

*McMaster Chamber Orchestra*

**Violin I**  
Mikhail Brat, *concertmaster*, Ian Chau, Carol Deaville, Maria Geppert, Mark Lane-Smith, Michael Schulte

**Violin II**  
Linda Judiesch, *principal*, Tina Brendon, Valerie Johnson, Leah Norgrove, Sarah Pinnock, Ian Thompson, Tobin Young

**Viola**  
Terry Ball, *principal*, Lorraine Dargavel, Mary Horman, Ray Nogami

**Cello**  
James Deaville, *principal*, Sandra Barr, David MacDonald

**Bass**  
Hans Preuss, *principal*, Sherri Wakabayashi

**Flute**  
Kendra Brawn, Patricia Dydnansky

**Oboe**  
Islay-May Renwick, Mary Robison

**Bassoon**  
Peter Lutek, Jeannie Martire

**Horn**  
Sandi Sherk, Michelle Fawcett

**Trumpet**  
Graham Young, Mark Dharmaratnum

**Timpani**  
Jerry Ronson

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**McMASTER  
CHAMBER  
ORCHESTRA**

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Matthew Airhart, *Conductor*

Cécile Bérard-Dunn, *Piano*

*Saturday, March 4, 1989*  
*Convocation Hall*  
*8:00 p.m.*



**BOYCE** Symphony No. 4, F major

*Allegro*  
*Vivace ma non troppo*  
*Gavotte*

**BEETHOVEN** Piano Concerto No. 2, Bb major, Op. 19

*Allegro con brio*  
*Adagio*  
*Rondo: Molto allegro*

Intermission

**MOZART** Symphony No. 38, D major, K. 504, *Prague*

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

Tonight's Guest Artist . . . *Cécile Bérard-Dunn*, a post graduate of the Juilliard School of Music in New York and the Vincent D'Indy School of Music in Montreal, has appeared in numerous concerts both in Canada and the United States. She has performed with the Montreal Symphony under Sir Wilfrid Pelletier and with the McMaster Chamber Players. Recognized, as well, as an outstanding accompanist, she has served in this capacity for the national finals of the Canadian Music Competitions. She currently teaches at McMaster University and Mohawk College.

**Symphony No. 4, F major**  
**William Boyce (b. London 1710; d. London 1779)**

William Boyce was an English composer and performer who held several prominent musical posts, the most important being at the Chapel Royal. A versatile composer, he wrote symphonies, overtures, choral music, and organ voluntaries. His eight symphonies were published in 1760, although he had written them ten to twenty years earlier. The Symphony No. 4 is in three short movements -- a cheerful *allegro*, a lyrical *vivace*, and a lively *gavotte*.

**Piano Concerto No. 2, Bb major, Op. 19**  
**Ludwig van Beethoven (b. Bonn 1770; d. Vienna 1827)**

Beethoven made his first public appearance as a pianist and composer on March 29, 1795, at a benefit concert given in Vienna for the widows of the Society of Musicians. The concert took place in the historic *Burgtheater*, where several of Mozart's operas had received their first performances. On April 1, 1795, the *Weiner Zeitung* reported that "...the famous Herr Ludwig van Beethoven received the unanimous applause of the public for the entirely new concerto for piano." The concerto presented at that March 29 concert was the concerto in Bb, which was published in the fall of 1801 as concerto Op. 19 (No. 2). The concerto in C major (known today as concerto No. 1), was composed about a year after the Bb concerto but was published in March 1801 as concerto Op. 15.

In the Bb concerto Beethoven followed the basic Mozart design of the Classical concerto. There are three movements (fast-slow-fast), the first movement being a *sonata* form and the last movement a *rondo*.

**Symphony No. 38, D Major, K. 504, Prague**  
**Wolfgang Amadeus Mozart (b. Salzburg, 1756; d. Vienna 1791)**

On January 11, 1787, Mozart arrived in Prague to begin a four week visit. The purpose of the visit was to attend a presentation of *The Marriage of Figaro* and also to direct a performance of the opera, which had been a great success in Prague. He also gave a concert that included a new symphony written specifically for the occasion. This new work, the *Prague* symphony in D major, was performed on January 17, 1787.

The symphony is remarkable for its rich blend of contrapuntal invention, lyricism, and drama. The introductory *adagio*, monumental both in length and dramatic weight, bears a striking resemblance to *Don Giovanni*, which was to premiere in Prague later that same year. Following the introduction, the *allegro* displays a variety of material in a sequence of divergent themes which Mozart skillfully fashions into a coherent whole. The pastoral *andante* follows the sonata form and unites melodic emotion with the same style of thematic manipulation that dominated the first movement. The symphony concludes with a brilliant *presto* finale that further reveals Mozart to be a master of his craft.