

THE MEMBERS OF THE HAMILTON PHILHARMONIC ORCHESTRA:

*Flute:*  
PAULA ELLIOTT  
VIVIAN MINDEN

*Basset Horn:*  
STEPHEN PIERRE

*Piccolo:*  
VIVIAN MINDEN

*Trumpet:*

RONALD ROMM  
FRED MILLS  
DAVID JONES

*Oboe:*  
JON PETERSON  
NANCY BOURDON

*Trombone:*

EUGENE WATTS  
GARY NAGELS  
JOHN CAPON

*Clarinet:*  
WES FOSTER  
GARY KIDD

*Tuba:*

CHARLES DAELLENBACH

*Bass Clarinet:*  
HOWARD KNOPF

*Percussion:*

JEAN-NORMAN IADELUCA

*Bassoon:*  
TOM ELLIOTT  
JOHN COURTNEY

*Tympani:*

ROGER FLOCK  
DAVID KENT  
STEWART HOFFMAN  
JOHN BROWNELL

*Contra Bassoon:*  
DAVID KLAUSNER

*Piano & Celeste:*  
ARLENE WRIGHT

*French Horn:*  
GREGORY HUSTIS  
ROBERT HANSEN  
GRAEME PAGE  
BRAD WARNAAR

ORCHESTRA FOR THE "KYRIE" BY HARRY SOMERS:

*Piano:*  
RUTH WATSON HENDERSON

*Trumpet:*

FRED MILLS  
RONALD ROMM  
ED NIXON

*Oboe:*  
STEWART GRANT

*Percussion:*

DAVID KENT  
BOB BECKER  
MARTY FRANKEL  
STEWART HOFFMAN  
JERRY RONSON

*Clarinet:*  
JAMES CAMPBELL

*Flute:*  
VIRGINIA MARKSON

*Cellio:*  
DAVID MILLER

CANADIAN SOUND - FINAL CONCERT

THE FESTIVAL SINGERS  
OF CANADA

ELMER ISELER, Conductor

MEMBERS OF  
THE HAMILTON PHILHARMONIC  
ORCHESTRA

BORIS BROTT, Conductor

With:  
DENIS BROTT, Cellio  
OTTO ARMIN, Violin  
ROXOLANA ROSLAK, Soprano  
PATRICIA HARTON, Mezzo Soprano  
ALBERT GREER, Tenor  
ROSS DODDINGTON, Bass  
and others.

SUNDAY, MAY 30, 1976  
MacMillan Theatre, Toronto.

PROGRAMME

PART 2

PART 1

A TRIBUTE TO HARRY SOMERS

NORMAN SYMONDS

At the Shore (A Sea Image) (1976)  
Text from "Vulgata"

Festival Singers of Canada  
ELMER ISELER, Conductor  
DAVID KENT, Percussion  
BOB BECKER, Percussion

ALEXANDER BROTT

Centennial Colloquy (1967)  
(For Wind Orchestra)

Members of the Hamilton  
Philharmonic Orchestra  
BORIS BROTT, Conductor

OSKAR MORAWETZ

Memorial to Martin Luther King  
(1968)  
(For Cello, Winds, Piano and  
Percussion)

Members of the Hamilton  
Philharmonic Orchestra  
BORIS BROTT, Conductor

Soloist:  
DENIS BROTT, Cello  
First Toronto Performance

HARRY SOMERS

Music for Solo Violin (1973)  
(Commissioned by Yehudi Menuhin)

OTTO ARMIN, Violin

HARRY SOMERS

Kyr'ie (1972)

Soloists:

ROXOLANA ROSLAK, Soprano  
PATRICIA HARTON, Mezzo Soprano  
ALBERT GREER, Tenor  
ROSS DODDINGTON, Bass

Festival Singers of Canada,  
and Orchestra  
ELMER ISELER, Conductor

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On behalf of Toronto Arts Productions, we wish to thank the technical staff of the Faculty of Music, University of Toronto, for their co-operation during "Canadian Sound".

- INTERMISSION -

The choral part consists largely of wordless singing and chanting. When the chorus is divided into two choirs, the first choir chants the following texts: "*In abyssis ei sunt, descenderunt in profundum quasi lapis*" (The depths have covered them, they sank into the bottom as a stone - Exodus 15); "*De profundis clamavi ad te, Domine*" (Out of the depths I have cried to thee, O Lord - Psalm 130).

MEMORIAL TO MARTIN LUTHER KING

OSKAR MORAWETZ

This composition was written in the Summer of 1968, shortly after the tragic death of Rev. King; it was revised by the composer in 1974 and premiered and recorded with Zara Nelsova as soloist in 1975. It is perhaps the only work in the whole cello literature which excludes string instruments from the orchestra.

The eight sections of the work picture the events of those fateful days: (1) Sharp dissonances in the brass (with percussion) express shock and dismay. (2) The cello enters with an extended, sorrowful melodic line. (3) A tense, strongly rhythmic dialogue between cello and orchestra brings us back to the last days of King's life - the freedom march in Memphis. (4) A dramatic orchestra interlude depicts the fatal shot and death, with the shattering dynamic climax. (5) A transformed variation of Section 2, with the cello accompanied only by the woodwind and celeste. (6) "Marcia Funebre" (Funeral Procession): the bass and drums enter with a sombre, dirge-like colour, playing majestically King's favorite spiritual, "Free At Last" [This spiritual is also written on the gravestone of Martin Luther King]; each phrase of the spiritual is interrupted by sighing themes from the cello. (7) An orchestral interlude where the various percussion instruments rise to high tension and die out again into complete silence. (8) A rising cello line, accompanied by high-pitched ethereal colours in the orchestra, concludes the work in an atmosphere of peace and resignation.

(From notes by the Composer)

Plano  
Impresso