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McMASTER  
UNIVERSITY  
SYMPHONY

LEE HEPNER

*Conductor*

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INAUGURAL CONCERT

MOHAWK COLLEGE THEATRE

*Thursday, November 29, 1973 at 8:30 p.m.*

# McMASTER UNIVERSITY SYMPHONY

## VIOLINS I

James Stewart (Concert Master)  
Deborah Szakszon  
Bernard Kline  
Margot Davidson  
Marta Hidy\*  
Milan Vitek\*  
Henry Schwarcz  
Ann Celhoffer  
Alison Runciman  
Gabriele Meckes  
Rudolf Kalup\*  
Neil Kitson

## VIOLINS II

Janice Evenden  
Marjorie MacDonald  
Elizabeth Ball  
Kenneth Gee  
Margaret Neufeld\*  
George Kinloch  
Christine Frebold  
Kristine Wilson  
Sue Mackinnon  
Nancy Grieve  
Margot Inman  
Sharon MacLennan

## VIOLAS

Terrence Ball  
Julian Knight  
Eleanor Haines  
Brian Snell  
Jaroslav Karlovsky\*  
Karl Shier  
Hélène Després  
Glenn Welbourn

## HORNS

James Moffat  
Jean Davidson  
Randall Peaker  
Lise Vaugeois  
Peter Macdonald

## CELLOS

Zdenek Konicek\*  
Caroline Colenbrander  
Gregor Braun\*  
Peggy Butler  
Darcy Hepner  
Jeff Garrett  
Robert Burnet  
Molly Ann Schwarcz  
Jun Nogami

## BASSES

John Anderson  
Robert Devey  
Edith Wightman  
Chris Conner

## FLUTES

Ryan Scott  
Robert Van Wyck

## OBOES

Mark Richardson  
Nancy Bourdon

## CLARINETS

Rick Sherwood  
Andrew Uranowski

## BASSOONS

Robert Zipursky  
Baden Langton

## TRUMPETS

Graham Young  
Neil Balm  
Kenneth Tinnish

## TROMBONES

Brian Killikelly  
Darrell Gillespie  
Wayne Scobie

## TUBA

Arthur Lapp

## TIMPANI

Jan Richardson

# PROGRAMME

BEETHOVEN (1770-1827) — *Overture to Prometheus*  
*Adagio-Allegro molto con brio*

The Prometheus Overture forms part of the music Beethoven composed for a ballet which was introduced at the Hoftheater in Vienna in 1801. Six dramatic chords lead to the main section of the short introduction — a lyrical idea richly scored. The *Allegro molto con brio* which follows forms the main body of the overture.

VIVALDI (1678-1741) — *Concerto for Four Violins*  
*Allegro*  
*Largo-Larghetto-Largo*  
*Allegro*

Soloists: Marta Hidy, Milan Vitek, Rudolf Kalup, Margaret Neufeld

The most prolific composer of concertos in the late Baroque was the Italian, Antonio Vivaldi. Of his more than 450 concertos, the best known are the twelve of Opus 3 titled *L'Estro armonico* (Harmonic Fancy) which were published in Amsterdam in 1712, establishing Vivaldi's reputation in Northern Europe. The tenth of the series, written for four solo violins and obbligato cello follows Vivaldi's three movement form, fast-slow-fast. In the outer fast movements, a vigorous *ritornello* is announced in various keys by the orchestra, interspersed with passages for the solo instruments. The slow movement begins and ends with the dotted rhythm of the French overture, the central portion consisting of textures woven by the four solo instruments on a series of chordal progressions.

BACH (1685-1750) – *Concerto for Four Harpsichords*

*Allegro*

*Largo-Larghetto-Largo*

*Allegro*

Soloists: Tina Hibbard, Avis Fedge Romm, Patricia Rolston Hepner, Joan Dillon

J. S. Bach transcribed Vivaldi's Concerto for Four Violins for four harpsichords; changed the key from B minor to A minor, and added numerous inner voices to the polyphony. The source of Bach's unique concerto for four keyboards was not discovered until about 1850. It was not unusual for a Baroque composer to borrow from another, and this concerto demonstrates Bach's high regard for Vivaldi's work.

#### INTERMISSION

BRUCKNER (1824-1896) – *Symphony No. 4 in E flat (Romantic)*

*Bewegt, nicht zu schnell*

*Andante quasi allegretto*

*Scherzo (Bewegt) Trio (Nicht zu schnell)*

*Bewegt-Langsamer-Bewegt (etc.)*

Anton Bruckner came from a peasant background in Upper Austria. He was a devout catholic who earned his livelihood as a church organist. At the age of forty-four, he became an instructor of organ and harmony at the Vienna Conservatory without, however, adapting to the sophistication of that aristocratic city.

Bruckner's music reflects his devotion to God in its majestic structure and broad sweeps of orchestral grandeur which are like cathedrals built of musical sound. He was an innate mystic and poet of nature, and yet many traits of his peasant background linger in his music. The 'Romantic' Symphony was first performed by the Vienna Philharmonic in 1881 with Hans Richter conducting.

## THE McMASTER UNIVERSITY SYMPHONY

The McMaster University Symphony Orchestra is made up of McMaster students, members of the faculty and staff, and interested musicians from the community. Organized by Dr. Hepner in the fall of this year, the orchestra is sponsored by the Department of Music at McMaster University and rehearses regularly on Wednesday evenings.

The McMaster Symphony offers the opportunity for young musicians to gain experience in performing with a large ensemble, and provides an outlet for those wishing to have instrumental performance as an avocation.

In addition to the enrichment of those taking part, the McMaster Symphony also provides opportunities for listeners to become better acquainted with the rich store of compositions for orchestra.

### HARPSICHORDS

The McMaster University Symphony is grateful to the Remenyi Music House, Toronto; Mr. John Baker, Ancaster; Dr. Lee Hepner, and Dr. James Stewart, Hamilton for the use of their harpsichords.

### \*ACKNOWLEDGMENT

The orchestra wishes to thank these musicians for assisting at the concert.

We would also like to thank the following:

Doreen Novak	— Stage Manager
Peter Calladine	— House Manager
Molly Ann Schwarcz	— Publicity
John Baker	— Harpsichord Technician

NO SMOKING IN THE THEATRE