



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 24 October 1998 at 8:00 p.m.

North of the 49th Music from Canada

presented by
faculty and students of
MUN School of Music

Aphorisms for Brass (1971)

Short and Pithy
Slow and Wistful
Fast and Fluent

Malcolm Forsyth
(b. 1936)

MUN Brass Quintet

Robert Thompson and Nancy Dawe, trumpets
Heather White, horn Erin Butler, trombone Jon Green, tuba

Concerto for Flute and Orchestra, opus 51 (1991)

Moderato
Adagio
Vivace

Jacques Héту
(b. 1938)

Michelle Cheramy, flute Leslee Heys, piano

Love, Love, Love

from **Private Collection** (1975) for soprano and piano

John Weinzweig
(b. 1913)

Jennifer Reid, soprano Leslee Heys, piano

Offenes Lied (1986)

for two sopranos and clarinet

John Rea
(b. 1944)

Laura Dinn and Catherine Fitch, sopranos
Paul Bendzsa, clarinet

INTERMISSION

Eurhythmy (1985)

for two clarinets

Peter Hatch
(b. 1957)

Paul Bendzsa and Lorne Buick, clarinets



Memorial
University of Newfoundland

048-044-08-97-15,000

In Memoriam (1991)
for violin and piano

Michael Parker
(b. 1948)

Nancy Dahn, violin Timothy Steeves, piano

Ballad (1979)
for soprano and violin

Barbara Pentland
(b. 1912)

Carolyn Hart, soprano Nancy Dahn, violin

Suite Hebraique No. 5 (1980)

Srul Irving Glick
(b. 1934)

for flute, clarinet, violin, cello

Circle Dance

Prayer and Chasidic Dance

Wedding Dance

Michelle Cheramy, flute Paul Bendzsa, clarinet
Nancy Dahn, violin Andrew Kolb, cello

PROGRAMME NOTE

Offenes Lied (1986)

John Rea

"Whenever the character becomes involved in the action, and the latter in turn, more seriously involved with the character, it is necessary", says the philosopher of music, Ernst Bloch, "to break the lyrical matrix more decisively and leave it open." And so it is with *Offenes Lied*, where the female singers become in my mind the fragile flowers of Heinrich Heine, and then the voices of all humans fearing the cruelty of others.

Am leuchtenden Sommermorgen [Wintermorgen]
Geh'ich im Garten [Lager] herum.
Es flüstern und sprechen [und singen] die Blumen,
Ich aber wandle stumm.
Es flüstern und sprechen die Blumen,
Und schau'n mitleidig mich an:
[Bitte!]
Sei unserer Schwester nicht böse,
Du trauriger blasser Mann!

On a clear summer [winter] morning
I went walking in the garden [concentration camp].
Flowers murmured and spoke [and sang],
But I walked in silence.
Flowers murmured and spoke,
And they [everyone] looked at me with compassion:
[I beg you!]
Do no harm to our sister,
You pale and lugubrious man!

[This poem by Heinrich Heine, taken from his *Lyrisches Intermezzo* (1823) was also used by Robert Schumann in the song cycle, *Dichterliebe*. Words in brackets are my additions.]

Wie der Mond rot aufgeht!

How red the raising moon is!

[This line is taken from Georg Büchner (1814-37) and Alban Berg: *Wozzeck*, Act III: Marie, before the murder.]

OFFENES LIED is divided into five parts performed without a pause:

- "Erste Szene - Traum",
- "Kammermusik (I)",
- "Zweite Szene - Melodram",
- "Kammermusik (II)",
- "Dritte Szene - Tod".