N. Bruhns

RÉCIT DE TIERCE EN TAILLE

N. De Grigny

CHORAL-PRELUDE "CHRIST UNSER HERR,
ZUM JORDAN KAM" from the 3rd part
of the Clavierbung

J.S. Bach

TRIO SONATA NO.6 BWV 530

J.S. Bach

Vivace

Lento

REPERCUSSIONS

B. Hambraeus

from Le 3ème livre d'orgue

CARILLON-SORTIE

H. Mulet

* * * * *

Jacques Giroux a étudié le piano et l'orgue à l'École de musique Vincent d'Indy. Il a également travaillé de la composition à l'Université McGill, où il a obtenu un Baccalauréat en piano (B.Mus.'85). Pour le printemps prochain, il prépare un examen final en Licence. Il a participé à plusieurs concerts comme soliste et comme accompagnateur, ainsi qu'à plusieurs concours, dont le John Robb pour organistes. Il est présentement organiste titulaire de l'Eglise Christ-Roi à Joliette.

* * * * *

These recitals are free but donations are invited to the organ hand bellows fund.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

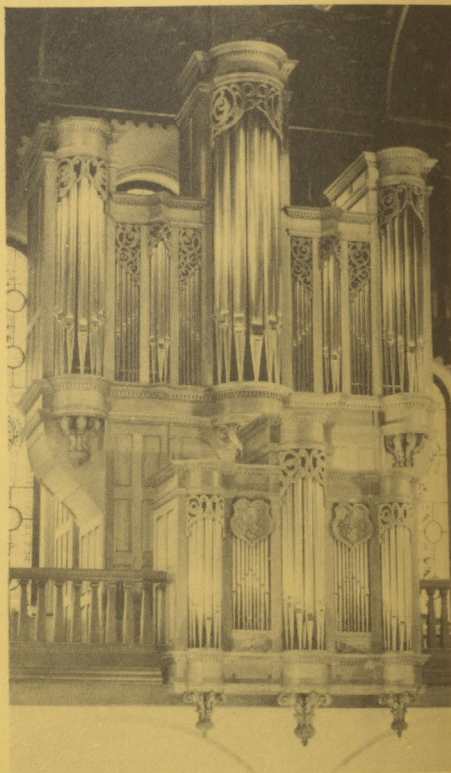
Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, March 12, 1986

8:00 p.m.

T H E
M O R T O N - M A S T E R
P I A N O
D U O



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

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

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

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

OVERTURE TO WILLIAM TELL
GRAND MORCEAU DE CONCERT

Rossini-Gottschalk
(1829-1869)

"LEGENDS" OP.59

Antonin Dvorak
(1841 - 1904)

Allegro con moto
Allegretto grazioso
Un poco allegretto e grazioso
Andante con moto
Andante
Molto moderato
Allegro giusto

intermission

DIVERTISSEMENT A LA
HONGROISE OP.54

Franz Schubert
(1797 - 1828)

Andante - Un poco più mosso
Marcia - Andante con moto
Allegretto

SOUVENIRS
BALLET SUITE OP.28

Samuel Barber
(1910 - 1981)

Waltz
Schottische
Pas de deux
Two-step
Hesitation Tango
Galop

Programme Notes

DVORAK

It was between the months of February and March, 1881 that Dvorak wrote his ten "Legends" for piano duet. Dvorak's primary aim was not to compose dances, but to convey in an imaginative and sensitive manner a series of scenes almost all of which are intimate in character. In a letter to the publisher Simrock, Johannes Brahms, a good friend of Dvorak said, "Do tell Dvorak what a pleasure his "Legends" continue to give me. That is a charming work and one cannot help envying the man his fresh, gay and fertile invention."

Dvorak composa les dix "Légendes" pour piano à quatre mains entre février et mars 1881. Son intention première n'était pas de composer des danses, mais de créer, de façon sensible et imaginative, une série de scènes dont la plupart ont un caractère intimiste. Dans une lettre à l'éditeur Simrock, Johannes Brahms, qui était un ami de Dvorak, écrivait: "Veuillez dire à Dvorak à quel point ses "Légendes" ne cessent de me procurer un grand plaisir. C'est une oeuvre charmante et on ne peut s'empêcher de lui envier son sens de l'invention fertile, plein de fraîcheur et de gaieté."

BARBER

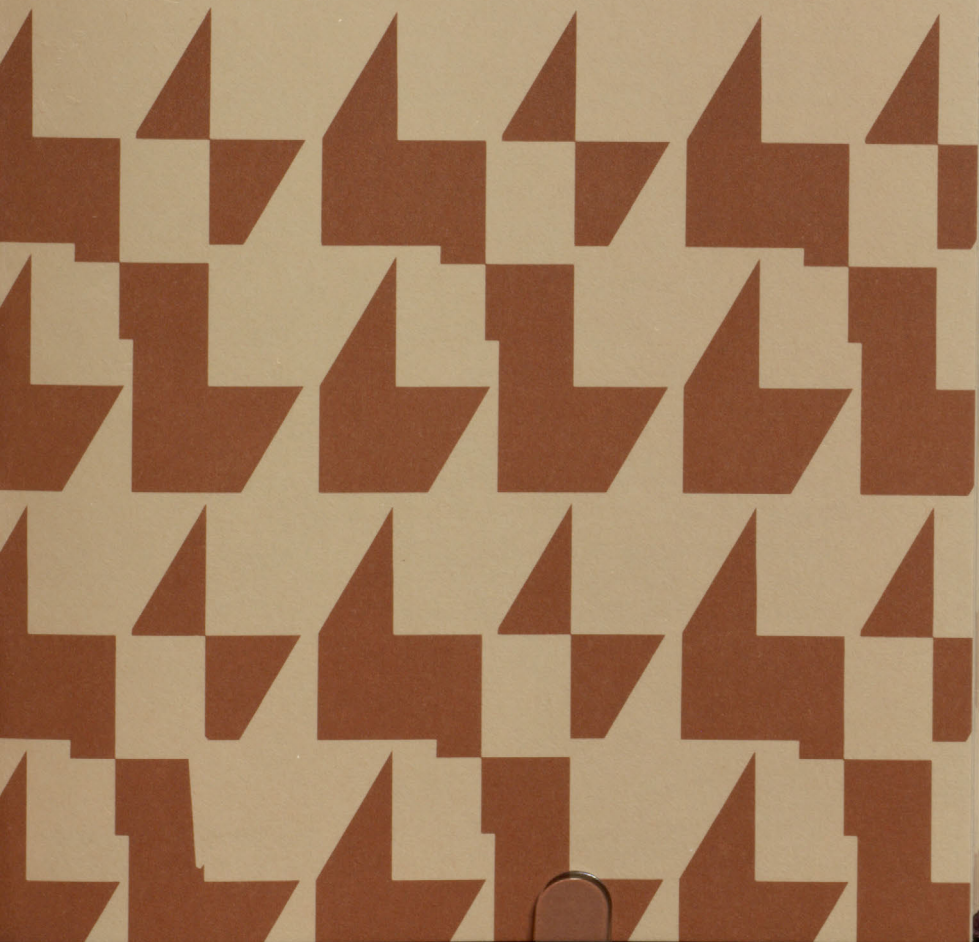
The dance has twice engaged Barber's interest, and twice he has produced extraordinarily strong scores. The genesis of "Souvenirs" was described by Barber himself in a letter to his publishers. "In 1952 I was writing some duets for one piano to play with a friend when it was suggested that I orchestrate them for a ballet. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; "Souvenirs" - remembered with affection, not in irony or with the tongue in cheek, but in amused tenderness.

A deux reprises Barber s'est intéressé à la danse, et à chaque fois il a produit des partitions d'une intensité extraordinaire. Barber lui-même décrit l'origine des "Souvenirs" à son éditeur: "En 1952, je composais des morceaux pour piano à quatre mains que je voulais jouer avec un ami, lorsqu'on m'a suggéré d'en faire l'orchestration pour un ballet... On peut imaginer un divertissement dans un décor qui rappelle la Cour des palmiers de l'Hôtel Plaza à New York vers 1914 à l'époque des premiers tangos; "Souvenirs" - évoqués avec affection, sans ironie ni facétie, mais avec une tendresse amusée.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Friday 14 March 1986, 8:00 pm

KENNETH WOODMAN, piano

Born in the Gaspé, Kenneth Woodman attended Mount Alison and McGill Universities. Postgraduate studies were continued at the Aspen School in Colorado and the Juilliard School of Music in New York City.

He currently holds the post of Director of the McGill Conservatory of Music and, as well, teaches piano in the Faculty of Music, McGill University.

Né à Gaspé, Kenneth Woodman a fréquenté les universités Mount Alison et McGill. Il a poursuivi ses études supérieures à l'Aspen School au Colorado et à la Juilliard School de New York.

Il est actuellement directeur du Conservatoire de musique de McGill; par ailleurs, il enseigne le piano à la faculté de musique de McGill.

programme

FANTASIE in c minor, K.475

Mozart

SONATE in G major, Op.78 (D.894)

Schubert

(Fantasie, Andante, Menuetto et Rondo)

Molto moderato e cantabile

Andante

Allegro moderato

Allegretto

intermission

FANTASIEN, Op.116

Brahms

1. Capriccio (d minor: Presto energico)
2. Intermezzo (a minor: Andante)
3. Capriccio (g minor: Allegro passionato)
4. Intermezzo (E major: Adagio)
5. Intermezzo (e minor: Andantino con grazia ed intimissimo sentimento)
6. Intermezzo (E major: Andantino teneramente)
7. Capriccio (d minor: Allegro agitato)

*during intermission.
vente à l'entr'acte.*



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Saturday, March 15, 1986

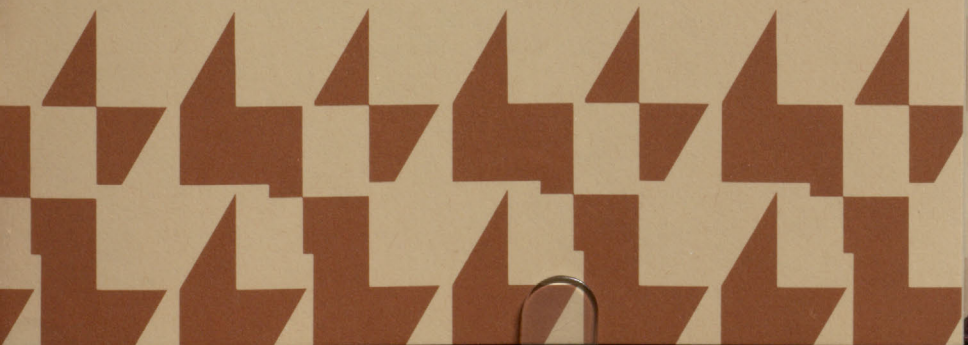
8:00 p.m.

M I S S A S A N C T I

J A C O B I

C O M P O S T E L L A E

(A . D . 1140)



PERFORMERS / interprètes

PRIEST/officiant	Peter Fisher, baritone
DEACON/diacre	Jeffrey Carl, baritone
CANTORS/chantres	Peter Butterfield, tenor Tim Sherwood, tenor Michael Donovan, baritone
CHOIR/choeur	Pierre Legault - tenor Tim Sherwood - tenor André Vallée - tenor Alain Duguay - baritone Richard Gardner - baritone Stephen Grant - baritone Jim Peck - baritone Kristian Brabander - soprano Rolf Brabander - soprano Sebastian Helmer - soprano
BELLS/cloches	François Gauthier
SERVER/servant	Michel Laramée
DIRECTION	Paul Helmer, Wayne Riddell

Wayne Riddell is Artistic Director of the Tudor Singers and directs the choir of the Church of St. Andrew and St. Paul. Paul Helmer is Associate Professor of Musicology at the Faculty of Music, McGill University.

Wayne Riddell est directeur artistique de l'ensemble vocal Tudor de Montréal et dirige le choeur de l'église St. Andrew et St. Paul à Montréal. Paul Helmer est professeur d'histoire de la musique à la faculté de musique de l'université McGill.

AI

DO

Je crois en un seul Dieu, un Dieu en la Trinité...

ERTOIRE

Montant sur la montagne, Jésus appela Jacques et Jean..

RETE

Dieu miséricordieux, entends avec pitié nos
plications...

FACE

Il est vraiment juste et bon d'offrir des sacrifices
nom du très Saint-Jacques...

CTUS

Saint, saint, saint, le Seigneur Dieu de l'univers, le
l et la terre sont remplis de Ta gloire...

ON

Ceci est mon Corps... ceci est mon Sang.

PRIÈRE DU SEIGNEUR

Notre Père qui es aux cieux...

US DEI

Agneau de Dieu qui enlève les péchés du monde, toi
es saint et bon, prends pitié de nous...

MUNION

Jésus dit à Jacques et à Jean: "Etes-vous capables de
re le calice que moi je vais boire?" - Ils répondirent:
us en sommes capables..."

EDICAMUS

L'Eglise toute entière, les saints du ciel, tous se
ouissent en ce jour...

NE PROCESSIONNEL

Acclamons ce jour de fête, réjouissons-nous de la
toire de Jacques par laquelle il a conquis les cieux
s'est assis au plus près de Dieu, acclamons...

INTROIT

James is now present, whom we extol with our praises... Jesus called James of Zebedee and John, the brother of James, and gave to them the name Boanerges, that is, the sons of thunder. Glory be to the Father...

KYRIE

Almighty Father, creator of the universe, have mercy on us. Christ...

GLORIA

Glory be to God on high... For Thou called James of Galilee...

EPISTLE

From the Book of the Acts of the Apostles, in which it is clearly told that James triumphed over proud Herod destroying him in a most hideous manner...

GRADUAL

King Herod sent his troops to attack certain members of the church. He killed James, the brother of John, with a sword.

ALLELUIA

Alleluia, Jesus called James...

SEQUENCE

We render thanks, Spain delights in her joy...

CONDUCTUS

Hail festal day. Since James conquered the heavens, let us rejoice.

GOSPEL

From the Gospel according to St. Matthew: At that time the mother of Zebedee's sons came before Jesus. "Grant Lord that in your Kingdom my sons may sit at your side". He said, "To sit at my right or left is not for me to grant, but the Father".

CREDO

I believe in one God, one God in the Trinity...

texts for the

MASS OF SAINT JAMES OF COMPOSTELA

reconstructed according to the Codex Calixtinus, 1140 A.D.

Prof. Paul Helmer

Faculty of Music, McGill University

for a concert on March 15, 1986

at Pollack Concert Hall

musical directors:

Paul Helmer & Wayne Riddell

Ecce adest nunc Jacobus, qui extollendus laudibus,
cuius nos festa colimus, quemque devotis mentibus
officiis attollimus, quem colit omnis populus.

Qualis sit iste Jacobus, nobis narrate omnibus,
quem vos tenetis nexibus, et honoratis vocibus,
ut veneremur carius, eum amamus mentibus,
et laudemus attentius, et perquiramus precibus.

Hic est revera Jacobus, quem amat valde dominus,
Christi miles emeritus, et signifer egregius,
militia probissimus, Gallecie apostolus,

peregrinis notissimus, et honore dignissimus,
miraculis mirificus, in gloria magnificus,
quem cunctus petit populus, domesticus et barbarus.

Alleluia in gloria, sit deo laus per omnia,
Gratuletur ecclesia, tanto patrono florida.
Letetur celi curia, polus, tellus et maria.
Letare, nostra turmula, dic deo laudum carmina.

Eya.

Lo, James, whom we extol with these praises, is now present, whose feast we revere and whom we exalt with these services and devout minds, he who protects all people.

Of what manner was this James will be told us all.

We honour him with our voices, he to whom we owe a great debt, whom we love with our hearts and praise attentively, and diligently serve with our prayers.

Truly James is here, whom God loves so much, follower of Christ, honourable standard-bearer, most esteemed soldier, apostle of Galicia, its most well-known pilgrim, worthy of distinction, marvelous in performing miracles, noble in glory, whom people from all lands, both far and near together beseech.

Alleluia glory and honour be given to God by all.

The church rejoices over its distinguished patron, the heavenly hosts, the skies, the earth, the sea, and our small throng together rejoice bringing songs of praise to God. Eya.

(1) INTROIT

Jesus called James. The kings of the earth and all peoples, princes and all judges of the world, young and virgins, old and young, praise the name of the Lord because His Son Jesus called James the son of Zebedee and John the brother of James. How good and pleasant it is for brothers to dwell together in harmony. And He gave to them the name Boanerges because they heard a mighty peal of thunder on Mount Tabor: This is my beloved Son, that is, the sons of thunder. The heavens are telling the glory of God, heaven and earth reveal his handiwork. One day speaks to another, night with night shares its knowledge. The heavens and earth praise God, the seas and all reptiles in them because the Lord Jesus called James and John. He sent them to preach the kingdom of God, and He called them Boanerges, the One who from the heavens thundered; in the beginning was the Word. These are the sons of thunder. Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now, and ever shall be, world without end Amen. All people approve with their souls, raising their voices in exaltation to God, for God is a mighty and fearful king. Jesus called James...

(2) KYRIE

Almighty Father, Lord, creator of the universe, have mercy.
Christ, divine image of God, goodness, power, and wisdom of the Father, have mercy.
Holy Spirit, bond of the two and love, have mercy.

(3) GLORIA

Glory be to God on high, and on earth peace to men of good will.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
O Lord God, heavenly king, God the Father Almighty,
O Lord, the only begotten Son Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.
For Thou only art the Lord; Thou only, Jesus Christ art most high,
Thou who called James of Galilee from across the seas. E.
And who chose that apostle in time. E.
Thou whose face was shown to him on the mountain. E.
Who called him Boanerges along with his brother. E.
Thou avenger, who through Herod's violent death. E.
Became the deliverer of the people of Galicia. E.
Thou who with the Father reigns eternally, glory be given to Thee,
With the Holy Spirit in the glory of the Father. Amen.

I. INTROIT

(tropes are in bold face type)

Jhesus vocavit Jacobum **Reges terre et omnes populi, principes et omnes iudices terre, juvenes et virgines, senes cum iunioribus laudent nomen dominū. Quia eius filius:** Jhesus vocavit Zebedei et Johannem, fratrem Jacobi. **Quia bonum est et iocundum habitare fratres in unum deum.** Et imposuit eis nomina Boanerges. **Quoniam tonitruum de nube terrificum in monte Thabor audierunt: Hic est filius meus dilectus.** Quod est fillus tonitruui. Celi enarrant gloriam Dei et opera manuum eius annuntiat firmamentum. Dies diei eructat verbum et nox nocti indicat scientiam. **Laudent deum celi et terra, mare et omnia reptilia in eis, quoniam dominus:** Jhesus vocavit (usque Jacobi). **Ut mitteret eos predicare regnum dei.** Et imposuit (usque Boanerges). **Quorum unus e celestibus intonuit; in principio erat verbum.** Quod est filius tonitruui. Gloria patri. **Omnes gentes plaudent mentibus, jubilent deo in voce exultacionis, quoniam dominus excelsus, terribilis, rex magnus.** Jhesus vocavit...

II. KYRIE

Kyrie, **Cunctipotens genitor deus, omniceator,** eleyson,
Christe **dei forma, virtus patrisque sophia,** eleyson,
Kyrie, **Amborum sacrum spiramen, nexus amorque,** eleyson.

III. GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tua. Domine Deus, Rex
coelestis, Deus Pater omnipotens. Domine filli unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus.
Jesu Christe.
Qui vocasti super mare Jacobum Gallilee. E.
Quique cum elegisti apostolica vice. E.
Qui solarem vultum tuum monstrasti ei in monte. E.
Qui vocasti Boanerges illum cum eius fratre. E.
Qui Herodem peremisti vindex pro eius nece. E.
Qui ditasti eius gleba populum Galecie. E.
Qui cum patre regnas semper, tibi sit laus, rex pie. E.
Cum sancto spiritu in gloria dei patris, Amen.

(4) EPISTLE

Reader, read, and tell about the Lord who reigns over all: bid, Lord, Let us sing to the Lord a song of glory on this festal day of St. James worshipping the gifts of gracious heaven, that the divine reading teach those now present that the sword of Herod, intending malice, has become the means by which James has gained entrance into heaven.

From the Book of the Acts of the Apostles in which it is clearly told that James triumphed over proud Herod, destroying him in a most hideous manner:

It says that king Herod dispatched his troops to attack certain members of the church and killed James, the brother of John, with a sword. To his damnation he beheaded the apostle James, the servant of God and true teacher of the people. Regarding this event, Clemens of Alexandria also wrote a worthy account in the seventh book of his treatise, that the story might be properly recorded from the earliest reports until now and that the present generation might understand that he who had sent James into martyrdom might be moved by a repentant thought.

Through a miraculous vision, Josias drew out a rope from the neck of the apostle and in this way showed that he was a true Christian. He acknowledged and did not deny Christ, the Lord. It says they were led to prayer in front of the pulpit that he would be worthy to merit the crown of glory. Alleluia. And while they were led into the street, he begged James to give him absolution, the communion of saints, the remission of sins. Moreover after pondering a little while, James mercifully baptized him in the name of the Father and Son and Holy Spirit. Peace be to you, he said, and he kissed him. O marvellous divine kiss of love. And thus both were beheaded and they gained the crown of glory. But now, it says according to divine scripture, Herod, seeing that the death of James pleased the Jews, (those who start with evil revel in the most wicked things,) it says, moreover, that he threw Peter into prison putting him under a military guard, four squads of four men each, without doubt wanting to punish him, unless God might come to his aid. An angel came to him during the night, and light shone in the prison cell. Marvelously he released the chains of the prisoner, and the fetters fell away from his wrists, and he let him go free for his ministry of preaching.

Thus the story is written in the Acts to teach us. It says that Herod came to Caesarea and, on an appointed day, dressed in his regal robes, he seated himself in front of the tribunal and from on high spoke to the people. O blind pomp, whose day of perdition is just and time makes a quick end! And the people acclaimed him and said, It is the voice of a God and not that of a man. Immediately an angel of the Lord struck him down because he has taken the honour due to God. From the sole of his feet to the crown of his head there was nothing whole on him and eaten up with worms, he died. He was destroyed like a garment infested with maggots.

Glory and praise be to God. A. Peace, splendour and victory. A.
To Him who sent Herod to hell. A. For his wickedness. A.
And James was transported. A. To his seat in the heavens. A.
With whom we are united in divine joy. Amen.

IV. EPISTLE

Lector, lege et de rege qui regit omne dic: Jube domne.

Cantemus domino	cantica glorie,
beati Jacobi	hec festa hodie
colentes premiis	celice gracie.
Ut presens leccio	divina docuit,
Herodis gladium	compati voluit,
hinc celum Jacobus	ingredi meruit.

Leccio libri ecclesiastice ystorie, in qua Jacobi lucida narrantur ovanter prelia de Herode superbo quem ipse triumphavit, pulchre minas illius perimens teterrimas.

Inmisit, inquit, Herodes rex manus suas, affligere aliquos de ecclesia et interfecit Jacobum, fratrem Johannis gladio.

Ad sui dampni cumulum	Jacobum dei famulum
vera docentem populum	decollavit apostolum.

De hoc autem Jacobo Clemens Alexandrinus etiam ystoriā dignam memoria in septimo dispositionum suarum libro scribit.

Ut in memoria eterna sit iustus. Perlatam ad se usque ex traditione maiorem.

Ut cognoscat generacio altera. Quoniam quidem, inquit, et his qui obtulerat Jacobum iudici ad martirium, motus penitencia

Viso egroti miraculo Josias extraxit funem de collo apostoli. Etiam ipse confessus est se esse Christianum.

Et confessus est et non negavit Christum dominum. Ducti sunt, inquit, ambo pariter ad supplicium.

Ut mercantur accipere coronam glorie, alleluia. Et cum ducerentur in via, rogavit Jacobum, dare sibi remissionem,

Sanctorum communionem, remissionem peccatorum. At ille, parumper deliberans.

Baptizavit eum Jacobus in patris et filii et sancti spiritus clemencia Pax tibi, inquit. Pacem plus consolator tibi prestat.

Et osculatus est eum. O admiranda divini amoris basia.

Et ita ambo simul capite plexisunt. Et ideo coronas triumphales meruerunt.

Sed tunc, inquit, ut ait scriptura divina, videns Herodes, quia de Jacobi nece gratum esset Judeis, Qui cum male fecerint, exultant in rebus pessimis.

Addidit adhuc, et Petrum coniecit in carcerem. Tradensque quattuor quaternionibus militum custodiendum,

Sine dubio etiam ipsum punire volens, nisi divinum adfuisset auxilium, quo angelus ei nocte adsistens Et lumen refulsit in habitaculo carceris.

Mirabiliter eum vinculorum nexibus solvit, Et ceciderunt catene de manibus eius,

Et ad ministerium predicacionis ire liberum iussit. Et cum Petro quidem hoc gesta sunt. Regis vero facinus in apostolos perpetratum dilacionem non patitur ulcionis, sed continuo vindex adest divina dextera. Quia delictum sine ultione non deserit dominus.

Sicut ystoria in apostolorum actibus conscripta nos edocet. Cum, inquit, Cesaream descendisset Herodes et in die sollempni preclara veste regia indutus pro tribunali consedisset ac de sublimi concionaretur ad populum, O cecum divitem, Juxta est dies perdicionis eius et adesse festinant tempora!

Cumque populus adclamaret ei, dei voces et non hominis, statim, inquit, percussit eum angelus domini eo, quod non dedisset gloriam deo. A planta pedis usque ad verticem capitis, non est in eo sanitas, Et scatens vermibus expiravit. Qui quasi putredo consumitur, et quasi vestimentum, quod comeditur a tineā.

Laus deo sit et gloria.	A.	Pax, decus et victoria,	A.
Qui Herodem ad tartara	A.	Sua misit nequicia,	A.
Et Jacobum sedilia	A.	transvexit ad celestia,	A.
cum quo et nos siderea	A.	perfruemur leticia.	Amen.

(5) GRADUAL

King Herod sent his troops to attack certain members of the church. He killed James, the brother of John, with a sword.

(6) ALLELUIA

Alleluia. Jesus called James of Zebedee and his brother John and gave to them the name Boanerges, that is, the sons of thunder. Alleluia.

(7) SEQUENCE

Alleluia. We render thanks and rejoice with great gladness, Spain delights in her joy.

Victory, shining forth in the glorious spirit of James, who ascending heaven, is crowned today with celestial glory.

This James of Zebedee, brother of blessed John, was called by the Saviour beside the Sea of Galilee, through whom faith in the divine Trinity was spread throughout Judea.

James, strong in grace, gives testimony to the Law, and preaches Christ to all parts of the world.

His message - Christ, made man and crucified under Pontius Pilate, rose again from the dead and ascended into heaven - was his divine proclamation.

He tells of the mighty deeds of God and cites the foretelling of the prophets, in harmony with a prophecy of David, he proclaims this truth openly to everyone.

Now he does great miracles, he casts out evil spirits, this divine fighter for Christ, shining in grace. He becomes a martyr at the hands of the wicked emperor Herod, but now is praised in glory.

Whose remains were transported from their home in Jerusalem to most blessed Galicia where they now perform divine miracles.

All the people seek out his holy shrine and they obtain good fortune praising him in three languages.

To whom they offer various gifts, acknowledging his fitting favour.

Thou who is called Boanerges, son of thunder, cleanses us from sin.

He who saw Him born of the Father transformed on Mount Tabor, help us to see Jesus clearly in the eternal heavens.

O James, Christian protector of your people, let us praise you with Christ through all generations. Amen.

(8) CONDUCTUS

1. Hail festal day, reverently esteemed by all, let us rejoice.
Since James conquered the heavens, by merit, let us rejoice.
2. This splendour of the earth, to the furthest shore, let us...
Who suffices for the kingdom of Galicia, let us rejoice.
3. Who has given to the world many miracles, let us rejoice, and
from whom even more love is poured out to the people, let us...
4. He whose light at one time shone even to the Indies let us re...
Whom Hispanic, Moor, Persian, and Briton love, let us rejoice.
5. Now to the east, west, now Africa, and Arctic, let us rejoice.
In his praises rests all honour, let us rejoice.
6. Through him goodness reaches out to the far corners of the seas,
let us... Where no-one dares to put his foot, let us rejoice.

V. GRADUAL

Misit Herodes rex manus, ut affligeret quosdam de ecclesia. Occidit autem acobum, fratrem Johannis gladio. Misit Herodes...

VI. ALLELUIA

Alleluia. Vocavit Jhesus Jacobum Zebedei et Johannem, fratrem eius, et imposuit eis nomina Boanerges, quod est filii tonitruu. Alleluia.

VII. SEQUENCE

Alleluia. Gratulemur et letemur summa cum leticia. Letabunda et cemeha gaudeat Yspania.

In gloriosi Jacobi almi prefulgenti nizaha. Qui hote celos haïom in celesti nichtar gloria.

Hic Jacobus Zebedei ahïu menorah Johannis, supra jamah Galilee a salvatore nicra. Quo iubente cunctis spretis fidem alme trinitatis velut mezaper emuna predicat in bihuza.

Jacobus ysquiros gracia dat legis testimonia, Christum pandit per secula eundo per cosmi climata.

Messie incarnatio et sub Pilato passio est apostoli devar quezossa. Et Christi resurrectio, mirabilis ascensio est eius predicacio rama.

Hic omer magnalia, prophetarum preconia, adducit testimonia. Et David raticinia sunt illi concordantia, aperte magiz hic omnia.

Hunc quezaloz miracula faciebat preclara prodigia sezina zahim rozef Christi athleta divina zarhaque gratia. Hic nazan se martirio sub Herodis imperio maligno, pro summi regis nato athanato, sed jam letatur in gloria.

Hic gleba est translata Jherosolimitana in Gallecia optima, nunc in qua divina agit miracula. Sarcophagum eius sacrum egri petunt salutemque capiunt cuncte gentes, lingue, tribus illuc uunt clamantes us eja, ultreja.

Hic diversa sacrificant munera. Confitentes sua digne vicia.

Boanerges qui nuncuparis, tonitruu natus vocaris, supplantator dominaris, a nobis supplantat vicia. Qui vidisti in Thabor monte transformatum natum in patre, fac nos Jesum perspicere in poli leholam gloria.

Jacobe Christicola sic protector amaha. Ut cum Christo tecum una letemur in secula. Amen.

VIII. CONDUCTUS

- | | |
|---|--------------------------|
| • Salve festa dies, veneranda per omnia fies,
qua celos subiit Jacobus, ut meruit. | Gaudeamus.
Gaudeamus. |
| • Hic decus est terre, quem terminat ultima thile,
hoc satis est regnum Galleciis abile. | Gaudeamus.
Gaudeamus. |
| • Qui dat mundanis miracula plurima terris,
unde magis populis unicus extat amor. | Gaudeamus.
Gaudeamus. |
| • Qui velut alta pharus lumen protendit ad indos,
quem yspanus, maurus, persa, britannus amat. | Gaudeamus.
Gaudeamus. |
| • Hunc oriens, occasus habet, hunc Affrica et arctos,
laudibus in cuius militat omne decus. | Gaudeamus.
Gaudeamus. |
| • Quique per oceani discurrit marginis undas,
et virtus perget, quo pede nemo valet. | Gaudeamus.
Gaudeamus. |

(9) GOSPEL

The Lord be with you. And with your spirit.

From the Gospel according to St. Matthew:

At that time the mother of Zebedee's sons then came before him, with her sons. She bowed low and begged a favour. 'What is it you wish', asked Jesus. She said to him: 'I want you to give orders that in your kingdom my two sons may sit next to you, one at your right and the other at your left'. Jesus said to her, 'You do not know what you ask. Can you drink the cup that I am to drink?'. 'We can', they replied. Then he said to them, 'You shall indeed share my cup, but to sit at my right or left is not for me to grant; it is for those to whom it has already been assigned by my Father'.

(10) CREDO

I believe in one God, one God in the Trinity, Father Almighty, who is seated in the highest vault of the heavens, three in one, Maker of heaven and earth, creator and sustainer of the universe, Of all things visible and invisible, which the span of the heavens encompasses, In one Lord, who is Lord of all, Jesus Christ, King of all the ages, Only-begotten Son of God, word of the Father, Born of the Father, before He made the world, Before all worlds, whose ages have no end, God of God, in company with God,

Light of Light, which of old shone in the darkness, Very God of very God, begotten from the beginning by the eternal Father, Begotten not made, made under the law, Of one substance with the Father, co-eternal through all ages, By whom all things were made, he saw that they were good, Who for us men, interceding on our behalf at the resplendant throne of the Father,

And was incarnate by the Holy Spirit of the Virgin Mary, because in fact He was born in her from the Holy Spirit, And was made man, that salvation might be gained for the human race, Was crucified for us, made our sacrifice for our healing, Under Pontius Pilate, since Pilate held power, He suffered and was buried, that he deliver his people from their low estate,

On the third day he rose from the dead, having triumphed over the kingdom of darkness, he returned from hell with a great victory, According to the Scriptures, now the Scriptures are fulfilled, And ascended into heaven, before the face of all people, He sits at the right hand of the Father, holding the imperial sceptre. And He shall come in glory, with the sevenfold angelic throng, /To judgethe living and the dead, the just shall receive their deserts, Whose kingdom shall have no end, the Lord will reign for ever & ever. And I believe in the Holy Spirit, the Lord and giver of life, who made the waters fruitful,

Who proceeds from the Father and the Son, the sacred breath, bond of the two and love, Who with the Father and Son together is worshipped, remaining one in three, And glorified, with whom God reigns before all worlds.

Who spake by the prophets, that through the words a fervent affection would be engendered, And one, holy, catholic, and apostolic church, surrounded by the angels in an indissoluble union,

I believe in one baptism, an anointing in order that the race of Christians might be created, For the remission of sins, because through Mary He healed the pain of many sins,

And I look for the resurrection of the dead, at the time of the arrival of judgement,

And the life of the world to come, at the final judgement. Amen.

IX. GOSPEL

Dominus vobiscum. Et cum spiritu tuo.

Sequentia sancti Evangelii secundum Matthaeum. In illo tempore:

Accessit ad dominum mater filiorum Zebedei cum filiis suis, Jacobo et Johanne, adorans, et petens aliquid ab eo. Qui dixit ei: Quid vis?

Ait illi: Dic, ut sederunt hii duo filii mei, unus ad dexteram tuam, et alius ad sinistram in regno tui. Respondens autem Jhesus, dixit: Nescitis quid petatis. Potestis bibere calicem, quem ego bibiturus sum? Dicunt ei: Possumus. Ait illis: calicem quidem meum bibetis: sedere autem ad dexteram meam vel sinistram, non est meum dare vobis, sed quibus paratum est a Patre meo.

X. CREDO

Credo in unum Deum, **Unum Deum in trinitate**, Patrem Omnipotentem, **Qui poli summa residet in arce trinus et unus**, Factorem celi et terre, **Condito rem fabrice mundi**, Visibilem omnium et invisibilem, **Qui celi ambitu continentur**.

Et in unum Dominum, **Qui Dominus est omnium**, Jesum Christum, **Regem seculorum**, Filium Dei unigenitum, **Verbum Patris**.

Et ex Patre natum, **Priusquam mundus fieret**, Ante omnia secula, **cuius generatio non habet finem**.

Deum de Deo, **Deitate socia**, Lumen de lumine, **Quod olim nostris refusit in tenebris**, Deum vero de Deo vero, **Patris eterni genitum abore**.

Genitum, non factum, **Factum sub lege**, Consubstantiali Patri, **Coeternum per omnia**, Per quem omnia facta sunt, **Valde bona**.

Qui propter nos homines, **Florigero pulsos solio**, **primi patris pro delicto** Et propter nostram salutem descendit de celis, **Sicut pluvia in velus**,

Et incarnatus est de Spiritu sancto, ex Maria Virgine, **Quod enim in ea natum est de Spiritu sancto est**:

Et Homo factus est, **Ut salvum faceret genus humanum**.

Crucifixus etiam pro nobis, **Mitis hostia factus nostra**, ob remedia:

Sub Pontio Pilato, **Cum Pilatus haberet presidium**.

Passus et sepultus est, **Ut expiatos sordibus reddat polorum sedibus**.

Et resurrexit tertia die, **Victo rege sceleris, rediit ab infernis, cum summa victoria**, Secundum scripturas, **Tunc implete sunt scripture**.

Et ascendit in celum, **Ante conspectum gentium**, Sedet ad dexteram Patris, **Sceptrum tenens imperiale**.

Et iterum venturus est cum gloria, **Caterva septus angelica**, Judicare vivos et mortuos, **Digna rependens merita**:

Cuius regni non erit finis, **In eternum Dominus regnabit et ultra**, Et in Spiritum sanctum, Dominum, et vivificantem, **Qui animabus vivificantis aquas fecundat**;

Qui ex Patre Filioque procedit, **Amborum sacrum spiramen, nexus amorque**, Qui cum Patre et Filio simul adoratur, **Una permanens in usya**, Et conglorificatur, **Cum quibus regnat Deus ante secula**:

Qui locutus est per prophetas, **Verbis ut essent proflui et caritate fervidi**.

Et unam, sanctam, catholicam et apostolicam ecclesiam, **Angelis coronatum ut sponsata comite**.

Confiteor unum baptisma, **Crismate vero genus ut creatur Christicolarum**,

In remissionem peccatorum, **Quod sanavit lesionem multorum peccaminum in Maria**.

Et expecto resurrectionem mortuorum, **In districti adventu iudicis**.

Et vita, venturi seculi, **In tempore retributionis**. Amen.

(11) OFFERTORY

Ascending the mountain, Jesus called to himself James of Zebedee and John the brother of James and gave them the name Boanerges, that is, the sons of thunder. V. Truly Lord, your shafts penetrate the sound of the thunder.

(12) SECRET

Gracious Lord, most blessed God, have mercy on our supplications, and we ask that Thou would accept our gifts which we offer to Thee for the sake of your blessed James, that the love of Thy Son might be nourished in our minds, through whom Thy venerated apostle mightily overcame wicked Herod through the same Lord.

(13) PREFACE

It is truly meet, right, and salutary that we should at all times give thanks to Thee, holy Lord, Father almighty, eternal God, and to offer sacrifices in the name of Thy most blessed saint James the apostle in confession.

Who, when he heard the voice of Thy Son calling to him beside the sea of Galilee, immediately cast down his nets to follow the Saviour. To whom was given the sight of the Transfiguration on Mount Tabor and to hear Thy marvellous voice.

Finally beheaded by Herod, Thou hast received a living victim, pleasing to Thee in Thy heavenly palace, made a consort of the angels. O happy wound, o precious pain through which may be gained, the crown, the sacrifice approved by death, for which all people of all regions of the cosmos come together in Galicia to render thanks to the supreme Lord, and with joy present their offerings, consoled from all grief.

Therefore with angels and archangels, and with all the heavenly hosts, we laud and magnify Thy glorious name evermore singing....

(14) SANCTUS

Holy, holy, holy, Lord God of Hosts, heaven and earth are full of Thy glory. Blessed is He that cometh in the name of the Lord.

Osanna. Blessed by Thy spirit, who has created all things. A.

It is right to give praise, glory, and honour, eternal king through all ages. A.

Who begotten from the Father appears in the highest. O.

To redeem lost mankind by the shedding of blood. O.

Whom deceitful Lucifer, cunning serpent, had cheated through most vile means. E.

Whom He had expelled from the light of paradise because of his crime. E.

Now it is worthy to praise. E. Jesus Christ on high. E.

XI. OFFERTORY

Ascendens Jhesus in montem vocavit ad se Jacobum Zebedei et Johannem, fratrem Jacobi, et imposuit eis nomina Boanerges, quod est filii tonitruī, alleluia. V. Etenim sagitte tue domine transeunt, vox tonitruī tui in rota. Quod est...

XII. SECRET

Nobis supplicibus, tuis misertus pulcherrime Pater piissime Deus, condescendere, et hec munera que sub beati Jacobi honore tibi offerimus, quesumus, sic suscipere et consecrare digneris, ut mentibus in nostris Filii tui amorem nutriant iugiter, per quem venerabilis apostolus tuus iniqui Herodis in saniam devicit potenter, per eundem dominum.

XIII. PREFACE

Vere dignum et justum est, aequum et salutare nos tibi semper et ubique gratias agere, Domine sancte, Pater omnipotens, eterne Deus et in hae preclara beati Jacobi apostoli tui celebritate tibi confitendo laudis hostias immolare.

Qui, mox ut vocem Filii tui vocantis secus litus Galilee audivit, cunctis spretis secutus est Redemptorem.

Cui dedisti eiusdem Nati tui transfigurationem in monte Thabor cernere, ac mirabilem vocem tuam audire, in mensamque divinitatis tue claritatem contemplavi, quod nullis gentibus olim videre dedisti,

Denique eum ab Herode decollatum, velut hostiam vivam tibi placentem in celesti palacio accepisti, et consortem angelorum fecisti.

O felicem vulneris penam, O cocatricem preciosam, per quem peperit ipse sibi coronam, qui morte prestisti donum, quod omnes populi omnium climatū cosmī ad eius presidia postulanda in Gallecia occurrunt, tibi domino regi supremo, munera laudum cum leticia deferentes, ab omnibus molestis suis consolati

Et ideo cum angelis et archangelis, cum thronis et deminationibus, cumque omni militia coelestis exercitus, hymnum gloriae tuae canimus, sine fine dicentes....

XIV. SANCTUS

Sanctus. Sanctus, sanctus dominus, deus sabaoth. Pleni sunt celli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine domini.

Osanna, salvifica tuum plasma, qui creasti potens omnia. A.

Temet laus, honor decet et gloria, rex eterne in secula. A.

Qui de patris gremio genitus advenisti summo. O.

Redimere perditum hominem sanguine proprio. O.

Quem deceperat lucifer fraude nequam calidissime serpentino coniugis dente. E.

Quem expulerat prope hoc innexo crimine paradisi lumine atque limite. E.

Nunc dignare salvare. E. Jesu Christe superne. E.

in excelsis.

(15) CANON

Therefore, most merciful Father, we humbly beg and entreat Thee through Jesus Christ, Thy Son, our Lord, to accept and bless these gifts, these holy and spotless sacrifices which we offer to Thee in the first place for Thy holy Catholic Church: that Thou would grant her peace, protection, unity, and governance throughout the world, together with Thy servant Calixtus, our pope and our emperor Conrad, and all true shepherds of the catholic and apostolic faith...

We beseech Thee, O God, deign to make this offering in every way blessed and dedicated, approved, spiritual, and acceptable: that it may become for us the Body of Thy most beloved Son, Our Lord, Jesus Christ, Who, on the day before He suffered, took bread into His holy and venerable hands, and lifting up His eyes to heaven, to Thee O God, His almighty Father, gave thanks unto Thee, blessed it, broke it, and gave it to His disciples, saying: All take and eat of this.
FOR THIS IS MY BODY.

In like manner, after He had supped, taking this wondrous chalice into His holy and venerable hands, He again gave thanks unto Thee, blessed it and gave it to His disciples, saying: All take and drink of this.
FOR THIS IS THE CHALICE OF MY BLOOD, OF THE NEW AND ETERNAL COVENANT; MYSTERY OF FAITH; WHICH SHALL BE SHED FOR YOU AND FOR MANY UNTO THE REMISSION OF SINS.

As often as you shall do these things, you shall do them in memory of me...

(16) LORD'S PRAYER

Our Father, who art in heaven...

(17) AGNUS DEI

Lamb of God, that takest away the sins of the world, who is holy and gentle, kind and pleasant, have mercy on us.

Lamb of God, that takest away the sins of the world, bread of heaven, life of the saints everlasting, have mercy on us.

Lamb of God, that takest away the sons of the world, forgive our faults, cause goodness to flourish in us, grant us peace.

(18) COMMUNION

Jesus said to James and John: Can you drink of the cup that I will drink? They said, we can. If your heart desires what is pleasing then drink deep until it causes pain.

XV. CANON

Te igitur, clementissime Pater, per Jesum Christum Filium tuum Dominum nostrum, supplices rogamus, ac petimus, uti accepta habeas, et benedicas haec dona, haec munera, haec sancta sacrificia illibata, in primis, quae tibi offerimus pro Ecclesia tua sancta catholica: quam xpacificare, custodire, adunare, et regere digneris, tot orbe terrarum: una cum famulo tuo Papa nostro Calixto et nostro imperatore Conrado: et omnibus orthodoxis, atque catholicae et apostolicae fidei cultoribus..

Quam oblationem tu Deus in omnibus, quaesumus, benedictam, adscriptam, ratam, rationabilem, acceptabilemque facere digneris: ut nobis Corpus, et Sanguis fiat dilectissimi Filii tui Domini nostri Jesu Christi.

Qui pridie quam pateretur, accepit panem in sanctas ac venerabiles manus suas, et elevatis oculis in caelum, ad te Deum Patrem suum omnipotentem, tibi gratias agens, benedixit, fregit, deditque discipulis suis, dicens: Accipite, et manducate ex hoc omnes.

HOC EST ENIM CORPUS MEUM.

Simili modo postquam cenatum est, accipiens et hunc praeclarum Calicem in sanctas ac venerabiles manus suas: item tibi gratias agens, benedixit deditque discipulis suis, dicens: Accipite et bibite ex eo omnes.

HIC EST ENIM CALIX SANGUINIS MEI, NOVI ET AETERNI TESTAMENTI; MYSTERIUM FIDEI: QUI PRO VOBIS ET PRO MULTIS EFFUNDETUR IN REMISSIONEM PECCATORUM.

Haec quotiescumque feceritis, in mei memoriam facietis...

XVI. LORD'S PRAYER

Per omnia saecula saeculorum. Amen. Oremus.

Praeceptis salutaribus moniti, et divina institutione formati, audemus dicere.

Pater noster, qui es in caelis: Sanctificetur nomen tuum: Adveniat regnum tuum: Fiat voluntas tua, sicut in caelo, et in terra. Panem nostrum quotidianum da nobis hodie: et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem. Sed libera nos a malo. Per omnia secula seculorum. Amen. Pax Domini sit semper vobiscum. Et cum spiritu tuo.

XVII. AGNUS DEI

Agnus dei, qui tollis peccata mundi, **Qui pius ac mitis es, clemens atque suavis**, miserere nobis.

Agnus dei, qui tollis peccata mundi, **Angelicus panis, sanctorum vita perennis**, miserere nobis.

Agnus dei, qui tollis peccata mundi, **Culpas indulge, virtutum munera prebe**, dona nobis pacem.

XVIII. COMMUNION

Ait Jhesus Jacobo et Johanni: potestis bibere calicem, quem ego bibiturus sum? dicunt ei, possumus. Si mens vestra appetit, quod demulcet, prius bibite, quod dolet. Potestis bibere...

(19) BENEDICAMUS

1. The whole church, the heavenly citizens are glad on this day.
2. The priests with sweet songs are attentive to the music on this day.
3. This is the hallowed day on which the noble, divine light has come.
4. In which James has ascended to his heavenly palace on this day.
5. Overcoming he received the sword of Herod on this day.
6. Therefore being freed by his end, we bless the Lord on this day.
7. With the great heavenly family we release our gracious praises on this day.

(20) PROCESSIONAL

1. Hail festal day, adoring the victory of James, by which he conquered the heavens and is seated nearest to God. Hail.
2. Hearing the voice of the Lord, James of Zebedee by faith at once put down his nets on his father's boats. Hail.
3. Having given up everything he serves with a divine zeal, not fearing reproaches, lashes, even death. Hail.
4. This man teaches the Gentiles, likewise he chides the Jews, and nourished by God he sows the faith throughout the world. Hail.
5. This type of human strives indignantly to banish the vain idols and to submit to Christ alone. Hail.
6. Challenging the heretics he lacks for no arguments, he punishes the depraved, and aids with the good. Hail.
7. While flourishing in this way, he is killed by a sword under Herod. Hail.
8. The first apostle is deprived of this fragile life but is given a crown as a reward. Hail.
9. An angel repaid Herod for the death of James, punishing his wickedness with a suitable recompense. Hail.
10. The unhappy spirit finds a bitter end, and through worms became sweet food. Hail.
11. A vengeful God repays the pain inflicted on an innocent friend. Herod is brought to an end with greater punishment. Hail.
12. Moreover James rejoices, freed from this carnal prison, whom the world celebrates, whom all Iberia reveres. Hail.
13. He was given the vision of great splendour on Mount Tabor, but now he displays himself to the whole world. Hail.
14. Asked by James to sit at his left and John to sit at his right, Christ now offers his right side to each one. Hail.
15. This man is the glory of the world as far as the furthest Nereids, and as close as Galicia, nearest to the region of the sea. Hail.
16. All people who approach rejoice because of the merits of this holy man, rightfully worshipping. Hail.
17. He who confers healing for diseases, and the faults of evil men, he helps us, therefore join with the singers. Amen.

(English translation, P. Helmer)

XIX. BENEDICAMUS

1. Congaudeant catholici, letentur cives celici die ista.
2. Clerus pulcris carminibus studeat atque cantibus, die ista.
3. Hec est dies laudabilis divina luce nobilis, die ista.
4. Qua Jacobus palacia ascendit ad celestia, die ista.
5. Vincens Herodis gladium accepit vite brevium die ista.
6. Ergo carenti termino, **benedicamus domino**, die ista.
7. Magno patri familias solvamus laudes gracias, die ista.

XX. PROCESSIONAL

1. Salve festa dies, veneranda tropheo, qua celos subiit proximus ille deo. Salve.
2. Ad domini primam vocem Jacobus Zebedei patrem, rete, ratem postposuit fidei. Salve.
3. Omnia dimittens divino servit amori, pro quo non metuit probra, flagella, mori. Salve.
4. Gentiles docet hic, Judeos increpat idem, fructificansque deo seminat orbe fidem. Salve.
5. Hic genus humanum Christo submittere soli, nititur indignans, ydola vana coli. Salve.
6. Impugnans hereses nullius eget rationis, castigat reprobos subveniendo bonis. Salve.
7. Dum se fructificat, gladio sub Herode feritur, post vitam vita perpetua fruitur. Salve.
8. Primus apostolus hic fragili vita spoliatur, et sibi pro meritis prima corona datur. Salve.
9. Angelus Herodem Jacobi pro morte peremit, quem sceleri tanto debita poena premit. Salve.
10. Spiritus infelix sub fine tenetur amaro, cuius et antefuit vermibus esca caro. Salve.
11. Ulciscente deo penas insontis amici, Herodes pena conficitur duplici. Salve.
12. Et Jacobus gaudet carnali carcere liber, quem celebrat mundus, quem colit omnis Iber. Salve.
13. Huic in monte Thabor divinae lux speciei, sed nunc ad plenum se patefecit ei. Salve.
14. A Jacobo laevum dextrumque Johanne rogatus, nunc dextrum Christus prebet utrique Iatus. Salve.
15. Hic decus est terre, quam circuit ultima Thetis, hoc est Gallecie, proxima terra fretis. Salve.
16. Omnibus a populis eadem se gaudet adiri, pro meritis sancti jure colenda viri. Salve.
17. Qui morbis hominum confert culpisque levamen, subveniat nobis; subcine cantor, amen.

TEXT

ERTORY

Ascending the mountain, Jesus called James and John...

RET

Gracious Lord, have mercy on our supplications...

FACE

It is truly right to offer sacrifices in the name of
our most blessed Saint James...

CTUS

Holy, holy, holy, Lord God of Hosts, heaven and earth
full of your glory...

ON

This is my Body... This is my Blood.

D'S PRAYER

Our Father, Who art in heaven...

US

Lamb of God, that takest away the sins of the world,
who art holy and gentle, have mercy on us...

MUNION

Jesus said to James and John, "Can you drink of the
cup that I will drink?" They said, "We can..."

EDICAMUS

The whole church, the heavenly citizens, are glad on
this day...

CESSIONAL

Hail festival day, adoring the victory of James, by
which he conquered the heavens and is seated nearest
God, Hail...

INTROIT

Jacques, celui dont nous chantons les louanges et maintenant présent... Jésus appela Jacques de Zébédée et Jean le frère de Jacques et leur donna le nom de Boanerges, c'est-à-dire fils du tonnerre. Gloire à toi Seigneur...

KYRIE

Seigneur tout puissant, Créateur de l'univers, prends pitié de nous. Christ...

GLORIA

Gloire à Dieu au plus haut des cieux... Toi qui a appelé Jacques de Galilée...

ÉPITRE

L'épître est tirée du livre des Actes des apôtres dans lequel il est dit clairement que Jacques a triomphé de l'orgueilleux Hérode, le détruisant de la manière la plus atroce...

GRADUEL

Le roi Hérode a envoyé ses troupes pour attaquer certains membres de l'Eglise. D'un coup d'épée il a tué Jacques, le frère de Jean.

ALLÉLUIA

Alléluia, Jésus a appelé Jacques...

SÉQUENCE

Nous te rendons grâce, l'Espagne se complaît dans sa joie...

CONDUCTUS

Acclamons ce jour de fête, puisque Jacques a conquis les cieux, réjouissons-nous.

ÉVANGILE

Évangile selon Saint-Mathieu: la mère de Jacques et de Jean s'approcha de Jésus avec ses fils; elle se prosterna pour Lui demander quelque chose... "Promets à mes deux fils qu'ils prendront place dans ton royaume... et Jésus de répondre: "...quant à vous asseoir à ma droite ou à ma gauche, cela ne dépend pas de moi; cette place appartient à ceux pour qui mon Père l'a préparée."

attribution of ms.

OLOGUE	Ecce adest nunc Jacobus	Fulbert, (d.1028) Bishop of Chartres
TROIT	Jhesus vocavit...Celi enarrant...	
RIE	Cunctipotens genitor...	Gauterius, Prefect
ORIA	Qui vocasti...	Fulbert
ISTLE	Cantemus domino...	
ADUAL	Misit Herodes... Occidit autem...	Pope Calixtus (c.1124)
LELUIA	Vocavit...	Goslenus, Bishop of Soissons
QUENCE	Gratulemur et letemur...	
NDUCTUS	Salve festa dies veneranda...	St. Fortunatus, (530-609)
SPEL	Accessit ad dominum...	Bishop of Poitiers
EDO	Unum Deum in trinitate...	Pierre de Corbeil (d.1222)
FERTORY	Ascendens Jhesus... Etenim sagitte...	Pope Calixtus
CRET	Nobis supplicibus...	
EFACE	Vere dignum..	
NCTUS	Osanna salvifica...	
NON	<i>(abbreviated)</i>	
RD'S PRAYER		
NUS DEI	Qui pius...	Fulbert
MMUNION	Ait Jhesus... Si mens vestra...	
NEDICAMUS	Congaudeant catholici...	Prof. Albert of Paris
OCSSIONAL	Salve festa dies Jacobi...	Pope Calixtus

NOTE:

As an accommodation to contemporary audiences, a number of items in the original manuscript have been omitted, i.e., Collect, Homily, Post-communion.

Afin de mettre davantage l'oeuvre à la portée de l'auditeur moderne, nous avons omis certaines parties du manuscrit; collecte, homilie et post-communion.

ACKNOWLEDGEMENTS / REMERCIEMENTS

We gratefully acknowledge the assistance of the following persons and institutions:

Nous sommes heureux de porter à votre connaissance l'aide des personnes et des institutions suivantes:

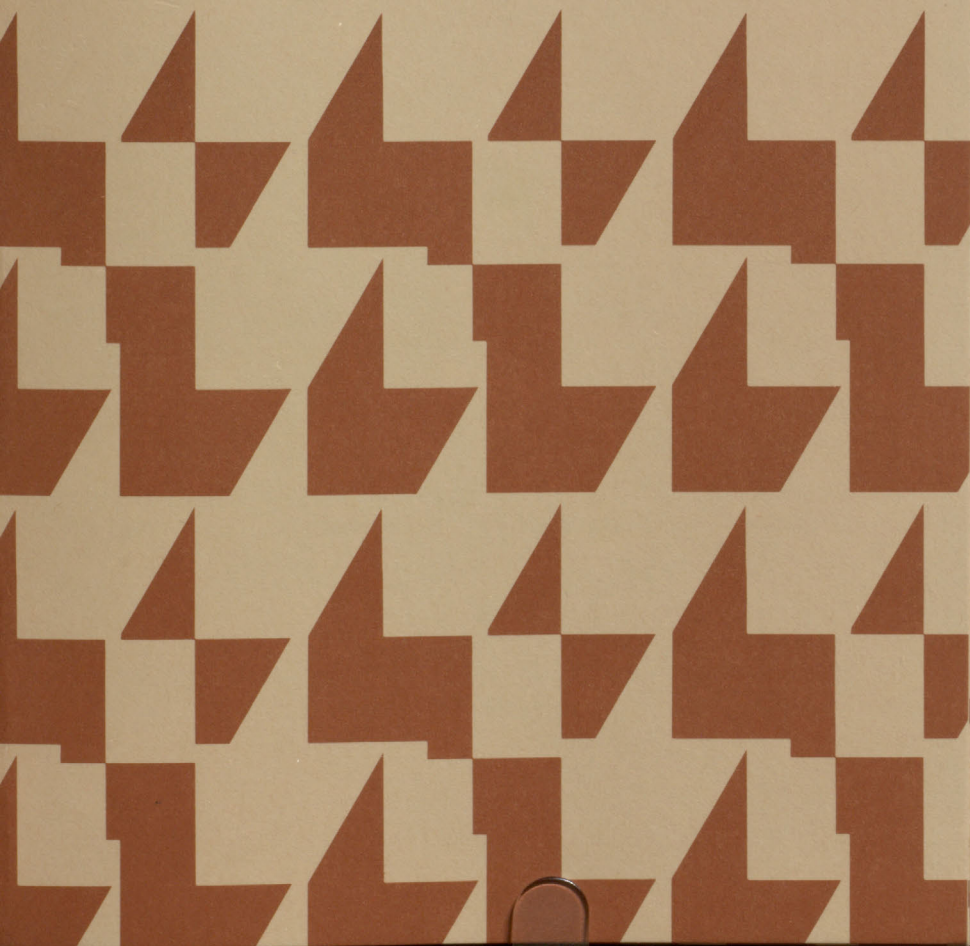
<i>Christ Church Cathedral</i>	<i>Mr. John Oliver</i>
<i>St. John's Lutheran Church</i>	<i>Mr. Michael Coté</i>
<i>Ms. Carol Jackman-Schuller</i>	<i>Mrs. K. Stewart</i>
<i>M. Pierre Moreau</i>	<i>M. Claude Pagé</i>

Peal of bells courtesy of the Benedictine Abbey of Ottogeuren.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, March 16, 1986

1:30 p.m.

ANGELA YEUNG, baroque cello

Student of Mary Cyr

STEPHANIE MARTIN, harpsichord and organ

*This concert is presented in partial fulfillment
of the requirements for the degree of Concert Diploma.*

*Ce récital fait partie des épreuves imposées pour
l'obtention d'un diplôme de concert.*

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

SONATA À VIOLONCELLO SOLO CON IL
BASSO CONTINUO, SONATA PRIMA (in
G Major) (1689)

Domenico Gabrielli
(1659-1690)

Grave
Allegro
Largo
Prestissimo

SUITE NO.5 IN C MINOR FOR
UNACCOMPANIED VIOLONCELLO
BWV 1011 (1720)

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

intermission

SONATE POUR LE VIOLONCELLE AVEC
LA BASSE CONTINUE, Livre IV, No.1
(in D major) (1739)

Jean Barrière
(d. 1753?)

Andante
Aria gralioso
Allegro presto

SONATE DI VIOLONCELLO E BASSO
CONTINUO, OPERA V, NO.3 (in
C Major) (1747)

Francesco Geminiani
(1687-1762)

Andante
Allegro
Affetuos
Allegro



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

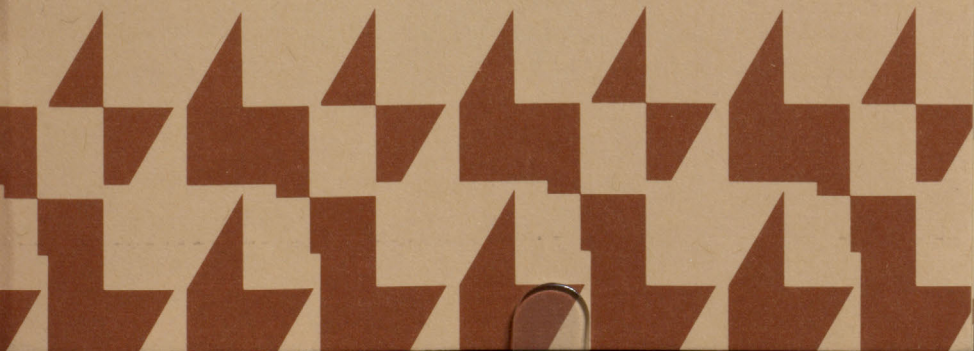
Monday, March 17, 1986

8:00 p.m.

exchange concert with the
University of Ottawa:

J E A N - P A U L S É V I L L A

piano



programme

FANTASIA AND FUGUE
ON B-A-C-H

Franz Liszt
(1811-1886)

KREISLERIANA, OP.16

Robert Schumann
(1810-1856)

intermission

SIX INTERMEZZI, OP.4

Robert Schumann

LA LUGUBRE GONDOLE NO.2

Franz Liszt

APRÈS UNE LECTURE DE DANTE
(Fantasia quasi sonata)

Franz Liszt

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

JEAN-PAUL SÉVILLA

Born in Oran, Algeria, Jean-Paul Sévilla studied at the Conservatoire de Paris with Maestro Marcel Ciampi, Madame Bascouret de Gueraldi and Maurice Hewitt. He also received some precious musical advice from Madame Suzanne Roche.

In 1948, he was awarded unanimously First Prize in piano, First Prize in Chamber Music, and the Grand Prix d'Honneur, a special distinction which has not been given since.

He won the Grand Prix des Jeunesses Musicales de France in 1954 (not awarded since) and the First prize in the Geneva International Competition of 1959, the first and last such award since Benedetti Michelangeli.

For the next ten years, Jean-Paul Sévilla toured widely, in Europe, Africa, North and South America, as soloist in recitals and with orchestras, as well as chamber music player. He premièred many works by composers such as Ginastera, Dutilleux, Riotte, Castérède, Jean Rivier, Papineau-Couture, and others.

Since 1970, Jean-Paul Sévilla has been Professor in the Music Department of the University of Ottawa where he teaches piano and piano literature, and is Head of the Performance Department.

He has lectured throughout Canada, South America and France, and published articles in magazines such as Clavier. A specialist in French Music, he is now working on a new edition of the piano music of Gabriel Fauré and Maurice Ravel, whose entire work he has often performed in recital.

He has recorded for Harmonia Mundi and RCI and been a jury member in many national and international competitions.

Among his prize-winning students are Angela Hewitt who most recently added First Prize at the Toronto Bach Competition to the long list of her international awards, and Andrew Tunis, who won the First Prize in the section of cello and piano duos at the Munich Competition.

Starting in April 1986, Jean-Paul Sévilla will spend a year in Japan, where he has been invited as visiting professor at the Musashino Academia Musical in Tokyo.

JEAN-PAUL SÉVILLA

Né à Oran (Algérie), Jean-Paul Sévilla a étudié au Conservatoire de Paris avec les maîtres suivants: Maestro Marcel Ciampi, Madame Bascourret de Gueraldi, Maurice Hewitt, et Madame Suzanne Roche qui lui a fourni de précieux conseils d'ordre musical.

Il a reçu Premier prix de piano à l'unanimité en 1948; Grand Prix d'Honneur, distinction spéciale jamais accordée depuis là; Premier prix de musique de chambre; Grand Prix des Jeunesses Musicales de France en 1954 (jamais décerné depuis) et Premier prix au concours international de Genève en 1959. Ce prix lui a été décerné à l'unanimité, ce qui ne s'était pas produit depuis Maestro Benedetti Michelangeli, et ce qui ne s'est pas reproduit depuis.

Pendant la décennie suivante, Jean-Paul Sévilla a fait de nombreuses tournées de concerts en Europe, en Afrique, en Amérique du Sud et du Nord, dans le cadre de récitals, de concerts de musique de chambre et de concert avec orchestre.

Jean-Paul Sévilla a joué en première de nombreuses oeuvres compositeurs comme Ginastera, Dutilleux, Riotte, Castérède, Jean-Rivier, Papineau-Couture, etc.

Depuis 1970, Jean-Paul Sévilla est professeur titulaire au département de musique de l'Université d'Ottawa où il enseigne le piano et la littérature pianistique. Il est également directeur du département d'interprétation.

Il a donné des cours dans tout le Canada, en Amérique du Sud et en France et a publié des articles dans des revues telles que Clavier. Spécialiste de la musique française, il travaille actuellement à une nouvelle édition de la musique pour piano de Gabriel Fauré et de Maurice Ravel dont il a joué l'oeuvre au complet dans des récitals.

Il a enregistré sur étiquette Harmonia Mundi et Rci et il a été membre du jury de nombreux concours nationaux et internationaux.

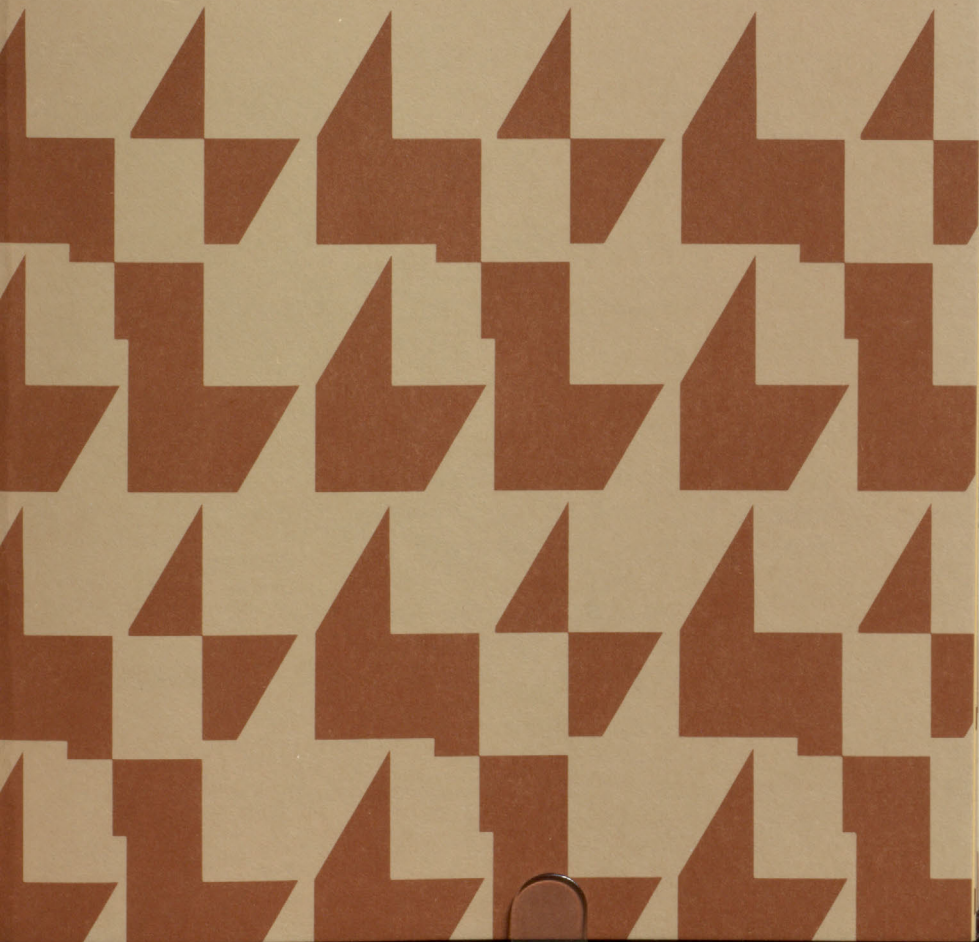
Parmi ses étudiants qui ont remporté des prix: Angela Hewitt qui a dernièrement gagné Premier prix au concours Bach à Toronto et Andrew Tunis qui a remporté le Premier prix à l'unanimité au concours de Munich, section des duos de violoncelle et piano.

A compter d'avril 1986, Jean-Paul Sévilla ira passer une année au Japon en qualité de professeur invité à la Musashino Academia Musical de Tokyo.

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 18 March 1986, 5:00 pm

GUITAR ENSEMBLES

ensemble classes of Peter McCutcheon
Garry Antonio
Eugene Plawutsky

programme

LA ROSSIGNOL / DREWRIE'S ACCORDS

Anonymous

SLEEPERS, AWAKE
(from Cantata No.140)

Johann Sebastian Bach
arr. Christopher Parkening

*guitars: Vince D'Agostino
Emmanouelides
(ensemble class of Peter McCutcheon)*

LETTERS FROM COMPOSERS

Dominick Argento

Frédéric Chopin to a friend
Robert Schumann to his fiancée
Franz Schubert to a friend

*baritone: Pierre Ladouceur
guitar: Ross MacIver
(ensemble class of Eugene Plawutsky)*

SUITE IN A MAJOR, K.487

Wolfgang Amadeus Mozart
arr. Erwin Schaller

Larghetto
Minuet
Trio
Andante
Polonaise

EL PANO MORONO

Traditional
arr. Len Williams

*guitars: Vince D'Agostino
Emmanouelides*

ALLEGRO
(from Concerto for 2 Mandolins)

Antonio Vivaldi

ALLEGRO
(from Concerto in A major)

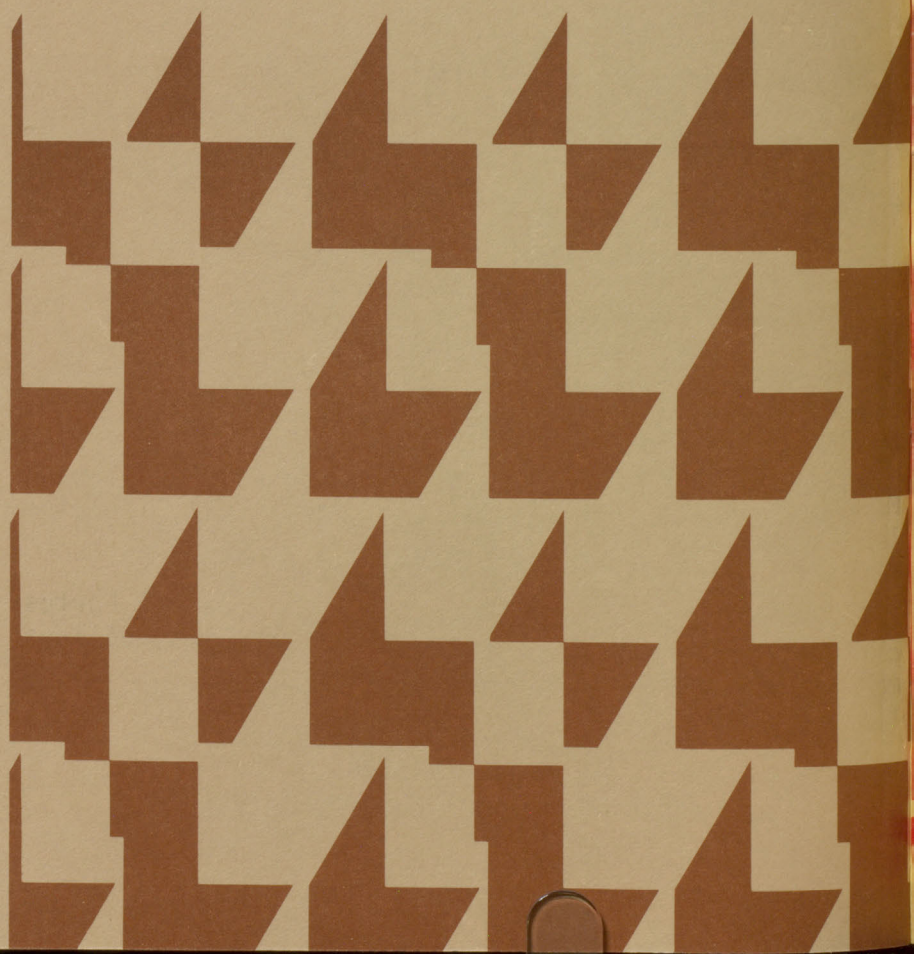
Georg Philip Telemann
arr. Tricia Singleton

flute: Susan Gibeault

MALAGUEÑAS

Daniel Fortea
arr. Emmanouelides

*guitars: Emmanouelides
John Corkett
Tricia Singleton
Gerald Filion
(ensemble class of Garry Antonio)*



Organ Recital

Redpath Hall

Faculty of Music

MARC-ANDRÉ DORAN,

March 19, 1986
Wednesday 12:15

FANTAISIE EN ECHO

Jan Pieterszoon Sweelinck
(1562-1621)

SUITE EN 1^e ton (2^{eme} livre)

Jacques Boyvin
(1653-1706)

Prélude grave
Prélude à 2 chœurs
Duo
Fugue grave
Récit tendre
Grand dialogue

CHORAL "O LAMM GOTTES UNSCHULDIG"

Johann Pachelbel
(1653-1706)

TOCCATA SEPTIMA

Georg Muffat
(1653-1704)

* * * * *

Marc-André Doran est né à Montréal en 1961. Il débuta ses études musicales chez M. Bernard Lagacé où il travailla six ans. Admis au Conservatoire de musique de Montréal en 1981, il obtint en mai 1985 un premier prix d'orgue à l'unanimité du jury dans la classe de M. Gaston Arel. En juillet dernier, il remportait les honneurs du Concours national du C.R.C.O. qui se tenait à Montréal.

Cette année, Marc-André Doran poursuit des études en clavecin, orgue et en analyse musicale. Il est également organiste en la paroisse historique de la visitation du Sault-au-Récollet.

* * * * *

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

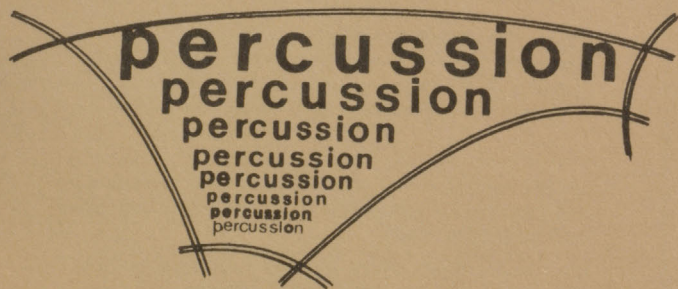
McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

March 19 - 22, 1986

contemporary music festival 5
de musique contemporaine





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Prix de composition CAPAC
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Les prix suivants seront attribués aux jeunes compositeurs canadiens ayant moins de 30 ans à la date limite du concours le 30 septembre 1986.

The following prizes will be awarded to young Canadian composers who are under 30 on the competition closing date September 30, 1986.

- Sir Ernest MacMillan
- William St. Clair Low
- Rodolphe Mathieu
- Hugh Le Caine
- Godfrey Ridout

**L'Association des compositeurs,
auteurs et éditeurs du Canada**
**Composers, Authors and Publishers
Association of Canada**

1245, rue Sherbrooke ouest, bureau 1470
Montréal (Québec)
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This year marks the FIFTH 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 percussion instruments of many types, either separately or in a number of combinations. This year's Festival also coincides with the Percussive Arts Society (Quebec Chapter) annual "Day of Percussion" hosted this year by the Faculty of Music of McGill University.

We are very fortunate to have a number of very fine performers including the MCGILL PERCUSSION ENSEMBLE under the direction of Pierre Béluse, the ATELIER DE PERCUSSION DE L'UNIVERSITE DE MONTREAL under the direction of Robert M. Leroux, percussionist-composer and conductor Jean-Charles François, soprano Elise Bédard, saxophonist René Masino, and percussionists Vincent Dhavernas and André Morin.

Of the 22 works to be heard, four are world premières and eight are Canadian premières. As in 1985, we have been fortunate to have the support of the Canada Council in commissioning a new work by José Evangelista. In addition, we are most encouraged by the continuing support of L'ASSOCIATION DES COMPOSITEURS, AUTEURS ET EDITEURS DU CANADA LIMITEE (CAPAC), LA SOCIÉTÉ DE DROITS D'EXECUTION DU CANADA LIMITEE (PRO CANADA), C.B.C. STEREO, AND LE CENTRE DE MUSIQUE CANADIENNE AU QUEBEC.

Cette année marque le CINQUIÈME FESTIVAL DE MUSIQUE CONTEMPORAINE présenté par la Faculté de musique de l'Université McGill. Fidèles à l'idée d'organiser le Festival autour d'un type d'instrument particulier, nous présentons cette année une série de concerts mettant en vedette les instruments à percussion, seuls ou combinés à d'autres instruments. Le Festival de cette année coïncide avec la "Journée de la percussion" annuelle de la Société des arts de la percussion (section québécoise), accueillie cette année par la Faculté de musique de l'Université McGill.

Nous avons la très grande chance d'accueillir plusieurs excellents interprètes. Notamment, l'ENSEMBLE DE PERCUSSION DE MCGILL, dirigé par Pierre Béluse, l'ATELIER DE PERCUSSION DE L'UNIVERSITE DE MONTREAL, dirigé par Robert M. Leroux, le percussionniste-compositeur-chef d'orchestre Jean-Charles François, le soprano Elise Bédard, le saxophoniste René Masino et les percussionnistes Vincent Dhavernas et André Morin.

Sur les 22 œuvres au programme, quatre sont des créations mondiales et huit des créations canadiennes. Comme en 1985, nous avons eu la chance d'obtenir une subvention du Conseil des Arts du Canada pour commander une œuvre au compositeur José Evangelista. Outre, nous sommes très heureux du soutien que continuent de nous accorder l'ASSOCIATION DES COMPOSITEURS, AUTEURS ET EDITEURS DU CANADA LIMITEE (CAPAC), LA SOCIÉTÉ DE DROITS D'EXECUTION DU CANADA LIMITEE (SDE CANADA), le réseau stéréo de la C.B.C. ET LE CENTRE DE MUSIQUE CANADIENNE AU QUEBEC.

Principal Organizers: / principaux organisateurs: Brian Cherney, John Rea, Donald Steven

PROGRAMME CODE

Commissioned by the Festival with the assistance of the Canada Council.
Commandée du Festival grâce à une subvention du Conseil des Arts du Canada.

World première/création *Canadian première/première canadienne

RECORDING

The following works are being recorded by CBC Stereo for later broadcast:
Les œuvres suivantes sont enregistrées par CBC Stereo pour diffusion ultérieure:

Penetration No. 2	Joji Yuasa
Grande Etude pour piano	Jean-Charles François
Void Not Filled with Words	Paul Théberge
Drumming	Steve Reich

C.B.C. Stereo 93.5: "Two New Hours", April 6, 1986 at 9:00 p.m.
Producteur/Réalisatrice: Frances Wainwright

Triak	Akira Nishimura
Les La Nuit	José Evangelista
Stoles	Michelle Boudreau
Music for Quiet Spaces	Robin Minard

C.B.C. Stereo 93.5: "Two New Hours", April 13, 1986 at 9:00 p.m.
Producteur/Réalisatrice: Frances Wainwright

mercredi 19 Wednesday 20h00 Pollack Hall

2.

McGill Percussion Ensemble
direction: Pierre Béluse

Guest Artists: Elise Bédard, Jean-Charles François, Alcides Lanza, Pierrette LePage,
Bruce Mather, Meg Sheppard, Joel Wapnick, the Groupe of the Electronic
Music Studio (GEMS)

Interpenetration No.2 (1983) Joji Yuasa
Jean-Charles François, François Gauthier, percussion

Grande Etude pour piano (1976) Jean-Charles François
Jean-Charles François, piano

Illuminations I (1965) Otto Joachim
The Groupe of the Electronic Music Studio (GEMS)
Alcides Lanza, piano John Oliver, guitar
Pierre Béluse, percussion Jill Rothberg, flutes
Guest Artists: Meg Sheppard, speaker
Jean-Charles François, percussion

Cantata for Magic America (1960) Alberto Ginastera

Elise Bédard, soprano
Pierrette LePage, céleste
Bruce Mather, Joel Wapnick, pianos

McGill Percussion Ensemble:

<i>Andrew Cholvat</i>	<i>D'Arcy Gray</i>
<i>George Clarke</i>	<i>Andrei Malashenko</i>
<i>Aubrey Dayle</i>	<i>Ralph O'Connor</i>
<i>Marc DeGrandmont</i>	<i>Humberto Pacheco</i>
<i>Michael Emenau</i>	<i>Elliot Polsky</i>
<i>Sohando Estwick</i>	<i>Greg Smith</i>
<i>François Gauthier</i>	

Conductor: Pierre Béluse

Pierre Béluse studied percussion at the Conservatoire de musique à Montréal with Saul Goodman and Louis Charbonneau and performed extensively in jazz ensembles in the 1950's and 60's. He was a member of the Montreal Symphony Orchestra from 1959 until 1980 and began performing with the S.M.C.Q. in 1967. Since 1967 he has taught percussion at the Faculty of Music at McGill and is presently also on the staff of the Université d'Ottawa where he coaches percussion ensembles. He also performs with the National Arts Centre Orchestra.

Founded in 1969 by Pierre Béluse, the McGill Percussion Ensemble has performed extensively at McGill and throughout Québec. The Ensemble has recorded the music of contemporary Canadian composers for the French and English networks of the CBC, for such programmes as "Musique d'Aujourd'hui", "Alternances" and "Two New Hours", and has also recorded for Radio Canada International and for McGill Records. In 1979 their album Percussion was awarded "Le Grand Prix du Disque du Canada" by the Canadian Music Council.

Since completing her undergraduate and graduate training at McGill under Jan Simons, Elise Bédard has established an active professional career in concerts throughout Canada, in France, Spain and Holland. She is particularly interested in contemporary repertoire and has received a number of bursaries for further study in this area. Recently she has performed with the Nouveau Théâtre Expérimental de Montréal, the Théâtre Expérimental des Femmes and sung in the world première of the oratorio Jesus Christus by Anne Lauber.

Pierre Béluse a étudié la percussion au Conservatoire de musique de Montréal avec Saul Goodman et Louis Charbonneau, et il s'est produit très souvent avec des ensembles de jazz dans les années 50 et 60. Membre de l'Orchestre symphonique de Montréal de 1959 à 1980, il a commencé à jouer à la S.M.C.Q. en 1967. Depuis 1967, il enseigne la percussion à la Faculté de musique de l'Université McGill, et il dirige en outre actuellement des ensembles de percussion à l'Université d'Ottawa. Il se produit aussi avec l'Orchestre du Centre National des Arts.

Fondé en 1969 par Pierre Béluse, l'Ensemble de Percussion de McGill s'est fait entendre souvent à l'Université McGill et partout au Québec. L'Ensemble a enregistré la musique de compositeurs canadiens contemporains pour les réseaux anglais et français de Radio-Canada pour des émissions telles que "Musique d'Aujourd'hui", "Alternances" et "Two New Hours", ainsi que sur disque pour Radio-International et McGill Records. En 1979, leur microsillon Percussion a reçu "Le Grand Prix du Disque du Canada" décerné par le Conseil canadien de la Musique.

Depuis qu'elle a terminé son baccalauréat et ses études supérieures avec Jan Simons à l'Université McGill, Elise Bédard poursuit une carrière professionnelle partout au Canada, en France, en Espagne et en Hollande. S'intéressant particulièrement au répertoire contemporain, elle a reçu plusieurs bourses pour se perfectionner dans ce domaine. Elle s'est produite récemment au Nouveau Théâtre Expérimental de Montréal, au Théâtre Expérimental des Femmes, et elle a chanté dans la création mondiale de l'oratorio Jesus Christus d'Anne Lauber.

Charles François, percussionist, composer, conductor, studied at the Paris Conservatorium and with the Australian composer Keith Humble. He served as the co-director of the Centre de Musique, at the American Center in Paris (1966-68), and as principal percussionist with the Melbourne Symphony Orchestra (1969-71) in Australia. He joined the Music Faculty of the University of California, San Diego in 1972 and served as the director of the Center for Music Experiment from 1979 to 1982 and was Chairman of the Music Department from 1982 until 1985. He is a founding member of Kiva, an experimental group devoted to non-written music since 1975. He is currently writing a book on contemporary percussion, and is the Editor of Percussive Notes Research Edition.

Interpenetration No. 2 for Two Percussionists, written in Encinitas, California in 1983, is for the percussion duo Yasumori and Sumire Yamaguchi. The piece is in three connected sections. The second part is much more free in its time organization and at times is improvised.

The Japanese composer Joji Yuasa was born in 1929. In the 1950's he was a member of the "Experimental Workshop" in Tokyo. He has worked extensively with electronic music at the Radio's Electronic Music Studio.

Grande Etude pour piano (1976)

The piece is in six parts, each having its own characteristics, but at the same time they are all based on the same basic material, and they all have particular relationships with each other. Certain melodic, harmonic, rhythmic and textural elements are repeated throughout the piece, in order to constitute a large form based on the opposition symmetry/asymmetry.

Written in 1965, Illumination I is one of the works, commissioned by the CBC, which explore the various relationships between the properties of sound and light. Each performer is from a transparent part illuminated from behind by a light and plays only when the light is switched on.

Born in Düsseldorf in 1910, Otto Joachim studied violin in Germany during the 1920's and early 30's before leaving for the Far East in 1934. Since 1949 he has lived in Montreal where he has built a distinguished career as performer, teacher and composer.

The American actress-singer Meg Sheppard has resided in Montreal since 1971. She currently performs in mixed-media compositions, usually with the composers/performers group, or in duo with Alcides Lanza.

Alcides Lanza has been teaching at McGill University since 1971 and is presently director of the Electronic Music Studio. As well as teaching composition and theory, he is also the principal conductor and artistic director of the group GEMS.

The percussionist, composer, chef d'orchestre, Jean-Charles François a studied at the Conservatoire de Paris and avec le compositeur Australien Keith Humble. Entre 1966 et 1968, il a été co-directeur du Centre de Musique au Centre Américain à Paris, et entre 1969 et 1971 premier percussionniste de l'Orchestre Symphonique de Melbourne, Australie. En 1972 il a été nommé professeur au département de musique de l'Université de Californie, San Diego et est devenu le directeur du Center for Music Experiment entre 1979 et 1982. Puis il est devenu directeur du département de musique jusqu'en 1985. Il est un des membres fondateurs du groupe Kiva, un groupe expérimental travaillant sur les formes musicales non écrites depuis 1975. Il est en train d'écrire un livre sur la percussion contemporaine, et il est Editeur de Percussive Notes Research Edition, une publication de la Percussive Arts Society.

Interpenetration No. 2 pour deux percussionnistes a été composée à Encinitas, en Californie, en 1983, pour le duo de percussion Yasumori et Sumire Yamaguchi. L'oeuvre est en trois parties reliées entre elles. La musique est improvisée dans certains passages de la deuxième partie. La pièce se termine par une courte coda.

Le compositeur japonais Joji Yuasa est né en 1929. Dans les années 50 il a fait partie de l'"Atelier Expérimental" de Tokyo. Il a beaucoup travaillé à des oeuvres électroniques au Studio de musique électronique de la Radio japonaise.

Grande Etude pour piano (1976)

La pièce est en six parties, chacune ayant son propre caractère, mais en même temps elles exploitent un matériau commun et ont toutes des relations déterminées entre elles. Certains éléments mélodiques, harmoniques, gestuels ou de texture se répètent tout au long de la pièce pour constituer une grande forme basée sur l'opposition symétrie/assymétrie.

Ecrit en 1965, Illumination I est l'une de trois oeuvres, commandées par Radio-Canada, qui explorent les divers rapports entre les propriétés du son et de la lumière. Chaque interprète lit une partition transparente illuminée par derrière, et il ne joue lorsque la lumière est allumée.

Né à Düsseldorf en 1910, Otto Joachim a étudié le violon en Allemagne pendant les années 20 et au début des années 30, avant de gagner l'Extrême-Orient en 1934. Depuis 1949 il vit à Montréal où il poursuit une carrière prestigieuse d'interprète, de professeur et de compositeur.

L'actrice-chanteuse américaine Meg Sheppard habite Montréal depuis 1971. Elle se produit souvent dans des oeuvres de média mixtes, habituellement avec le composers/performers group, ou en duo avec Alcides Lanza.

Alcides Lanza enseigne depuis 1971 à l'Université McGill où il est actuellement directeur du studio de musique électronique. En plus d'enseigner la composition et la théorie, il est le chef principal et le directeur artistique du groupe GEMS.

The Cantata para América Mágica, for dramatic soprano and percussion orchestra, was commissioned by the Fromm Music Foundation and written in 1960. The text is based on pre-Columbian poems. In the music itself, extensive use is made of serial techniques applied not only to pitches but to dynamics, rhythm and density. The work is divided into six sections:

- 1) Prelude and Song of Dawn
- 2) Nocturne and Love Song
- 3) Song for the Warriors' Departure
- 4) Fantastic Interlude (Orchestra)
- 5) Song of Agony and Desolation
- 6) Song of Prophecy

Recognized as one of the leading Latin American composers of the twentieth century, Alberto Ginastera was born in Buenos Aires in 1916 and studied composition there (1928-38) and in the United States (1945-47). As well as gaining an international reputation as a composer, Ginastera was also active as a teacher. Ginastera died in 1983.

Pierrette LePage studied piano in Paris with Lazare Levy after studying in Canada with Constantin Klimoff (Quebec) and Alberto Guerrero (Toronto). She joined the staff of the Faculty of Music at McGill in 1966 and in recent years has performed extensively as a duo-pianist with Bruce Mather.

Bruce Mather studied piano in Toronto with Alberto Guerrero and Alexander Uninsky and with Lazare Levy in Paris. In composition he worked chiefly with Oskar Morawetz and Darius Milhaud and earned degrees in composition from Stanford University and from the University of Toronto. Since 1966 he has taught composition and analysis at McGill. In 1979 he was awarded the Jules Léger Prize for New Chamber Music for Musique pour Champigny.

Joel Wapnick is an Associate Professor in the Department of Theory at McGill, teaching in the area of school music. He has masters degrees in psychology (S.U.N.Y. Stony Brook) and music performance (Sarah Lawrence College) and completed his Ed.D. at Syracuse University. He is currently writing a book on Josef Fidelman's approach to the teaching and interpretation of piano repertoire.

La Cantata para América Mágica pour soprano dramatique et orchestre de percussions a été commandée par la Fromm Music Foundation et écrite en 1960. Le texte se compose de poèmes pré-colombiens. L'oeuvre fait souvent appel des techniques sérielles appliquées non seulement aux hauteurs mais aussi aux nuances, au rythme et à la densité. La pièce se divise en six sections:

- 1) Prélude et chant de l'aurore
- 2) Nocturne et chant d'amour
- 3) Chant pour le départ des guerriers
- 4) Interlude fantastique (orchestre)
- 5) Chant d'agonie et de désolation
- 6) Chant prophétique

Reconnu comme l'un des compositeurs latino-américains les plus importants du 20e siècle, Alberto Ginastera est né à Buenos Aires en 1916. Il y a étudié la composition (1928-38), qu'il a également travaillée aux Etats-Unis (1945-47). Compositeur de réputation internationale, Ginastera a été en outre un professeur recherché. Il est décédé en 1983.

Pierrette LePage a étudié le piano à Paris avec Lazare Lévy après avoir travaillé au Canada avec Constantin Klimoff (Québec) et Alberto Guerrero (Toronto). Professeure à la Faculté de musique de l'Université McGill depuis 1966, elle s'est souvent produite récemment comme pianiste-duettiste avec Bruce Mather.

Bruce Mather a étudié le piano à Toronto avec Alberto Guerrero et Alexander Uninsky, et à Paris avec Lazare Levy. Ses principaux professeurs de composition ont été Oskar Morawetz et Darius Milhaud, et il détient des diplômes en composition des universités Stanford et de Toronto. Il enseigne la composition et l'analyse à l'Université McGill depuis 1966. En 1979, il a reçu le Prix Jules Léger pour Musique pour Champigny.

Joel Wapnick enseigne actuellement la théorie à l'Université McGill. Il détient des maîtres en psychologie (S.U.N.Y. Stony Brook) et en interprétation musicale (Sarah Lawrence College) et il a obtenu un Ed.D. à l'Université de Syracuse. Il rédige présentement un ouvrage sur les méthodes de Josef Fidelman touchant l'enseignement et l'interprétation du répertoire pour piano.

jeudi 20 Thursday 15h00 Clara Lichtenstein Recital Hall

Jean-Charles François

*Agathès de Pales Ondes aux Frisons d'Alènois (1981) - Tape

*Fragments (1985) - Percussion

*Emmêlements, Réseaux, Noeuds (1985) - Text

*Err/and Branching (1980) - Tape

Agathès de Pales Ondes aux Frisons d'Alènois and Err/and Branching are two tape pieces realised from digital sound materials elaborated at IRCAM (Paris) in 1980 on Music 10 for the improvisation group Kiva of which I am a member. The sounds of the two pieces are based on a software written by me to construct infinite aleatoric waves elaborated according to specific rules designed to avoid any abrupt changes. The final mix has been realised at the Center for Music Experiment, University of California, San Diego. Emmêlements, Réseaux, Noeuds is a compositional text specially written for Traverse, a publication from the Pompidou Centre in Paris (it will appear in the next issue). The text is in two parts: the first one is concerned with the paradoxical affirmation - energetically repeated - of a sound world which escapes in its nature any attempt at fixation; the second part is designed like a map of the memories that musical instruments constitute, in which one can move, visiting one after the other all the contradictions of this universe. Fragments for percussion has been specially written to accompany in the same concert the three other pieces (this concert was played in Paris at the Porte de la Suisse on January 14, 1986). For this piece, I tried to use only a minimum of small transportable instruments, trying to exploit the maximum richness of timbre. Many techniques that can be found in this piece have been developed in my work with the improvisation group Kiva. One can also, if one wishes, recognize in this piece some direct associations with certain cooking techniques. The four pieces are superimposed and played without interruption.

Jean-Charles François

Agathès de Pales Ondes aux Frisons d'Alènois et Err/and Branching sont deux pièces pour bande magnétique réalisées à partir d'un matériel sonore digital élaboré à l'IRCAM (Paris) sur Music 10 pour le groupe d'improvisation Kiva dont je fais partie. Le matériel sonore des deux pièces est basé sur un programme logiciel écrit par moi-même pour construire des ondes aléatoires infinies, élaborées selon des règles évitant tout changement trop abrupt. Le mixage final a été réalisé au Center for Music Experiment à l'Université de Californie, San Diego. Emmêlements, Réseaux, Noeuds est un texte compositionnel écrit spécialement à la demande de la revue Traverse du Centre Pompidou à Paris qui le publiera dans son prochain numéro. Le texte est en deux parties: la première partie concerne l'affirmation paradoxale, car énergiquement répétée, d'une matière sonore qui échappe dans sa nature propre à toute fixation. La deuxième partie se présente comme une carte du tendre des mémoires que constituent les instruments de musique, dans laquelle on se déplace, visitant à tour de rôle toutes les contradictions de cet univers. Fragments pour percussion a été spécialement écrit pour accompagner dans le même concert les trois autres pièces (ce concert a été joué à Paris à la Porte de la Suisse le 14 janvier 1986). Pour cette pièce, je n'utilise qu'un minimum de petits instruments transportables, essayants d'en tirer le maximum de richesse de timbre. Beaucoup des techniques employées ont été développées dans le travail du groupe d'improvisation Kiva. On peut aussi trouver, si l'on veut, dans la pièce certaines relations avec des techniques culinaires. Les quatre pièces sont superposées et jouées sans interruption.

Jean-Charles François

jeudi 20 Thursday 20h00 Pollack Hall

ATELIER DE PERCUSSION DE L'UNIVERSITE DE MONTREAL

direction: Robert M. Leroux artiste invité: René Masino

.. STOLES (1934) Michèle Boudreau
 percussion: Martin Renière, Alain Kouri, François Brière
 Michel Grégoire, Guy Lévesque
 conductor: Julien Grégoire

A VOID NOT FILLED WITH WORDS (1984)** Paul Théberge
 saxophone: René Masino
 percussion: Robert M. Leroux

DANS LA NUIT (1985)*** José Evangelista
 percussion: Robert Pelletier, Marie Beauchesne
 synthesizer: Jacques Drouin
 harp: Esther Lalonger

intermission

STEAL THE THUNDER (1984) Jean Piché
 timbales, gongs, bande: Robert M. Leroux

KETIAK (1979) Akira Nishimura
 percussion: Robert M. Leroux, Robert Pelletier, Julien Grégoire
 François Brière, Marie Beauchesne, Pierre Lainesse

After the concert, Mireille Gagné, director of the Canadian Music Centre (Québec Region) will launch the "Bottin des compositeurs du Québec". Wine and cheese will be served.

Composed of percussion students of Robert M. Leroux, professor at the Université de Montréal, the Atelier was founded six years ago. Besides its concert activities, it has recorded for the CBC and premiered works by young Canadian composers. The ensemble is directed by Robert M. Leroux.

Robert Leroux was born in Montreal in 1950. He completed his studies at McGill University. He has played regularly with the M.S.O., the Radio-Canada Orchestra, and the National Arts Centre Orchestra. He has been a professor at the University of Montreal since 1978. He is considered by critics and public alike to be one of Canada's great percussionists.

.. STOLES is a collage-type work based upon thirty transcriptions which Michèle Boudreau made from phonocardiographs corresponding to specimens of irregular heartbeats. The title is made up from the endings of the two words for heart movements: systole (contraction) and diastole (expansion).

Michèle Boudreau recently completed her Master's degree at the University of Montreal. She also studied electronic music at McGill.

Formé des élèves de percussion de Robert M. Leroux, professeur à la Faculté de musique de l'Université de Montréal, l'Atelier existe depuis six ans. En plus de se produire en concert, il a enregistré pour le radio de la SRC et a créé des oeuvres de jeunes compositeurs canadiens. L'ensemble est dirigé par Robert M. Leroux.

Né à Montréal en 1950, Robert M. Leroux a fait ses études à la faculté de musique de l'Université de McGill. Il a joué régulièrement avec l'O.S.M., l'Orchestre de Radio-Canada, et l'Orchestre du Centre national des Arts d'Ottawa. Depuis 1978, il est professeur à l'Université de Montréal. Il est actuellement considéré à la fois par la critique et le public comme l'un des plus grands percussionnistes au Canada.

.. STOLES est une oeuvre-collage basée sur une trentaine de transcriptions que Michèle Boudreau a effectuées à partir de tracés phonocardiographiques correspondant à des spécimens d'anomalies courantes du coeur. Le titre provient de la terminaison commune de deux mots: systole et diastole, mouvement de contraction et de dilatation du coeur.

Michèle Boudreau a reçu sa maîtrise en composition de l'Université de Montréal en 1982.

VOID NOT FILLED WITH WORDS

The title and theme of this work are taken from a passage in Italo Calvino's "Invisible Cities" in which an extended metaphor is created on the nature of communication and meaning, gesture and language.

Paul Théberge has studied European/American, African and Indian musics. His compositions have been performed and broadcast throughout Canada and in the United States.

DANS LA NUIT is based upon one melodic line which produces chords and heterophonic ornamentation during the course of its development. It is in three movements plus a finale. The synthesizer acts as an intermediary between the harp and percussion in music which has the character of a nocturne. The work is dedicated to Bruce Mather.

José Evangelista was a founding member of "Les Evénements du Neuf". Currently he is travelling and studying in Burma and Indonesia.

STEAL THE THUNDER

All the electronic sounds were obtained from a single timpano. Acoustic sounds were manipulated with a computer to provide an extended family of spectrally related material. This piece is about mythical heroes who tame rivers, move mountains and make the rain fall.

Jean Piché has studied at Laval, Simon Fraser and Stanford Universities. He uses the Fairlight Computer Music System. He is currently music officer at the Canada Council.

KETIAK is a symbolic work for percussion ensemble which was realized as follows: musical elements found through analysis of the Kécak, a folk art of Bali, were condensed to their furthest extent and then recomposed into this work.

Akira Nishimura is a graduate of the Tokyo University of the Arts. In 1977, he won both the Luigi Dallapiccola Prize and the Queen Elizabeth Competition for Composers.

A VOID NOT FILLED WITH WORDS

Le titre et le thème de cette oeuvre sont tirés d'un passage de "Villes invisibles" d'Italo Calvino comportant une métaphore élaborée sur la nature de la communication et de la signification, du geste et du langage.

Paul Théberge a étudié les musiques européennes/américaines, africaines et indiennes. Ses compositions ont été exécutées et diffusées au Canada et aux Etats-Unis.

DANS LA NUIT comprend trois mouvements plus un finale. Le synthétiseur occupe le rôle d'intermédiaire entre la harpe et les deux percussions. La musique a un caractère de nocturne, et l'écriture est basée sur une ligne mélodique qui donne lieu à des accords et des ornements hétérophoniques issus de son déroulement. L'oeuvre est dédiée à Bruce Mather.

José Evangelista a été membre fondateur de "Les Evénements du Neuf". Actuellement, il voyage et fait des études en Birmanie et en Indonésie.

STEAL THE THUNDER

Tous les sons électroniques ont été produits par une seule timbale. Les sons acoustiques ont été manipulés à l'aide d'un ordinateur, afin d'obtenir une grande famille de matériaux reliés par leur spectre. Cette oeuvre traite de héros mythiques qui domptent le feu, déplacent les montagnes et font tomber la pluie.

Jean Piché a étudié aux universités Laval, Simon Fraser et Stanford. Il se sert d'un ordinateur Fairlight. Il est actuellement agent de musique au Conseil des Arts du Canada.

KETIAK est une condensation et une réorganisation du matériau obtenu par l'analyse musicale du Kécak, cette extraordinaire musique populaire de Bali. Le Kécak de Bali est basé sur le poème épique indien Rāmāyana.

Diplômé de l'Université des Arts de Tokyo, Akira Nishimura a reçu le prix Luigi Dallapiccola à Milan en 1977 et le grand prix au Concours de composition Reine-Elisabeth la même année.

vendredi 21 Friday 20h00 Pollack Hall

ATELIER DE PERCUSSION DE L'UNIVERSITE DE MONTREAL

direction: Robert M. Leroux

MUSIC FOR QUIET SPACES (1984)

Robin Minard

*vibraphone: Robert M. Leroux
tape delay*intermissionDRUMMING (1971)

Steve Reich

*piccolo: Chantal Soucy
voices: Daniel Scott, Dominique Primeau, Anne-Marie Gaudreault
percussion: Robert M. Leroux, Alain Kouri, Robert Pelletier,
Julien Grégoire, Marie Beauchesne, Pierre Lainesse,
Martin Renière, François Bélanger, Michel Grégoire,
Guy Lévesque*

MUSIC FOR QUIET SPACES is part of a collection of works conceived for either concert-hall or "ambient" performance. The work was funded by a grant from the Canada Council.

Robin Minard studied in Montreal with Gilles Tremblay and John Rea. In the autumn of 1985, he resided in Berlin where he collaborated with architect and sound-space specialist Bernhard Leitner.

DRUMMING is the final refinement of the phasing technique where two or three identical instruments playing the same repeated melodic pattern gradually move out of synchronization with each other.

Steve Reich studied with Darius Milhaud and Luciano Berio.

MUSIC FOR QUIET SPACES appartient à une série d'oeuvres conçues soit pour la salle de concert, soit pour créer une "ambiance sonore". L'oeuvre a été composée grâce à une subvention du Conseil des Arts du Canada.

Robin Minard a étudié à Montréal avec Gilles Tremblay et John Rea. A l'automne 1985, il a travaillé à Berlin avec Bernhard Leitner architecte et spécialiste en sonorisation de l'espace.

DRUMMING représente le stade ultime de raffinement de la technique de phasage, dans laquelle deux ou trois instruments identiques jouant le même modèle mélodique répété parviennent graduellement à une désynchronisation.

Steve Reich a étudié avec Darius Milhaud et Luciano Berio.

samedi 22 Saturday 10h30

EAST LOUNGE OF POLLACK HALL

Free admission

The Quebec Chapter of the Percussive Arts Society invites all those interested in contemporary music to attend a lecture on "The New Percussion", given by Jean-Charles François, chairman of the Music Department University of California at San Diego.

samedi 22 Saturday 14h30

EAST LOUNGE OF POLLACK HALL

Free admission

A clinic will be given by Thom Hannum for all those interested in Drum and Bugle Corps.

samedi 22 Saturday 10h30

SALLE DE RECEPTION, SALLE POLLACK

Entrée libre

La Section Québécoise du Percussive Arts Society invite tous les amateurs de musique contemporaine à venir entendre une conférence sur "La Percussion Contemporaine", donnée par Jean-Charles François, directeur du département de musique de l'Université de Californie à San Diego.

samedi 22 Saturday 14h30

SALLE DE RECEPTION, SALLE POLLACK

Entrée libre

Un atelier présenté par Thom Hannum intéressera les percussionnistes des Corps de Tambours et Clairs.

samedi 22 Saturday 20h00 Pollack Hall

MCGILL PERCUSSION ENSEMBLE

direction: Pierre Béluse

Guest artists: Vincent Dhavernas, Jean-Charles François, André Morin

RAIN TREE (1979)

marimbas: Greg MacIntosh, Elliot Polsky
vibraphone: François Gauthier
lighting: Denis Chabot

Toru Takemitsu

GRAFFITIS (1960)*

percussion: Vincent Dhavernas

Georges Aperghis

VARIACIONES RITMICAS (1963)

piano: Aloides Lanza
percussion: Aubrey Dayle, Marc DeGrandmont, Elliot Polsky
Ralph O'Connor, Andrew Cholvat, François Gauthier
conductor: Pierre Béluse

Marlos Nobre

VARI-ANES ET MOULIN-ATIONS (1984)**

marimba: André Morin

Marc Gagné

intermissionLITTLE BOW PIECE (1972)

percussion: Humberto Pacheco, Sohand Estwick, Andrew Cholvat
Greg Smith, Andrei Malashenko, George Clarke,
Micheal Emenau, D'Arcy Gray

Michael Horwood

LINKS NO.4 (MONK)

vibraphone: Jean-Charles François

Stuart Smith

RHYTHM SONG FOR ONE OR MORE MARIMBAS (1982)

Les Ensembles de Percussion de U.Q.A.M. et de McGill
conductor: Pierre Béluse

Paul Smadbeck

is a founding member of the Association
de Musique Actuelle de Québec, André Morin
has taken part in the first performance of
a number of contemporary works, both as
soloist and member of the ensemble. As
well as teaching at the Conservatoire de
Musique in Chicoutimi, André Morin has
been a permanent member of the Québec
Symphony Orchestra since 1967.

Vincent Dhavernas studied at McGill
University and at the Conservatoire de
Musique à Montréal where he obtained a
Premier Prix in percussion. Since then
he has performed with l'Orchestre des
Jeunes du Québec, les Grands Ballets
Canadiens, la Société de musique
contemporaine du Québec and the Montreal
Symphony Orchestra. Vincent Dhavernas
is also timpanist with the Orchestre
symphonique de Trois-Rivières.

RAIN TREE

dedicated to Kenzaburo Oé and Sylvio
Gualda. "It has been named "Rain Tree"; for
its abundant foliage continues to let fall
raindrops collected from last night's
snow until well after the following mid-
day. It's hundreds of thousands of tiny
leaves-fingerlike-store up moisture while
their trees dry up at once. What an
ingenious tree isn't it?" Quoted from
"Atama No Ii, Ame No Ki", a novel by
Kenzaburo Oé.

Membre fondateur de l'Association de
Musique Actuelle de Québec, André Morin
a créé plusieurs oeuvres du répertoire
contemporain en tant que soliste et
chambriste. Parallèlement à sa carrière
d'enseignant au Conservatoire de Musique
de Chicoutimi, André Morin est membre
permanent de l'Orchestre Symphonique de
Québec depuis 1967.

Vincent Dhavernas a étudié à l'Université
McGill et au Conservatoire de musique de
Montréal où il obtint un Premier Prix de
Percussion. Depuis, il a joué entre autres
avec l'Orchestre des Jeunes du Québec, les
Grands Ballets Canadiens, la Société de
musique contemporaine du Québec, et
l'Orchestre symphonique de Montréal. Vincent
Dhavernas est aussi timbalier-solo de
l'Orchestre symphonique de Trois-Rivières.

RAIN TREE

Dédiée à Kenzaburo Oé et à Sylvio
Gualda. "On a appelé cet arbre "L'arbre à la pluie"
parce que son feuillage abondant laisse
s'égoutter des gouttes de pluie recueillies la
nuit précédente jusque dans l'après midi du
lendemain. Ses centaines de milliers de petites
feuilles en forme de doigt emmagasinent
l'humidité tandis que d'autres arbres sèchent
très rapidement. Quel arbre astucieux! n'est-
ce pas?" Tirée de "Atama No Ii, Ame No Ki",
un roman de Kenzaburo Oé.

Considered one of the foremost composers on the international scene today, Toru Takemitsu was born in Tokyo. Largely self-taught, he has written extensively for Western-type ensembles as well as for Japanese instruments and combinations of the two.

GRAFFITIS

With its combination of text and music, Graffitis is a good example of Aperghis' style. He attempts to broaden the role of the musician, who becomes also an actor and a mime. The choice of instruments is free, but the ones used in this interpretation are suggested by the composer.

Georges Aperghis was born in Athens. At first influenced by post-war serialism, he was attracted in 1964 to the music of Xenakis and subsequently to that of Kagel. He presently lives in Paris and works chiefly in the area of music theatre.

VARIACIONES RITMICAS, pour piano and indigenous Brazilian percussion instruments, was written in 1963, and first performed by the pianist Gerardo Gandini and the Ritmus Percussion Ensemble in Buenos Aires. This composition, brilliantly written for the piano, with a colourful and original percussion accompaniment, offers a Thema followed by eight variations and a coda.

Marlos Nobre, Brazilian composer, has studied in his country and in Argentina, where he was a recipient of a two-year scholarship at the Di Tella Institute, in Buenos Aires (1963-64). During 1969 he worked at the Columbia University Electronic Music Centre. At present he is the cultural coordinator of the Ministry of Education Broadcasting Service, in Rio de Janeiro.

VARI-ANES ET MOULI-NATIONS was commissioned by André Morin. The work is a chain of variations on the folksong Marianne s'en va-t-au moulin.

Marc Gagné was born in St-Joseph de Beauce. He is a professor at Laval University where his teaching deals essentially with the relationship of music to literature.

LITTLE BOW PIECE

"The idea for this piece goes back several years to the first time I saw a percussionist bow on a large gong... In 1972 I went back to thinking about bows again. I began to experiment trying to find other objects that could be made to resonate using a bow. To my surprise and delight, not only metal objects, but glass, plastic, wood and even paper all had potential..."

Michael Horwood

Michael Horwood was born in Buffalo, New York and received both his Bachelor's and Master's degrees from the State University of New York at Buffalo. A prolific composer, Horwood has received numerous grants and commissions and has taught at Humber College of Applied Arts and Technology in Toronto since 1972.

Considéré comme l'un des compositeurs les plus en vue sur la scène internationale aujourd'hui, Toru Takemitsu est né à Tokyo. En grande partie autodidacte, il a beaucoup écrit pour des ensembles de type occidental ainsi que pour des instruments japonais, ainsi que pour des ensembles combinant les deux traditions.

GRAFFITIS

Par son alliance du texte et de la musique, Graffitis est un bon exemple du style de Georges Aperghis. Celui-ci tente d'élargir le rôle du musicien, qui devient également acteur et mime. Le choix des instruments est libre, mais ceux qui sont utilisés dans cette interprétation sont suggérés par le compositeur.

Georges Aperghis est né à Athènes. D'abord influencé par le sérialisme de l'après-guerre, il a été attiré en 1964 par la musique de Xenakis puis par celle de Kagel. Il vit actuellement à Paris où il oeuvre surtout dans le domaine du théâtre musical.

VARIACIONES RITMICAS, pour piano et instruments de percussion brésiliens, furent écrites en 1963, et exécutées pour la première fois à Buenos Aires par le pianiste Gerardo Gandini et le "Ritmus Percussion Ensemble". Cette oeuvre, brillamment écrite pour le piano avec un accompagnement original et pittoresque, présente un thème suivi de huit variations et un coda.

Marlos Nobre, compositeur brésilien, a fait ses études dans son pays natal et en Argentine, où il a bénéficié d'une bourse pendant deux ans (1963-64) à la Di Tella Institute de Buenos Aires. En 1969, il a travaillé au Centre de musique électronique de l'université Columbia. Il occupe actuellement le poste de coordonnateur culturel du service de radiodiffusion du ministère de l'Éducation à Rio de Janeiro.

Les VARI-ANES ET MOULI-NATIONS de Marc Gagné oeuvre commandée par André Morin, ont été écrites pendant l'été 1984. Le tout se présente comme une chaîne de variations sur thème de la chanson folklorique intitulée Marianne s'en va-t-au moulin.

Marc Gagné est né à Saint-Joseph de Beauce. Professeur à l'université Laval, son enseignement porte principalement sur les relations entre la musique et la littérature.

LITTLE BOW PIECE

"L'inspiration de cette oeuvre remonte à la première fois que j'ai vu un percussionniste faire vibrer un grand gong avec un archet... En 1972, je me suis remis à songer au jeu d'archet. J'ai alors tenté de trouver d'autres objets réagissant au jeu d'archet. A ma surprise et à ma joie, j'ai vu que non seulement les objets de métal, mais aussi les objets de verre, de plastique, de bois et même de papier avaient des possibilités..."

Michael Horwood

Michael Horwood est né à Buffalo, dans l'État New York, et il a obtenu ses baccalauréat et maîtrise de l'Université de l'État de N.Y. à Buffalo. Compositeur prolifique, Horwood a reçu de nombreuses bourses et commandes. Il enseigne au Humber College of Applied Arts and Technology à Toronto depuis 1972.

LINKS NO.4 (MONK) is part of a series of solo vibraphone pieces (Links). It was written the year Thelonius died and is dedicated to his memory. The piece is based in part on Round Midnight by Thelonious Monk and Silent Night.

Stuart Smith's music has been performed throughout the United States as well as in the Orient and Europe. His music is published by Sonic Arts Edition, Lingua Press and Somers Music. He is currently teaching at the University of Maryland in Baltimore.

RHYTHM SONG

This piece was originally written as a marimba solo... However, during the latter stages of composition, I found that the contrasting parts were brought out more clearly, and the overall impact was increased when the work was performed simultaneously by two (or more) players in octaves".

Paul Smadbeck

Paul Smadbeck is a well-known American marimbist and composer.

LINKS NO.4 (MONK) fait partie d'une série de pièces pour vibraphone solo (Links). Ecrite l'année du décès de Thelonius Monk, cette oeuvre est dédiée à sa mémoire. Elle est partiellement basée sur Round Midnight de Thelonious Monk et Silent Night.

La musique de Stuart Smith a été exécutée partout aux États-Unis ainsi qu'en Orient et en Europe. Elle est publiée par Sonic Arts Edition, Lingua Press et Somers Music. Stuart Smith enseigne actuellement à l'Université du Maryland à Baltimore.

RHYTHM SONG

"Cette oeuvre a été conçue à l'origine comme un solo de marimba... Toutefois, pendant les dernières étapes de sa composition, je me suis rendu compte que ses éléments contrastants ressortaient plus clairement, et que l'effet global de la pièce était plus réussi, lorsqu'elle était exécutée simultanément par deux instrumentistes (ou plus) jouant en octaves".

Paul Smadbeck

Paul Smadbeck est un marimbiste et compositeur américain bien connu.

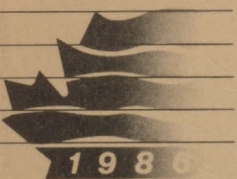
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Les disques McGill sont en vente à l'entr'acte.

Contemporary Music Concert:

CONTEMPORARY MUSIC ENSEMBLE

Direction: Bruce Mather

Works by Leslie Bassett, John Burke, George Crumb, Oskar Morawetz, André Prévoist; and by student composers Brent Lee, John Mackay, Sandy Thorburn, Guy Bacos.



ANNÉE INTERNATIONALE DE LA MUSIQUE CANADIENNE

Le Centre de musique canadienne au Québec coordonne toute activité musicale qu'il reconnaît dans ce cadre.

La Musicothèque et l'Atelier de reproduction du Centre sont au service des compositeurs canadiens.

430 rue St-Pierre, Montréal, QUÉBEC H2Y 2M5

téléphone: Administration (514) 849-9175;

Musicothèque 849-9176;

Atelier 849-9177.



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Les compositeurs de moins de 30 ans,
affiliés à la SDE Canada
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musique de chambre (jusqu'à 11 instruments)
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(avec voix et/ou instruments)

Joignez-vous aux gagnants de la SDE,
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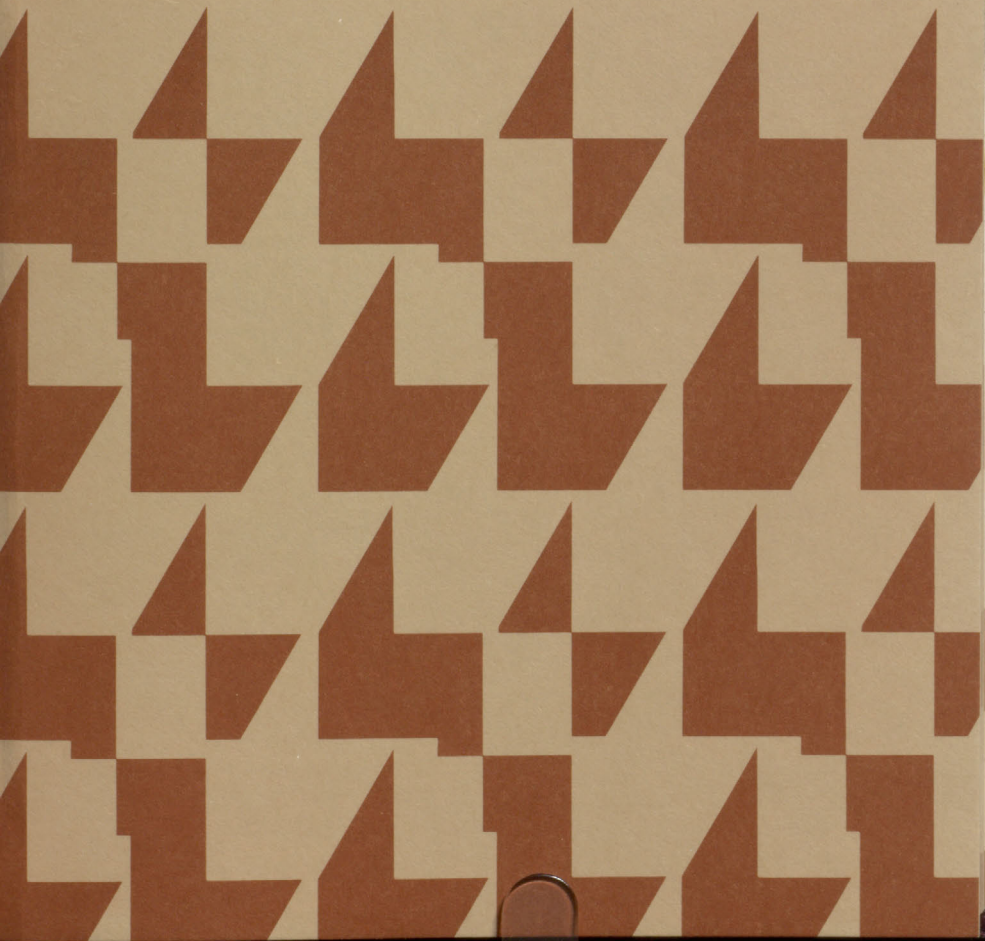
**LA SOCIÉTÉ DE DROITS D'EXÉCUTION
DU CANADA LIMITÉE**

625, avenue du Président Kennedy, bureau 1601
Montréal (Québec) H3A 1K2. Tél.: (514) 849-3294

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, March 24, 1986

1:00 p.m.

McGILL JAZZ WORKSHOP BAND III

direction: Peter Freeman and Nancy Newman

Jazz Band III

Alto Saxophones

Joel Couture

Luc Leger

Tenor Saxophones

Joey Pietrarroia

Peter Zsebik

Baritone Saxophone

Lorraine Pitre

Trumpets

Linda Cooper

Allen Hoyt

Philippe Hudon

Paul Kemerer

André Thouin

Trombones

Steve McNeilly

Jacqueline Abbott

Steve Ransom

Randy Wilk

Joe Soussan

Piano

Claude Foisy

David Johanns

Bass

Tim Nolan

Guitars

Fady Karam

Eric Rock

Drums

Ron Enross

David Laing

programme

THE OPENER	Ray Brown
WIGGLE WAGGLE	Herbie Hancock Bob Mintzer (arr.)
EARLY AUTUMN	Ralph Burns and Woody Herman
SHELL GAME	Frank Wess
SKIN TONE	Les Hooper
A CHILD IS BORN	Thad Jones
DIRTY OLE MAN	Frank Wess
FLIGHT TO NASSAU	Sammy Nestico

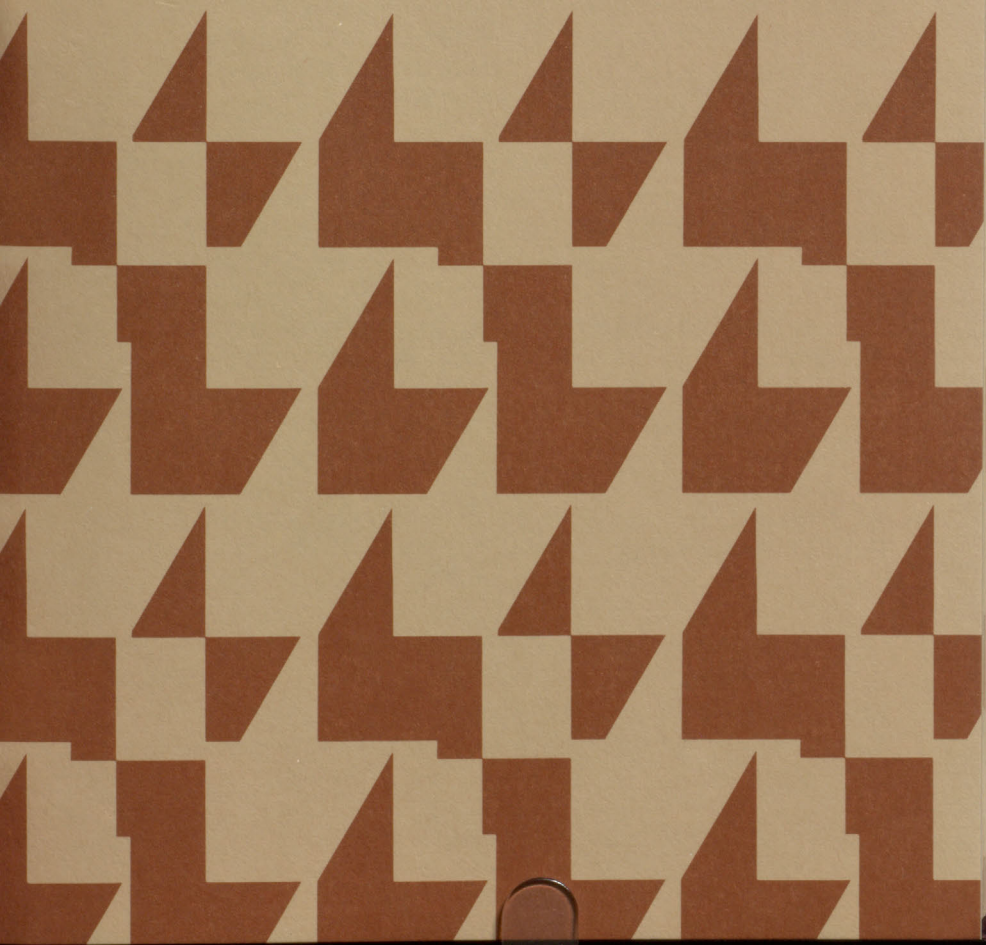


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McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, March 24, 1986

8:00 p.m.

P A U L H E L M E R , piano

Paul Helmer was born in the goldmining town of Kirkland Lake, Ontario. At the age of fifteen, he made his orchestral debut with the Toronto Symphony Orchestra under Sir Ernest MacMillan and since then has played concertos by Mozart, Beethoven, Grieg and Strauss with orchestras conducted by Heinz Unger, Walter Susskind and Seiji Ozawa.

As an accompanist he has taken part in numerous chamber music recitals with Steven Staryk, Julius Baker, Jeanne Baxtresser, Otto Armin, the Festival Wind Soloists, the Orford Quartet, the Tudor Singers and Kathy Berberian.

Mr. Helmer has made more than a dozen long-playing recordings including Brahms' Handel Variations, Beethoven's Diabelli Variations and Somers' Sonata no. 2 and a recording with Jeanne Baxtresser on McGill Records.

At present Mr. Helmer is an associate professor at McGill University.

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

programme

FANTASY 1964

Bruce Mather
(1939 -)

MIROIRS (1905)

Maurice Ravel
(1875-1937)

Noctuelles
Oiseaux tristes
Une barque sur l'océan
Alborada del gracioso
La vallée des cloches

FANTAISIE IN F MINOR OP.49

Frédéric Chopin
(1810-1849)

intermission

SONATA OP.110

Ludwig van Beethoven
(1770-1827)

Moderato cantabile,
molto espressivo

Allegro molto

Adagio-Recit.-Andante-Adagio-Arioso dolente

Fuga, Allegro ma non troppo

L'istesso tempo di Arioso-L'istesso tempo
della Fuga, poi a poi di nuovo vivente

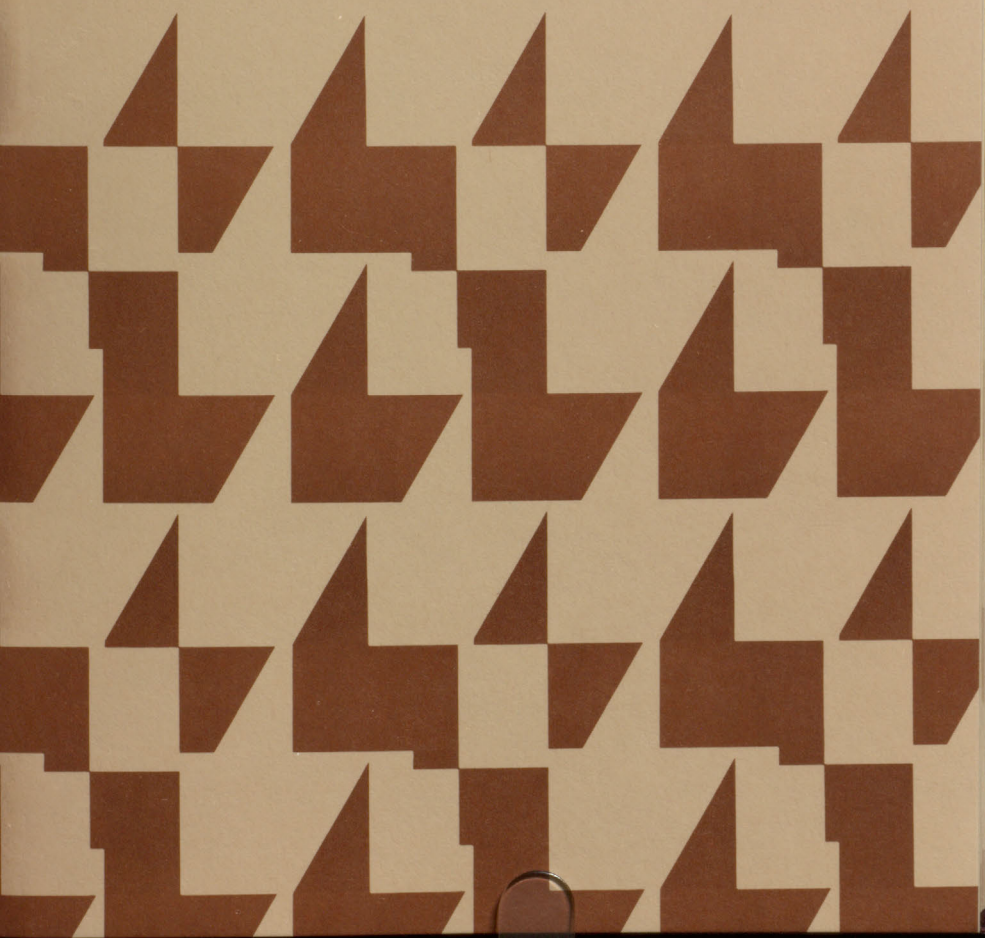


MOBILE DIVISION

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 25 March 1986, 5:00 pm

STUDENT SOLOISTS

NOCTURNE Op.27 No.1 in c# minor Chopin

SUGGESTIONS DIABOLIQUES Op.4 No.4 Prokofiev

Earl Wilson, piano
(student of Norair Artinian)

AMARILLI MIA BELLA Giulio Caccini

AMOR TI VIETA Giordano
(from "Fedora")

IL MIO TESORO Mozart
(from "Don Giovanni")

Perry Canestrari, tenor
(student of Margaret Kalil)
Valerie Traficante, piano

RONDO K.511 in a minor

Mozart

Judith de Repentigny, piano
(student of Louis-Philippe Pelletier)

FIVE ETUDES

Papandopulo

Maria Dolnycky, piano
(student of Ljerka Blume)

from CELLO CONCERTO in b minor, Op.104

Dvorak

3rd movement: Allegro

Lyssa Fergus, cello
(student of Walter Joachim)

Next (and last) Student Soloists and Ensembles:

Tuesday 8 April 1986, at 5:00 pm

LARGE BRASS CHOIR, direction Alain Cazes;

works by Sachse, Hazell and

Mussorgsky: Pictures at an Exhibition

MULL. DIV. 11



McGill University Faculty of Music



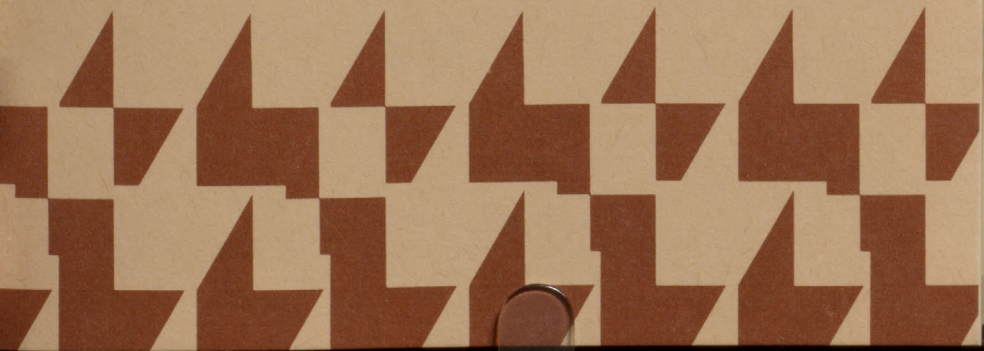
Pollack concert hall
Salle de concert Pollack

Tuesday, March 25, 1986

8:00 p.m.

RECITAL OF THE
SONG
INTERPRETATION
CLASS

direction: Jo-Anne Bentley and
Michael McMahon



programme

TWO LIEDER

Mozart

1. Un moto di Gioja
2. Ridente la calma

QUATRE MADRIGAUX

Rodrigo

1. Con qué la lavaré?
2. Vos me matasteis
3. De donde venis, amore?
4. De los alamos vengo, Madre

Sophie Gamache, soprano
Peter Jancewicz, piano

SIX LIEDER OP.90

Schumann

(poems by Nikolaus Lenau)

1. Lied eines Schmiedes
2. Meine Rose
3. Kommen und Scheiden
4. Die Sennin
5. Einsamkeit
6. Der schwere Abend

Alain Duguay, baritone
Sylvie Beaudette, piano

LIEDER

Mendelssohn

1. Scheidend
2. Bei der Wiege
3. Nachtlied
4. Allnächtlich im Traume seh' ich dich
5. Suleika
6. And'res Maienlied - Hexenlied

Sherri Jarosiewicz, soprano
Sylvie Carrière, piano

HISTOIRES NATURELLES

Ravel

- Le Paon
- Le Grillon
- Le Cygne
- Le Martin-Pêcheur
- La Pintade

Pierre Ladouceur, baritone
Pierrette Houde, piano

TWO LIEDER by Mozart

1. Un moto di Gioja

I can feel in my breast a surge of joy.
La joie enivrante m'emplit le coeur d'espoir.

2. Ridente la calma

Tranquility fills my soul; no trace is left of fear or disdain.
En mon âme paisible, nul trace de peur ou de haine ne subsiste.

QUATRE MADRIGAUX by Rodrigo

1. Con qué la lavaré?

Who will save me from my sorrow? I'll wish my marks of anguish with tears from my sorrow.
Qui me sauvera de mon malheur? Il ne me reste que mes larmes de douleur.

2. Vos me matasteis

You have destroyed me, child of the long tresses; with love have killed me.
Vous m'avez détruit, petite fille aux longs cheveux, vous, que je vis vierge au bord d'une rivière, vous m'avez fait mal.

3. De donde venis, amore?

From where have you come, beloved? I know full well where you've been...
où venez-vous mon ami? Ah! je sais trop bien d'où vous venez...

4. De los alamos vengo, Madre

By the poplar trees of Sevilla, I have seen my beautiful lover.
En revenant de voir ma belle, par le chemin de Seville des peupliers, comme la brise est bonne!

NINE LIEDER OP.90 by Robert Schumann (poems by Nikolaus Lenau)

1. Lied eines Schmiedes/Blacksmith's Song/Chant du Forgeron

My fine steed, you'll soon be shod; Be lively and steady, and come back again!
Mon petit cheval, laisse-toi te ferrer, sois alerte et docile et reviens me voir!

2. Meine Rose/My Rose/Ma Rose

You, rose of my heart, I might pour out my soul at your feet.
rose de mon coeur, en silence, je voudrais à genoux te verser toute mon âme.

3. Kommen und Scheiden/Arriving and Departing/Venue, Départ

Whenever she came, the sight of her face was as dear to me as the first green in the woods.
And, when she waved to me in parting, it was as though youth's last dream was vanishing.
*chaque fois qu'elle m'apparaissait sa silhouette me semblait aussi gracieuse que les
brindaisons nouvelles. Et en guise d'adieu, elle me fit, un signe de la main. C'était comme
si s'évanouissait mon dernier rêve de jeunesse.*

4. Die Sennin/The Cowgirl/La Bergère des Alpes

Lovely cowgirl, once more sing your call into the valley so that the cliffs wake into joy-
ful speech at your clear summons!
*elle bergère, une fois encore lance ton chant dans la vallée, pour que le joyeux echo
des rochers s'éveille à ton clair appel.*

5. Einsamkeit/Solitude/Solitude

Your secret tears, heart, are not lost here in the moss: God understands your love, your deep hopeless love!

Non, tes larmes solitaires dans la mousse, ne sauraient tomber en vain. Dieu comprend ton amour et la détresse profonde de ton coeur.

6. Der schwere Abend/The Oppressive Evening/Soirée d'angoisse

When I had to leave and I bade you good night, in the anguish of my heart I wished us both dead.

Quand il me fallut partir et te souhaiter une bonne nuit, accablé de chagrin, à tous deux, mon coeur souhaitait la mort.

LIEDER by Mendelssohn

1. Scheidend

How softly the river flows. Carry me gently, river, to the distant land.

Comme la rivière coule tranquillement. Emmène moi doucement, rivière, au pays lointain.

2. Bei der Wiege

Dream my child, of people you love. However many will come and go, there will always be new ones.

Rêve mon enfant, des personnes que tu aimes. Quelque soit le nombre de ceux qui viennent et partent, il y aura toujours des nouveaux.

3. Nachtlied

Strike up, you Nightingale and you Waterfall! Together we will praise God until the light of morning shines.

Reveille-toi, Oh Rossignol et vous Chutes! Ensemble nous allons faire des louanges à Dieu jusqu'à la lumière du matin.

4. Allnächtlich im Traume seh' ich dich

Nightly in my dreams I see you. Softly you utter a tender word and give me a bunch of cypress. I awake, the bunch is gone and the word I have forgotten.

Chaque nuit dans mes rêves, je te vois. Doucement tu dis un mot tendre et me donnes un bouquet de cyprès. Je me reveille, le bouquet est disparu et le mot est oublié.

5. Suleika

How I envy you, West wind, for you can be close to my beloved.

Comme j'ai envie de toi, vent de l'ouest, parce-que tu peux être proche de mon amour.

6. And'res Maienlied - Hexenlied

The swallows are flying, spring is triumphant. The flowers bloom to make funeral wreaths. Soon we whisk out of doors. Tally-ho to the splendid dance!

Les hirondelles volent, le printemps triomphe. Les fleurs commencent à fleurir pour faire des guirlandes funèbres. Bientôt, on sortira rapidement en dehors. Ohé, à la dance splendide!

DON QUICHOTTE A DULCINEE by Ravel

1. Chanson romanesque

Dulcinée, Oh ma dame! Que ne puis-je faire pour vous plaire?

2. Chanson epique

Bon Saint-Michel qui me daignez choisir pour complaire et défendre cette dame, d'un rayon du ciel, bénissez ma dame.

3. Chanson à boire

La joie est le seul but où je vais droit. Je bois à la joie.

SHAKESPEARE SONGS by Gerald Finzi

Come Away, Come Away, Death

Come away, death, where true sad

lover never find my grave - to weep there.

Fear No More the Heat O' the Sun

Fear no more, my friend, thy time on

earth hast finished - quiet consummation

have and renowned be thy grave

Who Is Sylvia?

Who is this Sylvia? The fairest maid in all the land.

TONADILLAS by Granados

1. La Maja Dolorosa, No. 1, Oh meurte cruel!

Oh cruel death! Why did you by treachery, take my lover, my passion.

O mort cruelle! Pourquoi en traîtresse, m'as tu enlevé mon amant ma passion.

2. La Maja Dolorosa, No.2, Ay majo de mi vida

Ay, lord of my life, no, no, you have not died!

Ah, seigneur de ma vie, non, non, tu n'es pas mort!

3. La Maja Dolorosa, No.3, De aquel majo amante

Of that beloved gallant who was my glory, I cherish a happy memory.

De cet amant qui fut ma gloire, je garde un ardent et doux souvenir.

4. El Majo Discreto

They say that my gallant is homely, perhaps it is true, but it is a good lover, he is

discreet and keeps my secrets, and he is rich!

Ils disent que mon amant est laid, peut-être que c'est vrai, mais c'est un bon amant, il est discret et garde mes secrets, et il est riche!

5. El Mirar de la Maja

Why are there in my eyes such deep and violent passions? To temper scorn and anger, I often

have to close them, to the hoodlum to whom I give my heart and soul.

Pourquoi dans mes yeux cette passion violente? Que je doive en baissant les paupières, y

cacheer le dédain et la haine au méprisable, à qui j'ai donné mon coeur et mon âme.

6. El Tra la la y el Punteado

I always answer by singing, no matter how much you question, tra la la la...

You will not distress me, I will not end my song.

Je répons toujours en chantant, quoi que tu me demandes, tra la la la...

tu ne m'angoisseras pas tant que je n'aurais pas fini ma chanson.

A CHARM OF LULLABIES by Britten

1. A Cradle Song (text by William Blake)

A doting mother muses upon her infant as he slumbers.

Une mère rêve à son enfant qui dort paisiblement.

2. The Highland Balou (text by Robert Burns)

In the dialect of the Scottish Highlands, a woman sings to her child expressing her hopes for his future.

Ce chant écrit dans un dialecte des Highlands décrit les rêves qu'une mère caresse pour l'avenir de son enfant.

3. Sephestia's Lullaby (text by Robert Greene)

A mother cajoles her infant out of his tears.

Une mère cajole son enfant pour le consoler.

4. A Charm (text by Thomas Randolph)

An aggravated mother attempts to put her child to bed.

Une mère exaspérée tente de mettre son enfant au lit.

5. The Nurse's Song (text by John Philip)

A child's nurse rocks him to sleep.

Une nourrice berce un enfant de ses chants.

Intermission

MOON QUICHOTTE À DULCINÉE

Ravel

1. Chanson romanesque
2. Chanson epique
3. Chanson à boire

SHAKESPEARE SONGS

Gerald Finzi

Jeffrey Carl, baritone
Lucie Dextrateur, piano

SONADILLAS

Granados

- La Maja Dolorosa, No.1
- La Maja Dolorosa, No.2
- La Maja Dolorosa, No.3
- El Majo Discreto
- El Mirar de la Maja
- El Tra la la y el Punteado

Marie-Josée Laurin, soprano
Manon Bouchard, piano

SONANALITÉS

Poulenc

1. Chanson Orkenise
2. Hôtel
3. Fagnes de Wallonie
4. Voyage à Paris
5. Sanglots

Michael Donovan, baritone
Michael Woytiuk, piano

A CHARM OF LULLABIES

Britten

1. A Cradle Song
2. The Highland Balou
3. Sephestia's Lullaby
4. A Charm
5. The Nurse's Song

Mary Delli Colli, mezzo-soprano
Brent Barraclough, piano

Coordinator: Marie-Josée Laurin

McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.

MISSOURI DIVISION OF

Organ Recital

Redpath Hall

Faculty of Music

GARNET MENGER, organist

March 26, 1986
Wednesday, 12:15 pm

PRAELUDIUM

William Byrd

FANTASIA

" "

CANZON DETA QUI LA DIRA

Clement Jannequin/
Andrea Gabrieli

CANZON FRANCESE

Sperindio Bertoldo

MARGOTT LABOREZ

Orlando di Lasso/
Peter Philips

TOCCATA 4^O TONO

Luzzasco Luzzaschi

CANZON FRANCESE DEL PRINCIPE

Don Carlo Gesualdo?

UT, RE, MI, FA, SOL, LA

William Byrd

* * * * *

GARNET MENGER teaches music history and theory at Concordia University and is organist and choir-master at Saint Philip's Church, Montréal-Ouest.

* * * * *

These recitals are free but donations are invited to the organ hand bellows fund.

* * * * *



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g^{'''})

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g^{'''})

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d^{'''})

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f^{''}, anches AA-f^{''})

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

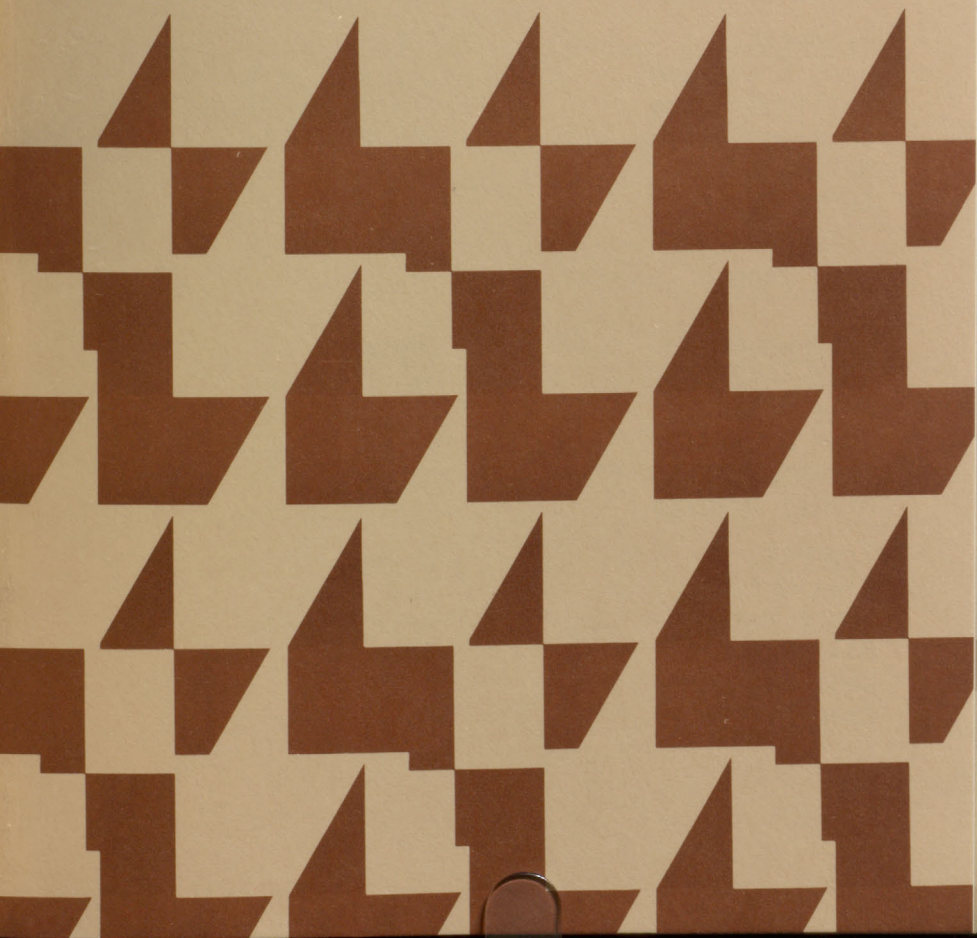
Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, March 26, 1986

8:00 p.m.

MCGILL JAZZ WORKSHOP

BANDS I & II

Direction: Gerald Danovitch

JAZZ BAND II

Saxophones

Maurice Roy
Linda Crossfield
Pierre Perron
Joey Pietraroia
Julie Miller

Trumpets

Jens Lindemann
Philippe Hudon
Carolyn Collins
Hélène Drapeau
Susan Muncer

Rhythm

Lucie Cauchon, piano
Paul Shewchuk, bass
Eric Rock, guitar
Serge Lacasse, drums
Yvon Thibault, drums

Trombones

Stephen Carreiro
Pierre Tremblay
Sandra Coutu
Andrew Brown

JAZZ BAND I

Saxophones

Simon Aldrich
Mike Allen
Yves Adam
Jennifer Bell
Michel McNulty

Trumpets

Alan Butcher
Bruce McNab
Bill Mahar
Jens Lindemann
Kate Miller

Rhythm

Pat Hornsby, piano
Alec Walkington, bass
Nick di Tomasso, guitar
Aubrey Dayle, drums
George Clarke, drums

Trombones

Marc Eaman
Brad Shigeta
Richard Gagnon
Stephen Carreiro
Christopher Smith

PROGRAMME NOTES

In the presumed mythology of the BEOTHUK INDIANS of Newfoundland, BIDESUK is thought to have been the mistress of those North West seas of the Atlantic; that tempestuous corner of ocean which worries the shores of Labrador, Newfoundland, and Cape Breton. She was, of course, everything those seas are. Legend has it that in her most evocative states, the intense light from her eyes could give to the sea a luminescence, the shade of which could reveal her temper and therefore what precautions should be taken before entering out onto her domain.

This suite then, is a tribute to that legend, real or imagined, and to the lost tribe of BEOTHUKS. Each of the five movements is descriptive of a shade of colour common to those seas and, of course, the mood of BIDESUK which they symbolize.

- I. SAPPHIRE - Blue, in blue, in blue her gaze reflects her pure delight.
- II. BURGUNDY - The sky is bruised, the sea - wine - dark - deep down a sullen goddess.
- III. BRASS - Sun on sea like tongues of brass. The lady likes a bit of sport.
- IV. SILVER - Hooded, grey, cold and sightless sea; she's hid herself and contemplated her mystery.
- V. EMERALD - The sea is emerald. The siren calls.

programme

JAZZ WORKSHOP BAND II

DOIN' THE BATHTUB BOOGIE	Gordon Goodwin
DON'T GET AROUND MUCH ANYMORE	Duke Ellington arr. S. Nestico
ENGINE NO.9	Les Hooper
BLESS JOHNNY	Alan Broadbent
THE CHECK'S IN THE MAIL	Frank Mantooth
WE AND US	Ernie Wilkins

intermission

JAZZ WORKSHOP BAND I

THE EYES OF BIDESUK* Norman Symonds
A suite in five movements for
solo accordion and jazz orchestra

- I. Sapphire
- II. Burgundy
- III. Brass
- IV. Silver
- V. Emerald

*Commissioned by Joseph Petric on a grant from the
Canada Council 1985, especially for this evening's
performance.*

**World première:*

*The McGill University Jazz Orchestra under the
direction of Gerald Danovitch with Joseph Petric as
soloist.*

THE
MIDDLE
CLASS

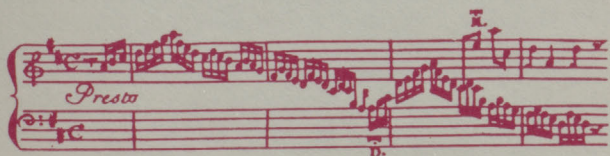


Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)



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

Sophie Rolland, cello
and
Carmen Picard, piano
March 27, 1986 — 8:00 p.m.

Sophie Rolland, a native of Montréal studied with Walter Joachim at the Conservatoire de Musique du Québec in Montréal where she graduated with a First Prize in 1981.

Three times a recipient of scholarships from the Canada Council and the Québec Government, she pursued her studies in the United States and in Europe; she now resides in London, England, where she works with William Pleeth.

Her Montréal debut was presented by the Debut series for Young Artists in 1982. Since then Sophie Rolland has given many recitals in Canada, including programs for both the English and French services of the C.B.C.; she has also played at the Festival of Sound in Ontario and the Orford and de Lanaudière Festivals.

On three occasions she has been a soloist with the Montréal Symphony Orchestra under the direction of Jeffrey Tate and Charles Dutoit; and has also appeared as a soloist with l'Orchestre des Jeunes du Québec and the McGill Chamber Orchestra. In 1984, Ms. Rolland toured the Peoples Republic of China and has just come back from a tour in the Maritimes. Last summer she made her debut in London at Wigmore Hall, and in January of this year she represented Canada with James Campbell at the Classical Midem in Cannes; this Canadian representation was broadcast by Radio France.

As a chamber music player, Sophie Rolland has participated in many concerts with Anton Kuerti, Robert Aitken, Shmuel Ashkenazy, Joel Quar-rington and many other Canadian musicians.

Ms. Rolland is a recipient of the Prix d'Europe, the Du Maurier Competition and was awarded the Virginia Moore Prize of the Canada Council.

Carmen Picard studied at the Université du Québec in Montréal prior to receiving a Master's Degree in Performance at McGill University where she was a student of Dorothy Morton. She is now studying with Marc Durand. Winner of several Québec and Canadian competitions, Carmen Picard has recorded many programs for the CBC. She is establishing a reputation as a chamber music player and has given recitals throughout Canada: the Orford Festival, les Grands Concerts de Radio-Canada, les Grands Ballets Canadiens with Maureen Forrester, including a record with French saxophonist, Jean-Marie Londeix. Also as a chamber music player, she gave a recital with Sophie Rolland at Wigmore Hall in London, England. This Canadian debut was followed by a tour of eastern Canada last October. Carmen Picard is now a teacher and coordinator of the music department at the CEGEP de Drummondville.

NEXT CBC/McGILL CONCERT
April 17th, 1986 - 8:00 p.m.

PAUL BERKOWITZ - piano

Works by Schubert, Schumann, Chopin and Beethoven

Programme

*Suite for Cello No. 3 in C major,
BWV 1009*

*Johann Sebastian Bach
(1685-1750)*

*Prélude - Allemande - Courante - Sarabande
Bourrée I & II - Gigue*

Sonata in D minor for cello & piano

*Claude Debussy
(1862-1918)*

*Prologue
Sérénade
Finale*

INTERMISSION

*Sonata in D major for cello & piano,
opus 102 No. 2*

*Ludwig van Beethoven
(1770-1827)*

*Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato*

Elégie, opus 24

*Gabriel Fauré
(1845-1924)*

Requiebros

*Gaspard Cassado
(1897-1966)*

*This evening's concert
will be broadcast on April 12th
on CBC Radio's Saturday Spotlight, CBC 940*

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

1985 - 1986 SEASON
CBC • McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST

with Paul Helmer, piano

Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION

An Evening at Versailles

François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano

Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano

MICHAEL McMAHON - piano

with John Zirbel - horn

Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;

Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

THE CONCORDIA CHAMBER PLAYERS

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

GERMAN SACRED MUSIC FOR ALTO & STRINGS

Allan Fast, alto

with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violins da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)

J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer & Schütz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello

Andrew Tunis - piano

First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano

First Prize Winner 1985 International

Bach Piano Competition

Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA

Concerto delle Donne

Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello

CARMEN PICARD - piano

Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano

Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin

& **SONIA DEL RIO - castagnettes**

Narvaez, Corelli, Locatelli, Paco de Lucia & Albeniz

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.

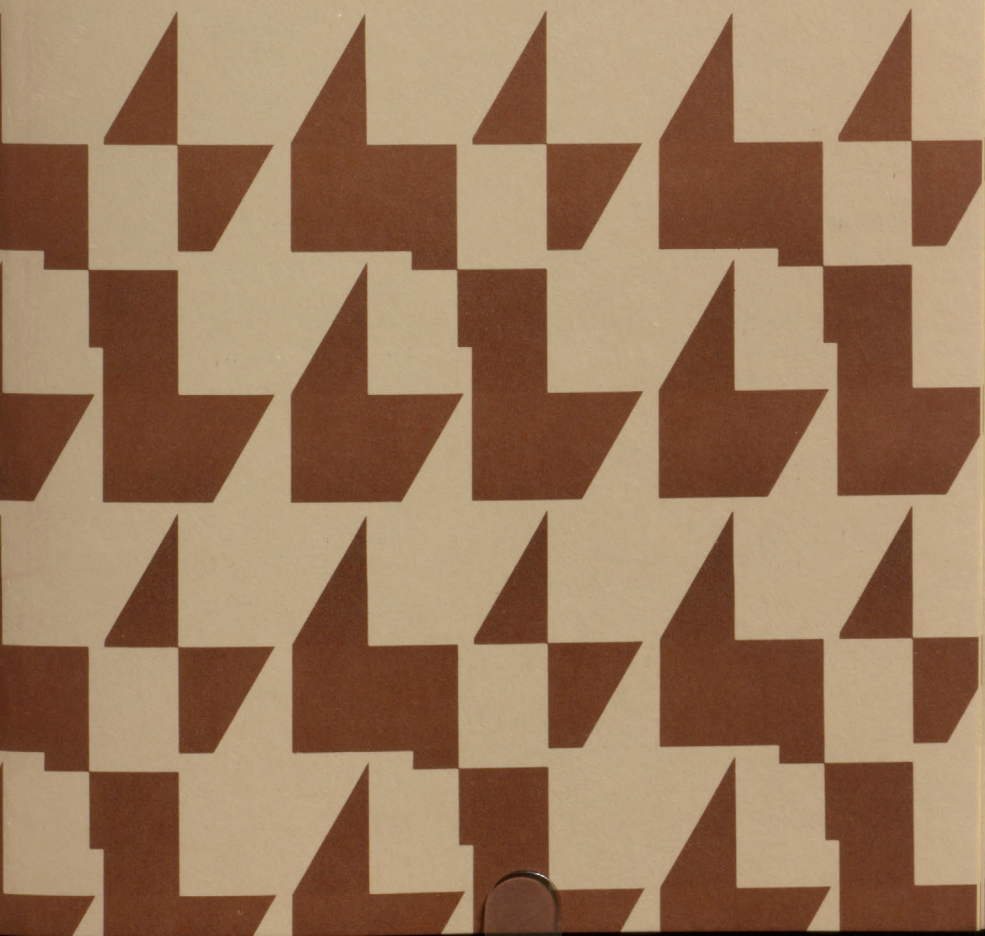
CBC STEREO 93.5



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday, April 1, 1986

8:00 p.m.

T R O M B O N E " P O P S "

featuring

THE MCGILL TROMBONE AND TUBA STUDIO

with

THE JAZZ BONZ

director: TED GRIFFITH
assisted by DANIEL LeCLAIR

The McGill Trombone & Tuba Studio

Tenor Trombones

Steve Carreiro
Pierre Tremblay
Brad Shigeta
Sandra Coutu
Jacqueline Abbott
Randy Wilk
John Lockwood
Guy Durand
Janice LaRose
Stéphan Benoit
Steve Ransom

Bass Trombones

Jeff Hall
Joe Soussan

Euphonium

Anne O'Donnell
Steve Carreiro

Tubas

Dawn Marie Yakimets
Sylvain Picard
Roy Haynes

The Jazz Bonz

Trombones

Brad Shigeta
Marc Eaman
Richard Gagnon
Tim Booth (bass)

Rhythm

George Clarke (drums)
Alec Walkington (string-ba
Pat Hornsby (piano)

programme

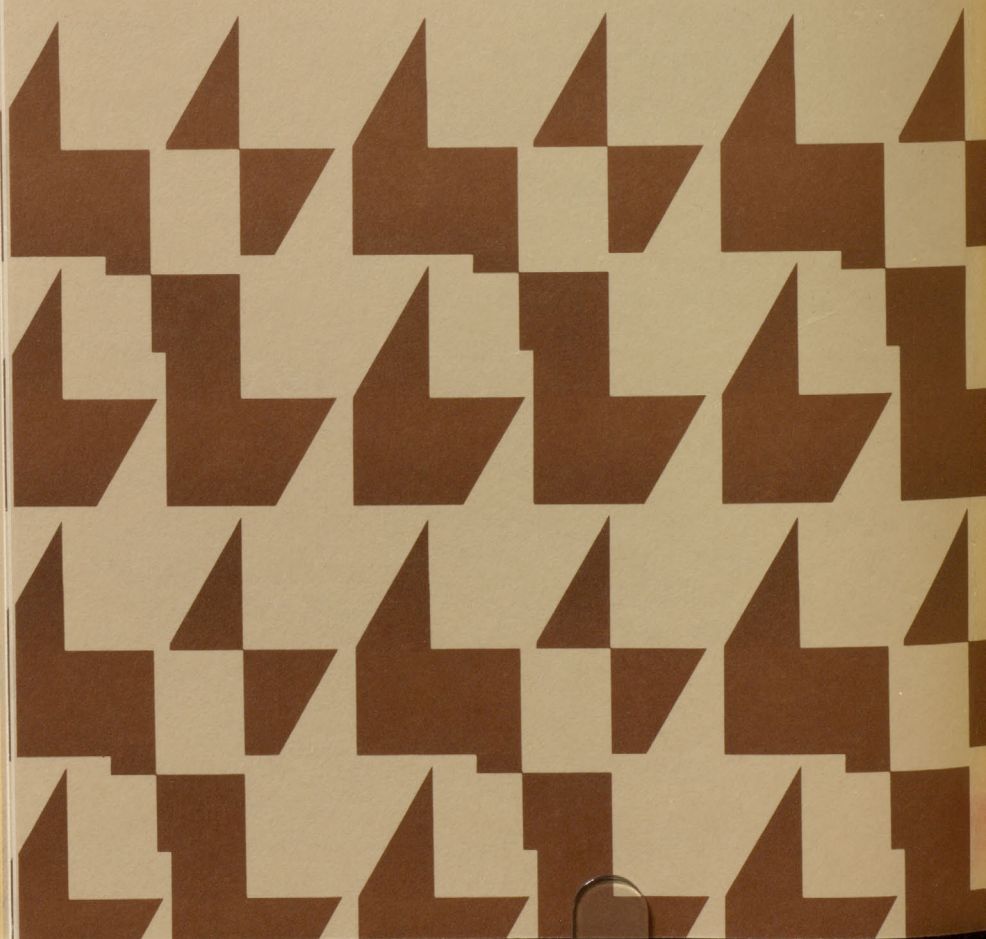
THE MCGILL TROMBONE AND TUBA STUDIO

- RAIDERS OF THE LOST ARK J. Williams
Conductor: Daniel LeClair
- SCARBOROUGH FAIR Garfunkel
Conductor: Sandra Coutu
- BLUE TOPAZ T. Pederson
Conductor: Daniel LeClair
Solo Bass Trombone: Jeff Hall
- GHOST BUSTERS arr. G. Morrison
Conductor: Randy Wilk
- HOGANS HEROES arr. G. Morrison
Conductor: Roy Haynes
- THE MUPPETS THEME arr. J. Lagendyke
Conductor: Dawn Marie Yakimets
- DIXIELAND MEDLEY arr. J. Lagendyke
Conductor: Pierre Tremblay

intermission

- FANFARE FROM ROCKY Conti
Conductor: Sylvain Picard
- THE JAZZ BONZ
- BREEZIN' ALONG WITH THE BREEZE K. Winding
- OUR DELIGHT T. Dameron
arr. G. West
- WHISTLE WHILE YOU WORK K. Winding
- JIM AND ANDY'S K. Winding
- L'IL DARLIN' N. Hefti
arr. B. Shigeta
- OSTEOLOGY I. McDougall
- COMBINED GROUPS
- KENTONOVA S. Kenton
Conductor: Daniel LeClair

Small



Organ Recital

Redpath Hall

Faculty of Music

CHANTALE ROUSSEL
organiste

Le 2 avril 1986
mercredi, 12h15

SIX CHORALS SCHÜBLER J.S. Bach
Wachet auf, ruft uns die Stimme
Wo soll ich fliehen hin
Wer nur den lieben Gott läßt walten
Meine Seele erhebet den Hohen
Ach bleib' bei uns, Herr Jesu Christ
Kommst du nun, Jesu, vom Himmel herunter

PRÉLUDE ET FUGUE EN RE MAJEUR J.S. Bach
BWV 532

* * * * *

CHANTALE ROUSSEL étudie actuellement à Düsseldorf dans la classe de Almut Rössler. Après avoir obtenu l'examen de maturité (Reifeprüfung) avec excellence, elle prépare maintenant l'examen de concert.

Elle a auparavant étudié à Paris avec Odile Bailleux et à Québec avec Antoine Bouchard et Scott Ross (clavecin). Mention spéciale au concours du Prix d'Europe 1979, elle a par la suite bénéficié des bourses de perfectionnement du gouvernement du Québec.

Elle a eu l'occasion de se faire entendre au Canada, en France et en Allemagne.

* * * * *

These recitals are free but donations are invited to the organ hand bellows fund.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

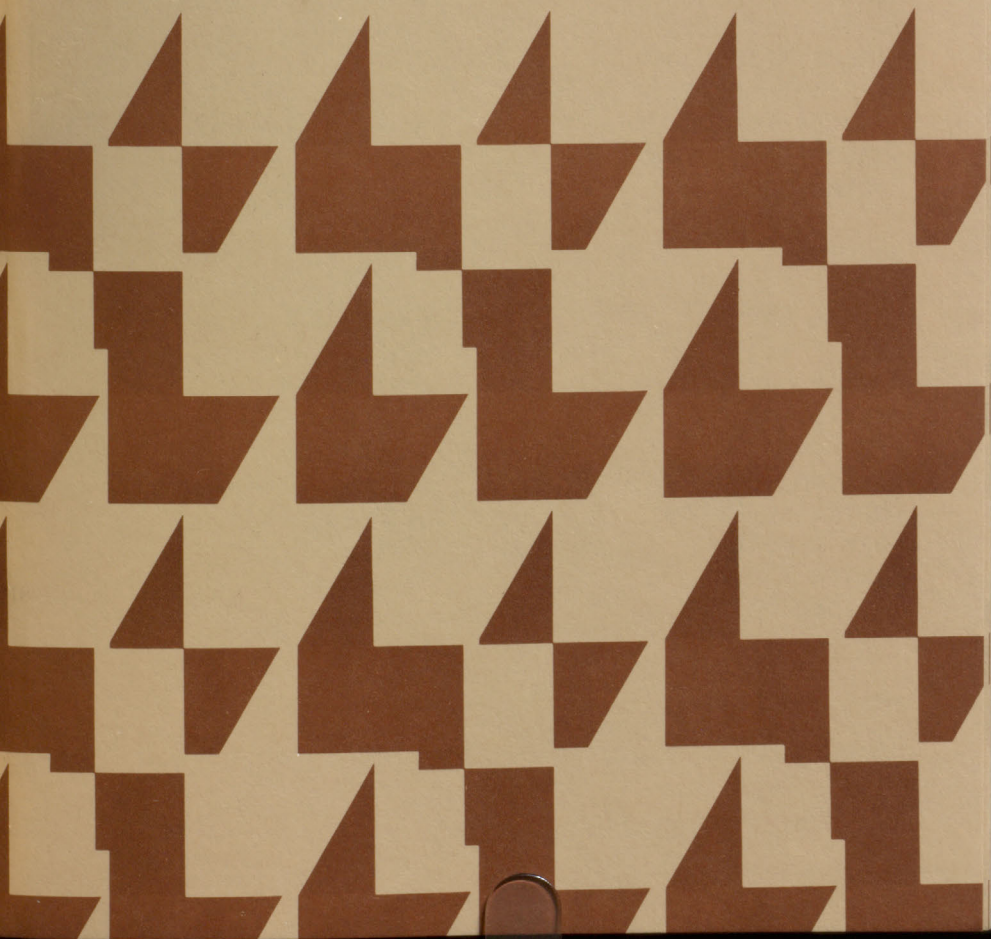
Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, April 2, 1986 8:00 p.m.

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

direction: Kathleen Anderson
assistant: Marie-Claude Desloges
accompanist: Maria Dolnycky
librarian: Mary-Jo Rosenquist

Women's Chorale

Soprano I

Petra Babankova*±
Sara Creighton*±
Brigitte Gariépy*±
Melissa Knock
Jo-Anne Limoges
Tamara Malashenko
Elizabeth Paragamian
Chantal Pinsonneault*±
Chandrika Santhanam*±
Lucine Sumbulian

Alto I

Ginette Gibeault*
Catherine Jolicoeur
Huberte Lanteigne*
Angela Minicucci
Ann Osana*±
Marie-Andrée Paradis
Mary-Jo Rosenquist*
Allison Smith±
Susan Tweney*

Soprano II

Louise Courmoyer
Carole Gideon
Anne Frame*
Judith Gagnon
Jessica Halpern*
Lynn Jewell
Allison Kennedy*
Christine Matte
Rose Nemeth
Claire Rioux
Thi Yen Nhi Vo

Alto II

Carolyn Campbell
Denise Chiasson*
Patricia Green
Melinda Ham
Maïte Jutras±
Denise Maher*
Allisa Palmer
Andréa Phillips
Marie-Christine Turpin
Susan Weissler

*Madrigal group

± *Marianopolis Students*

programme

DEUS CANTICUM NOVUM Giovanni Matteo Asola
(c.1540-1609)

IN PACE Orlandus Lassus
(1532-1594)

AVE VERUM Gabriel Fauré
(1845-1924)

TANTUM ERGO

MESSE BASSE

Kyrie Eleison

Sanctus

Benedictus

Agnus Dei

Direction: Marie-Claude Desloges

Soprano Solo: Sophie Gamache

Organ: Tom Annand

intermission

LADY THOSE EYES Thomas Morley
(1557-1602)

SEE MINE OWN SWEET JEWEL

LOVE LEARNS BY LAUGHING

Madrigal Group

ES TÖNT EIN VOLLER HARFENKLANG Johannes Brahms
(1833-1897)

LIED VON SHAKESPEARE

DER GÄRTNER

GESANG AUS FINGAL

piano: Maria Dolnycky

horns: Colleen Bushey

Katherine Simons

MINIWANKA R. Murray Schafer
or "Moments of Water" (1933 -)

ROSEMARY Randall Thompson
(1899 -)

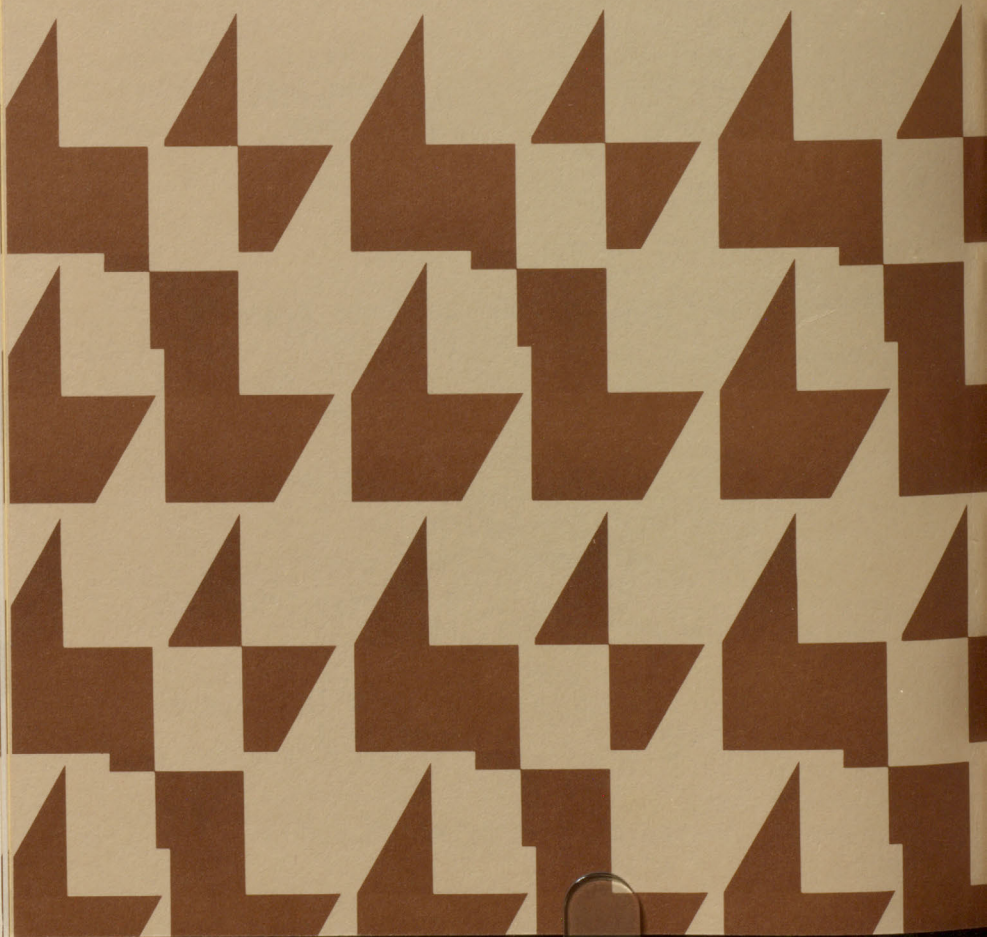
Chemical Analysis

A Sad Song

A Nonsense Song

To Rosemary on the methods by which she
might become an angel

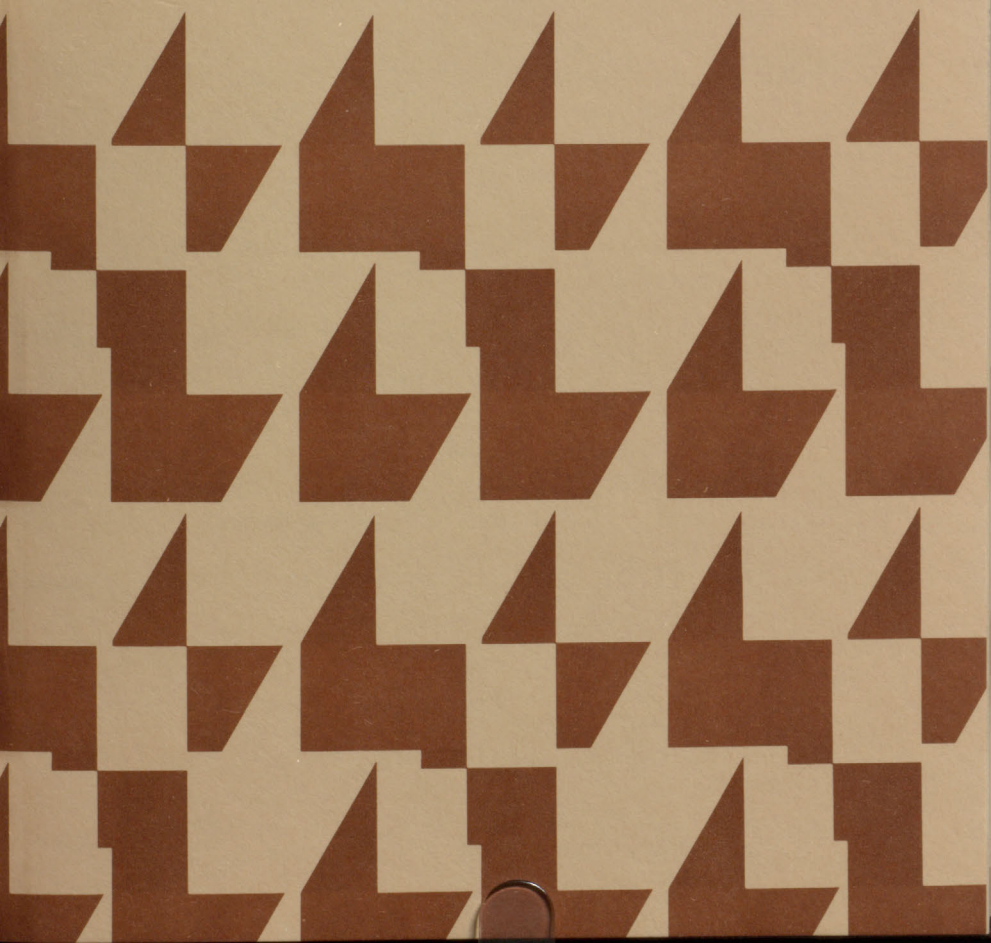
MOORE UNIVERSITY



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday 3 April 1986, 5:00 pm

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

ensemble classes of Marcel Saint Cyr
and Thomas Williams

TRIO for flute, viola and cello

Roussel

Valérie Gélinas, flute
Susan Sayle, viola
Colin Matthews, cello
(class of Thomas Williams)

QUINTET for strings and bassoon

Adaskin

Sylvie Harvey, violin
Marc Béliveau, violin
François Bertrand, viola
Louis Dallaire, cello
Nil Surti, bassoon
(class of Marcel Saint Cyr)

STRING QUARTET Op.12 in E^b

Mendelssohn

Christine Zaza, violin
Un Jea Rhee, violin
Nicholas Penny, viola
Guillaume Saucier, cello
(class of Marcel Saint Cyr)

STRING QUARTET Op.125 No.2 in E major

Schubert

Michelle Seto, violin
Brian Larson, violin
Rena de Coursey, viola
Marie-Claude Joachim, cello
(class of Marcel Saint Cyr)

* * * * *

Thursday 3 April 1986, 8:00 pm

MORE CHAMBER MUSIC

ensemble classes of Marcel Saint Cyr
and Walter Joachim

PIANO TRIO Op.1 No.3 in c minor

Beethoven

Brian Larson, violin
Sylvain Lachance, cello
Claire Rioux, piano
(class of Walter Joachim)

STRING QUARTET Op.44 No.1

Mendelssohn

Marie-France Geoffroy, violin
Céline Arcand, violin
Susan Sayle, viola
Iona Corber, cello
(class of Marcel Saint Cyr)

PIANO TRIO Op.50 in a minor

Tchaikovsky

1st mvt.: Pezzo elegiaco
Un Jea Rhee, violin
Marie-Claude Joachim, cello
Maria Dolnyeky, piano
(class of Walter Joachim)

intermission

STRING QUARTET Op.59 No.2 in e minor

Beethoven

Guylaine Grégoire, violin
Brett Molzan, violin
Frances Unsworth, viola
Sylvain Lachance, cello
(class of MARcel Saint Cyr)

* * * * *

McGILL UNIVERSITY
FACULTY OF MUSIC

J O H N G R E W

Clavecin et orgue

"BACH A L'ENSEIGNE DE LA COURONNE DE FRANCE"

SALLE REDPATH

le jeudi 3 avril 1986

20h00

programme

PREMIERE SUITE EN SOL

Jean-Henry D'Anglebert
(1635-1691)

Prélude
Allemande
Courante et Double
Sarabande
Gigue
Chaconne en rondeau

OVERTURE
NACH FRANZÖSISCHER ART (S.831)

Johann Sebastian Bach
(1685-1750)

Ouverture
Courante
Gavotte I & II
Passepied I & II
Sarabande
Bourrée I & II
Gigue
Echo

entr'acte

BACH A L'ENSEIGNE DE LA COURONNE DE FRANCE

Que l'Italie aurait été prépondérante parmi les influences étrangères sur l'esthétique et l'écriture musicales de Jean-Sébastien Bach est depuis longtemps un lieu commun. C'est oublier qu'à la fin du XVII^e siècle, la musique française jouissait d'une immense popularité dans l'Allemagne toute entière. Elle y avait été transmise par plusieurs maîtres allemands qui avaient longuement séjourné à Paris, dont les plus connus sont Johann Fischer et Georg Muffat. Le style français tenait le haut du pavé, tout un bataillon de "lullistes allemands" peuplait les Cours les plus prestigieuses et répandait les reflets musicaux de celle du Roi Soleil. On en était au point où beaucoup déploraient la contamination de la polyphonie ordonnée des Germains par le rattachement de style disséminé par les manières françaises.

Jean-Sébastien avait 15 ans lorsqu'en arrivant à Lüneburg il entra de plein-pied dans la langue, la culture et la musique françaises. C'est en français que conversaient ses élèves de l'Académie. C'est un Français, Thomas de la Selle, qui y occupait le poste de Maître de Danse, et par lequel Jean-Sébastien, une fois exclu du chœur de la Cour de Cole par la perte de sa voix de soprano, devint violoniste à la pîge à la Cour de Lüneburg. Cette oasis de francomanie, située à 80 kilomètres de Lüneburg, avait accueilli des bras ouverts les Huguenots chassés par la révocation de l'Edit de Nantes. C'était un lieu de vie grandiose (le palais ducal était, dit-on, un petit Versailles) d'un prince mécène et philophile et francophone dont l'épouse, Eléonore Desmier D'Olbreuse, était française. L'orchestre de la Cour était dirigé par un maître français, Philippe de Vigne. Ce fut donc dans les débuts de sa formation que le jeune Jean-Sébastien apprit les secrets du célèbre "style brisé" emblématique de la musique française, dont il devait faire amplement usage dans ses compositions ultérieures pour le clavier.

Il n'est guère concevable que Jean-Sébastien n'ait eu des liens étroits avec l'organiste de St-Jean, Georg Böhm. Il est même probable qu'entre ces deux "frères de sang", tous deux originaires de Thuringe, il se soit créé ces liens privilégiés qui rapprochent les exilés, et que l'aîné ait pris le cadet sous son aile. Böhm, étant dans ses suites de clavecin que dans ses chorals ornés pour l'orgue, est le maître des français des claviéristes allemands. La version du *Notre-Père* exécutée chez lui n'est autre qu'une adaptation à la polyphonie germanique d'une classique française *Force en taille*. Son thème provient directement du patrimoine européen du vieux style grégorien. Il en est de même du *Vater unser* de Jean-Sébastien, dont le thème provient de la même source, et dont l'architecture sonore découle directement du style de la *Fugue à 5* de Nicolas de Grigny, filiation dont on retrouve un autre exemple tout au moins dans la *Fantaisie à 5* en do mineur (BWV 562) écrite 30 ans plus tard.

C'est en 1713, à Weimar, que Jean-Sébastien copia de sa main in extenso le corpus de l'orgue qui constitue le *Premier Livre d'Orgue* de Nicolas de Grigny. Il est toutefois à noter que certain qu'il ait connu cette oeuvre dès 1700, peu avant son départ pour Lüneburg, par la première édition de 1699. Jean-Sébastien n'a guère surpassé la perfection sereine du *Récit du Pange Lingua*, modèle français du choral orné allemand dont il fut le maître suprême.

Ce fut à la fois par admiration et par souci didactique que Jean-Sébastien se borna à recopier les doigtés et la table des agréments des *Pièces de Clavecin* de Jean Henry d'Anglebert, illustrations de particularités du style français, et se contenta de les intégrer dans l'*Applicatio* (BWV 994) qui ouvre la collection destinée à son fils aîné, Wilhem Friedmann. C'est aussi une résonance, dont on retrouve maints exemples chez le Jean-Sébastien claveciniste, de la dissémination à travers l'Allemagne de l'écriture claveciniste française, celle de Lebègue en particulier, par toute une génération de clavecinistes allemands, dont le plus familier est J.K.F. Fischer. L'*Ouverture à la Française* porte bien son nom; c'est le fruit d'un sarment enraciné

dans la collection de son frère aîné (et père adoptif) Johann Christoph, qui prit son essor lors du passage de Jean-Sébastien à la Cour de Celle et s'enrichit des ouvrages français de la bibliothèque de Weimar.

La Pièce d'Orgue a toutes les caractéristiques de l'écriture française. Sur le manuscrit, le titre et les indications de tempo de trois sections sont en français. La section centrale (Gravement) est un développement magistral du *Grand Plein Jeu* français, et exhale l'écriture organistique française par toutes ses mesures; prise hors de contexte, nul ne pourrait deviner qu'elle ne fut pas écrite par un français.

Le tempérament du clavecin de M. John Grew (Schutze, francoflamand XVII^e, 1963) est le même que celui de l'orgue qui le surplombe, le tempérament de D'Alembert (1752). Ce tempérament, l'un des moins contraignants des tempéraments inégaux, favorise particulièrement la tonalité de si mineur (dite tonalité mélancolique) dont la dominante, le Fa dièse, particulièrement éclatante, brille dans le Passepiep de l'Ouverture à la Française.

La musique française se sera infiltrée dans le génie créateur de Jean-Sébastien tout au long de sa vie. De Gottfried Silbermann, qui devait devenir son facteur de prédilection, lui est parvenu, du Strasbourg de son apprentissage, un courant d'esthétique organistique spécifiquement française. Et s'est ainsi que le Cantor de Liepzip respirait encore, par une autre fenêtre, les effluves de cette France qui avait incisé son blason sur son âme d'adolescent.

Marc P. Launay

HYMN: PANGE LINGUA

Nicolas de Grigny
(1672-1703)

Plein jeu (en taille à 4)

Fugue à 5

Récit du Chant de l'Hymne précédent

DEUX VERSIONS DE "NOTRE-PERE QUI ETES AUX CIEUX"

Vater unser im Himmelreich

Georg Böhm
(1661-1733)

Vater unser im Himmelreich

(S.682) (C.F.im Kanon)

Johann Sebastian Bach

PIECE D'ORGUE (S.572)

Johann Sebastian Bach

Très vite

Gravement

Lentement

*Ce concert sera diffusé à l'émission "Les goûts réunis"
le dimanche 4 mai 1986 à 10h30.*

Réalisateur: Denis Regnaud

JOHN GREW

John Grew has been in the forefront of the mechanical-action organ revival in North America since he became titular of the famous von Beckerath organ of the Queen Mary Road Church, Montreal in 1967, a post he held until 1980. He was unanimously awarded the First Medal at the International Organ Competition in Geneva in 1970, and subsequently he has played extensively in Europe. He is a frequent recitalist on both English and French networks of the CBC, and he has appeared as soloist with numerous chamber orchestras as well as the Montreal Symphony. He joined the Faculty of Music at McGill University in 1973, where, in addition to teaching harpsichord and organ, he established the Early Music ensembles program. Well known as a teacher, he has served on international competition juries, and he has been invited to give master classes at various North American and European universities and conservatories. Equally at home as a harpsichordist, his playing is best summed up by a London music critic who wrote after his Wigmore Hall début recital that "it takes an artist of Mr. Grew's exceptional quality and conviction to stress the scale, variety and eloquence of Couperin... Mr. Grew once more suggested an art in which ornamentation exists only for the most exalted musical purposes."

McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack

Friday, April 4, 1986

8:00 p.m.

MOZART'S REQUIEM

Director: Nicole Paiement

with

THE UNIVERSITY CHORUS

and

SYMPHONY ORCHESTRA

soloists: Sysan Eyton-Jones, soprano
Eileen O'Dwyer, alto
Jean-François Morin, tenor
Alain Duguay, bass

MOZART'S REQUIEM

director: Nicole Paiement

assistant conductors: Carol Harris & Andrée Dagenais

rehearsal accompanist: Tristan Nguyen

librarian and manager: Krista Young

Members of the Symphony Orchestra

Violin I

Marie-France Geoffroy
Carolyn Klause
Celine Arcand
Marie-Andrée Caux
Christine Zaza
Chantal Sauriol

Violin II

Lei Zhao
Monique Allen
Dorothea Helmer
Kevin Filewych
Leora Zimmer
Lois Harder

Viola

Susan Sayle
François Bertrand
Nathalie Gauthier
Vanessa Goymour
Jean-François Groulx

Cellos

Marie-Claude Joachim
Sylvain Lachance
Pierre Tessier
Guillaume Saucier
Rufus Capadocchio

Bass

Bernard Deschamps

Clarinets

Chris Hall
Rino Belanger

Bassoon

Nil Surti
Linda Crossfield

Trumpet

Jens Lindemann
Helen Drapeau

Trombone

Phil Cousineau
Jacqueline Abbott
Steve McNeilly

Timpani

Ralph O'Connor

MOZART: REQUIEM

rd, grant them eternal rest,
d let the perpetual light shine upon them.
ou shalt have praise in Zion, oh God,
d homage shall be paid to Thee in Jerusalem
ar my prayer.
flesh shall come before Thee.
rd, grant them eternal rest,
d let the perpetual light shine upon them.

rd, have mercy upon us;
rist, have mercy upon us.

is day, this day of wrath
all consume the world in ashes,
foretold by David and the Sibyl.
at trembling there shall be
en the judge shall come
weigh everything strictly.

e trumpet, scattering its awful sound
ross the graves of all lands,
mmons all before the throne.
ath and nature shall be stunned
hen mankind arises
render account before the judge.
e written book shall be brought
which all is contained
hereby the world shall be judged.
hen the judge takes his seat
that is hidden shall appear,
thing will remain unavenged.
hat shall I, a wretch, say then?
which protector shall I appeal
hen even the just man is barely safe?

ng of awful majesty,
no freely savest those worthy of salvation,
ve me, fount of pity.

MOZART: REQUIEM

1.
Donne-leur, Seigneur, le repos éternel,
et que la lumière brille sur eux à jamais.
Nous te louons, Seigneur, dans Sion
et élevons nos vœux dans Jérusalem.
Ecoute ma prière.
Toute chair vient à toi.
Donne-leur, Seigneur, le repos éternel
et que la lumière brille sur eux à jamais.

Seigneur, aie pitié.
Christ, aie pitié.

2.
Jour de colère, jour
qui réduira le monde en cendre,
David l'annonce, et la sibylle.
Quel effroi s'apprête
lorsque le Juge paraîtra
pour rendre un strict arrêt.

3.
La trompette au son prodigieux
sur tous les sépulcres de la terre
rassemble tous devant le trône.
Mort et nature sont frappées de stupeur
quand toute la création reprend vie
pour répondre à son Juge.
Voici que s'ouvre, maintenant écrit, le livre
où tout est contenu,
d'où viendra le jugement du monde.
Quand le Juge donc siègera,
tout ce qui est caché viendra au jour,
rien ne restera impuni.
Que dirai-je alors, moi misérable?
Qui me protégera
si même le juste est à peine justifié?

4.
Roi de redoutable majesté
qui pardones tes élus par pure bonté,
sauve-moi, source de piété.

5.

Remember, gentle Jesus,
that I am the reason for Thy time on earth,
do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan, like the sinner that I am,
guilt reddens my face,
Oh God, spare the suppliant.
Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.
My prayers are unworthy,
but thou, good one, in pity

let me not burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

6.

When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.
Bowed down in supplication I beg Thee,
my heart as though ground to ashes:
help me in my last hour.

7.

Oh this day full of tears
when from the ashes arises
guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest.

8.

Lord Jesus Christ, king of glory,
deliver the souls of the faithful departed
from the pains of hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael

5.

Souviens-toi, ô doux Jésus,
que pour moi tu vécus;
ne me rejette pas en ce jour.
A me chercher tu t'épuisas;
à me racheter tu te crucifias;
est-ce en vain que tu as souffert?
Juge à la juste sentence,
fais-moi la grâce du pardon
avant le jour de reddition.
Je gémiss comme l'accusé;
mon péché rougit ma face;
épargne, ô Dieu, celui qui t'implore.
Toi qui pardonnas à la Madeleine,
et qui exauças le larron,
à moi aussi rends l'espérance.
Mes prières sont sans mérites,
mais toi le miséricordieux, accorde-moi
miséricorde;
ne me laisse pas brûler au feu éternel.
Place-moi parmi tes brebis,
retire-moi d'entre tes boucs,
établis-moi à ta droite.

6.

Les maudits confondus,
jetés aux flammes dévorantes,
appelle-moi parmi tes bienheureux.
Je t'invoque, prosterné,
le coeur contrit réduit en cendres,
aide-moi en ma fin.

7.

Jour de larmes, jour
qui verra revivre de sa cendre
l'homme, ce coupable en jugement.
Pardonne-lui, ô Dieu.
O doux Seigneur Jésus,
donne-lui le repos.

8.

Seigneur Jésus-Christ, roi de gloire,
délivre les âmes de tous les fidèles défunts
des peines de l'enfer
et de l'abîme.
Délivre-les de la gueule du lion;
que l'enfer ne les engloutisse pas;
qu'elles ne sombrent pas dans les ténèbres,
mais que saint Michel, ton porte-étendard

Lead them into the holy light,
As Thou didst promise Abraham
And his seed.

Lord, in praise we offer to Thee
Sacrifices and prayers,
So Thou receive them for the souls of those
Whom we remember this day:
Lord, make them pass
From death to life,
As Thou didst promise Abraham
And his seed.

9. Sanctus

10. Benedictus

11. Agnus Dei

May eternal light shine upon them, O Lord,
With Thy saints forever,
For Thou art good.
Lord, grant them eternal rest,
And let the perpetual light shine upon them.

With Thy saints forever,
For Thou art good.

les conduise vers la sainte lumière
que tu promis jadis à Abraham
et à sa postérité.

9.

Nous t'offrons, Seigneur, ces prières,
ce sacrifice de louange:
reçois-les pour les âmes
dont nous faisons aujourd'hui mémoire;
fais-les passer, Seigneur,
de la mort à la vie
que tu promis jadis à Abraham
et à sa postérité.

10. Sanctus

11. Benedictus

12. Agnus Dei

Que la lumière brille sur eux, Seigneur,
avec tes saints à jamais,
car tu es miséricordieux.
Donne-leur, Seigneur, le repos éternel,
et que la lumière brille sur eux à jamais.

Avec tes saints à jamais,
car tu es miséricordieux.

University Chorus

Soprano I

Liora Bitton
Katherine Budd
Lucie Cauchon
Lydia Clapperton
Anne Dolomont
Christiane Fleurant
Karine Lassonde
Linda Molloy
Farah Mohammed
Carolyn Olivier
Ruth Ortiz
Teresa Perreault
Louise Roy
Chantal Tremblay
Linda Yoo

Soprano II

Isabelle Belance
Martine Benoit
Maude Chalifour
Loralee Delbourck
Marcie Gilsig
Katherine Hall
Jana Hancinsky
Linda Kiorpoulos
Elizabeth Olivier
Vida Papez
Darlene Schmidt
Rebecca Tyson
Camille Gionet

Alto I

Gwen Allison
Julia Budd
Andrée Dagenais
Marie Goyette
Brigitte Mercier
Erica Phare
Sylvana Talarico
Ingrid Tärk
Ruth Thomas
Pamela Watters
Krista Young

Alto II

Marie-Josée Bédard
Florence Ip
Sylvie Lantin
Mireille Lapointe
Marianne Piche
Lynne Richards
Cindy Styles
Beverly Story
Katie Wong

Tenor I

Mario Crete
Normand Diotte
Dan Heim
Jan Kalousck
Fady Karam
Serge Lacasse
Greg MacIntosh
Robert Melosso
Howard Stuart
Alec Walkington
Peter Zsebik

Tenor II

John Corkett
Dany Coutu
John Kavanagh
Marc Langis
Pierre Paulenyi
John Priest
Daniel Stossel
John Neehan
Stéphane Richer

Bass I

Thomas Annand
Pascal Comeau
Michael Day
Jean Deschenes
John Glover
Claude Hatoum
John V. Ledwith
Tom Mennier
Tristan Nguyen
Claude Pagé
Sylvain Robert

Bass II

Marc Auguste
Tom Ansuini
Arnold Bondi
Tom Buonassisi
Reno de Stefano
Philippe Fritsch
Douglas Jillings
Richard Nantel
Steven Matthews
Ed Pederson
François Talarico
Sandy Thorburn

FACULTY OF MUSIC
McGILL UNIVERSITY

M c G I L L C O L L E G I U M M U S I C U M

Direction: Mary Cyr and Allan Fast

University Chapel

Saturday, April 5, 1986

8:00 p.m.

programme

ALCUN NON MI CONSIGLI (ATB)
NON HAVEA FEBO ANCOR (S+TTB)
CHIOME D'ORO, BEL THESORO (SS)

Claudio Monteverdi
(1567-1643)

CONCERTO FOR OBOE, STRINGS,
AND CONTINUO (RV 454)

Antonio Vivaldi
(1678-1741)

Allegro moderato
Largo
Allegro

intermission

QUINTET FOR FLUTE, OBOE,
VIOLIN, VIOLA AND CONTINUO
IN C, OP.XI, NO.1

Johann Christian Bach
(1735-1782)

Allegretto
Andantino
Menuetto con variazione

VENI SPONSA CHRISTI, MOTET
FOR STE. SUZANNE

François Couperin
(1668-1773)

CONCERTO FOR VIOLIN,
STRINGS, AND CONTINUO
IN A MINOR, OP.VII, NO.5

(1697-1764)

Vivace
Largo
Allegro assai

McGill Collegium Musicum

Singers

Marie-Claude Desloges, soprano
Lois Helms, soprano
Gary Boyce, alto
Scott Fraser, alto
Jean-François Morin, tenor
Alain Duguay, bass
Stephen Grant, bass

Instrumentalists

Heather Howes, flute
Natalie Gagné, recorder*
Réjean Mongeau, oboe*
Pat McMullen, bassoon
Sophie Rivard, violin I (concert mistress)*
Hélène Plouffe, violin I
Brigitte Desrosiers, violin I
Lee McArthur, violin II
Shari Clarke, violin II
Brian Bacon, viola
Peter Purich, viola
Angela Yeung, violoncello
John Kavanagh, viola da gamba and violone
Josée April, harpsichord*
Marie Bouchard, organ and harpsichord
Chantale Roussel, harpsichord*
David Sandall, harpsichord

*concerto soloists

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, April 7, 1986

8:00 p.m.

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

direction: Tom Talamantes



programme

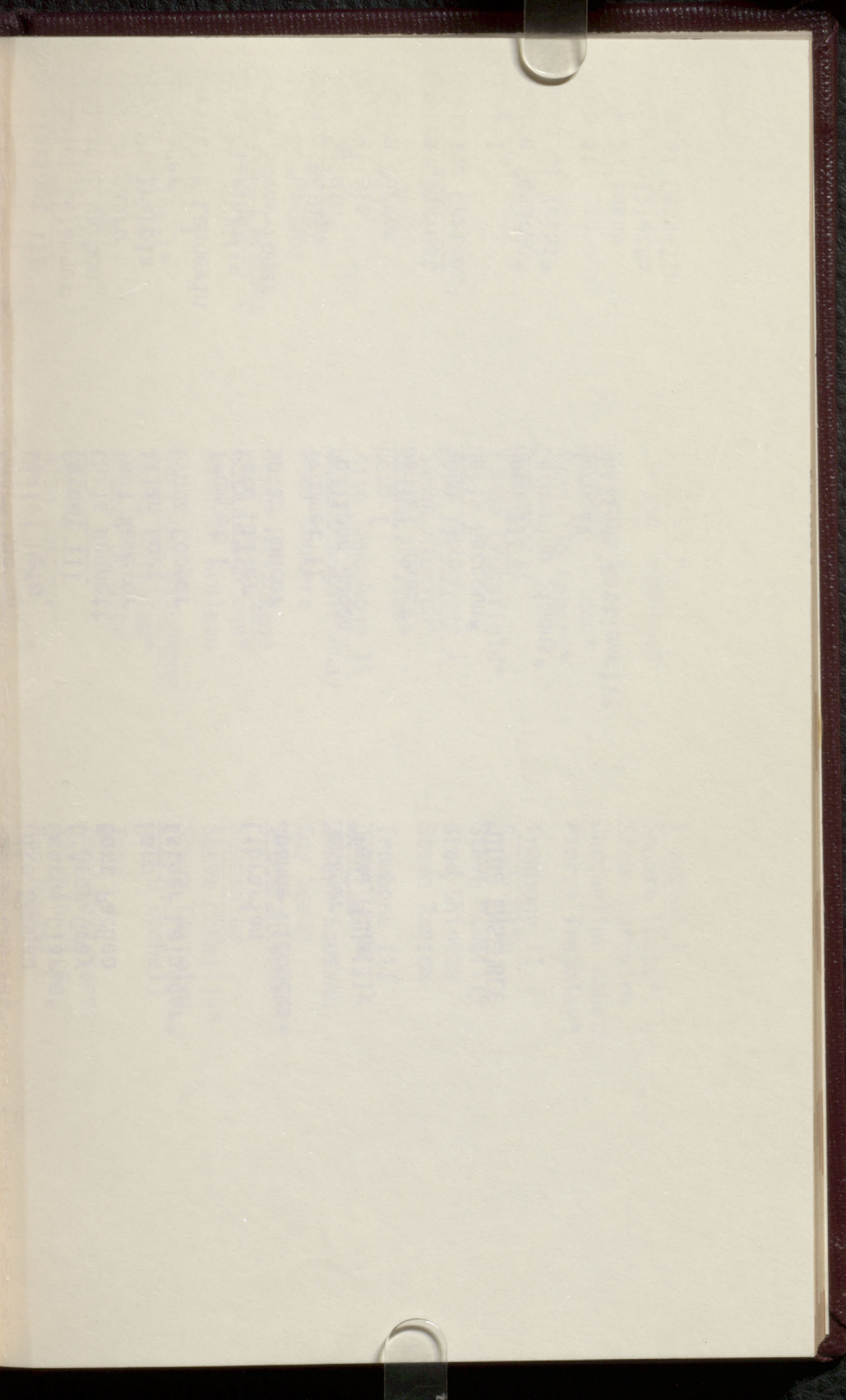
WIND ENSEMBLE

- FANFARE POUR PRÉCÉDER "LA PÉRI" Paul Dukas
- FIESTA DEL PACIFICO Roger Nixon
- CONCERTO FOR PIANO AND WIND INSTRUMENTS Igor Stravinsky
Largo; Allegro
Largo
Allegro *soloist: Paul Stewart, piano*
- BRANDENBURG CONCERTO NO.3 Johann Sebastian Bach
(arranged for nine saxophones by Rodney Goins)
Allegro moderato
- OCTET FOR SAXOPHONES Walter Hartley
Allegro agitato
Adagio molto
Presto
Andante commoto
*The McGill Saxophone Ensemble
director: Gerald Danovitch*

intermission

WIND SYMPHONY

- RITMO JONDO Carlos Surinach
- FIVE MINIATURES Joaquin Turina
Dawn
The Sleeping Village
Promenade
The Approaching Soldiers
Fiesta
Director: Gillian Mackay
- SYMPHONY IN Bb MAJOR Paul Hindemith
Moderately fast
Andantino grazioso
Fugue



Albin Loeb
 Bob Clarinet III
 Benjamin Delanger
 Benjamin Varmon
 Livi Valgaard
 Joe/ Pietrafesa
 Luc Lager
 Christine Langevin
 Alto Clarinet
 Fern Sawyer-Foner
 Bass Clarinet
 Dean Seguin*
 Guy Delisle
 Pierre Perron
 Contra Clarinet
 Fabrice Gracton*
 Oboe I
 Andre Gendron*
 Karen de Vries*
 Oboe II
 Anne Dufresne
 Marie Veillette
 Daniel Casselin

Andre Tholin
 Daniel Heira
 Cornet III
 Chris Bennett
 Paul Kemener
 Allen Hoyt
 Lynda Cooper
 Trumpet I
 Kate Ritter
 Susan Luncer
 Trumpet II
 Philippe Hudon
 Horn I
 Daniel Moses*
 Horn II
 Jellly Vaccoun*
 Horn III
 Catherine Simons*
 Horn IV
 Philippa Kattlegall*

Mike Emmanu
 George Clarke*
 D'Arcy Gray
 Bert Pacheco
 Harp
 Esther LaJonger*
 Librarian
 Joanne Hiscocks
 Manager
 Zeyve Mclellan

*MIND ENSEMBLE

1948 - 1950

Piccolo

Renel Tobberge*

English Horn
Jayse Fredetta*

Trombone I

Sandra Coutu*

Flute I

Antoine Gibbens*

Dassoon I
Suzanne Jensen*

Steve Carreiro
Jacqueline Abbott
Pierre Tremblay*

Niel Robarge

Danielle Hebert*

Trombone II

June Hiscok's*

Bassoon II
Linda Crossfield*

Randy Hink*

Flute II

Debra Jaslett

Alto Saxophone I
Simon Alricu*

Steve Mclellinly
Brad Shigetn
Steve Panson

Susan Giraault

Michael Allan*

Trombone III
Jeff Hall*

Robert Patriquin

Alto Saxophone II
Jean Francois Guay
Joel Couture

Rosalynn D. Burton

Tenor Saxophone
Peter Hightman*

Lesley Lusbanus

Richard Groleau

William Johnson

Bariitone Saxophone
Chris Quittiam*

Michael Maxwell

Michel Hicaulty

Mike Porter*

Cornet I
Alan Butcher*

Michael Maxwell

Alto Saxophone
William Mackay*

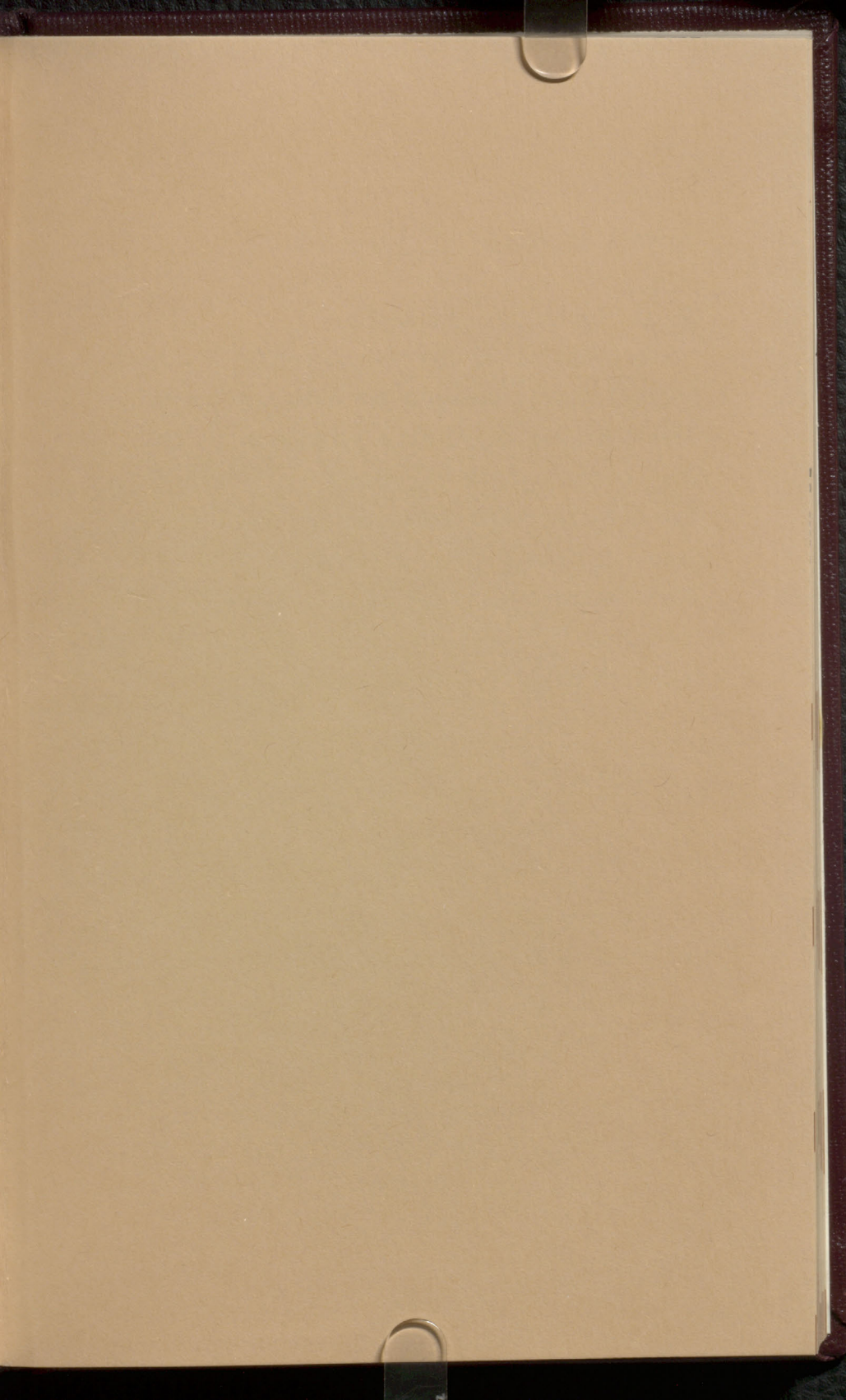
Barbara Swift

Clara Mackay*

Barbara Mackay*

Roy Haynes

Barbara Mackay*



Members of the McGill Saxophone Choir

Gerald Danovitch, conductor

Linda Crossfield, soprano saxophone & concertmaster

Michael Allen, soprano and alto saxophone

Jean François Guay, alto saxophone

Joel Couture, alto saxophone

Guy Delisle, alto saxophone

Peter Wightman, tenor saxophone

Joey Pietraroia, tenor saxophone

Christian Quilliam, baritone and bass saxophone

Michel McNulty, baritone saxophone

McGill Records are on sale during intermission.

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FACULTY OF MUSIC
McGILL UNIVERSITY

M c G I L L C O L L E G I U M M U S I C U M

Direction: Mary Cyr and Allan Fast

Redpath Hall

Monday, April 7, 1986

8:00 p.m.

programme

DIE SEELE CHRISTI HEILIGE MICH
(ATB)

Heinrich Schütz
(1585-1672)

BRINGT HER DEM HERREN (A)

WOHL DEM, DER NICHT WANDELT
IM RAT DER GOTTLOSEN (SA)

LOBET DEN HERREN DER ZU ZION WOHNET (AA)

SALVE REGINA (ATB)

Claudio Monteverdi
(1567-1643)

BEATUS VIR (SSAATBB)

intermission

TRIO SONATA IN Bb MAJOR FOR
RECORDER, OBBLIGATO HARPSICHORD,
AND CONTINUO

Georg Philipp Telemann
(1681-1767)

Dolce
Vivace
Siciliana
Vivace

CONCERTO FOR RECORDER, STRINGS,
AND CONTINUO IN A MINOR (RV 108)

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

SONCERTO FOR TWO HARPSICHORDS,
STRINGS, AND CONTINUO IN C MINOR
(BWV 1062)

Johann Sebastian Bach
(1685-1750)

(Allegro)
Andante
Allegro assai

McGill Collegium Musicum

Singers

Marie-Claude Desloges, soprano
Lois Helms, soprano
Gary Boyce, alto
Scott Fraser, alto
Jean-François Morin, tenor
Alain Duguay, bass
Stephen Grant, bass

Instrumentalists

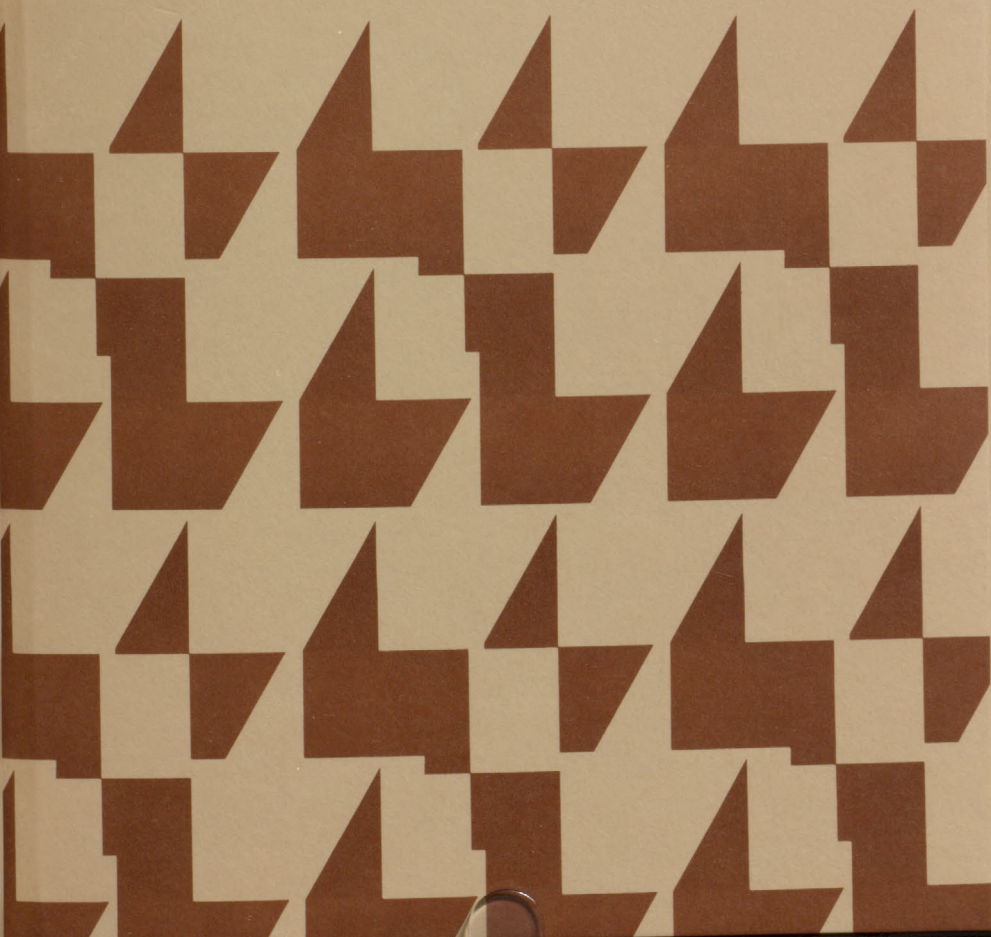
Heather Howes, flute
Natalie Gagné, recorder*
Réjean Mongeau, oboe*
Pat McMullen, bassoon
Sophie Rivard, violin I (concert mistress)*
Hélène Plouffe, violin I
Brigitte Desrosiers, violin I
Lee McArthur, violin II
Shari Clarke, violin II
Brian Bacon, viola
Peter Purich, viola
Angela Yeung, violoncello
John Kavanagh, viola da gamba and violone
Josée April, harpsichord*
Marie Bouchard, organ and harpsichord
Chantale Roussel, harpsichord*
David Sandall, harpsichord

*concerto soloists

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Tuesday 8 April 1986, 5:00 pm

STUDENT SOLOISTS AND ENSEMBLES

L A R G E B R A S S C H O I R

direction: A l a i n C a z e s

Trumpets

Claude Barry
Lyle Buddecke
Alan Butcher
Martin Kowalski
Jens Lindemann
Bruce McNab

Horns

Colleen Bushey
Diane Doig
Nathalie Fortin

Euphoniums

Chris Smith

Trombones

Phil Cousineau
Marc Eaman
Jeff Hall
Sylvain Jacob
Chris Smith (bass)

Tuba

Daniel LeClair
Sylvain Picard

CONCERTINO in E^b

Sachse

soloist: Jens Lindemann, trumpet

THREE BRASS CATS

Chris Hazell

Mr. Jums

Black Sam

Borage

direction: Colleen Bushey

PICTURES AT AN EXHIBITION

Mussorgsky

Promenade

The Gnome

Promenade

The Old Castle

Promenade

The Tuilleries Gardens

Bydlo

Promenade

Ballet of the Chicks in their Shells

Two Jews, one rich, the other poor

Promenade

The Weekly Market at Limoges

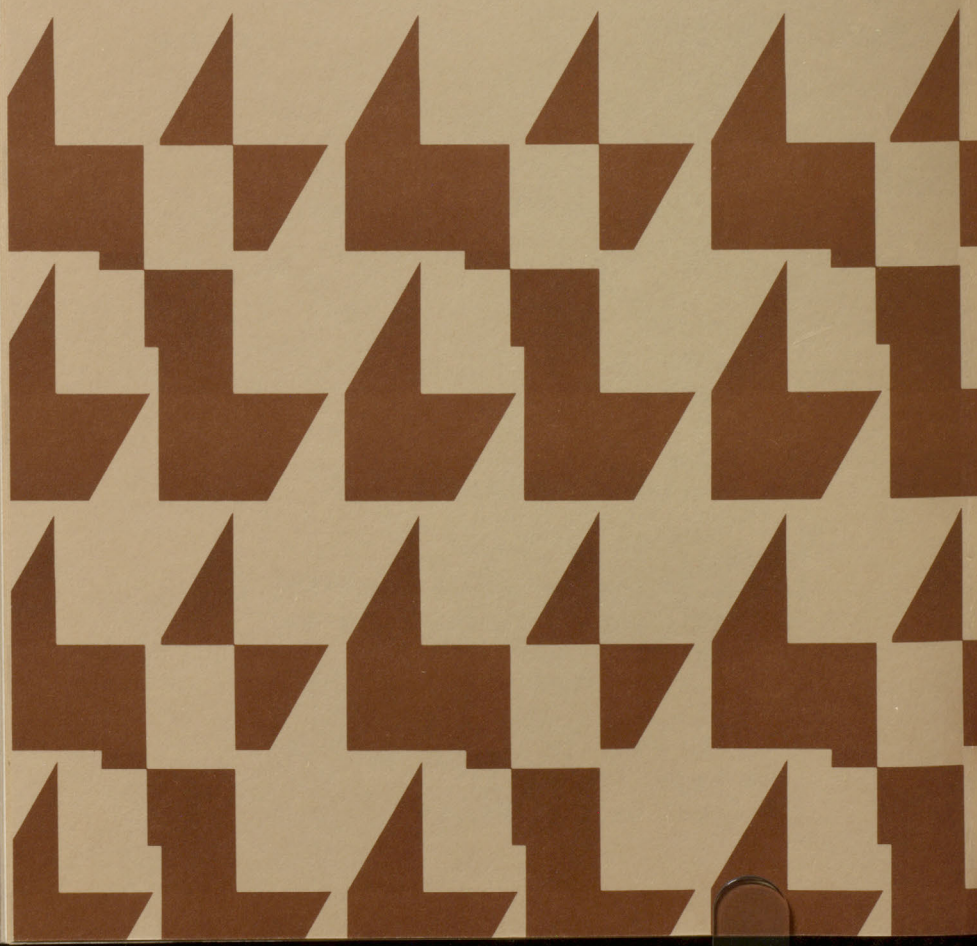
The Catacombes

With the Dead in a Language Dead

Baba Yaga

The Great Gate of Kiev

McGILL UNIVERSITY LIBRARY



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

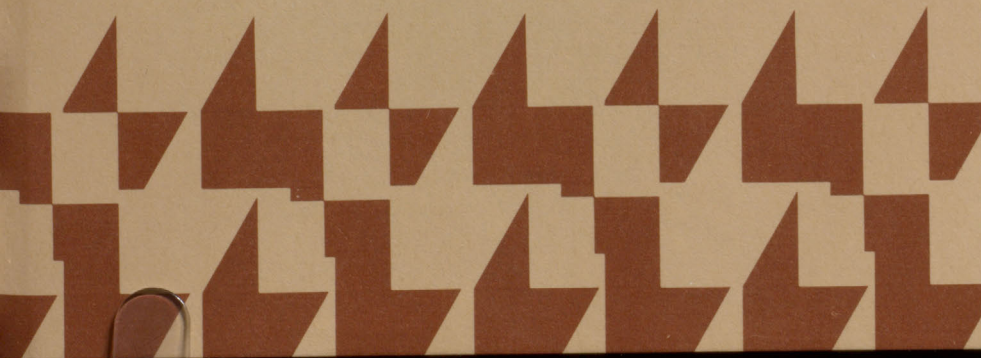
Tuesday, April 8, 1986

8:00 p.m.

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

direction: Claire Guimond

assisted by: Betsy MacMillan
Hank Knox
Allan Fast



programme

SONATA IN G MINOR BWV 1020 Bach
Allegro (Moderato)
Adagio
Allegro

Michel Roberge, flute
Michel Laramee, harpsichord

COME DOLCE HOGGI L'AURETTA Monteverdi
FUGGE IL VERNO DEI DOLORI

LASSO, CH'IO MORO! Deering

Catherine Creighton, soprano
Claire Mallin, mezzo-soprano
Maren Nelson, alto
Michael Capon, harpsichord

SONATA IN G MAJOR FOR FLUTE AND CONTINUO LeClair

Andante
Allegro ma non troppo
Aria (Affettuoso - Altro)
Allegro moderato (Giga)

Dominique Gibbens, flute
Suzanne Purtee, harpsichord

CANTATE "ARION" Campra

Dominique Gagné, soprano
Johanne-Valerie Gélinas, flute
Denis Chabot, double bass
Robert Lepage, harpsichord

CANTATA "JAUCHZET GOTT IN ALLEN LANDEN" BWV 51 Bach

Aria "Jauchzet Gott"
Aria "Alleluja"

Catherine Creighton, soprano
Uri Rosen, trumpet
Sylvie Harvey, violin I
Michèle Dumoulin, violin II
Sarah Kondzielewsky, viola
Guillaume Saucier, cello
Jacques Giroux, continuo positif

SONATA IN D Torrelli
for trumpet, strings and continuo
Grave; allegro
Grave
Allegro; grave; allegro

Claude Barry, trumpet
Sylvie Harvey, violin I
Michèle Dumoulin, violin II
Sarah Kondziewski, viola
Guillaume Saucier, cello
Jacques Giroux, continuo

intermission

FANTASIA Lupo
FANTASIA Coperario
FANTASIA Purcell
FANTAZIE Locke
JIGG

Lawrence Day, treble viol
Constance Pathy, tenor viol
Mario Crête, bass viol

TRIO SONATA IN D MINOR Telemann
Allegro
Adagio
Allegro
Presto

Maude Chalifour, recorder
John Kavanagh, par dessus de viole
Lynn Donnelly, harpsichord

TRIO SONATA IN C MAJOR
for recorder, flute and continuo
Grave
Andante
Xantippe
Lucretia

Telemann

Nathalie Gagné, recorder
Mylène Guay, baroque flute
Thomas Annand, harpsichord

2 CANZONI A DUE CANTI COL BASSO
CONTINUO

Frescobaldi

Hélène Plouffe, baroque violin
Brigitte Desrosiers, accordion
John Kavanagh, viola da gamba

TRIO SONATA IN D MINOR

Handel

Adagio
Allegro
Affettuoso
Allegro

Rejean Mongeau, baroque oboe
Hélène Plouffe, baroque violin
Michel Bettez, bassoon
François Filiatrault, harpsichord

CONCERTO FOR FOUR HARPSICHORDS
AND STRING ORCHESTRA IN A MINOR
BWV 1065

Bach

1. no movement indication
2. Largo
3. Allegro

Michel Laramée, harpsichord I
Marie Bouchard, harpsichord II
David Sandall, harpsichord III
Sylvain Robert, harpsichord IV
Hélène Hénault, violin I
Catherine Merklinger, violin II
Susan Sayle, viola
Louis Dallaire, cello
Edward Mustapha, double bass

Organ Recital

Redpath Hall

Faculty of Music

PIERRE GRANDMAISON,
organist

April 9, 1986
Wednesday, 12:15 pm

KYRIE (Messe pour les Paroisses) François Couperin
(1668-1733)
Plein Jeu en taille
Fugue sur les jeux d'anches
Récit de Cromorne

INVOCATION (Extrait des 4 Jacques Hétu
Interludes, Op.38) (b. 1938)

TIERCE EN TAILLE (Messe pour François Couperin
les Paroisses)

MÉDITATION (Extrait des 4 Jacques Hétu
Interludes, Op.38)

OFFERTOIRE SUR LES GRANDS François Couperin
JEUX

* * * * *

Pierre Grandmaison studied music first at Vincent d'Indy School and at the University of Montreal; he was then offered a scholarship and went to Paris to study organ under the direction of Mr. and Mrs. Duruflé. When he came back to Montreal, he was named titular of the Notre-Dame Church organ. He made two records, one of Bach and one of Cesar Franck. He performed many times as a soloist with the Montreal Symphony Orchestra

Pierre Grandmaison gave many concerts in Canada and in the United States; he also went to Europe, in Vienna, in Belgium and especially in France.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

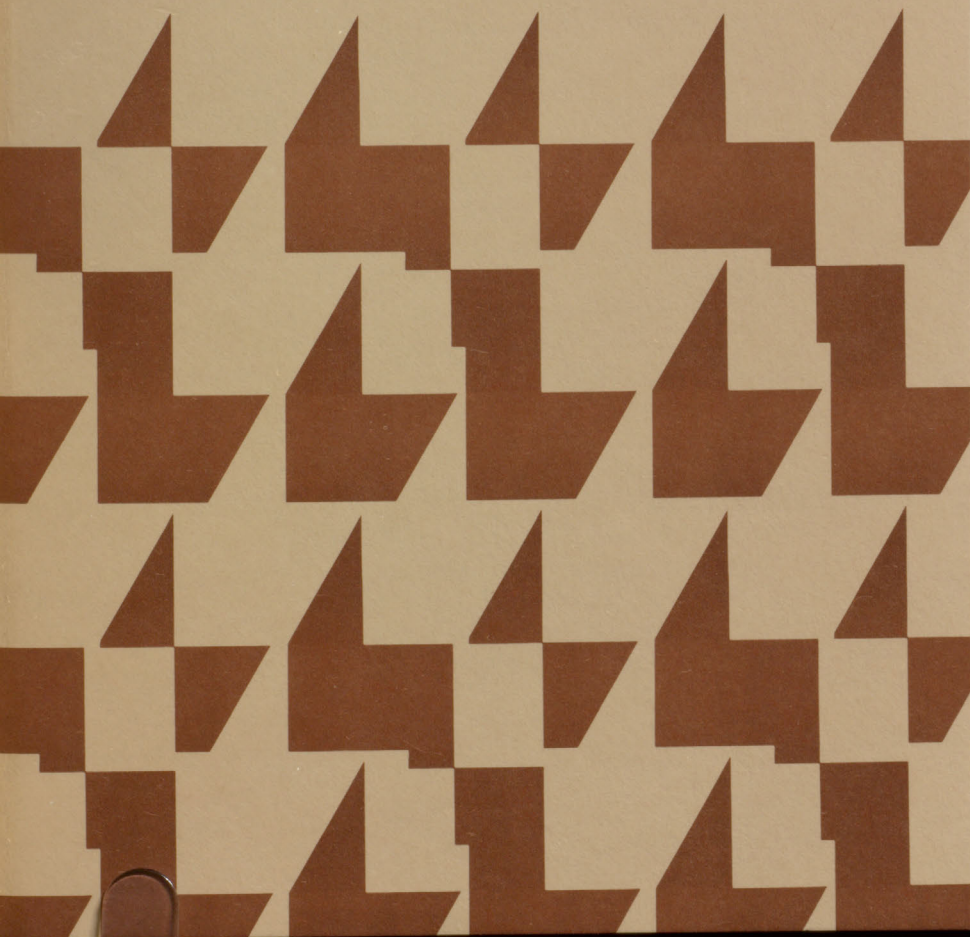
Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 1981

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, April 9, 1986

8:00 p.m.

CONTEMPORARY MUSIC ENSEMBLE

Direction: Bruce Mather

programme

NIGHT MUSIC I

George Crumb

Catherine Creighton, soprano

Normand Babin, piano

François Gauthier, Marc de Grandmont, percussion

Bruce Mather, conductor

TOCCATA

Karl Kroeger

Mario Joly, clarinet

Sylvain Jacob, trombone

François Gauthier, Marc de Grandmont, percussion

Bruce Mather, conductor

TEMPERAMENTS

Leslie Bassett

Aggressive, energetic

Poignant, lyrical

Smooth, yet changing

Singing, nostalgic

Restless

Daniel Desjardins, guitar

ASCENDS AT FULL MOON

John Burke

Mario Joly, clarinet

Daniel Desjardins, guitar

QUINTETTE POUR CUIVRES

André Prévest

Claude Barry, Madeleine Dion, trumpets

Suzanne Gagnier, horn

Sylvain Jacob, trombone

Daniel LeClair, tuba

Bruce Mather, conductor

intermission

THE BURNING GROUND

Brent Lee

*Jill Rothberg, flute
Sarah Ballantyne, soprano saxophone
Stéphane Volet, synthesizer
Elliot Polsky, percussion*

(tape realized at the McGill Electronic Music Studio)

CLAIR ET NET

James McKay

Mario Joly, clarinet

SANS TITRE

Guy Bacos

*Sandra Bartfai, piano
André Rochon, piano*

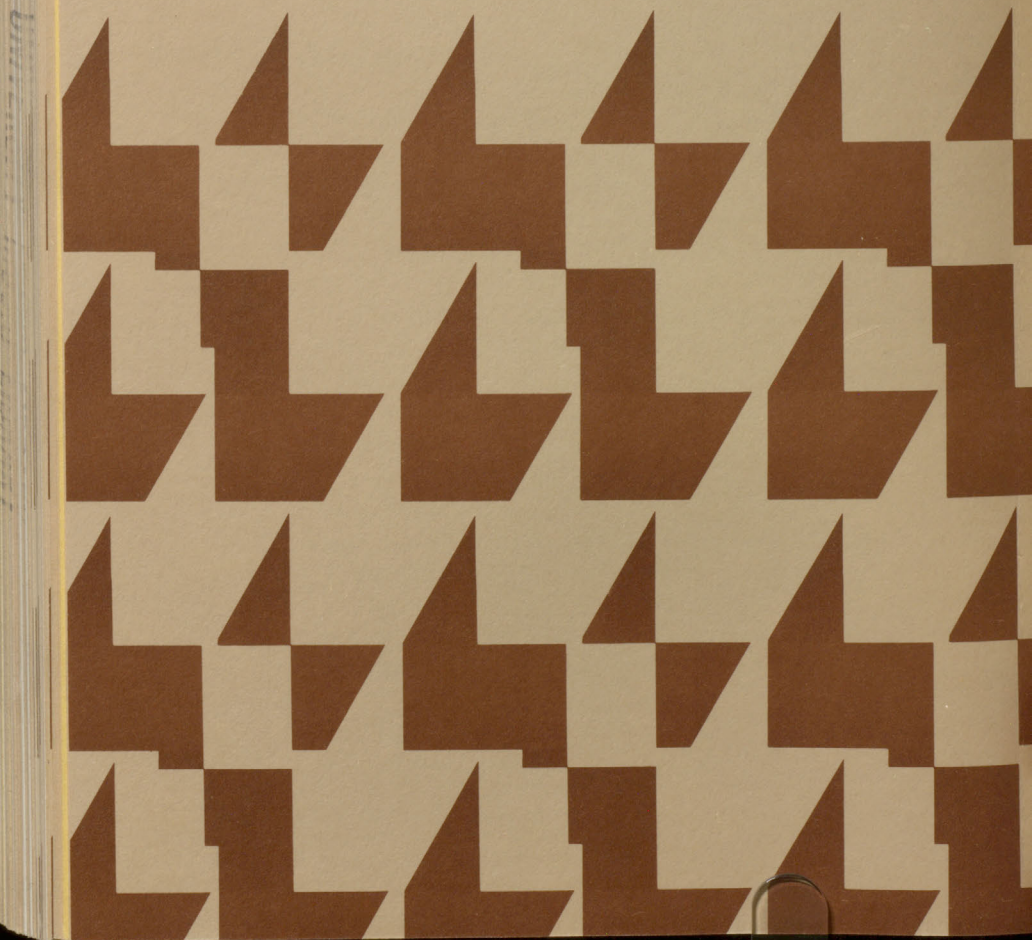
BREATH OF WINTER LIGHT

Sandy Thorburn

*Elise Bédard, soprano
Nathalie Boisvert, flute
Mark Simons, clarinet
François Gauthier, percussion
Stéphane Volet, piano
Alison Eldredge, violin
Susan Sayle, viola
Benoit Hurtubise, cello
Alcides Lanza, conductor*

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WORLD



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, April 11, 1986
Saturday, April 12, 1986

8:00 p.m.

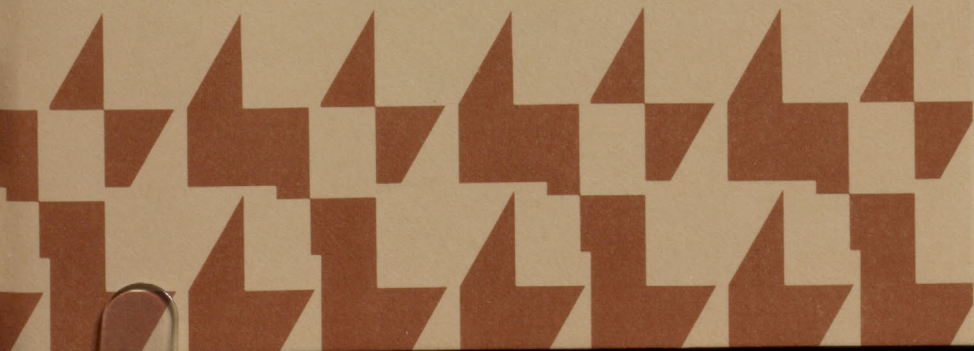
SCHOLARSHIP FUND BENEFIT CONCERT

T H E C R E A T I O N

by

Franz Joseph Haydn (1732-1809)

conducted by: Winston Purdy



McGill Chamber Singers

McGill Concert Choir

Symphony Orchestra

conducted by Winston Purdy

soloists:

GABRIEL: Dominique Labelle

URIEL: Scott Hargreaves

RAPHAEL: Jeffrey Carl

EVE: Susan Eyton-Jones

ADAM: Michael Donovan

Maren Nelson, alto

PART I

1. Introduction: Representation of Chaos
2. Recit. (Raphael) and Chorus: In the beginning
3. Aria (Uriel): Now vanish before the holy beams
Chorus: Despairing, cursing rage
4. Recit. (Raphael): And God made the firmament
5. Solo (Gabriel) and Chorus: The marv'llous work behold
6. Recit. (Raphael): And God said, Let the waters
7. Aria (Raphael): Rolling in foaming billows
8. Recit. (Gabriel): And God said, Let the earth bring forth grass
9. Aria (Gabriel): With verdure clad
10. Recit. (Uriel): And the heavenly host
11. Chorus: Awake the harp
12. Recit. (Uriel): And God said, Let there be lights
13. Recit. (Uriel): In splendour bright
14. Chorus: The heavens are telling

INTERMISSION

PART II

15. Recit. (Gabriel): And God said, Let the waters bring forth
16. Aria (Gabriel): On mighty pens
17. Recit. (Raphael): And God created great whales
18. Recit. (Raphael): And the angels struck their immortal harps
19. Trio: Most beautiful appear
Trio and Chorus: The Lord is great
20. Recit. (Raphael): And God said, Let the earth bring forth
21. Recit. (Raphael): Straight opening her fertile womb
22. Aria (Raphael): Now heaven in fullest glory shone
23. Recit. (Uriel): And God created man
24. Aria (Uriel): In native worth
25. Recit. (Raphael): And God saw everything that He had made
26. Chorus: Achieved is the glorious work
27. Trio: On thee each living soul awaits
28. Chorus: Achieved is the glorious work

Pause: 5 minutes

PART III

29. Introduction and Recit. (Uriel): In rosy mantle appears
30. Duet (Adam and Eve) and Chorus: By thee with bliss
31. Recit. (Adam and Eve): Our duty we have now performed
32. Duet (Adam and Eve): Graceful consort
33. Recit. (Uriel): O happy pair
34. Chorus: Sing the Lord, ye voices all

THE CREATION

There is a charming story about the origin of the idea for "The Creation". In 1791, during the first of his two historic visits to London, Haydn heard "Messiah" and "Israel in Egypt" at the Handel Festival in Westminster Abbey. He was so impressed that he told his friend Barthelemon that he would like to write a similar oratorio and asked him what subject he would suggest. Barthelemon took up his bible and said, "There, take that, and begin at the beginning."

In 1794, during his second visit, Haydn's London impresario, Salomon, well aware of the success an English oratorio by the master would have, presented him with a libretto by an unknown author based on the first two books of Genesis and parts of Milton's "Paradise Lost". The work, originally intended for Handel, who never made use of it, had languished in a desk drawer for forty years before being found and given to Haydn. Feeling that his understanding of English was insufficient for such an undertaking, Haydn took the libretto back to Vienna and showed it to Baron Gottfried Freiherr van Swieten, a "Präfect" of the Court Library. Van Swieten adapted and shortened the libretto and "dressed it in German garb" so that it became a workable text. His German translation adhered as closely as possible to the original with the intention that either text could be used. Haydn made a few minor musical adjustments for the English version and the work was published with both texts in 1800.

"Die Schöpfung" was first performed in Vienna on March 19, 1799 by 400 performers including 180 in the orchestra! The musicians' fees were underwritten by the nobility and all proceeds from subscriptions (which were sold out a month in advance) were given to the composer. The performance was an enormous success and climaxed Haydn's career. The first North American performance was in Boston in 1819.

"The Creation" tells the familiar biblical story of the six days of Creation. Three Archangels, Gabriel (soprano), Uriel (tenor), and Raphael (bass), recount the story while the chorus sings hymns of praise at the close of each day. It divides into three parts: Part I tells of the creation of the physical universe, Part II the creation of life, and Part III is set in the Garden of Eden.

The work opens with a symphonic prelude representing Chaos, a formless void of primordial matter. Raphael tells of the creation of the heavens and the earth and the chorus sings the famous "Let there be light, and there was light." Uriel and the chorus tell of the disappearing shadows and the first day ends with the joyful chorus "A new created world". On the second day, Raphael tells of the elements: storms, clouds, lightning, thunder, rain, hail, and snow are all described musically; Gabriel and the chorus sing "...The praise of God and of the second day". On the third day the dry land appears. Raphael describes the seas, mountains and rocks, rivers, and streams; in the sublime aria "With verdure clad," Gabriel describes the greening of the earth and the chorus ends the day with a resounding fugue. On the fourth day Uriel tells of the creation of the sun, moon, and stars. In a brief orchestral passage, Haydn depicts the rising of the sun from the first rays of light to the full blaze of high noon. Part I concludes with the famous "The heavens are telling".

Part II begins with Gabriel's aria "On mighty pens" which depicts musically the flight of the eagle, the songs of the lark and nightingale, and the cooing of the dove. Raphael and the lower strings tell of the great whales and the fifth day ends with the trio and chorus singing "The Lord is great". On the sixth day the beasts of the earth appear. Haydn, at his wittiest, gives us musical descriptions of the lion, the tiger, the stag, the horse, cattle, sheep, insects, and the creeping of the worm. Uriel tells of the creation of man and the sixth and last day closes with a ternary form chorus-trio-chorus with double fugue: "Achieved is the glorious work; the Lord beholds it and is pleased. Glory to His name forever, Hallelujah".

Part III begins with an orchestral prelude depicting morning in the Garden of Eden. Then in a lengthy rondo Adam (baritone), Eve (soprano), and the chorus praise God and tell of their happiness. A second duet continues this expression until Uriel gives a hint of what the future holds: "Ye strive at more than granted is; and more desire to know than ye should". But "The Creation" ends with an optimistic double fugue: "Jehovah's praise for ever shall endure, Amen".

LA CRÉATION

L'oratorio de Haydn "La Création" a une origine tout à fait charmante. En 1791, à l'occasion de la première de ses deux visites historiques à Londres, Haydn put entendre "Le Messie" et "Israël en Egypte" au Festival Haendel à l'Abbaye de Westminster. Ces oeuvres lui plurent à tel point qu'il dit à son ami Barthélémon qu'il aimerait composer un aussi bel oratorio et qu'il lui demanda de lui suggérer un thème. Barthélémon se saisit de sa bible et lui dit "Voilà, c'est tout simple, vous n'avez qu'à commencer au commencement".

En 1794, à l'occasion de sa deuxième visite, l'imprésario de Haydn à Londres, Salomon, conscient du succès que remporterait un oratorio en anglais composé par le grand maître, lui présenta un livret d'un auteur inconnu basé sur les deux premiers livres de la Genèse et sur certaines parties du "Paradis perdu" de Milton. Ce livret, destiné à l'origine à Haendel qui ne s'en servit jamais, traînait dans un tiroir depuis 40 ans lorsqu'il fut présenté à Haydn. Jugeant que sa connaissance de l'anglais était insuffisante pour une telle entreprise, Haydn ramena le livret avec lui à Vienne et le montra au Baron Gottfried Freiherr van Swieten, "Præfect" à la bibliothèque royale. Van Swieten s'occupait aussitôt d'adapter et de raccourcir le livret et de lui donner "une mise allemande" pour disposer d'un texte exploitable. Sa traduction allemande adhérait le plus près possible au texte original afin que l'un ou l'autre texte puisse être utilisé. Haydn apporta quelques ajustements musicaux mineurs à la version anglaise et l'oeuvre fut publiée dans les deux textes en 1800.

"Die Schöpfung" fut exécutée pour la première fois à Vienne le 19 mars 1799 par 400 interprètes dont 180 dans l'orchestre! Les honoraires des musiciens furent assurés par la noblesse et le produit total des billets (qui furent tous vendus un mois à l'avance) fut versé au compositeur. Le spectacle connut un énorme succès et marqua l'apothéose de la carrière de Haydn. La première nord-américaine eut lieu à Boston en 1819.

"La Création" relate le récit biblique des six jours de la Création. Trois archanges, Gabriel (soprano), Uriel (ténor) et Raphaël (basse) racontent l'histoire tandis qu'à la fin de chaque jour, le chœur entonne des hymnes de gloire. L'oratorio se divise en trois parties: la première raconte la création de l'univers physique, la deuxième la création de la vie et la troisième se passe dans le paradis terrestre.

L'oeuvre débute par un prélude symphonique représentant le chaos, c'est-à-dire le vide ou la confusion qui existait avant la création. Raphaël relate la création des cieux et de la terre et le chœur chante l'hymne célèbre "Let there be light, and there was light". Uriel et le chœur parlent des ombres qui disparaissent et le premier jour prend fin avec le chœur joyeux "A new created world". Le deuxième jour, Raphaël parle des éléments; orages, nuages, éclairs, tonnerre, pluie, grêle et neige sont tous décrits musicalement; Gabriel et le chœur chantent "...The praise of God and of the second day". Le troisième jour, la terre sèche apparaît.

Raphaël décrit les mers, les montagnes et les rochers, les rivières et les cours d'eau; dans l'aria sublime "With verdure clad", Gabriel décrit la naissance des végétaux et le chœur annonce la fin de la journée par une fugue retentissante. Le quatrième jour, Uriel relate la création du soleil, de la lune et des étoiles. Dans un court passage orchestral, Haydn dépeint le lever du soleil depuis les premiers rayons de lumière jusqu'à l'éclat du soleil de midi. La première partie se termine par le célèbre "The heavens are telling".

La deuxième partie débute par l'aria de Gabriel "On mighty pens" qui relate musicalement le vol de l'aigle, le chant de l'alouette et du rossignol et la roucoulade de la colombe. Raphaël et les cordes basses évoquent les grandes baleines et le cinquième jour prend fin avec le trio et le chœur qui chantent "The Lord is great". Le sixième jour, les bêtes font leur apparition sur la terre. Haydn, plus spirituel que jamais, nous offre des descriptions musicales du lion, du tigre, du cerf, du cheval, du bétail, des moutons, des insectes, et de la reptation du ver de terre. Uriel relate la création de l'homme et le double fugue: "Achieved is the glorious work; the Lord beholds it and is pleased. Glory to His name forever, Hallelujah".

La troisième partie débute par un prélude pour orchestre dépeignant la matinée dans le paradis terrestre. Puis dans un rondo d'une certaine longueur, Adam (bariton), Eve (soprano) et le chœur chantent les louanges de Dieu et font part de leur bonheur. Un deuxième duo continue dans la même veine jusqu'à ce qu'Uriel laisse entendre ce que réserve l'avenir: "Ye strive at more than granted is; and more desire to know than ye should". Mais "La Création" se termine sur une double fugue optimiste: "Jehovah's praise for ever shall endure, Amen".

McGILL CHAMBER SINGERS

Sopranos

Louise Allaire
Elizabeth Charlton
Sean Donaldson
Marsha Goold
Marie-Josée Laurin
Catharine Murray
Sylvie Provost
Tuesday Royko

Altos

Sylvie Baudette
Anaïs Bernèche
Julie Charron
Mary Delli Colli
Laren Nelson
Mileen O'Dwyer

Tenors

Felipe Carvajal
James Coghlin
Raymond Létourneau
Mark Massarelli

Basses

Paul Jabara
François Larouche
Michael Lessard
James MacKay
Michael McAuley
Jean Trottier

Rehearsal accompanist

Marsha Goold

Manager/Librarian

Michael McAuley

McGILL CONCERT CHOIR

Sopranos

Christine Canton
Suzanne Davies
Linda Dumas
Dominique Gagné
Lise Gagnon
Karina Gauvin
Catherine Green
Lynn Harper
Diane Hrycun
Sylvie Lebeau
Marie-Isabelle Lobato
Jody Malone
Sonia Nazarian
Maria Papoulias
Carla Sved
Jody Tait

Altos

Florence Goyette
Pierrette Houde
Laura Kerr
Edna-Mae Johnson
Tanya Koleoglu
Jocelyne Lavoie
Joanne Riverin
Dominique Robert
Julie Sabourin
Gabrielle Steiner

Tenors

Serge Ashby
Brent Barraclough
Claude Boivert
François Charette
Ronald Enros
Hershey Felder
Simon Kwan
Eric Rock
Wesley Riy-Ves
Paul Shewchuk
John Stephenson
Yvon Thibault

Basses

Jacques-Emmanuel Belizaire
Jean Bolduc
Alex Botwinik
Claude Boutin
Paul Buonassissi
Michael Capon
David Carno
Gérald Filion
Dave Johanns
Brent Lee
Robert Lepage
Pierre Moreau
André Richard
Alain Vadeboncoeur
Earl Wilson

Manager/Librarian

John Stephenson

SYMPHONY ORCHESTRA

Violin I

Guylaine Grégoire, concertmaster
Marc Béliveau
Michele Dumoulin
Nadia Francavilla
Hélène Hénault
Sylvie Harvey
Un Jea Rhee
Jeremy Greenhouse

Violin II

Teresa Calcafuoco, principal
Joanne Buckley
Catherine Merklinger
Brian Larson
Josée Desgagnes
Angelique Duguay
Kevin Filewych
Michele Seto

Violas

Frances Unsworth, principal
Nicholas Penny
Jean-François Groulx
Diane Guillemette
Nathalie Leduc
Lisa Moody

Cellos

Lyssa Fergus, principal
Louis Dallaire
Emmanuel Tremblay
Eric Larivière

Bass

Edward Mustafa, principal
Raphael Swan

Flutes

Valérie Gélinas
Joanne Hiscocks
Josée Laforet

Oboes

Diane Lacelle
Clair Boisvert

Clarinets

Yves Adam
Mario Joly

Bassoons

Lorraine Samson
Andrée Bédard

Contra Bassoon

Patricia McMullen

Horns

Diane Doig
Annemarie Leenhouts

Trumpets

Lyle Buddecke
Bruce McNab

Trombones

Sylvain Jacob
Mark Eaman

Bass Trombone

Christopher Smith

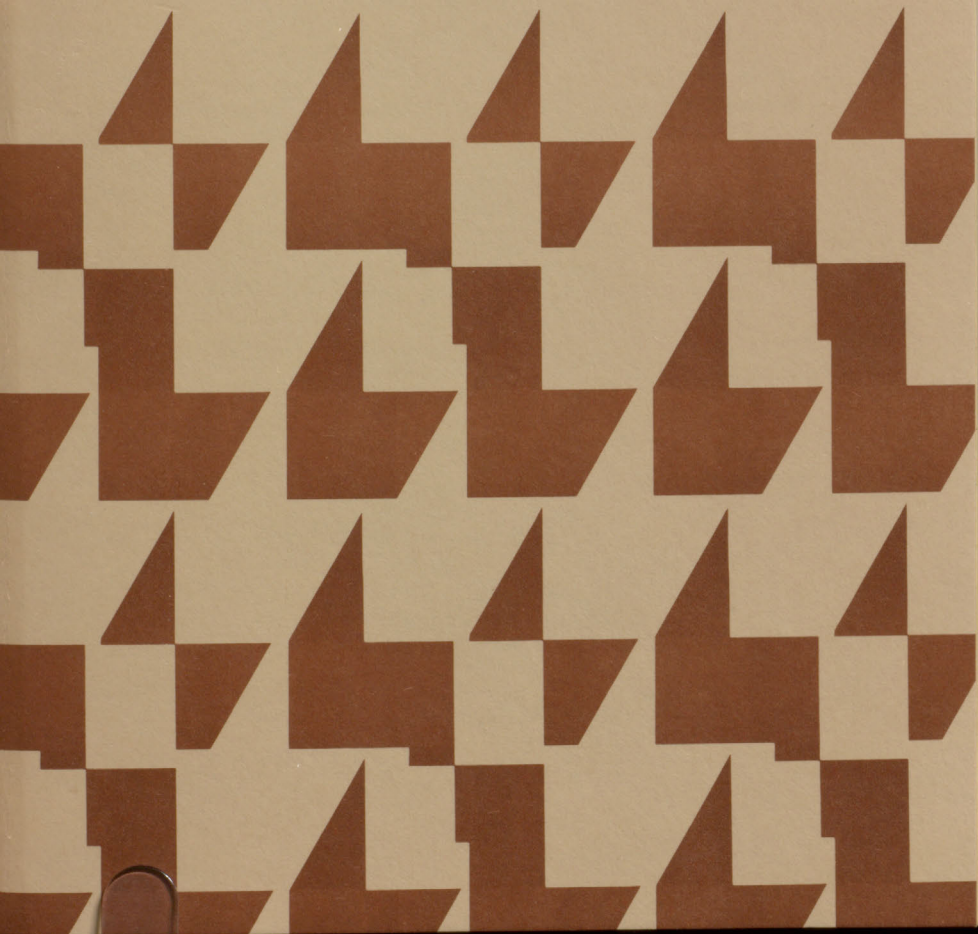
Tympani

Aubrey Dayle

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



MORE CHAMBER MUSIC at 8:00 pm

ensemble classes of Marcel Saint-Cyr
and Walter Joachim / Dorothy Morton

STRING QUARTET Op.95 in f minor

Ludwig van Beethoven

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto espressivo - Allegro agitato

*Alison Eldredge, violin
Nathalie Forgue, violin
Frances Unsworth, viola
Colin Matthews, cello
(class of Marcel Saint-Cyr)*

PIANO TRIO Op.32 in d minor

Anton Arensky

Allegro moderato
Scherzo : Allegro molto
Elegia : Adagio
Finale : Allegro non troppo

*Sophie Dugas, violin
Pierre Tessier, cello
Erika Pestyk, piano
(class of Dorothy Morton
and Walter Joachim)*

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

QUINTET for clarinet and strings in b minor, Op.115

Johannes Brahms

Allegro
Adagio
Andantino
Con moto

*Marc Béliveau, violin
Sylvie Harvey, violin
François Bertrand, viola
Louis Dallaire, cello
Mario Joly, clarinet
(class of Marcel Saint-Cyr)*

* * * * *

Day 14 April 1986

AMBER MUSIC at 5:00 pm

ensemble classes of Walter Joachim
and Marcel Saint-Cyr

SONATA CONCERTANTE
viola, double bass and piano

Karl Ditters von Dittersdorf

Allegro
Andantino
Minuetto, Trio
Allegro ma non troppo

Rena de Coursey, viola
Bernard Deschamps, double bass
Meijane Quong, piano
(class of Walter Joachim)

NO. 4 QUARTET in g minor, K.478

Wolfgang Amadeus Mozart

Allegro
Andante
Rondo: Allegro

Hélène Hénault, violin
Jean Grimard, viola
Eric Larivière, cello
Sandra Bartfai, piano
(class of Walter Joachim)

NO. 3 TRIO No.1, Op.99 in B^b

Franz Schubert

2nd mvt: Andante un poco mosso
4th mvt: Rondo: Allegro vivace

Marie Andrée Caux, violin
Louis Dallaire, cello
Sonia Nazarian, piano
(class of Walter Joachim)

TRIO in G major, Op. 99 No. 3 for 2 violins and viola

Antonin Dvorak

Introduction
Allegro ma non troppo
Larghetto
Scherzo - Vivace
Tema con variazioni

Teresa Calcafuoco, violin
Kevin Filewych, violin
François Bertrand, viola
(Class of Marcel Saint-Cyr)

TRIO in G major, Op. 99 No. 3 for 2 violins and viola

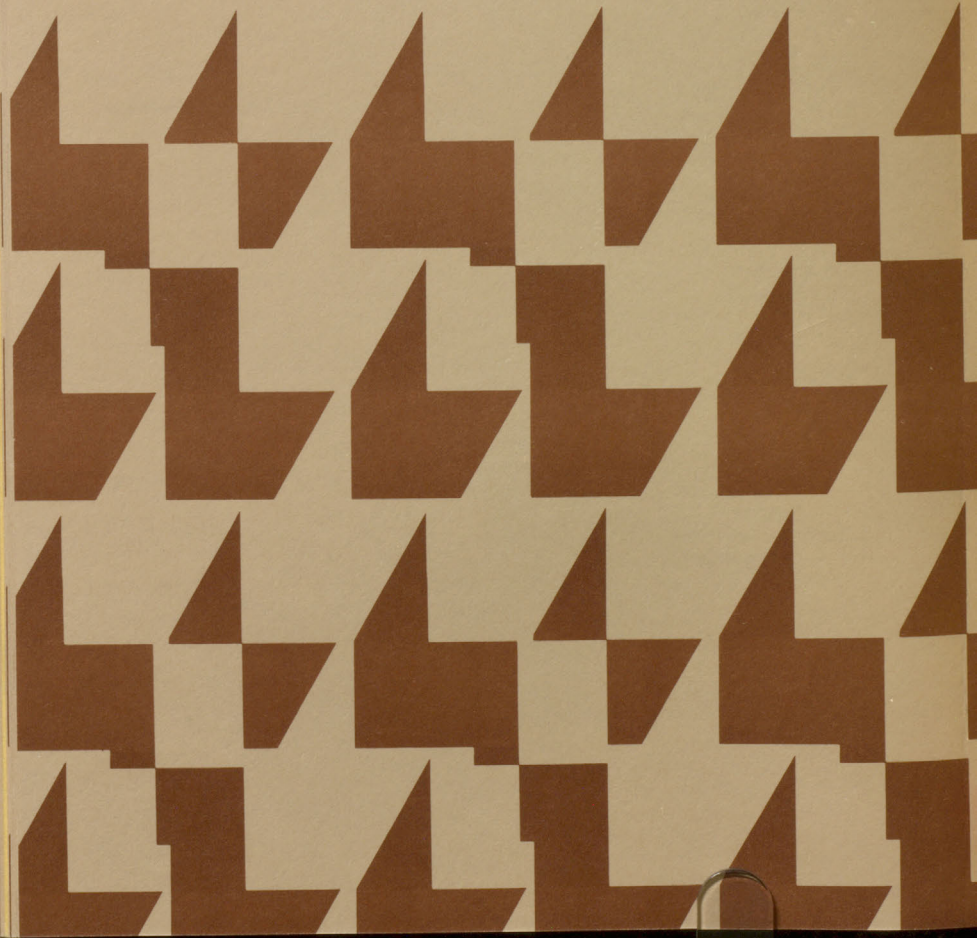
Ludwig van Beethoven

Allegro ma non tanto
Scherzo: Andante scherzoso
quasi allegretto
Menuetto: Allegretto
Allegro

Sheng Zhong-Xin, violin
Ronald Li, violin
Vanessa Goymour, viola
Tina Williams, cello
(class of Marcel Saint-Cyr)

* * * * * More chamber music at 8:00 pm * * *

McCall's Quilting Book



Organ Recital

Redpath Hall

Faculty of Music

Suzanne Purtee, organist

April 16, 1986
Wednesday, 12:15

programme

PRAELUDIUM PRO ORGANO PLENO
IN ES, BWV 552

J.S. Bach
(1685-1750)

KANONISCHE VERÄNDERUNGEN ÜBER
"VOM HIMMEL HOCH DA KOMM' ICH HER"

J.S. Bach

In Canone all'Ottava
Alio modo in Canone all Quinta
L'altra sorte del Canone al rovescio
In Canone alla Settima
In Canone all'Ottava per augmentationem

FUGA IN ES, BWV 552

J.S. Bach

* * * *

Winner of the 1985 Atlanta Chapter American Guild of Organists Scholarship Competition, Suzanne Purtee received her honors B.M. in music history from the University of Kansas. Miss Purtee comes to Montreal from Atlanta, where she held church positions as organist and choir director. She is currently pursuing graduate studies at McGill in the interpretation of Baroque keyboard music, and is also becoming familiar with distinctive aspects of Canadian church music; she was appointed Organ Scholar at the Church of St. James the Apostle in the fall of 1985.

* * * *

These recitals are free but donations are invited to the organ hand bellows fund.



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f'', anches AA-f'')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

Hellmuth Wolff & Associés, Laval, Qué., 198

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, April 16, 1986

8:00 p.m.

McGILL CONSERVATORY SUPERSAX ENSEMBLE

direction: Nancy Newman

and

McGILL CONSERVATORY JAZZ BAND

direction: Peter Freeman



McGILL CONSERVATORY SUPERSAX ENSEMBLE

direction: Nancy Newman

programme

PRIME TIME

Lennie Niehaus

DRAGON LADY

Vic Vogel

LOVER MAN

Davis, Ramirez, &
Sherman
arr: Claire Sergea

AEREGIN

Sonny Rollins
arr: Nick Ayoub

PETER GUNN

Henry Mancini
arr: Claire Sergea

HOE DOWN

Oliver Nelson
trans: Nancy Newma

STOLEN MOMENTS

Oliver Nelson
trans: Nancy Newma

E'S FLAT, AH'S FLAT TOO

Charles Mingus
trans: Nancy Newma

intermission

McGILL CONSERVATORY JAZZ BAND

direction: Peter Freeman

YOU'RE NOBODY 'TIL SOMEBODY
LOVES YOU

Russ Morgan
Larry Stock
James Cavanaugh
arr: Lennie Niehaus

DIRTY OLE MAN

Frank Wess

JAMIE

Sammy Nestico

BIG BAND MILESTONES

arr: Sammy Nestico

A String of Pearls
Lil' Darlin
Opus One

Jerry Gray
Neal Hefti
Sy Oliver &
Sid Garris

A PLEASANT TIME PAST

Henry Wolking

NOBODY'S PERFECT

Sammy Nestico

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

McGill Conservatory Supersax Ensemble

Clarinets

Sharon Arnold
Claire Sergeant

Alto Saxophones

Daniel Rubinoff
Claire Sergeant
Andrew Waterston

Tenor Saxophones

Jeff Copoloff
Julie Trudeau

Baritone Saxophone

Francis Peloquin

Rhythm

Gerry Mintzberg, piano
John Dodge, guitar
Nick Kilmer, bass
Antonio Incisa, drums
Ken Lague, drums

McGill Conservatory Jazz Band

Alto Saxophones

Brian Sarwer-Foner
Lisa Feldman
Steve Rosenbloom

Tenor Saxophones

Wayne Hemsworth
Debbie Frail

Baritone Saxophone

Gaby Sgaga

Trumpets

Philippe Hudon
Stephen Acland
Julian Barrow
Trevor Brown
Linda Cooper
Anne Koch
Janet Martel

Trombones

James Stevens
Sandra Stevens
David Bruce

Piano

Lizanne Raymond

Bass

Glen Luczko

Drums

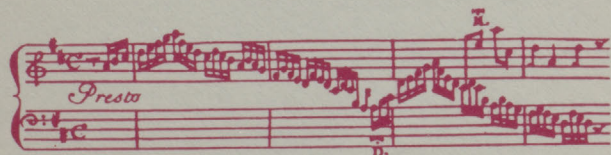
Danny Haddad

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

PAUL BERKOWITZ - pianist

April 17, 1986 — 8:00 p.m.

Born in Montreal in 1948, **Paul Berkowitz** began studying the piano at the age of six. After graduating from McGill University, where he studied for many years with Dorothy Morton, he was for four years a scholarship student of Rudolf Serkin at the Curtis Institute in Philadelphia. While at Curtis he also worked on the solo and chamber music repertoire with Mieczyslaw Horszowski and with the Guarneri and Budapest Quartets.

Resident in London since his highly successful London debut in 1973, Paul Berkowitz performs regularly at the Queen Elizabeth Hall, the Wigmore Hall and for BBC Radio. In 1984 his acclaimed series at the Wigmore Hall, in which he played the last piano sonatas of Mozart, Beethoven and Schubert, resulted in an invitation from Meridian Records to record the last three Schubert sonatas. Two compact discs to be released in 1986 will be distributed by Harmonia Mundi. Since 1975 he has been a professor of piano at the Guildhall School of Music.

Paul Berkowitz is heard frequently as recitalist and on radio in Canada, America and Europe. He made his Canadian debut at the age of twelve with the CBC Montreal Orchestra at a televised gala concert in the presence of the Queen Mother. The following year he played for the first time with the Montreal Symphony Orchestra and since then has appeared frequently with this and other Canadian orchestras. In the US he made his New York debut in the 1977/78 Season at Lincoln Center and has also performed in Washington, Philadelphia, Boston and other American centres. Visits to Europe have included concerts in Germany, France and at the Teatro Ghione in Rome.

More recently in England Mr. Berkowitz has given a concert for the Lord Mayor of London at London's Mansion House. Another concert was performed for the Governor General of Canada, in celebration of the 60th anniversary of Canada House in London. Mr. Berkowitz has also joined forces with the Guildhall String Ensemble in performances of the Mozart concerti K414 and K415. He has most recently given a recital in the 100th anniversary recital series at Oxford University and has broadcast for the BBC this season from both London and Birmingham.

On this current Canadian tour, Mr. Berkowitz is "in residence" for a week at the University of British Columbia in Vancouver and performing at UBC, Douglas College, B.C., the University of Winnipeg and in Victoriaville, P.Q. as well as performing in studio for Radio - Canada (French network) while in Montreal.

NEXT CBC/McGILL CONCERT

April 24th, 1986 - 8:00 p.m.

MICHAEL LAUCKE - guitar

EUGENE HUSARUK - violin

SONIA DEL RIO - castagnettes

Music by Locatelli, Corelli, Albeniz & Paco de Lucia

Programme

**Sonata in G major,
opus 14 No. 2**

Allegro - Andante - Scherzo: Allegro assai

**Ludwig van Beethoven
(1770 - 1827)**

**Daidsbundlertänze,
opus 6 (1st edition)**

**Robert Schumann
(1810 - 1856)**

1. Lebhaft (Lively)
2. Innig (Deeply felt)
3. Mit Humor (With Humour)
4. Ungeduldig (Impatient)
5. Einfach (Simple)
6. Sehr rasch (Very fast)
7. Nicht schnell (Not fast)
8. Frisch (Brisk)
9. Lebhaft (Lively)
10. Balladenmässig. Sehr rasch (Ballad - like. Very Fast.)
11. Einfach (Simple)
12. Mit Humor (With Humour)
13. Wild und lustig (Wild and high - spirited)
14. Zart und singend (Tender & cantabile)
15. Frisch (Brisk)
16. Mit gutem Humor (With good humour)
17. Wie aus der Ferne (As from a distance)
18. Nicht schnell (Not fast)

INTERMISSION

Sonata in A minor, D. 784

Allegro giusto - Andante - Allegro vivace

**Franz Schubert
(1797 - 1828)**

Nocturne in E major, opus 62 No. 2

**Frédéric Chopin
(1810 - 1849)**

Three Mazurkas:

- Opus 24, No. 4 - B flat minor
Opus 33, No. 1 - G sharp minor
Opus 63, No. 3 - C sharp minor

Frédéric Chopin

Scherzo No. 4 in E major, opus 54

Frédéric Chopin

*This evening's concert is being recorded
for later broadcast on Music from Montreal
heard Sunday evenings
at 8:00 p.m. on CBC Stereo, 93.5*

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

1985 - 1986 SEASON

CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST
with Paul Helmer, piano

Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION
An Evening at Versailles

François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano
Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano
MICHAEL McMAHON - piano
with John Zirbel - horn

Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;
Glinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

THE CONCORDIA CHAMBER PLAYERS

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

GERMAN SACRED MUSIC FOR ALTO & STRINGS

Allan Fast, alto
with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violins da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)
J.C. Bach, J.S. Bach, Buxtehude, Schmeltzer & Schütz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello
Andrew Tunis - piano
First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano
First Prize Winner 1985 International Bach Piano Competition

Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA
Concerto delle Donne

Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello
CARMEN PICARD - piano

Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano
Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar
EUGENE HUSARUK - violin
& **SONIA DEL RIO - castagnettes**
Narvaez, Corelli, Locatelli, Paco de Lucia & Albeniz

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.

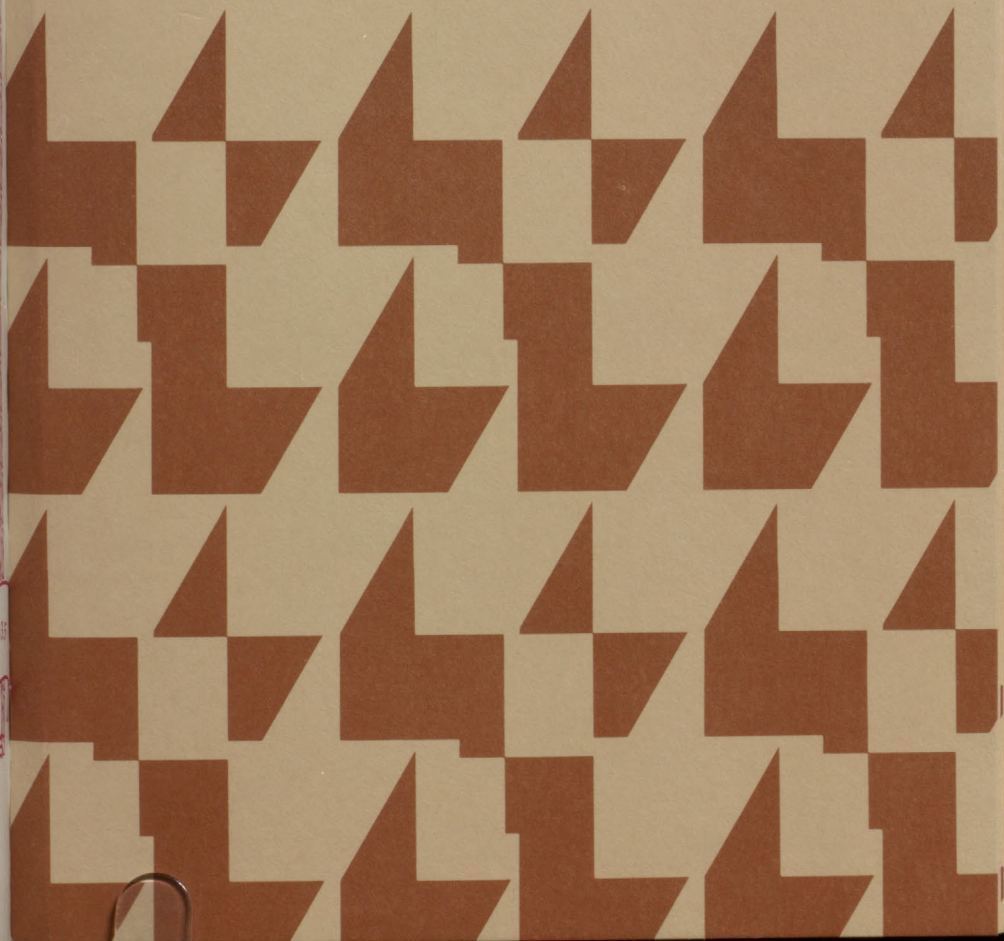


CBC STEREO 93.5

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday 20 April 1986, 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

programme

L'ELISIR D'AMORE, act I (duo)

Gaetano Donizetti (1797-1848)

Adina, a farm owner Marie-Isabelle LOBATO (soprano)
Nemorino, a young peasant Jean-François MORIN (tenor)

Time: 19th century

Place: A small Italian village

SIMON BOCCANEGRA, act I, first scene

Giuseppe Verdi (1813-1901)

Amelia Grimaldi (Maria Boccanegra) Sherry JAROSIEWICZ (soprano)
Simon Boccanegra, Doge of Genoa Pierre LADOUCEUR (baritone)

Time: middle of 14th century

Place: Genoa (Italy)

IL TROVATORE, act II (duo)

Giuseppe Verdi (1813-1901)

Azucena, a gypsy woman Renée LAMARCHE (mezzo-soprano)
Manrico, her reputed son Kevin SAVOR (tenor)
The voice of a Messenger Jean-François MORIN (tenor)

Time: 15th century

Place: Biscay and Aragon (Spain)

SEMIRAMIDE, act II (duo)

Gioacchino Rossini (1792-1868)

Semiramide, Queen of Babylon Louise DUPUIS (soprano)
Arsace, her son, a Commander Josée ROY (mezzo-soprano)

Time: Antiquity

Place: Babylon

intermission

THE MERRY WIVES OF WINDSOR, act I (duo)

Otto Nicolai (1810-1849)

Mrs. Ford, a lady of Windsor Jean DONALDSON (soprano)
Mrs. Page, her neighbor Mary DELLI COLLI (mezzo-soprano)

Time: Reign of Henry IV

Place: Windsor (England)

McGILL

UNIVERSITY OF MONTREAL



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 22 April 1986, 8:00 pm

THE GERALD DANOVI TCH

SAXOPHONE QUARTET

Gerald Danovitch - Soprano Saxophone
Peter Freeman - Alto Saxophone
Abe Kestenberg - Tenor Saxophone
Nancy Newman - Baritone Saxophone

*Ce concert sera diffusé à l'émission "Concert-Dimanches",
le 18 mai 1986, 14h00 - 16h00, réseau FM de Radio-Canada.
Réalisateur: Daniel Vachon.*

programme

IL BARBIERE DI SIVIGLIA

- I. Andante maestoso
- II. Allegro vivo

Gioacchino Rossini
transcribed for The Danovitch Quartet
by Michel Perreault
Dedicated to Daniel Vachon

PETIT QUATUOR POUR SAXOPHONES

- I. Gaguénardise
- II. Cantilène
- III. Sérénade Comique

Jean Françaix

WAPANGO

Paquito D'Rivera

ELEGY TO ERIC DOLPHY

*World premieres * premières mondiales*

TROIS MOIS (1982)

Donald Patriquin

- I. Février - Parodie
- II. Mars - Ballade
- III. Avril - Printemps

Montreal premiere - première montréalaise

entr'acte

SUITE No.1 for Saxophone Quartet
Opus 22 (1985)

Don Habib
Dedicated to The Danovitch Quartet

- I. Introduction and Larghetto
- II. Blues
- III. Passacaglia
- IV. Interlude
- V. Vivace con spirito

*World premiere * première mondiale*

RAGTIME SUITE

- I. Maple Leaf Rag
- II. The Entertainer
- III. Stoptime

Scott Joplin
transcribed for The Danovitch Quartet
by Michel Perreault

ESQUISSES QUEBECOISES (1980)

- I. Envoyons D'L'Avant
- II. J'Entends Le Moulin
- III. Isabeau S'y Promène
- IV. Prelude, Fugue & Finale Sur "J'ai Tant Dansé"

Michel Perreault
*Dedicated to Jean Carignan
composed for The Danovitch Quartet*

* These works have been previously recorded by the Danovitch Quartet for the Radio-Canada program "Jazz Sur Le Vif". This performance represents their World Premiere before a concert audience.

The Gerald Danovitch
Saxophone Quartet

was founded in 1968, Gerald Danovitch and Abe Kestenberg being the original members of this Ensemble.

Peter Freeman joined the Quartet in 1976, and Nancy Newman in 1978.

The Quartet has recently released the record "Esquisses/Sketches", McGill University Record Label.

All four members teach at McGill University's Faculty of Music.

As well, they are active freelance performers in both the classical and jazz idioms in Montreal.

The Gerald Danovitch Saxophone Quartet was the winner of the Du Maurier Council for Performing Arts "Search for the Stars" competition in 1983. As a result of this prestigious award, the Quartet appeared on national television.

Le Quatuor de saxophones
Gerald Danovitch

a été créé en 1968. Gerald Danovitch et Abe Kestenberg en étaient les membres originaux. Peter Freeman s'est joint à eux en 1976 et Nancy Newman en 1978.

Le Quatuor a récemment enregistré "Esquisses/Sketches" sur étiquette McGill.

Les quatre membres du quatuor sont professeurs à la faculté de musique de l'université McGill. Par ailleurs, ils donnent de fréquents concerts de musique classique et de jazz à Montréal.

Le Quatuor de saxophones Gerald Danovitch a remporté le concours des "Etoiles du Maurier" en 1983.

Grâce à cette prestigieuse distinction, le Quatuor s'est produit à la télévision nationale.

*

The Composers

Les compositeurs

Michel Perreault

Eminent Montreal composer, conductor, and teacher. He composed and arranged many works for The Gerald Danovitch Saxophone Quartet.

Eminent compositeur montréalais, chef d'orchestre et professeur. Il a composé et adapté de nombreuses oeuvres pour le Quatuor de saxophones Gerald Danovitch.

Jean Français

One of France's leading composers. "Petit Quatuor pour saxophones" is one of the important examples of French writing for the classical saxophone.

L'un des plus grands compositeurs français. "Petit Quatuor pour saxophones" est l'un des meilleurs exemples de composition française pour le saxophone classique.

Paquito D'Rivera

The Cuban/American concert and recording saxophonist, clarinetist, composer and band leader has earned international acclaim in the Jazz world.

Le célèbre saxophoniste, clarinetiste, compositeur et chef d'orchestre cubano/américain a acquis une réputation internationale dans le monde du jazz.

Donald Patriquin

Well-known Canadian composer, and teacher at McGill University's Faculty of Music. "Trois Mois" received its world premiere at the 7th World Saxophone Congress in Nuremberg, Germany, in 1982.

Compositeur canadien renommé qui enseigne à la faculté de musique de l'université McGill. La première mondiale de "Trois Mois" a eu lieu au 7^e Congrès mondial de saxophones à Nuremberg en Allemagne en 1982.

The Composers (cont.)

Teaches at Concordia University's Music Department. He composes and arranges music for the leading Radio-Canada radio and television productions in Montreal, and is an active performer on the bass as well.

Don Habib

Enseigne au département de musique de l'université Concordia. Il compose de la musique et fait des arrangements musicaux pour les principales émissions de radio et de télévision de Radio-Canada à Montréal, et il joue également de la basse.

Scott Joplin

Generally regarded as one of the finest composers of Ragtime music.

Considéré généralement comme l'un des meilleurs compositeurs de musique ragtime

*

Notes : TROIS MOIS

(Music:) "Trois Mois" was composed during the months of February, March, and April, 1982, while the composer was living in Paris.

The first movement, February/Parody, concerns those curious and humorous aspects that strike a visitor arriving in a strange city. It begins with a short minuet by J.S.Bach, and involves itself in musical parody. The second, slow movement, March/Ballade, contrasts the measured movement of the Seine and its river traffic with the faster motion of people and vehicles on its banks. The third movement, April/Spring, is, like the first, a parody. Based on Stravinsky's Rite of Spring, it occasionally employs a jazz idiom and, like the other movements, has major improvisation sections.

(Visual:) The visual presentation accompanying TROIS MOIS is a work in progress. It was photographed by Donald Patriquin while he was writing this largely programmatic work, and was then given its present form by the composer and his colleague Brian Morel.

This is a departure from their previous collaborations which have been primarily historical diaporamas. One of these, RIVER, ROAD AND RAIL, was the recent recipient of an award of merit from the Association for Media and Technology in Education. Brian Morel runs the Communications workshop in the Department of English of McGill University.

Notes : TROIS MOIS

(Musique:) "Trois Mois" a été composé durant les mois de février, mars et avril, 1982, alors que le compositeur vivait à Paris.

Le premier mouvement, Février/Parodie, a trait à ces aspects étranges et humoristiques qui frappent un visiteur qui arrive dans une ville étrangère. Il commence par un court menuet de Jean Sebastian Bach et devient une parodie musicale de cette oeuvre.

Le deuxième mouvement, Mars/Ballade, met en contrast le rythme régulier de la Seine et de la circulation fluviale, et les allées et venues plus pressées des gens et des véhicules sur ses berges. Le troisième mouvement, Avril/Printemps, est à l'instar du premier, une parodie, qui comprend d'importantes sections improvisées. Il est basé sur le Sacre du Printemps de Stravinsky.

La présentation visuelle accompagnant TROIS MOIS est un projet en voie d'être achevé. Les diapositives furent photographiés par Donald Patriquin lorsqu'il composait cette pièce 'programmatique' et ce montage est la fruit de la collaboration entre le compositeur et son collègue Brian Morel.

Ce projet diffère de leurs travaux habituels lesquels étaient essentiellement historiques. L'un d'eux, RIVER, ROAD AND RAIL, fût récipiendaire d'un prix de mérite décerné par l'Association for Media and Technology in Education. Brian Morel dirige l'atelier de communications du département d'anglais de l'université McGill.

Organ Recital

Redpath Hall

Faculty of Music

GAYLE HOLLISTER MARTIN
organist

April 23, 1986
Wednesday, 12:15 pm

SUITE DU QUATRIÈME TON

J.A. Guilain
(1702-1739)

PLEIN JEU

CROMHORNE EN TAILLE

DUO

BASSE DE CROMHORNE

TRIO

DIALOGUE

ECHO FANTASIA

J.P. Sweelinck
(1562-1621)

MEIN JUNGES LEBEN HAT EIN END

PRELUDE AND FUGUE IN C MAJOR
BWV 547

J.S. Bach
(1685-1750)

* * * * *

GAYLE HOLLISTER MARTIN, assistant organist at Christ Church Cathedral is studying for her Master of Music at McGill with John Grew. She studied in Paris with Jean Langlais and with Susan Landale at the Conservatoire de Rueil-Malmaison where she received le Premier Prix "à l'unanimité avec félicitations". Gayle was organist at the American Cathedral in Paris and received her Bachelor of Music from Crane School of Music, Potsdam, N.Y. Gayle is from the state of Vermont.

* * * * *



McGill University
Montreal

The Redpath Hall Organ of McGill University, Montreal

Les grandes orgues de l'Université McGill, Montréal

Grand-Orgue

(2ième clavier, C-g''')

Bourdon	16'
Montre	8'
Bourdon	8'
Prestant	4'
Grosse Tierce	3-1/5'
Nazard	2-2/3'
Doublette	2'
Tierce	1-3/5'
Fourniture	2'
Cymbale	1/2'
Cornet	V
Trompette	8'
Clairon	4'
Voix humaine	8'

Positif (1er clavier, c-g''')

Dessus de flûte	8'
Bourdon	8'
Prestant	4'
Nazard	2-2/3'
Quarte de Nazard	2'
Tierce	1-3/5'
Larigot	1-1/3'
Fourniture	1'
Cymbale	1-1/3'
Cromorne	8'

Récit (3ième clavier, f-d''')

Bourdon	8'
Prestant	4'
Cornet	III
Hautbois	8'

Pédale (C-f', anches AA-f')

Bourdon	16'
Flûte	8'
Gros Nazard	5-1/3'
Flûte	4'
Grosse Tierce	3-1/5'
Flûte	2'
Bombarde	16'
Trompette	8'
Clairon	4'



Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

Facteurs d'orgues:

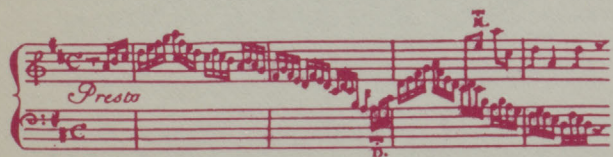
Hellmuth Wolff & Associés, Laval, Qué., 1981

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

MICHAEL LAUCKE - guitar
EUGENE HUSARUK - violin
AND
SONIA DEL RIO - castagnettes

Pollack Concert Hall
April 17, 1986 — 8:00 p.m.

Born in Montreal in 1947, **Michael Laucke** received his musical education first with private teachers Frank Mella and Luce Léonard. Later he studied with some of the world's finest guitarists: Segovia, Bream, Alirio Diaz and Rolando Valdés-Blain. He has performed frequently for both CBC Radio and CBC Television and has given concerts all over the world. In 1981, he premiered John Rea's "Com-Possession", a work commissioned by CBC Radio which has recently been issued by McGill Records. Also in 1981, Mr. Laucke performed for the Governor General of Canada in Ottawa. The following year he was chosen by Segovia to perform in his film at the Metropolitan Museum in New York. He has also won a "Grand Prix du Disque" for a solo guitar recording of works by Walton, Bennett and François Morel. In 1984 he became the first Canadian guitarist to tour the Soviet Union.

Sonia Del Rio, a native of Rouyn, Quebec, is the only Canadian with a Spanish Ballet Teacher Diploma from the Madrid Conservatory. She studied Flamenco dancing at the studio of Lutyce Del Luz in Paris and has toured Spain, Italy and the Middle East with dancer - choreographer Antonio Gades, in the company of Pilar Lopez. As First Dancer in the Spanish Ballet of Jose de la Vega, she toured France, and as a soloist with Jose Greco she toured the United States, Canada, Australia and England, over a period of three years.

Ms. Del Rio is currently teaching at the Grands Ballets Canadiens, being the only dancer and choreographer in Montreal specializing in Spanish Ballet and Flamenco. She also gives private classes, and dances in her café, La Chaconne, twice a week.

Eugene Husaruk, associate concert - master with l'OSM was born in Warsaw of Ukrainian parents. He came to Canada at the age of seventeen and studied at the Conservatory of Music at McGill University. A few years later, he went back to Europe to complete his musical training, studying violin at the Vienna Academy for two years with Vasa Prihoda and Ricardo Odnoposoff, and conducting with Hans Swarowsky. Eugene Husaruk has given numerous recitals for the CBC and has been guest soloist with l'OSM. He has also been invited as a soloist several times with the McGill Chamber Orchestra, the Société de musique contemporaine du Québec and les Grands Ballets Canadiens. Mr. Husaruk is a linguist, has six languages at his command, writes poetry, is a strong chess - player and a dangerous ping - pong opponent. He also has an active interest in 20th Century art.

This is the last concert in this series for 1985-86. If you would like to receive a free brochure of the CBC - McGill Concert Series for 1986-87, just write to:

CBC - McGill Radio Concerts
Box 6000
Montreal, Que. H3C 3A8

Programme

Canción del Emperador

Fantasia XIII

Fantasia XIV

Baja de contrapunto

Luis de Narváez

(ca. 1500 - 1555)

(transcribed by Michael Laucke)

7e Fantaisie et Variations Brillantes

Fernando Sor

(1778 - 1839)

Sonata in D minor

Andante

Allegro

Adagio

Allegro

Antonio Vivaldi

(1680 - 1743)

INTERMISSION

Sonata in E minor

Preludio

Allemanda

Sarabanda

Giga

Arcangelo Corelli

(1653 - 1713)

Sonata No. 2 in C major, Op. 2

Sonata No. 4 in A minor, Op. 3

Sonata No. 5 in D major, Op. 2

Sonata No. 6 in A minor, Op. 2

Niccolò Paganini

(1782 - 1840)

Panaderos Flamencos

Solares

Leyenda

Paco de Lucia

(1947 -)

Issac Albéniz

(1860 - 1903)

This concert will broadcast later this season on CBC Stereo's "Arts National", heard weeknights at 8:00 p.m. on CBC Stereo, 93.5

*Producer: Frances Wainwright
Production Assistant: Edward Wolk*

1985 - 1986 SEASON
CBC·McGill
RADIO CONCERTS



Free
Admission
No Tickets
Required

OCTOBER 3, 1985

LES VENTS DE L'EST
with Paul Helmer, piano

Damas, Berio, Ravel, Schmidt & Klughardt

OCTOBER 17, 1985

ENSEMBLE ARION
An Evening at Versailles

François Couperin, Guillemain, Rameau & Telemann

OCTOBER 24, 1985

PAUL STEWART, piano
Beethoven, Barber & Brahms

NOVEMBER 1, 1985

JO-ANNE BENTLEY - mezzo-soprano
MICHAEL McMAHON - piano
with John Zirbel - horn

Fauré, Strauss, Debussy, Berkeley, Cooke & Baksa

NOVEMBER 7, 1985

CHAMBER ENSEMBLE

Richard Hoenich, bassoon; Emilio Iacurto, clarinet; Denise Lupien, violin; Charles Reiner, piano; György Terebesi, violin; Robert Verebes, viola;
Llinka, Haydn, Janacek, Kodaly & Bartok

NOVEMBER 28, 1985

THE CONCORDIA CHAMBER PLAYERS

Dahl, Hindemith, Roi, Roussel & Schmidt

Pollack Concert Hall
555 Sherbrooke Street West
All concerts begin at 8:00 p.m.

JANUARY 9, 1986

GERMAN SACRED MUSIC FOR ALTO & STRINGS

Allan Fast, alto
with Mary Cyr, Betsy MacMillan, Isabelle Marchand (violas da gamba), Hank Knox, harpsichord, Jean-François Rivest & Chantal Rémillard (baroque violins)
J.C. Bach, J.S. Bach, Buxtehude, Schmelzter & Schütz

FEBRUARY 6, 1986

THE HOEBIG-TUNIS DUO

Desmond Hoebig - cello
Andrew Tunis - piano
First Prize Winners at the 1984 Munich International Music Competition

FEBRUARY 27, 1986

ANGELA HEWETT - piano
First Prize Winner 1985 International Bach Piano Competition
Bach, Franck, Albeniz & Liszt

MARCH 6, 1986

MUSICA SECRETA
Concerto delle Donne

Music of Sixteenth Century Ferrara.

MARCH 27, 1986

SOPHIE ROLLAND - cello
CARMEN PICARD - piano
Bach, Brahms, Debussy & Lutoslawski

APRIL 17, 1986

PAUL BERKOWITZ - piano
Schubert, Schumann, Chopin & Beethoven.

APRIL 24, 1986

MICHAEL LAUCKE - guitar
EUGENE HUSARIK - violin
& **SONIA DEL RIO** - castagnettes
Narvaez, Corelli, Locatelli, Paco de Lucia & Albeniz

All concerts are being recorded for future broadcast on
Music From Montreal Sundays at 8:05 p.m. and
Arts National weeknights at 8:00 p.m.

CBC STEREO 93.5

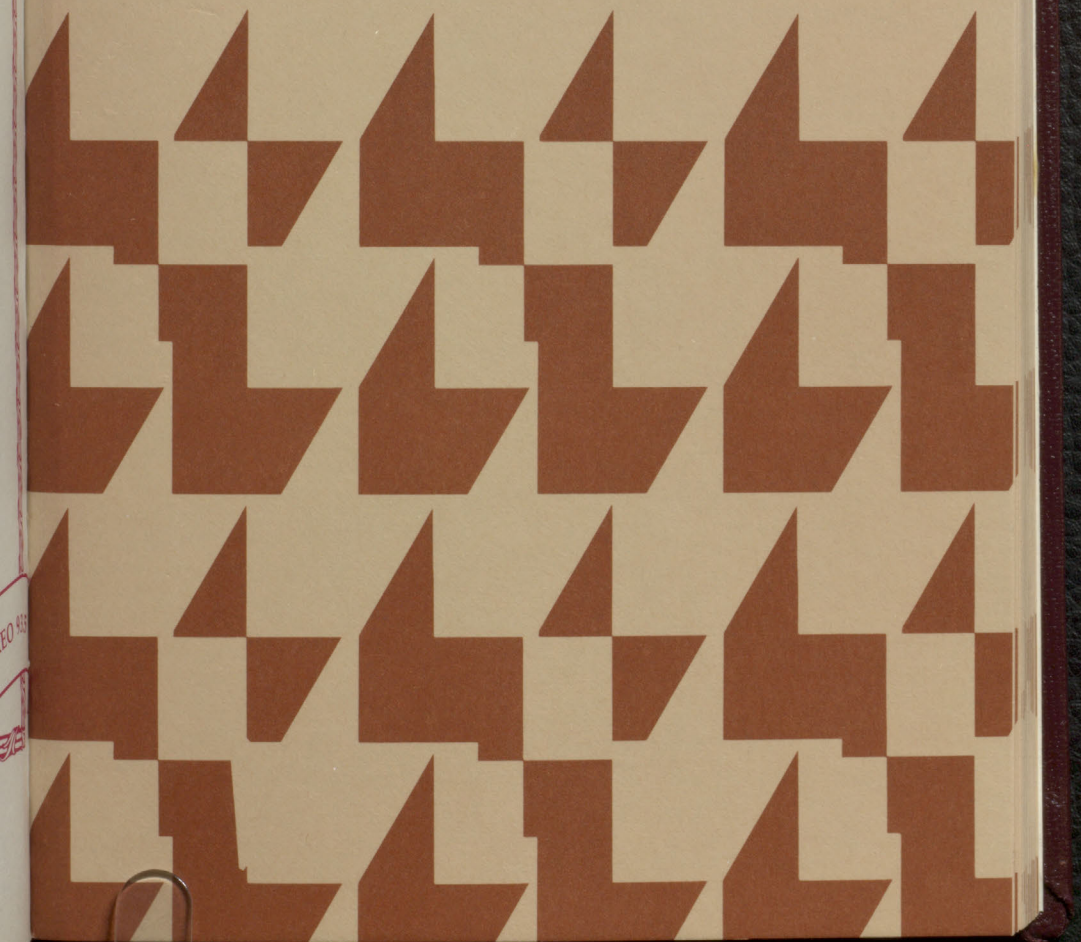


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Le vendredi 25 avril 1986, 20h00

PIERRETTE LEPAGE

BRUCE MATHER

pianistes

artiste invitée:

JOCELYNE FLEURY-COUTU

mezzo-soprano

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

NOTES

Jean Papineau-Couture: Rondo

Rondo for piano four hands (or two pianos) was first performed in 1945 by Marie Thérèse Paquin, to whom it is dedicated, and John Newmark.

Rondo pour piano à quatre mains (ou pour deux pianos) a été créée en 1945 par Marie Thérèse Paquin, sa dédicataire, et John Newmark.

Griffith Rose: Three For Two (3 4 2)

Tenter une analyse de cette pièce serait travail fastidieux.

To attempt an analysis of this work would be a fastidious task.

Quelques jalons.

C'est une commande de Bruce Mather et de Pierrette LePage. Pour une raison que j'ignore, j'ai commencé par composer une pièce pour trois pianos, d'où le titre. Revenu à mes sens, j'en ai fait une réduction pour deux pianos.

It was written in response to a commission from Pierrette LePage and Bruce Mather. For some reason I started to write a work for three pianos. Returned to reality, I made a reduction for two pianos. This explains the title.

En trois mouvements non séparés, je me suis surtout occupé de formules pianistiques. Le premier mouvement abonde en arpèges modaux. Toutes les 43 possibilités d'accords à 4 sons s'y trouvent.

Throughout the three movements without break I was preoccupied with pianistic figurations.

Le deuxième mouvement se caractérise par des changements brusques de tempo, entre l'excessivement lent et l'excessivement rapide. Il s'y trouve encore des formules: des tremoli, des trilles et d'autres apanages du Haut Romantique.

The first movement abounds in modal arpeggios. All 43 possibilities of four-note chords are to be found.

Le troisième mouvement consiste en neuf formules présentées d'une manière irrégulière.

The second movement is characterized by abrupt changes of tempo, from extremely slow to extremely fast. One finds all the pianistic figurations, tremolos, trills and other properties of late Romanticism.

The third movement consists of nine different figurations presented in an irregular mosaic.

Griffith Rose, Paris XII/85

Bruce Mather: Un cri qui durerait la mer - A cry which would span the sea

Texte: Marie-France Rose

Ce texte est né à Venise; l'atmosphère spécifiquement aquatique essentialement comme son ambiance naturelle.

L'eau est à la fois douce (rivières, fleuves, sources) et salée (bouches d'eaux affluant à travers les dalles des piazzas vénitiennes, la mer): la grande eau, support et aboutissement du cri.

Le titre originel était "Un cri qui durerait la mer". Le cri représente la libération progressive de l'angoisse

This poem was conceived in Venice and reflects its aquatic landscape. Water can be fresh (river, stream, spring) or salted (the sea, water flowing between the stones of Venetian squares).

The cry represents the progressive liberation of human agony confronted with the void. It is spasmodic and follows the flow of breathing itself, transformed by the motion of water. A certain difficulty in breathing

humaine devant le vide. Il est spasmodique et suit les flux de la respiration, elle-même métaphorisée par les mouvements des eaux. Une certaine difficulté de respirer, donc de crier, peut apparaître au début du poème créant une impression de quasi-asphyxie.

C'est aussi le cri du monde à sa naissance liée à la respiration de l'éclairage. Ici nous passons dans le royaume de l'élément air et on y retrouve des réversibilités et des phénomènes de réflexions optiques.

"le reveil de l'oeil
l'espace s'illumine..."

Les fonctions métalliques etc., la mise en page avec beaucoup d'espaces blancs doit accentuer la percée du cri à travers le vide et sa marche vers la lumière. Il y a initiation de la respiration: - revient l'image du point précis où naît le cri qui passerait symboliquement par un point noir "d'éclairage".

"percé dans la terre intérieure -
c'est le cri devenu point d'eau"
"Trou de respiration".

Enfin, à la page 17, le cri a lieu et "il durerait la mer". Il n'y a plus de limites. Cette libération vers l'extérieur donne une certaine extase au mental, mais le voyage dans l'inconscient se prolonge par deux plongées:

"Descente au corps du Sphinx
Descente au coeur du Sphinx"

nouveau trajet de ce cri circulant à la fois dedans et dehors, se baladant dans l'Infini de l'Espace (jusqu'à l'anéantissement aux usines de la voie lactée) et l'odyssée de son trajet spatial ne se passe non plus sans risques d'asphyxie (voir p.23).

Les aventures pénibles du cri traversant l'espace sont parallèles à ses tribulations (hurllements) échappées des trous de terre causant une épidémie d'angoisse dans la nature (p.25).

which appears at the beginning of the poem creates an impression of asphyxiation.

Also present is the cry of the origin of the world linked to the breathing of light. Here we pass into the domain of air with oppositions and optical reflections

"le reveil de l'oeil
l'espace s'illumine"

The layout on the page with many blank spaces serves to accentuate the thrust of the cry across the void as well as its progression towards light.

The idea of the precise point of origin of the cry is expressed symbolically by a black point of light.

"percé dans la terre intérieure
c'est le cri devenu point d'eau
Trou de respiration"

Finally the cry is enunciated and it "would span the sea".

The perilous journey of the cry travelling through space is compared to screams escaping from holes in the earth, creating an epidemic of agony.

A new world is born from these confrontations. Breathing becomes more regular at the source of the river

"la tête du fleuve"

- symbol of invincible and liberating strength capable of perpetuating itself and prolonging indefinitely the "cry".

*Marie-France Rose, Paris, 8/XII/85
(translated by Bruce Mather)*

Un genre de nouveau monde s'inaugure
dans ces confrontations, une création
du monde, une confrontation

"aux confluents
des bouches d'air
et de ciel"

Le souffle enfin semble prendre un
rythme plus régulier et moins chaotique
"à la tête du fleuve", symbole de force
invincible et libératrice, capable de
se perpétuer et de se reproduire
induisant ce cri sans cesse renouvelé.

Marie-France Rose, Paris, 8/XII/85

Bruce Mather:

Un cri qui durerait la mer was written
in 1985 in response to a commission
from Jocelyne Fleury-Coutu, thanks to
a grant from the Canada Council.
I divided the poem of the French poet
Marie-France Rose into ten sections.
Special attention was paid to the
spacing of the poem on the page,
sometimes very close and sometimes
spread out with only a few words
per page. This spacing produces the
overall musical rhythm of the work.

J'ai écrit cette oeuvre en 1985 suite
à une commande de Jocelyne Fleury-
Coutu subventionnée par le Conseil
des Arts du Canada.

J'ai divisé le poème de la poétesse
française, Marie-France Rose, en dix
sections. J'ai porté une attention
particulière à la mise en page, par-
fois serrée et parfois rarefiée avec
quelques mots à peine à chaque page.
Cette mise en page m'a suggéré le
rythme général de l'oeuvre.

Notes biographiques ... au verso

NOTES BIOGRAPHIQUES

Griffith Rose

The American composer Griffith Rose has lived in Europe for the past thirty years. His principal teachers were Wolfgang Fortner, Pierre Boulez and Karlheinz Stockhausen.

Le compositeur américain Griffith Rose vit en Europe depuis trente ans. Ses professeurs étaient Wolfgang Fortner, Pierre Boulez et Karlheinz Stockhausen.

Duo LePage-Mather

Duo pianists Pierrette LePage and Bruce Mather have performed in Canada, the United States, Europe, Mexico and South America and have achieved particular recognition for their performances of contemporary music. They have appeared at numerous international music festivals and presented first performances of many works, including several written especially for them.

They have made recordings on the Nonsuch, Radio Canada International, McGill University and Centredisc labels.

Les pianistes duettistes Pierrette LePage et Bruce Mather se sont fait connaître surtout par leurs interprétations de la musique contemporaine. Plusieurs compositeurs ont écrit des oeuvres à leur intention. Ils ont été entendus en concert à travers le Canada, aux Etats-Unis, au Mexique, en Amérique du Sud ainsi que dans plusieurs festivals européens de musique contemporaine.

On trouve leurs enregistrements chez Nonsuch, Radio Canada International, McGill University Records et Centredisc.

Jocelyne Fleury-Coutu

Le mezzo-soprano, Jocelyne Fleury-Coutu, est née à Québec. Elle termine actuellement un doctorat en art vocal à l'Université de Montréal et poursuit, parallèlement à une active carrière d'interprète, une carrière d'enseignement.

A titre de soliste, elle a participé à de nombreuses créations et premières tant au Canada qu'en Europe, pour la scène, les radios et télévisions d'Etats. Quelques unes furent en-disquées.

Son répertoire est très varié: oratorio, lied, théâtre musical, musique contemporaine.

Elle a obtenu des subventions du Conseil des Arts du Canada lui permettant de commander à d'éminents compositeurs canadiens, des oeuvres écrites spécialement pour sa voix.

The mezzo-soprano Jocelyne Fleury-Coutu was born in Quebec City. She is presently finishing her doctorate in singing at the University of Montreal and, in addition to an active career as performer, continues her activity as a teacher.

As a soloist she has given many first performances in Canada and in Europe both in concert and for radio and television. Some of these have appeared on phonograph recordings.

Her repertoire is varied: oratorio, Lieder, musical theatre, contemporary music.

She has obtained grants from the Canada Council to commission works from eminent Canadian composers.

p r o g r a m m e

FIREWIND (1978)

John Burke

RONDO (1945)

Jean Papineau-Couture

THREE FOR TWO (1982)

Griffith Rose

création mondiale

Pierrette LePage, Bruce Mather

e n t r ' a c t e

TRE INTERMEZZI (1984)

Bengt Hambraeus

Bruce Mather

UN CRI QUI DURERAIT LA MER (1985)

Bruce Mather

création mondiale

Jocelyne Fleury-Coutu,

Bruce Mather

*



McGILL UNIVERSITY LIBRARY

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, April 28, 1986

8:00 p.m.

M A R I E - A N D R É E B E N N Y , flute

Student of Timothy Hutchins

ACCOMPANIST: JEAN SUTHERLAND, piano

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

*Ce récital fait partie des épreuves imposées pour
l'obtention d'un diplôme de concert.*

programme

SONATA IN F K.377 (374e)

Mozart

Allegro
Andante
Minuetto

CANZONE

Barber

CHANT DE LINOS

Jolivet

intermission

KASSOUGA

Shinohara

SONATA IN D OP.94

Prokofiev

Moderato
Scherzo
Andante
Allegro con brio

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*



MONTI ...

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McGill University
Faculty of Music

REDPATH HALL

Monday, April 28, 1986

8:00 p.m.

DAVID POILE , organ

Student of John Grew

*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 inter-
prétation.*

programme

OFFERTE DU 5^e TON

André Raison

"Le vive le Roy des Parisiens (before 1650-1719)
à son entrée à l'hôtel de ville
le Trentième de Janvier, 1687"

SUITE DU 6^e TON (1676)

Nicolas-Antoine Lebègue
(1631-1702)

Prélude
Duo
Fugue grave
Echo
Tierce en taille
Dialogue

SUITE DU PREMIER TON (1710)

Louis-Nicolas Clérambault
(1676-1749)

Grand plein jeu
Fugue
Duo
Trio
Basse et dessus de trompette en dialogue
Récits de cromorne et de cornet séparé en dialogue
Dialogue sur les grands jeux

intermission

PIÈCE D'ORGUE BWV 572

Très vite
Gravement
Lentement

Johann Sebastian Bach
(1685-1750)

TRIO SONATA NO.3 IN D MINOR
BWV 527

Andante
Adagio e dolce
Vivace

Johann Sebastian Bach

JESUS CHRISTUS, UNSER HEILAND
BWV 665

AN WASSERFLÜSSEN BABYLON
BWV 653

Johann Sebastian Bach

KOMM, HEILIGER GEIST BWV 651

*This organ was built in 1981 by Hellmuth Wolff
and Associates, Laval, Québec, and is in the style
of an 18th century French organ.*

*Cet orgue a été fabriqué en 1981 par Hellmuth Wolff
et associés à Laval, Québec, à la manière d'un
orgue français du 18ème siècle.*

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, April 29, 1986

8:00 p.m.

McGILL ALUMNI SERIES:

ZABEL MANOUKIAN, piano



programme

VARIATIONS IN F MINOR

Franz Joseph Haydn
(1732-1809)

GASPARD DE LA NUIT

Maurice Ravel
(1875-1937)

Ondine
Le Gibet
Scarbo

intermission

CARNAVAL OP.9

Robert Schumann
(1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Replique
Sphinxes
Papillons
A.S.C.H. - S.C.H.A. (Lettres dansantes)
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

Born in Istanbul of Armenian parents, Zabel Manoukian studied piano with Ferdi Statzer at the Istanbul Conservatory where she graduated with a First Prize. She immigrated to Canada in 1972 and studied at the Faculty of Music of McGill University with Dorothy Morton in the Bachelor of Music and Concert Diploma programs from which she graduated with High Distinction in 1976.

Three times recipient of Canada Council awards, of Gulbenkian Foundations and Armenian General Benevolent Union's Scholarships, she pursued her studies with Hanns-Ulrich Kunze in the Northwestdeutsche Musikakademie for a Master's degree until 1978 and later in New York with Nadia Reisenberg until 1982.

Winner of several piano competitions, Zabel Manoukian has played and appeared in many radio and television programs in Istanbul, Quebec and West Germany. She has taught at the Conservatoire de musique de Trois-Rivières, at the CEGEP de Trois-Rivières and is presently teaching piano at the McGill Conservatory of Music.

*McGill Records are on sale during intermission.
Les disques McGill sont en vente à l'entr'acte.*

Ondine

"Ecoute! Ecoute! C'est moi, c'est Ondine qui frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune; et voici, en robe de moire, la dame châtelaine qui contemple à son balcon la belle nuit étoilée et le beau lac endormi.

Chaque flot est un ondin qui nage dans le courant, chaque courant est un sentier qui serpente vers mon palais, et mon palais est bâti fluide, au fond du lac, dans le triangle du feu, de la terre et de l'air.

Ecoute! Ecoute! Mon père bat l'eau coassante d'une branche d'aulne verte, et mes soeurs caressent de leurs bras d'écume les fraîches files d'herbes, de nénuphars et de glaïeuls, ou se moquent du saule caduc et barbu qui pêche à la ligne."

*

Sa chanson murmurée, elle me supplia de recevoir son anneau à mon doigt, pour être l'époux d'une Ondine, et de visiter avec elle son palais, pour être le roi des lacs.

Et comme je lui répondais que j'aimais une mortelle, boudeuse et dépitée, elle pleura quelques larmes, poussa un éclat de rire, et s'évanouit en giboulées qui ruisselèrent blanches le long de mes vitraux bleus.

Le Gibet

Ah! ce que j'entends, serait-ce la bise nocturne qui glapit, ou le pendu qui pousse un soupir sur la fourche patibulaire?

Serait-ce quelque grillon qui chante tapi dans la mousse et le lierre stérile dont par pitié se chausse le bois?

Serait-ce quelque mouche en chasse sonnante du cor autour de ces oreilles sourdes à la fanfare des hallali?

Serait-ce quelque escarbot qui cueille en son vol inégal un cheveu sanglant à son crâne chauve?

Ou bien serait-ce quelque araignée qui brode une demi-aune de mousseline pour cravate à ce col étranglé?

C'est la cloche qui tinte aux murs d'une ville sous l'horizon, et la carcasse d'un pendu que rougit le soleil couchant.

SCARBO

Oh! que de fois je l'ai entendu et vu, Scarbo, lorsqu'à minuit la lune brille dans le ciel comme un écu d'argent sur une bannière d'azur semée d'abeilles d'or!

Que de fois j'ai entendu bourdonner son rire dans l'ombre de mon alcôve, et grincer son ongle sur la soie des courtines de mon lit!

Que de fois je l'ai vu descendre du plancher pirouetter sur un pied et rouler par la chambre comme le fuseau tombé de la quenouille d'une sorcière!

Le croyais-je alors évanoui? le nain grandis sait entre la lune et moi comme le clocher d'une cathédrale gothique, un grelot d'or en branle à son bonnet pointu!

Mais bientôt son corps bleuissait, diaphane comme la cire d'une bougie, son visage blémissait comme la cire d'un lumignon, - et soudain il s'éteignait.

McGill University
Faculty of Music

Friday, May 2, 1986

8:00 p.m.

QUEEN MARY ROAD CHURCH, Hampstead

SUZANNE PURTEE, organ

Student of John Grew

*This recital is presented in partial
fulfilment 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.*

programme

FANTASIA NO.2 (Dorian) Jan Pieterszoon Sweelinck

HYMNUS Samuel Scheidt

"VENI REDEMPTOR GENTIUM"
(De adventu Domini)

Versus à 4 Voc.

Versus à 4 Voc. Choralis in Cantu

Versus à 4 Voc. Choralis in Alto

Versus à 4 Voc. Choralis in Tenore

Versus à 4 Voc. Choralis in Basso

TE DEUM LAUDAMUS BuxWV 218 Dietrich Buxtehude

(Praeludium)

Te Deum laudam

Pleni sunt coeli et terra

Te Martyrum

Tu devicto (mortis aculeo) cum 4 subjecti

CANZONA IN G, BuxWV 170 Dietrich Buxtehude

PRAELUDIUM IN E, BuxWV 141 Dietrich Buxtehude

intermission

PRAELUDIUM PRO ORGANO PLENO Johann Sebastian Bach
IN ES, BWV 552

KANONISCHE VERÄNDERUNGEN Johann Sebastian Bach
ÜBER "VOM HIMMEL HOCH DA
KOMM' ICH HER"

Var. 1 in Canone all 'Ottava

Var. 2 Alio modo in Canone alla Quinta

Var. 3 In Canone alla Settima

Var. 4 In Canone all' Ottava per augmentationem

Var. 5 L'altra sorte del Canone al rovescio

FUGA IN ES, BWV 552 Johann Sebastian Bach

MOBIL

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, May 6, 1986 8:00 p.m.

GRADUATION RECITAL

C H R I S T O P H E R H A L L , clarinet

ROXANNE CLASSEN, piano

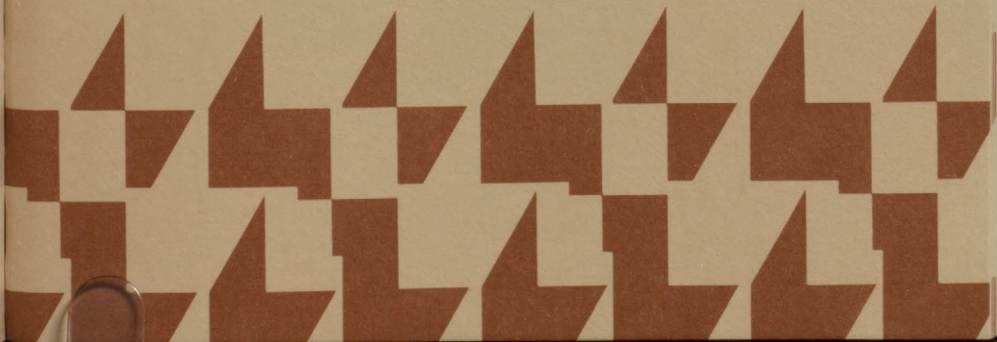
and

CHAMBER ORCHESTRA

conductor: Jacques Lacombe

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in performance. Chris Hall is a student of Emilio Iacurto.

Ce récital n'a lieu qu'une fois que l'étudiant a rempli toutes les conditions du grade de baccalauréat en musique en interprétation. Chris Hall est l'élève de Emilio Iacurto.



programme

SONATA FOR CLARINET AND PIANO Poulenc
Allegro tristamente
Romanza
Allegro con fuoco

FANTASIESTUCKE, OP. 73 FOR CLARINET AND PIANO Schumann
Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

SOLO DE CONCOURS Messenger

SONATA FOR CLARINET AND PIANO Saint-Saens
OP. 167
Allegretto
Allegro animato
Lento
Molto allegro

intermission

CONCERTO FOR CLARINET K. 622 Mozart
Allegro
Adagio
Rondo

Chamber Orchestra

Violin I

Lucia Hall
Natasha Turovsky
Geneviève Beaudry
Julie Courchênes
Manon Derome
Marie Josée Arpin

Bassoon

Michel Bettez
Alain Thibeault

Horn

Pierre Savoie
Jean Paquin

Violin II

Françoise Morin
Alison Eldredge
Alison Lyne
Celine Arcand

conductor: Jacques Lacombe

Viola

Peter Purich
Suzanne Carreau
Natalie Racine
Nicolas Penny

Cello

Claude Lamothe
Carla Antoun
Lyssa Fergus
Mark Fraser

Bass

Murielle Bruneau

Flute

Heather Howes
Louise Bouchard

With thanks to Dorothy Morton, Richard Hoenich, and Paul Globus.

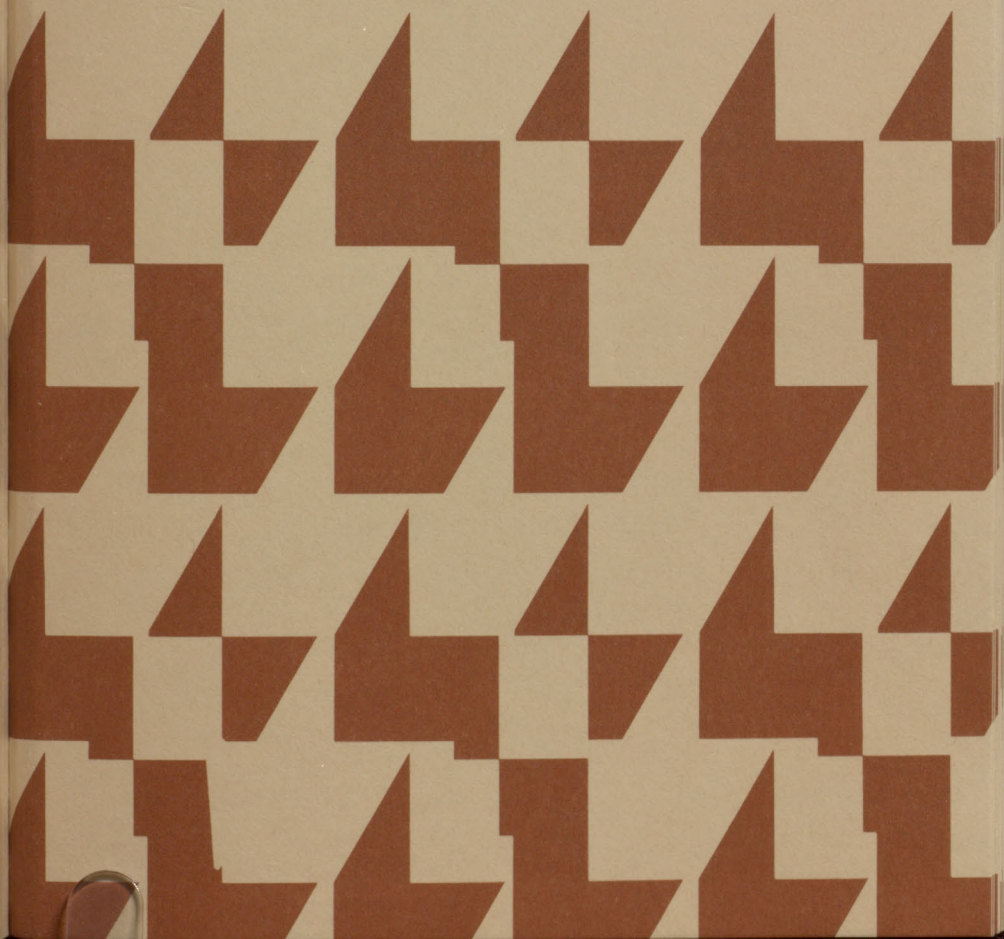
Remerciements à Dorothy Morton, Richard Hoenich, et Paul Globus.

MOSBY'S
UNIVERSITY
TEXTBOOKS

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Wednesday, May 7, 1986

8:00 p.m.

M A R I E - C L A U D E J O A C H I M , cello

Student of Walter Joachim

DOROTHY SLAPCOFF, piano

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music with Honours (performance).

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

programme

SONATA NO.2 IN D MAJOR

Bach

Adagio
Allegro
Andante
Allegro

VARIATIONS ON A THEME BY HANDEL

Beethoven

intermission

FANTASY PIECES

Schumann

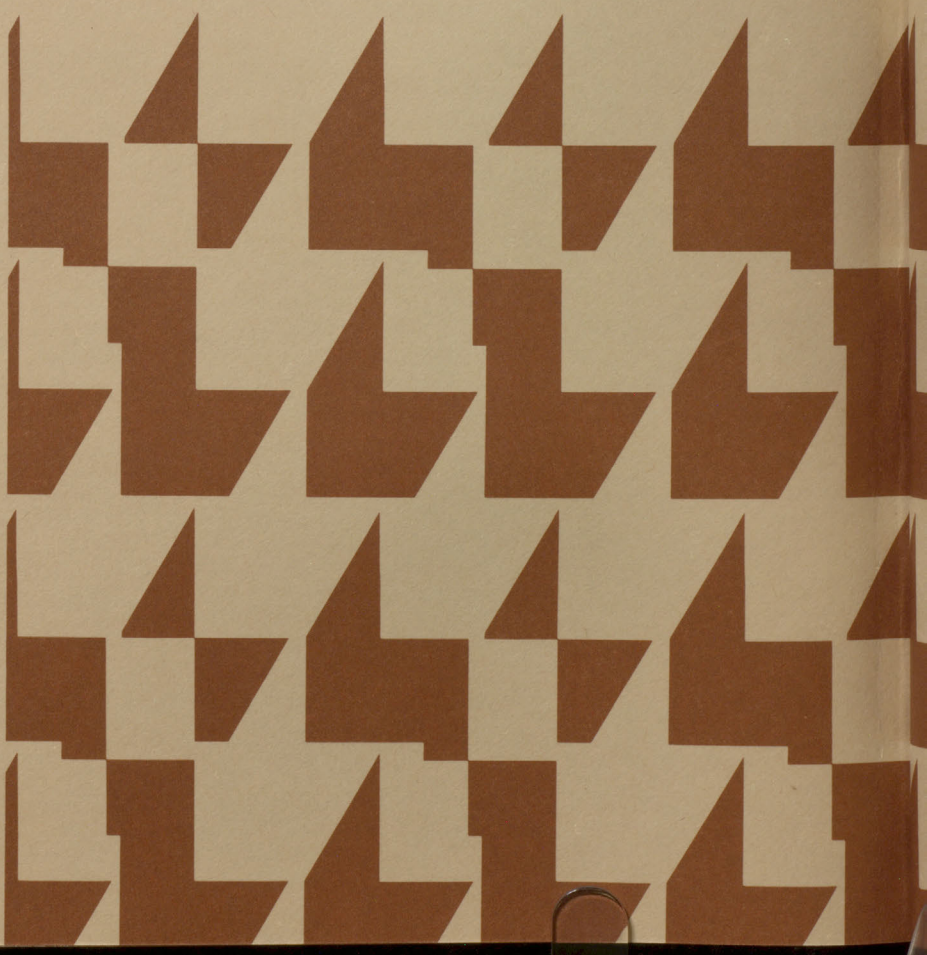
Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

SONATA OP.40

Shostakovich

Allegro ma non troppo
Allegro
Largo
Allegro

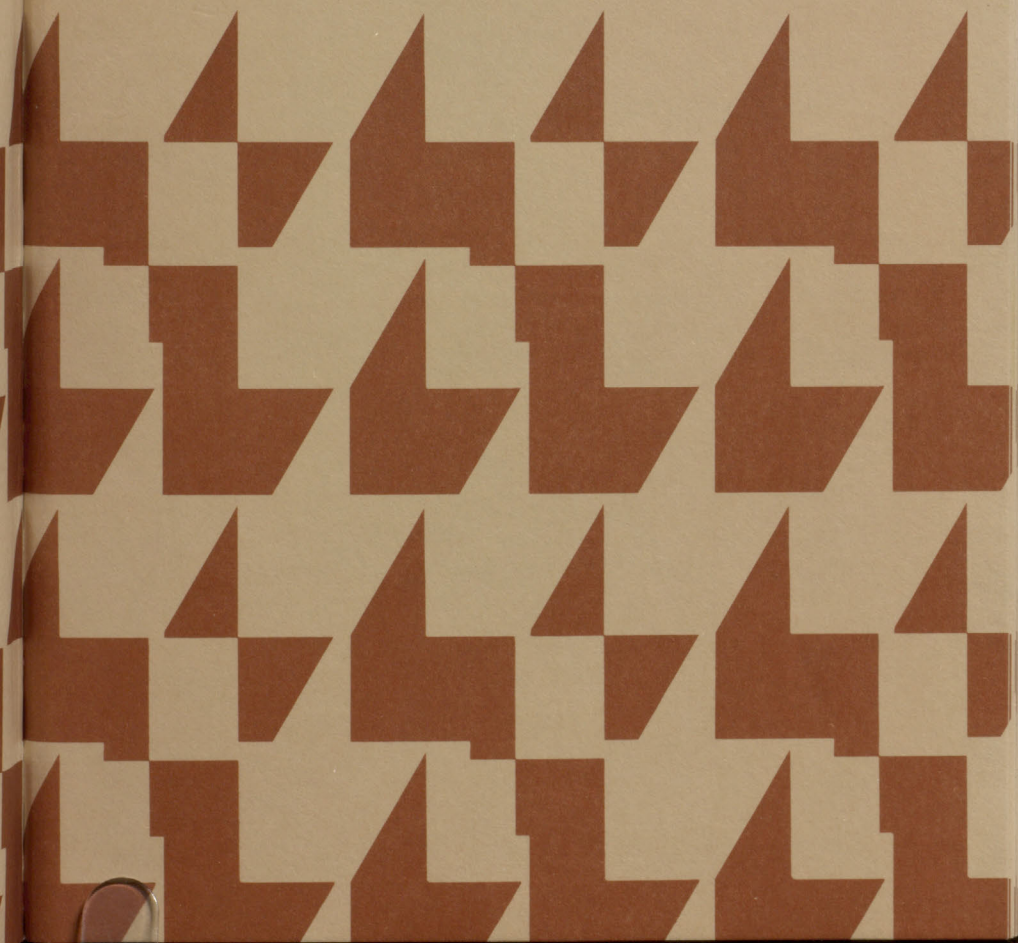
MOORE UNIVERSITY LIBRARY



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Sunday, May 11, 1986 2:30 p.m.

S U Z U K I V

Director: Dr. Alfred Garson

Piano accompanist: Mrs. H. Sayeki

PART ONE:

CONCERTO IN D MAJOR FOR FOUR VIOLINS Telemann

Adagio - Allegro

Grave

Allegro

CONCERTO IN A MINOR (second movement) Vivaldi

Largo

CONCERTO NO.2 (third movement) Seitz

Allegretto moderato

BOUREE Bach

HUMORESQUE Dvorak

MINUET Boccherini

THEME FROM "WITCHES DANCE" Paganini

MUSETTE Bach

*We are pleased to announce that this year's winner
of the BRYAN RABIZA SCHOLARSHIP is KATHLEEN OGDEN.*

McGill Conservatory of Music

K I N C O N C E R T

Suzuki program teachers:
Alison Eldredge
Alfred Garson
Marian Moody
Jack Segall

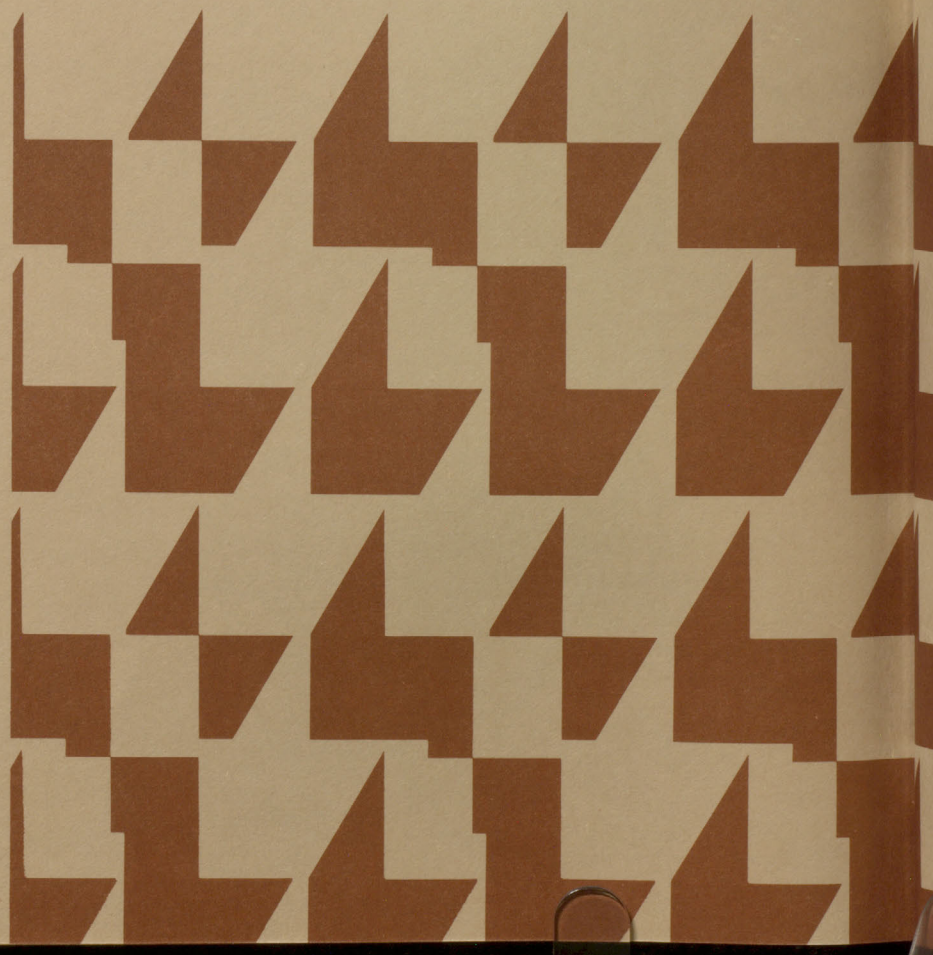
(intermission)

THE HAPPY FARMER	Schumann
MINUET NO.2	Bach
ANDANTINO	Suzuki
ALLEGRO	Suzuki
MAY SONG	Folksong
GO TELL AUNT RHODY	Folksong
LIGHTLY ROW	Folksong
TW VARIATIONS	Suzuki

REFRESHMENTS will be on sale in the East Lounge after the concert, proceeds going to the BRYAN RABIZA SCHOLARSHIP FUND.

(Coffee only will be on sale at intermission).

MOBI 1



McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday, May 16, 1986

8:00 p.m.

D A V I D S A N D A L L , harpsichord

Student of John Grew

*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.*

programme

OUVERTURE NACH FRANZÖSISCHER ART, Johann Sebastian Bach
BWV 831 (1685-1750)

Ouverture
Courante
Gavotte I, II
Passepied I, II
Sarabande
Bourrée I, II
Gigue
Echo

intermission

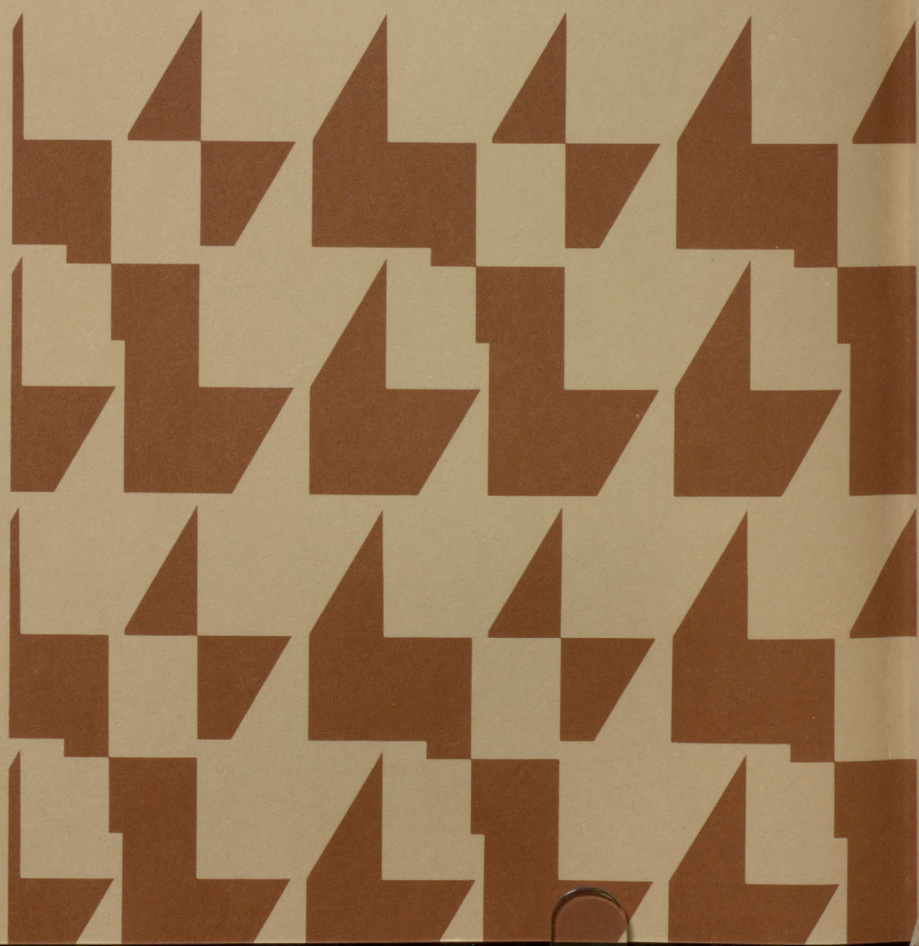
WÜRTTEMBERG SONATA, Carl Philipp Emanuel Bach
Op.2, No.3 IN E MINOR (1714-1788)

Allegro
Adagio
Vivace

FIVE SONATAS Domenico Scarlatti
(1685-1757)

K.206 in E major
K.215 in E major
K.216 in E major
K.211 in A major
K.212 in A major

MOON UNIVERSITY LIBRARY



McGill University
Faculty of Music

ORATOIRE ST - JOSEPH

Wednesday, May 21, 1986

8:00 p.m.

JOSEE APRIL, organ

Student of John Grew

*This recital is presented in partial fulfilment
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 inter-
prétation.*

programme

PRELUDE AND FUGUE IN D MAJOR
BWV 532

Johann Sebastian Bach
(1685-1750)

MESSE DU 8e TON POUR L'ORGUE
(publiée en 1703)

Gaspard Corrette

Tierce en Taille
Grand Dialogue à trois Choeurs

VARIATIONS SUR UN THEME DE
GILLES VIGNEAULT
(composée en 1984)

Bengt Hambraeus
(1928-)

intermission

FANTASIE UND FUGE UBER
"AD NOS, AD SALUTAREM UNDAM"

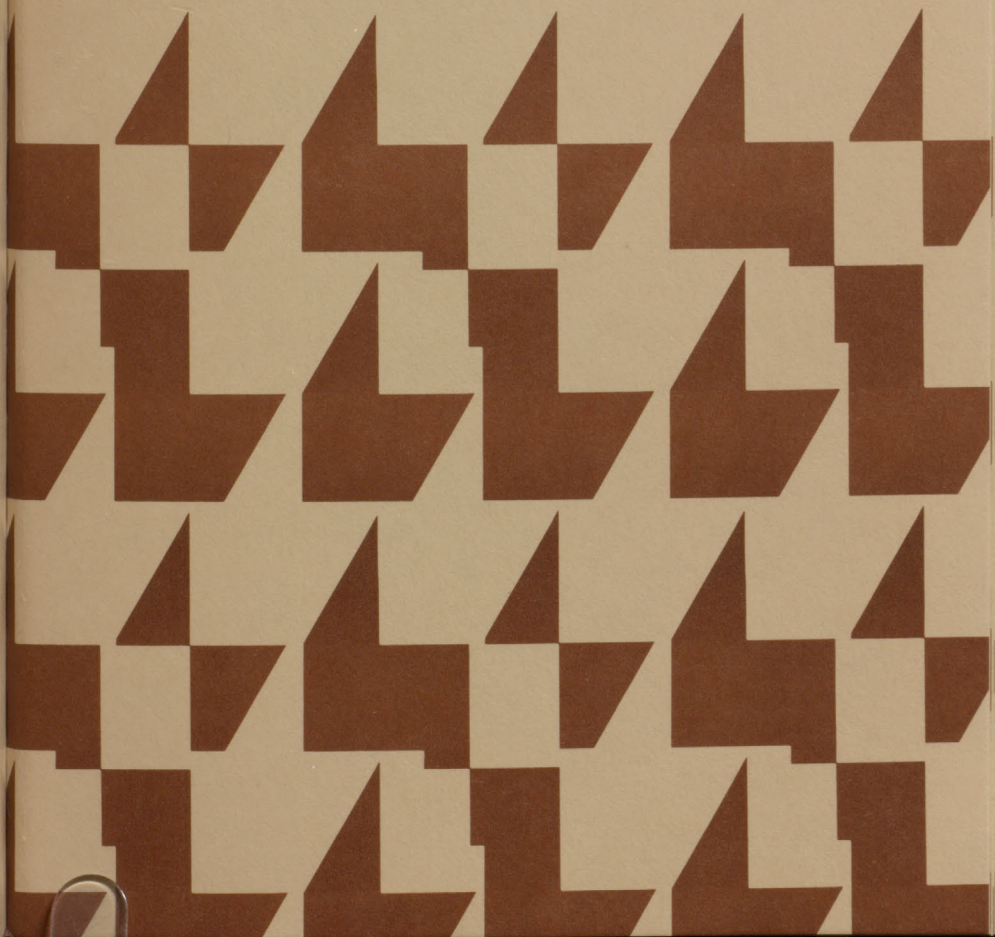
Franz Liszt
(1811-1886)

MOSBY UNIVERSITY LIBRARY

McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Thursday, May 22, 1986

8:00 p.m.

GRADUATION RECITAL

V I K T O R Y A K A S U T O , p i a n o

This recital is presented upon successful completion of the performance requirements for the degree of Bachelor of Music. Viktorya Kasuto is a student of Charles Reiner.

Ce récital n'a lieu qu'une fois que l'étudiant a rempli toutes les conditions du grade de baccalauréat en musique en interprétation. Viktorya Kasuto est l'élève de Charles Reiner.

programme

TOCCATA IN D MAJOR

Johann Sebastian Bach
(1685-1750)

3 SONATAS

Domenico Cimarosa
(1749-1801)

Allegro Bb Major
Andantino Eb Major
Allegro giusto C minor

SONATA IN Eb Major
(Les Adieux)

Ludwig van Beethoven
(1770-1827)

Adagio
Allegro
Andante espressivo
Vivacissimamente

intermission

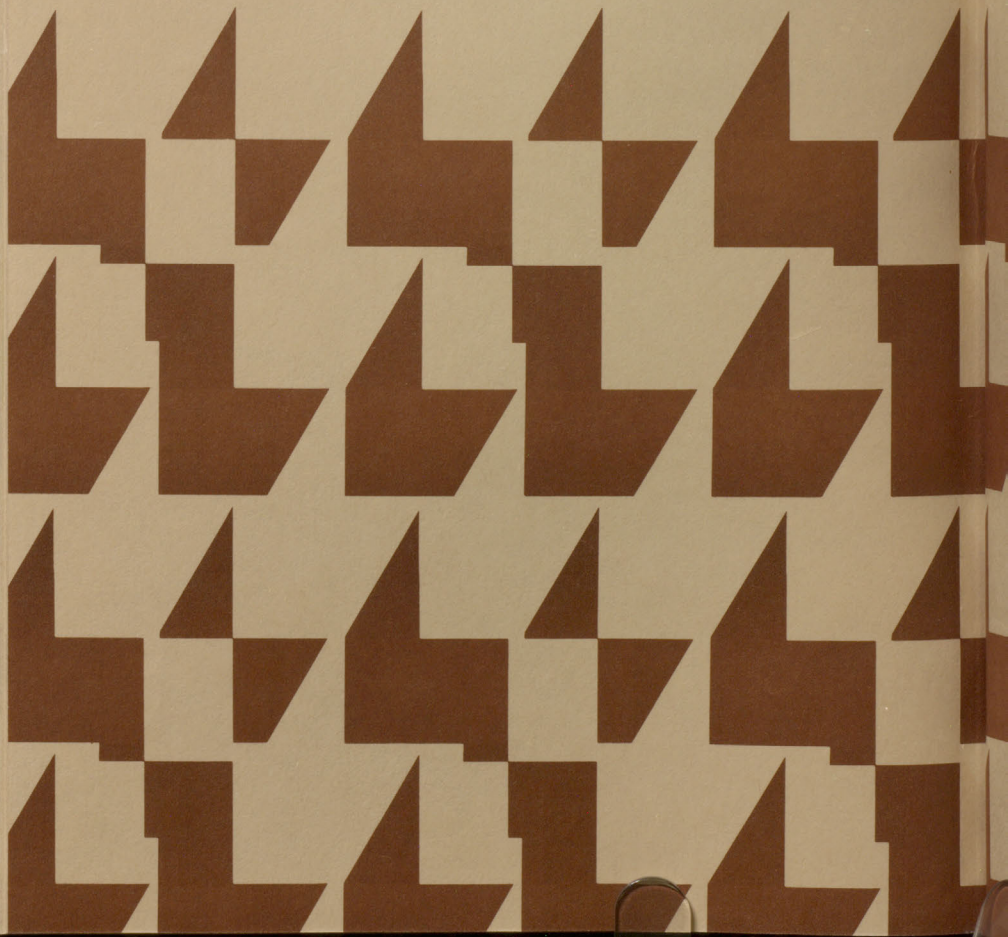
BERCEUSE OP.57

Frederic Chopin
(1810-1849)

FANTASIA BAETICA

Manuel de Falla
(1876-1946)

MOORE UNIVERSITY



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Saturday, May 24, 1986

8:00 p.m.

GRADUATION RECITAL

LYSSA FERGUS, cello

ACCOMPANISTS: TOM DAVIDSON, piano
MICHAEL WOYTIUK, piano

This recital is presented upon successful completion of the performance requirements for the degree of Bachelor of Music. Lyssa Fergus is a student of Walter Joachim.

Ce récital n'a lieu qu'une fois que l'étudiant a rempli toutes les conditions du grade de baccalauréat en musique en interprétation. Lyssa Fergus est l'élève de Walter Joachim.

programme

SUITE NO.5 IN C MINOR

Bach

Prélude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

SONATA NO.1, OP.38 IN E MINOR

Brahms

Allegro non troppo
Allegretto quasi minuetto; Trio
Allegro

Lyssa Fergus, cello
Tom Davidson, piano

intermission

KOL NIDRE

Bruch

SONATA IN A MAJOR

Franck

Allegretto ben moderato
Allegro
Recitativo - Fantasia
Allegretto poco mosso

Lyssa Fergus, cello
Michael Woytiuk, piano

*There will be refreshments served in the East Lounge
after the concert.*

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McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, May 26, 1986

8:00 p.m.

ANNEMARIE LEENHOUTS, horn

PAUL STEWART, piano

This concert is presented in partial fulfilment of the requirements for the degree of Concert Diploma. Annemarie Leenhouts is a student of Jean Gaudreault.

Ce récital fait partie des épreuves imposées pour l'obtention d'un diplôme de concert. Annemarie Leenhouts est l'élève de Jean Gaudreault.

programme

HORN CONCERTO NO.2 IN Eb MAJOR Richard Strauss

Allegro
Andante con moto
Rondo (Allegro molto)

TILL EULENSPIEGEL - EINMAL ANDERS! Richard Strauss
OP.28 (Grotesque musicale)

Sophie Dugas, violin
Mark Simons, clarinet
Andrée Bédard, bassoon
Denis Chabot, double bass

intermission

TRIO, OP.40 Johannes Brahms

Andante
Scherzo (Allegro-Molto meno allegro)
Adagio mesto
Finale (Allegro con brio)

Shirlee Mays, violin

MOORE UNIVERSITY

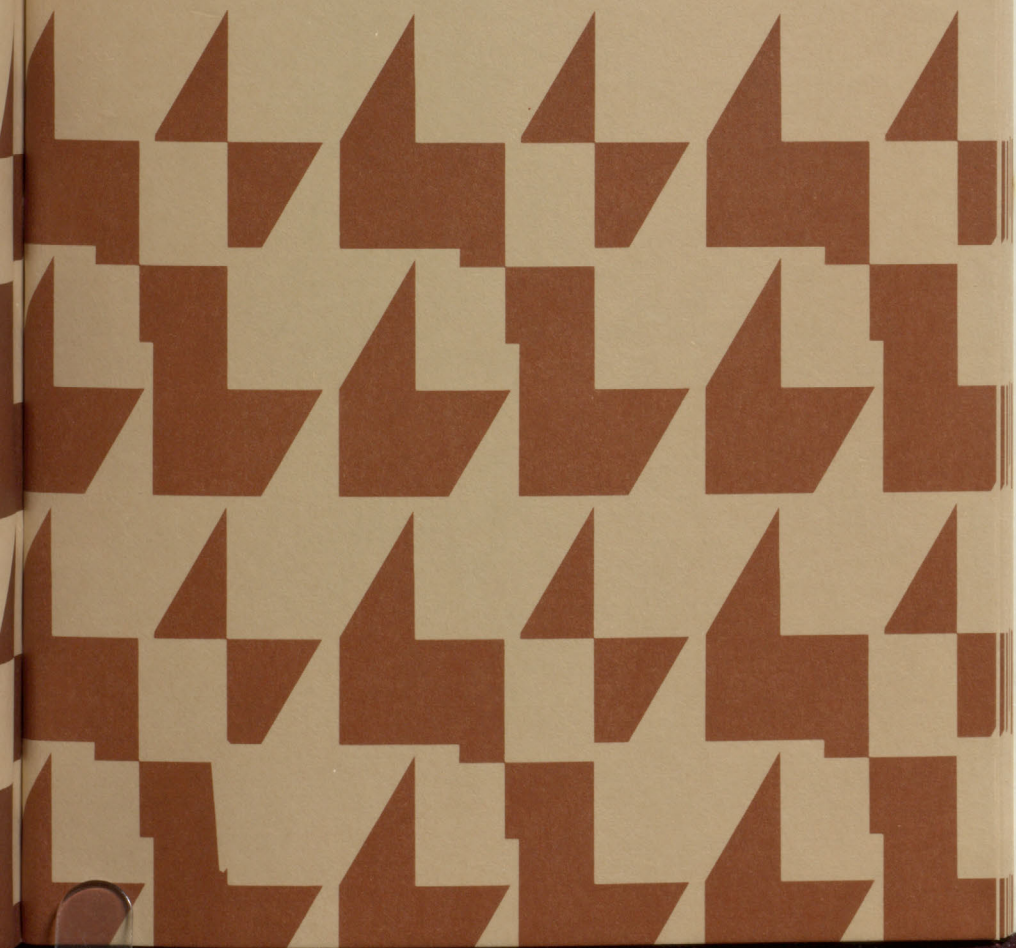


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Tuesday, May 27, 1936

8:00 p.m.

LOUISE PRONOVOST, piano

Student of Dale Bartlett

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

*Ce récital fait partie des épreuves imposées pour
l'obtention d'un diplôme de concert.*

programme

- | | |
|---------------------------------------|-----------|
| PRELUDE AND FUGUE IN Bb MINOR, VOL. I | Bach |
| SONATA OP.53 "WALDSTEIN" IN C MAJOR | Beethoven |
| Allegro con brio | |
| Adagio molto - Rondo | |
| BALLAD OP.23 IN G MINOR | Chopin |

intermission

- | | |
|--------------------------|---------|
| SONETTO 104 DEL PETRARCA | Liszt |
| SUITE OP.14 | Bartok |
| ESTAMPES | Debussy |
| Pagodes | |
| La soirée dans Grenade | |
| Jardins sous la pluie | |

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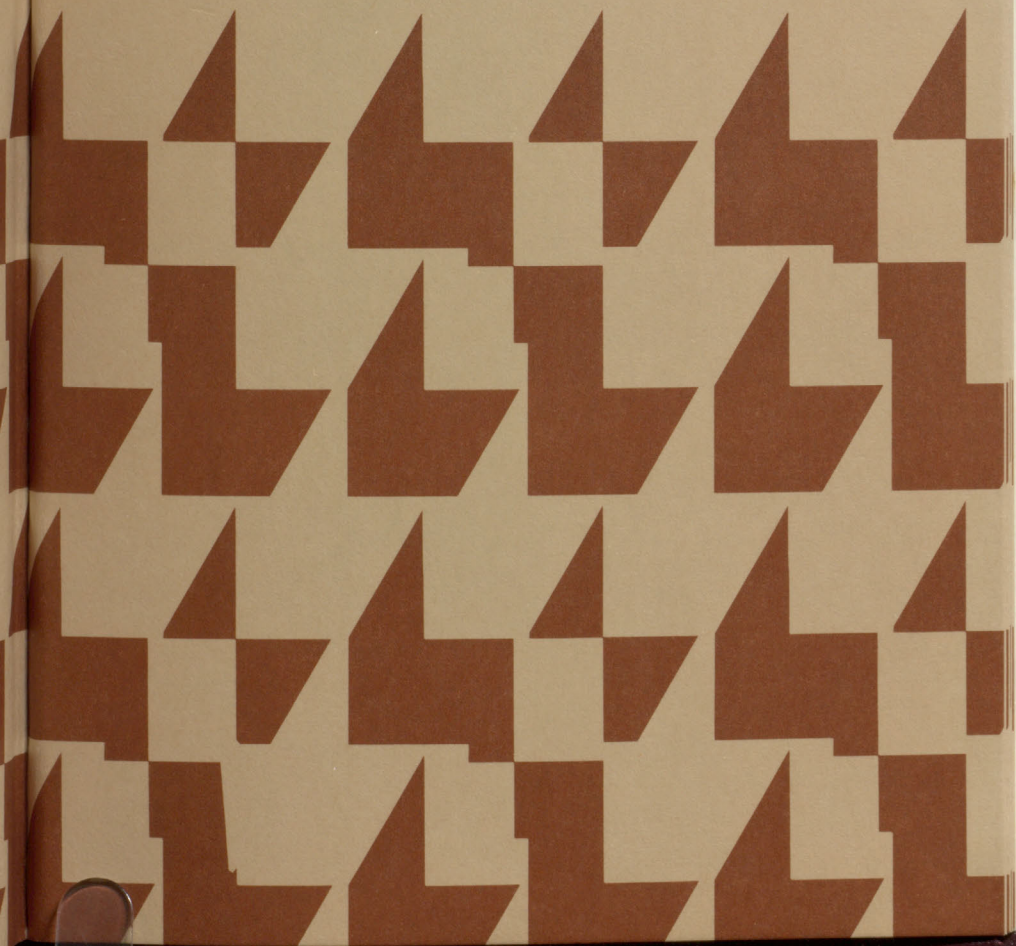


McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Wednesday, May 28, 1986

8:00 p.m.

JANET SCHMALFELDT, piano

Professor Janet Schmalfeldt teaches theory and analysis
at the Faculty of Music, McGill University.

Le professeur Janet Schmalfeldt enseigne la théorie et
l'analyse musicale à la faculté de musique à l'Université
McGill.

programme

PRELUDE AND FUGUE NO.9 IN E MAJOR Bach
Well-Tempered Clavier, Book 2 (BWV 878)

SINFONIA NO.1 IN C MAJOR (BWV 787)

SINFONIA NO.11 IN G MINOR (BWV 797)

SINFONIA NO.12 IN A MAJOR (BWV 798)

SONATA IN A MINOR OP.42 (D.345) Schubert

Moderato

Andante, poco mosso

Scherzo: Allegro vivace

Rondo: Allegro vivace

intermission

VARIATIONS FOR PIANO, OP.27 Webern

Sehr mässige

Sehr schnell

Ruhig fließend

BARCAROLLE, OP.60 Chopin

FANTAISIE, OP.49

McGILL



McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday, May 30, 1986

8:00 p.m.

BARTHOLOMEW CRAGO, guitar

Student of Alvaro Pierri

This recital is presented in partial fulfilment 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.

programme

DEUXIEME SUITE POUR LUTH

Johann Sebastian Bach

- Prelude
- Fugue
- Sarabande
- Gigue
- Double

NOCTURNAL

Benjamin Britten

- Musingly
- Very agitated
- Restless
- Uneasy
- March-like
- Dreaming
- Gently rocking
- Passacaglia
- Slow and quiet

intermission

VARIATIONS SUR "LOS FOLIAS"

Manuel Ponce

- Theme
- Variations
- Fugue

SONATINA

Federico Moreno-Torroba

- Allegretto
- Andante
- Allegro

MOON



McGill University Faculty of Music



Pollack concert hall

Salle de concert Pollack



Friday, June 6, 1986

8:00 p.m.

MEIJANE QUONG, piano

Student of Dorothy Morton

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

*Ce récital fait partie des épreuves imposées pour
l'obtention d'un diplôme de concert.*

programme

SONATA IN Bb, OP.47 No.2

Clementi
(1752-1832)

Allegro con brio
Andante, quasi allegretto
Rondo, allegro assai

SONATA IN C# MINOR, OP.27 NO.2
(Sonata quasi una Fantasia)(1801)

Beethoven
(1770-1827)

Adagio sostenuto
Allegretto
Presto agitato

SONATINE POUR YVETTE (1962)

Montsalvatge
(1912)

Vivo e spiritoso
Moderato molto
Allegretto

intermission

CARNAVAL OP.9 (1834-35)

Schumann
(1810-1856)

Scènes mignonnes sur quatre notes

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons

Pantalon et Colombine
Valse allemande
Paganini - Intermezzo

Aveu
Promenade
Pause
Marche des Davidsbündler
contre les Philistins

A.S.C.H.-S.C.H.A.
(Lettres dansantes)

Chiarina
Chopin
Estrella
Reconnaissance



MOON



McGill University Faculty of Music



Pollack concert hall
Salle de concert Pollack



Monday, June 9, 1986

8:00 p.m.

GRADUATION RECITAL

NORMAND BABIN, piano

Student of Dale Bartlett

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in performance.

Ce récital n'a lieu qu'une fois que l'étudiant a rempli toutes les conditions du grade de baccalauréat en musique en interprétation.

programme

- VARIATIONEN FÜR KLAVIER, OP.27 (1936) Webern
(1883-1945)
Sehr mässig
Sehr schnell
Ruhig fliessend
- VALSES NOBLES ET SENTIMENTALES (1910) Ravel
(1875-1937)
Modéré - très franc
Assez lent
Modéré
Assez animé
Presque lent
Vif
Moins vif
Lent (épilogue)
- KLAVIERSTUCKE, OP.119 (1892) Brahms
(1833-1897)
Intermezzo - Adagio
Rhapsodie - Allegro risoluto

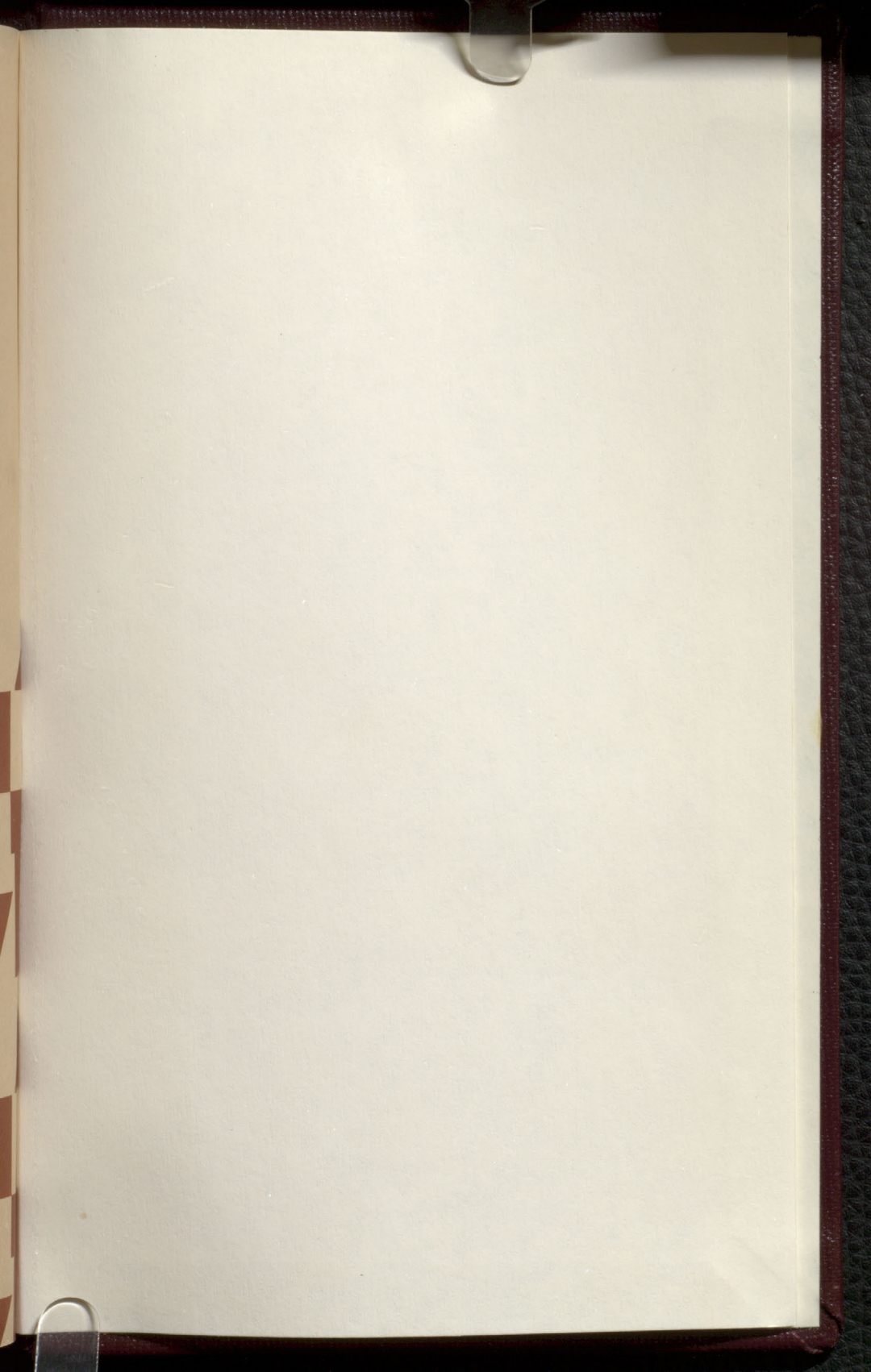
intermission

- SONATA IN Bb MAJOR K.333 (1778) Mozart
(1756-1791)
Allegro
Andante cantabile
Allegretto grazioso
- VALLEE D'OBERMANN (1836) Liszt
(1811-1886)
from Années de pèlerinage,
Première année: Suisse



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