

J.R. FRANCEY, B.Sc. Phm.  
Principal

HILLCREST HIGH SCHOOL  
96 N. High Street  
Thunder Bay, Ontario P7A 5R3  
Telephone 345-1461

Tuesday, February 4th, 1986.

Miss Carino Dolcino,  
Senior Class President,  
Concord High School,  
Concord, New Hampshire

Dear Carino:

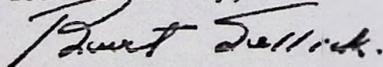
May I first express my sincere sympathies to the students of Concord High School in the tragic loss of your teacher, Mrs. Christa McAuliffe, one of seven astronauts who lost their lives on the Challenger on Tuesday, January 28th, 1986.

You will be interested to know that one of your interviews was on the national news of the Canadian Broadcasting Corporation and during that interview, which must have been an extremely difficult emotional experience, you answered questions and responded in a manner which was a tribute not only to your maturity and sensitivity but also to the students whom you represent at Concord High School.

You will see from the enclosure from our local newspaper the Chronicle-Journal that The Thunder Bay Symphony Orchestra and The Thunder Bay Symphony Chorus are performing Mozart's Requiem this evening in our new Community Auditorium and that the concert is being dedicated to the seven astronauts of the space shuttle Challenger. We shall be singing your national anthem, "The Star-Spangled Banner" as well as "O Canada" at the beginning of this memorial concert.

Be assured that your Canadian neighbours are much in thought and prayer for you, your school, and your community.

Yours sincerely,



Burt Sellick, Ph.D.,  
Director,  
Counselling and Guidance Dept.

se:mp

c.c. Mr. Charles Foley, Principal,  
Concord High School

Mr. John Francey, Principal,  
Hillcrest High School

# The Chronicle-Journal

THUNDER BAY, ONTARIO, SATURDAY, FEBRUARY 1, 1986



Houston Chronicle Photo

PRESIDENT RONALD REAGAN COMFORTS ERIN SMITH,  
...daughter of Challenger pilot, at memorial service in Houston.

## Challenger memorial service

# '7 brave Americans' are paid last tribute

HOUSTON (AP-CP) — Long after the end of a memorial service for the fallen crew of Challenger, people came in darkness to leave floral tributes at the gates of Johnson Space Centre, while neighbors lighted candles along a quiet residential street where an astronaut lived.

Dozens of sprays, dominated by a three-metre-high heart of red, white and blue carnations, were left in a crescent of color and fragrance near the gate of the NASA facility where the seven crew members had trained.

The space centre was closed to the public to permit a gathering of about 10,000 to mourn at a memorial service with President Ronald Reagan and his wife Nancy. Much of Canada and the United States watched the 35-minute service on television.

Canadian astronaut Marc Garneau, who flew aboard the Challenger during an October 1984 mission, Frank Oberle, minister of science and technology, and Energy Minister Pat Carney represented Canada at the ceremony.

Visitors to the centre, blocked from entry, responded by leaving the floral tributes. Later, people parked on NASA Road 1 and walked sadly among the flowers.

At a nearby community where astronaut Ron McNair and his family lived, neighbors placed lighted candles on their lawns, leaving the quiet residential street in a soft flickering glow.

The memorial service was on a grassy mall surrounded by the white stone and black glass buildings of Johnson Space Centre. Astronauts, engineers and grieving families listened to Reagan deliver a 10-minute eulogy for "seven brave Americans."

He urged space exploration to continue despite the explosion of space shuttle Challenger last Tuesday that claimed the lives of McNair, Francis Scobee, Michael Smith, Judy Resnik, Ellison Onizuka, Gregory Jarvis and Concord, N.H.; teacher Christa McAuliffe.

"Sometimes, when we reach for the

stars, we fall short," Reagan said. "But we must pick ourselves up again and press on despite the pain."

Many family members, sitting in a centre section near Reagan as he spoke, wept openly. Some senior NASA executives sitting nearby joined them in tears, as did some in a large contingent of astronauts.

Four T-38 jets roared in a tight formation overhead. One craft split away and climbed toward the sun.

The service was near Mission Control, nerve centre of all space shuttle flights. The computers and screens there are frozen to the moment, 11:39:13 a.m. EST, when Challenger exploded just after launch.

## TBSO concert is dedicated to Challenger

Thunder Bay Symphony Orchestra's concert of Mozart's Requiem will be dedicated to the astronauts of the space shuttle Challenger which exploded during liftoff Tuesday.

Jack Aldrich, TBSO president, said in a news release he has sent a telegram to President Ronald Reagan informing him of the Tuesday concert.

The telegram reads: "In recognition of the sorrow felt around the world following the Challenger tragedy, the Thunder Bay Symphony Orchestra will dedicate their February 4 special performance of Mozart's Requiem to the memory of the astronauts who so bravely gave their lives for the betterment of humanity."

The concert is to be held at the Thunder Bay Community Auditorium, beginning at 8 p.m., conducted by music director Dwight Bennett with the Thunder Bay Symphony Orchestra Chorus and soloists Phyllis Knox, soprano; Patricia Tomasini, mezzo-soprano; Gerald Mosa, tenor; and George Holborn, bass.

This concert is sponsored by The Chronicle-Journal/Times-News.

Thunder Bay  
Symphony Orchestra

Twenty Fifth  
Anniversary Season

1985

1986



## IN MEMORIAM

The Thunder Bay Symphony Orchestra dedicates this performance of Mozart's Requiem to the memory of those who died in the Challenger Space Shuttle tragedy:

**Francis Scobee**

**Mike Smith**

**Ronald McNair**

**Ellison Onizuka**

**Judy Resnik**

**Gregory Jarvis**

**Sharon McAuliffe**

Jack Aldrich, President of the Thunder Bay Symphony Orchestra, has sent the following telegram to President Ronald Reagan:

*"In recognition of the sorrow felt around the world following the Challenger tragedy the Thunder Bay Symphony Orchestra will dedicate their February 4 special performance of Mozart's Requiem to the memory of the astronauts who so bravely gave their lives for the betterment of humanity"*

### **PHYLLIS KNOX: Soprano**

Phyllis Knox is from New Brunswick and now a resident of Thunder Bay. She has performed as soloist in Bach's St. John Passion with the Fredericton Chamber Orchestra, the world premiere of "The Builder" by Frederick Horton with the Saint John Symphony Orchestra and Haydn's 'Mass in Times of War' with the Fredericton Choral Society and the Fredericton Chamber Orchestra. She was one of four participants in Elly Ameling's Masterclasse at Stratford Summer Music and recently won the Munro Family Music Prize at Lakehead University where she is a music major.

### **PATRICIA TOMASINI: Mezzo-soprano**

Born and raised in Thunder Bay, Patricia has a long association with the Thunder Bay Symphony Orchestra, having played horn while still in high school. She studied piano under Douglas Dahlgren and the late Alan Vickers, and concurrently at the University of Toronto Faculty of Music and the Royal Conservatory of Music, earning both a Bachelor of Music Degree and an Associate (Performer's) diploma in Piano. Her teachers in Toronto included Gordon Hallett and Clifford Poole. She began singing lessons four years ago with Evelynne Patterson and attributes her successes to her. She teaches for the Separate School Board and lectures at Lakehead University.

### **GERALD MOSA: Tenor**

Gerald Mosa is from Thunder Bay and has been a resident of Nolalu for thirteen years. He has been involved in the Lakehead Choral Group and Cambrian Players. His performances include being one of the lead singers in Die Fledermaus by Johann Strauss. He is currently a vocal student of Evelynne Patterson's and is a member of the Thunder Bay Symphony Orchestra Chorus and a part-time music student at Lakehead University. Gerald is employed as a teacher with the Lakehead Board of Education.

### **GEORGE HOLBORN: Bass**

Mr. Holborn is from Southern Ontario and has lived and worked in Sibley Provincial Park for the past three years as park naturalist for the Ministry of Natural Resources. He holds a Bachelor of Music Degree from the University of Windsor and an artist diploma in vocal training from the University of Toronto. He has studied with Madam Irene Jessner, John Coveart, Roma Riddell and here in Thunder Bay with Evelynne Patterson.



THUNDER BAY SYMPHONY ORCHESTRA

DWIGHT BENNETT, Music Director and Conductor

presents

\*

POPS SERIES

**"BRAVO BROADWAY"**

featuring **Mark DuBois, Tenor**

SATURDAY, FEBRUARY 1, 1986 - 8:00 p.m.

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CONNOISSEUR SERIES

**"Mozart's REQUIEM"**

featuring Thunder Bay Symphony Orchestra & Chorus  
and SOLOISTS Phyllis Knox, soprano; Patricia Tomasini, mezzo-soprano  
Gerald Mosa, tenor; George Holborn, bass

TUESDAY, FEBRUARY 4, 1986 - 8:00 p.m.

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THURSDAY, FEBRUARY 13, 1986 - 8:00 p.m.

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*Thunder Bay Symphony Orchestra*  
*1985/86 Season*

**Dwight Bennett**  
**MUSIC DIRECTOR AND CONDUCTOR**

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**Diane Trylinski-Garrett, Conductor**

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\*The Thunder Bay Symphony Orchestra would like to thank Employment and Immigration Canada for their grant to the Arts Administrator Program.



**DWIGHT BENNETT**

Dwight Bennett is currently Conductor and Music Director of the Thunder Bay Symphony Orchestra. First prize winner in the Heinz Unger Conductors' Competition, he has conducted concerts and opera performances throughout Canada and the United States. In Thunder Bay he has led the orchestra to its present widely-respected status, founded the Symphony Chorus, and pioneered in the production of opera. His upcoming season includes engagements with the Hamilton Philharmonic, the Victoria Symphony, the Windsor Symphony and Orchestra London Canada.



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**MARK DUBOIS - Tenor**

Described by critics as Canada's outstanding lyric tenor, Toronto-born Mark DuBois is one of the most sought-after artists in the country today.

Apart from having performed with all the leading orchestras of Canada, including those of Toronto, Montreal, Vancouver, Ottawa, Edmonton, Calgary, Winnipeg, Quebec, London and Kitchener-Waterloo, Mr. DuBois has been a guest soloist with the Chicago, San Francisco, Cincinnati, Indianapolis and Philadelphia Symphony Orchestras, the Rochester Philharmonic and the American Boychoir in Princeton.

Since his Canadian Opera Company debut in 1978, Mr. DuBois has appeared in several of that Company's productions, including *La Cenerentola* (Ramiro), *Il Barbiere di Siviglia* (Almaviva), *The Merry Widow* (Camille), *Falstaff* (Fenton), *The Magic Flute* (Tamino), *Candide* (Candide) and *Hamlet* (Laertes). Other operatic roles have included *Idomeneo* (Idamante) at the National Arts Centre Festival Opera in Ottawa, *La Fille du Regiment* (Tonio) with the Northern Ireland Opera Trust in Belfast, *Don Pasquale* (Ernesto) with the Calgary Opera and *The Barber of Seville* (Almaviva) with both Dayton Opera and the Opera Theatre of Saint Louis.

In concert versions of opera, Mr. DuBois' performances have included Stravinsky's *Mavra* (Hussar) with the RAI Orchestra of Milan, *Pelleas et Melisande* (Pelleas), *Manon* (Des Grieux), *Barber von Bagdad* (Nureddin), *Hippolyte et Aricie* (Hippolyte), *Mignon* (Wilhelm) and *The Daughter of the Regiment* (Tonio) with Toronto's Opera in Concert and *Fidelio* (Jaquino) with the National Arts Centre, Ottawa.

This popular artist performs extensively in a variety of roles in oratorio and concert with major Chamber Groups and Choral Societies across Canada and is much in demand for solo recitals which he has given in numerous centres to high critical acclaim.

Mr. DuBois is invited regularly to participate in several music festivals in Canada and the USA, including the Guelph Spring Festival, Chicago Ravinia Festival, the Philadelphia Summer Festival, Cincinnati Concerts at Riverbend - Coney Island, Les Concerts Populaires - Montreal, Festival of Sound, Stratford Summer Music, Sharon Music Festival, Algoma Festival and the Finger Lakes Festival in Canandaigua, New York. He was a guest soloist at the 1984 Toronto International Festival and appeared earlier this year as a guest performer at the Tri-Bach International Festival in Edmonton.

He is a favourite with audiences and appears in Thunder Bay for the fifth time.

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**THUNDER BAY SYMPHONY ORCHESTRA - POPS 3**

**VIOLIN I**

Joseph Lanza, Concertmaster  
Gayle Raulston, Assistant Concertmaster  
Mark Eagon  
Gwyn Hughes  
Brian Johnson  
Jose Molina  
Helen Jacob Stein

**VIOLIN II**

Roxolana Sawka \*  
Chris Bancej  
Ross Morgenroth  
Dan Pakulak  
Marjorie Peel  
Victor Wong

**VIOLA**

Catherine Jillings \*  
Virginia Gaeta  
Wally Gulka  
Linda Umbrico

**VIOLONCELLO**

Marc Palmquist \*  
Diane Trylinski-Garrett  
Dorothy Martin  
Don Skochinski

**BASS**

Michele Satanove \*  
Tim FitzGerald

**FLUTE**

Penelope Clark \*  
Doris Edrington

**PICCOLO**

Doris Edrington

**OBOE**

Colleen Gibson \*  
Arlene Fietkau

**ENGLISH HORN**

Arlene Fietkau

**CLARINET**

Ross Edwards \* \*  
Carol Miller

**BASSOON**

Harold Wevers \*  
Margaret Bennett

**HORN**

Guy Edrington \*  
Jeffrey Gibson

**TRUMPET**

Nancy Gildner \*  
Brenda Sitko

**TROMBONE**

Ivan Mast \*  
Scott Suttie

**BASS TROMBONE**

Brian McCurdy

**TUBA**

Cathy Brigham

**TIMPANI**

Lisa Simmermon \*

**PERCUSSION**

Joey Behta  
Ernie Slongo

**PIANO**

Heather Morrison

\* Principal

\*\* Acting Principal

**Personnel Manager: Tim FitzGerald**

**Technical Production Co-ordinators: Marc Palmquist, Mark Eagon**

**Librarians: Brian Johnson, Lisa Simmermon**

THUNDER BAY SYMPHONY ORCHESTRA  
DWIGHT BENNETT, MUSIC DIRECTOR AND CONDUCTOR  
POPS SERIES NO. 3 PROGRAMME

MARK DUBOIS, Tenor  
"BRAVO BROADWAY"

February 1, 1986  
Thunder Bay Community Auditorium

KERN, Jerome (1885-1945)

*"Show Boat" Overture*

RODGERS, Richard & HAMMERSTEIN, Oscar

*You'll Never Walk Alone (from "Carousel")*

*If I Loved You (from "Carousel")*

WEBBER, Andrew Lloyd

*Memory (from "Cats")*

RODGERS, Richard & HAMMERSTEIN, Oscar

*O What a Beautiful Morning (from "Oklahoma")*

*Younger Than Springtime (from "South Pacific")*

RODGERS, Richard

*Climb Every Mountain (from "The Sound of Music")*

INTERMISSION

BERNSTEIN, Leonard (1918- )

*Three Dance Episodes (from "On the Town")*

1. *The Great Lover*

2. *Lonely Town: Pas de Deux*

3. *Times Square: 1944*

*Maria (from "West Side Story")*

PORTER, Cole (1892-1964)

*Where Is the Life that Late I Led (from "Kiss me Kate")*

WEBBER, Andrew Lloyd

(arranged by Bob Lowden)

*Highlights from "Evita"*

LOEWE, Frederick (1904- )

*Come to Me, Bend to Me (from "Brigadoon")*

*I'll go home with Bonnie Jean (from "Brigadoon")*

The Thunder Bay Symphony Orchestra is deeply grateful to the Ontario Arts Council, The Canada Council, the City of Thunder Bay, the Ministry of Citizenship and Culture and the Thunder Bay Foundation for their generous financial support throughout the 1985-86 season.

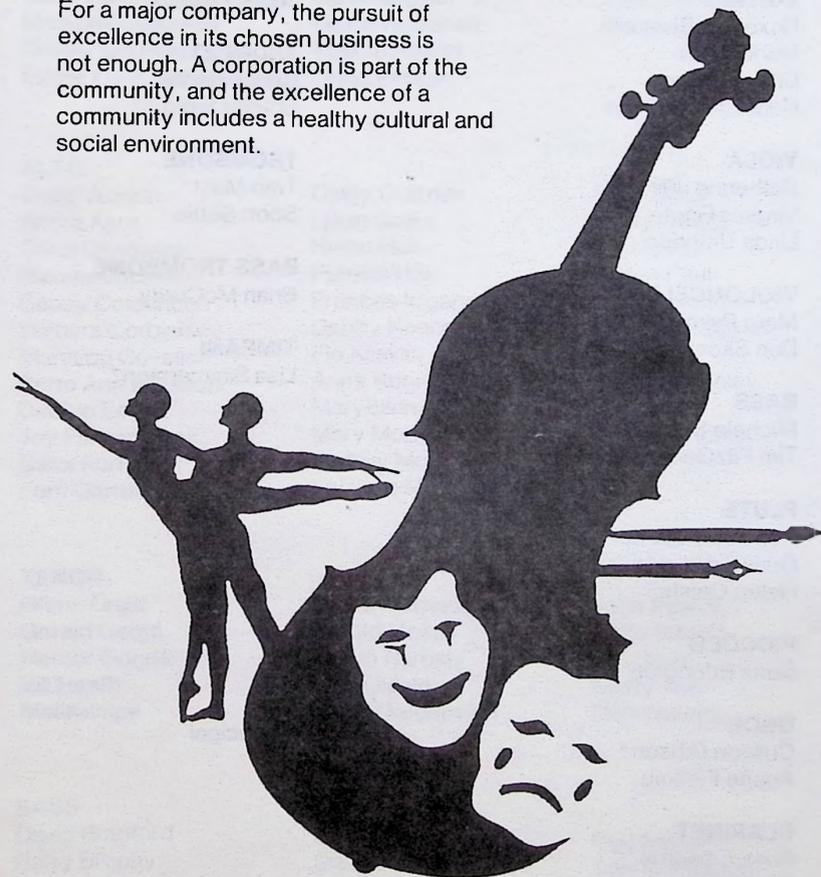
We wish to thank the Port Arthur Rotary Club for their generous gift of the orchestra's timpani.

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## THUNDER BAY SYMPHONY ORCHESTRA - CONNOISSEUR SERIES 2

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Gayle Raulston, Assistant Concertmaster  
Jose Molina  
Victor Wong

### VIOLIN II

Roxolana Sawka\*  
Mark Eagon  
Brian Johnson  
Helen Jacob Stein

### VIOLA

Catherine Jillings\*  
Virginia Gaeta  
Linda Umbrico

### VIOLONCELLO

Marc Palmquist\*  
Don Skochinski

### BASS

Michele Satanove\*  
Tim FitzGerald

### FLUTE

Penelope Clarke\*  
Doris Edrington  
Helen Onishi

### PICCOLO

Doris Edrington

### OBOE

Colleen Gibson\*  
Arlene Fietkau

### CLARINET

Ross Edwards\*\*  
Carol Miller

Personnel Manager: Tim FitzGerald  
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Harold Wevers\*  
Margaret Bennett

### HORN

Guy Edrington\*  
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### TRUMPET

Nancy Gildner\*  
Brenda Sitko

### TROMBONE

Ivan Mast\*  
Scott Suttie

### BASS TROMBONE

Brian McCurdy

### TIMPANI

Lisa Simmermon\*

\* Principal

\*\* Acting Principal

## THUNDER BAY SYMPHONY CHORUS

### SOPRANO

Jan Allsopp  
Bonita Astle  
Elaine Batstone  
Iris Beda  
Barbara Burton  
Rita Clasen  
Sally Colquhoun  
Carol Conway  
Michelle Desourdy  
Shirley Douglas  
Elaine Francey

Diane Fugelsang  
Monica Hale  
Maureen Hansen  
Laurie Hill  
Shelly Kallos  
Evelyn Konrad  
Sheryll Meade-Clift  
Carol Natzke  
Laurie Niskanen  
Valerie Patton  
Linda Penner

Wanda Petzschler  
Jennifer Rhine  
Betty Ross  
Margaret Sabaz  
Lisa Schmidt  
Fin Sellick  
Pamela Tanser  
Ellen Ten Have  
Debra Uchacz

### ALTO

Diane Aldrich  
Wilma Ayre  
Carol Chadwick  
Dianne Christie  
Cappy Colquhoun  
Barbara Corbishley  
MaryLou Covello  
Bette Ann Elliotson  
Debbie Escott  
Joy Fahrenbruck  
Carol Forneri  
Fern Garner

Cindy Grazelle  
Lillian Gulka  
Helen Huk  
Patricia Huk  
Frances Irrgang  
Debby Kennedy  
Flo Kiiskila  
Anne Koning  
MaryEllen Lammi  
Mary Morrison  
Audrey Mortensen  
Lorraine Mutcher

Barb Nicol  
Betty Oberg  
Gail Palko  
Karen Paul  
Lola Richards  
Sandy Rodgers  
Kim Ross  
Margot Rumley  
Joy Wood  
Betty Yanchuk

### TENOR

Glenn Craid  
Gerald Geotll  
Hector Gonda  
Bill Heath  
Mel Kempe

Bruce Martindale  
Gerald Mosa  
Shaun Naroski  
Tom Oldale  
David Ontonovich

John Petrick  
Andy Ritchie  
Jim Smith  
Marty Teft  
Don Watson

### BASS

David Bradford  
Barry Brophy  
Robert Browne  
Ted Cadenhead  
Sidney Chang  
Harold Cumming  
Ernie Dojack  
Wilf Gagnon

Laurie Garred  
Stewart Irwin  
Jim Keenan  
Mel Krupa  
John McNally  
David Nattress  
Michael Romaniuk  
Carl Rose

Burt Sellick  
Tom Southcott  
Don Ten Have  
Johan Terpstra

THUNDER BAY SYMPHONY ORCHESTRA AND CHORUS

DWIGHT BENNETT - Music Director and Conductor

presents

CONNOISSEUR SERIES NO. 2 PROGRAMME

with soloists:

PHYLLIS KNOX, Soprano  
PATRICIA TOMASINI, Mezzo-Soprano  
GERALD MOSA, Tenor  
GEORGE HOLBORN, Bass

February 4, 1986 - 8:00 p.m.

Thunder Bay Community Auditorium

BRAHMS, Johannes (1833-1897)

1. *Allegro Moderato*
2. *Scherzo: Vivace*
3. *Adagio non troppo*
4. *Quasi Menuetto*
5. *Rondo: Allegro*

*Serenade No. 2, Op. 16*

INTERMISSION

MOZART, Wolfgang Amadeus (1756-1791)

*Requiem*  
*Kyrie*  
*Dies Irae*  
*Tuba mirum*  
*Rex tremendae*  
*Recordare*  
*Confutatis*  
*Lacrimosa*  
*Domine Jesu Christe*  
*Hostias*  
*Sanctus*  
*Benedictus*  
*Agnus Dei*  
*Lux aeterna*

*Requiem, K. 626*

The Thunder Bay Symphony Orchestra is deeply grateful to the Ontario Arts Council, The Canada Council, the City of Thunder Bay, the Ministry of Citizenship and Culture and the Thunder Bay Foundation for their generous financial support throughout the 1985/86 season.

We wish to thank the Port Arthur Rotary Club for their generous gift of the orchestra's timpani.

The Thunder Bay Symphony Chorus wishes to thank Wintario for their new performance gowns.

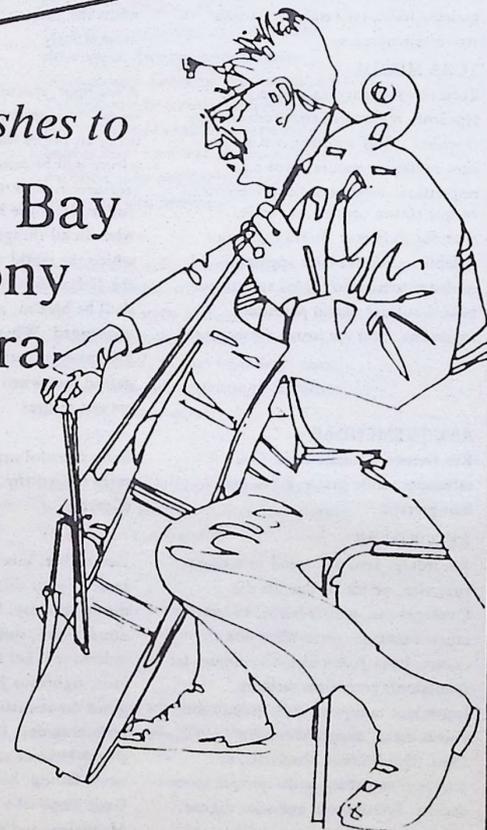
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## MOZART REQUIEM, K. 626

### REQUIEM AETERNAM

Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis. Te  
debet hymnus, Deus, in Sion, et  
tibi reddetur votum in Jerusalem.  
Exaudi orationem meam, ad te omnis  
caro veniet.

### KYRIE

Kyrie eleison, Christe eleison.

### DIES IRAE

Dies irae, dies illa, solvet  
saeculum in favilla, teste David cum  
Sibylla. Quantus tremor est futurus,  
quando Judex est venturus, cuncta  
stricte discussurus.

### TUBA MIRUM

Tuba mirum spargens sonum, per  
sepulchra regionum, coget omnes ante  
thronum. Mors stupebit et natura,  
cum resurget creatura, Judicanti  
responsura. Liber scriptus proteretur,  
in quo totum continetur, unde  
mundus judicetur. Judex ergo cum  
sedebit, quidquid latet apparebit, nil  
inultum remanebit. Quid sum miser  
tunc dicturus? Quem patronum  
rogaturus, cum vix justus sit securus?

### REX TREMENDAE

Rex tremendae majestatis. Qui  
salvandos salvas gratis. Salva me,  
fons pietatis.

### RECORDARE

Recordare, Jesu pie, quod sum causa  
 tuae viae, ne me perdas illa die.  
Querens me, sedisti lassus, redemisti  
crucem passus, tantus labor non sit  
cassus. Juste Judex ultionis, donum fac  
remissionis ante diem rationis.  
Ingemisco tamquam reus, culpa rubet  
vultus meus, supplicanti parce  
Deus. Qui Mariam absolvisti, et  
latronem exaudisti, mihi quoque spem  
dedisti. Preces meae non sunt dignae,  
sed tu bonus fac benigne, ne perenni  
cremer igne. Inter oves locum praesta,  
et ab hoedis me sequestra, statuens in  
parte dextra.

Grant them eternal rest, Lord,  
and may perpetual light shine upon  
them. There shall be singing unto  
Thee in Zion, and prayer shall go up to  
Thee in Jerusalem. Give ear  
to my supplication, unto Thee all flesh  
shall come.

Lord have mercy, Christ have mercy.

Day of anger, on that day the world  
will burn to ashes. So spake David and  
the Sibyl. Oh, what fear there will be  
when the Judge shall arrive to judge all  
most strictly.

A trumpet, spreading a wondrous  
sound through the earth's graves, will  
bring all before the throne. Death and  
nature will be astounded when all  
creatures rise up to answer to the  
Judge. Now the book shall be cited,  
wherein all things are contained, from  
which the world will be judged. When  
the Judge takes his seat nothing longer  
shall be hidden, nothing will go  
unavenged. What will I say then, a  
miserable sinner? What protector will  
defend me, when even the righteous  
are not secure?

King of awful majesty who gladly  
saves the worthy, save me, Thou fount  
of mercy.

Remember, kind Jesus, that I am the  
cause of your mission. Do not forsake  
me on that day. Seeking me, You sat  
down weary, suffered the cross to  
redeem me. Let such labor not be in  
vain, righteous Judge of retribution,  
grant me remission before the  
reckoning day. I groan with guilt,  
shame reddens my face. God of mercy  
never-failing. Spare this suppliant,  
God! Thou who forgavest Mary  
Magdalene and gave ear to a thief have  
given me hope as well. My prayers  
are unworthy, but Thou wilt grant  
mercy that I burn not for eternity.  
Place me among Thy sheep and  
separate me from the goats, setting me  
on Thy right hand.

### CONFUTATIS

Confutatis maledictis, flammis acribus  
addictis, voca me cum benedictis. Oro  
supplex et acclinis, cor contritum quasi  
cinis, gere curam mei finis.

### LACRIMOSA

Lacrimosa dies illa, qua resurget ex  
favilla, judicandus homo reus. Huic  
ergo parce Deus. Pie Jesu Domine,  
dona eis requiem. Amen.

### DOMINE JESU CHRISTE

Domine Jesu Christe. Rex gloriae.  
Libera animas omnium fidelium  
defunctorum de poenis inferni et de  
profundo lacu. Libera eas de ore  
leonis, ne absorbeat eas Tartarus, ne  
cadant in obscurum: sed signifer  
sanctus Michael repraesentet eas in  
lucem sanctam. Quam olim Abraham  
promisisti et semini ejus.

### HOSTIAS

Hostias et preces tibi, Domine, laudis  
offerimus. Tu suscipe pro animabus  
illis, quarum hodie memoriam  
facimus. Fac eas, Domine, de morte  
transire ad vitam, quam olim Abraham  
promisisti, et semini ejus.

### SANCTUS

Sanctus, sanctus, sanctus Domine  
Deus Sabaoth. Pleni sunt caeli et terra  
gloria tua. Osanna in excelsis.

### BENEDICTUS

Benedictus qui venit in nomine  
Domini. Osanna in excelsis.

### AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

### LUX AETERNA

Lux aeterna luceat eis, Domine, cum  
sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis, cum sanctis  
tuis in aeternum, quia pius es.

While the wicked are confounded, and  
given to the devouring flames, call me  
forth with the blessed. I beg Thee on  
my knees, my heart contrite as the  
dust. Take care of me at the ending.

Ah, what weeping on that day when  
from the dust shall rise guilty men to  
be judged. God, oh spare them in Thy  
mercy. Gentle Lord Jesus grant them  
rest. Amen.

Lord Jesus Christ. King of glory.  
Deliver the souls of all faithful dead  
from the punishment of hell and the  
deep abyss. Deliver them from the  
lion's mouth. Let them not vanish into  
Tartarus nor lie in utter darkness,  
but let Saint Michael, the standard-  
bearer, lead them into the holy light.  
As Thou didst promise to Abraham  
and to his seed forever.

Sacrifice and prayer unto Thee.  
O Lord, we offer with praises. Accept  
these for the souls of those whom  
we commemorate this day. Cause  
them, O Lord, to pass from death unto  
life, as Thou didst promise to Abraham  
and to his seed forever.

Holy, holy, holy Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

Blessed is He who cometh in the name  
of the Lord. Hosanna in the highest.

Lamb of God who takest away the  
sins of the world, grant them Thine  
eternal rest.

Light eternal shine upon them, Lord,  
with Thy saints in eternity, for Thou  
art merciful. Grant them eternal rest,  
Lord, and may perpetual light shine  
upon them, with Thy saints, in  
eternity, for Thou art merciful.

## THUNDER BAY SYMPHONY ORCHESTRA - MAIN 4

### VIOLIN I

Joseph Lanza, Concertmaster  
 Gayle Raulston, Assistant Concertmaster  
 Mark Eagon  
 Gwyn Hughes  
 Brian Johnson  
 Helen Jacob Stein  
 Victor Wong

### VIOLIN II

Roxolana Sawka\*  
 Effie Colosimo  
 Larissa Gulka  
 Jose Molina  
 Ross Morgenroth  
 Dan Pakulak  
 Marjorie Peel  
 Joe Yaciuk

### VIOLA

Catherine Jillings\*  
 Dave Flagel  
 Virginia Gaeta  
 Elizabeth Ganiatsos  
 Wally Gulka  
 Linda Umbrico

### VIOLONCELLO

Marc Palmquist\*  
 Dorothy Martin  
 Don Skochinski  
 Diane Trylinski-Garrett  
 Tom Wright

### BASS

Michele Satanove\*  
 Tim FitzGerald  
 Vito Varik

### FLUTE

Penelope Clarke\*  
 Doris Edrington  
 Helen Onishi

### PICCOLO

Doris Edrington

### OBOE

Colleen Gibson\*  
 Arlene Fietkau

### CLARINET

Ross Edwards\*\*  
 Carol Miller

### BASSOON

Harold Wevers\*  
 Margaret Bennett

### HORN

Guy Edrington\*  
 James DeVuono  
 Jeffrey Gibson  
 Michael Watral

### TRUMPET

Nancy Gildner\*  
 Brenda Sitko

### TROMBONE

Ivan Mast\*  
 Scott Suttie

### BASS TROMBONE

Patricia Lindsey

### TIMPANI

Lisa Simmermon\*

### PERCUSSION

Joy Fahrenbruch

\* Principal

\*\* Acting Principal

Personnel Manager: Tim FitzGerald  
 Technical Production Co-ordinators: Mark Eagon, Marc Palmquist  
 Librarians: Brian Johnson, Lisa Simmermon

## JON KIMURA PARKER, Piano



Jon Kimura Parker "played like a prince", commented Theodore W. Libby, Jr. of *The New York Times* after hearing him perform in New York City. Equally enthusiastic, the *Toronto Star* described his playing as "pianistic brilliance". Such accolades are not new to the young Canadian pianist whose virtuosity and musicianship have brought him an already distinctive career and awards in more than 200 local, national and international competitions. However, it was his brilliant triumph as the First Prize Winner at the 1984 Leeds International Piano Competition which catapulted Jon Kimura Parker into worldwide prominence. His popular win at Leeds was summarized by Robert Cockroft of London's *Classical Music* magazine who wrote: "So, the best man won... there is little doubt that 1984 rates as the most interesting and exciting in the 21-year history of the event."

Jon Kimura Parker has also won virtually every competition in his native Canada, including the 1983 Radio Talent Competition. He also received both the Sylvia Gelber and Virginia P. Moore awards from the Canada Council, an organization which provides funds for exceptional young artists to study in the United States. In Canada, he studied with Edward Parker, with Lee Kum-Sing at the Vancouver Academy of Music and with Marek Jablonski at the Banff Centre. In 1979, he entered the Juilliard School as a full scholarship student of Adele Marcus and was twice winner of Juilliard's Gina Bachauer Memorial Competition. Three years later, he won the International Piano Competition in Vina del Mar, Chile, and returned several times to South America for concert appearances, including a debut with the Santiago Symphony.

Recent engagements have taken Jon Kimura Parker to Ottawa's Rideau Hall for a special recital for Canadian dignitaries, inaugurating Glenn Gould's rebuilt practice piano; to New York, Berlin, Stuttgart and Amsterdam for duo recitals with violinist Joseph Swenson and performances in Milan's La Scala, Dusseldorf and Nuremberg, among other cities, as a featured soloist on the Juilliard Orchestra's first European tour in 25 years.

The 1984/85 season was highlighted by his New York, London and Frankfurt recital debuts and a debut with the London Symphony. That same season, he returned to Europe twice; toured Japan with the Vancouver Symphony; performed with the Baltimore, National Arts Centre and Montreal Symphonies; and made an extensive recital tour of Canada. He also appeared with Andrew Davis and the Toronto Symphony in a special televised Royal Command Performance for Queen Elizabeth II on the occasion of her official visit to Canada. During the summer, he appeared in the Seattle Chamber Music Festival and in festivals throughout Europe, including both the Menuhin and Edinburgh Festivals.

This concert marks Mr. Parker's debut with the Thunder Bay Symphony Orchestra.

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## PROGRAMME NOTES

Johannes Brahms (1833-1897)

Variations on a Theme  
by Haydn, Op. 56a

While his early piano works exhibit a maturity of style and technique, Brahms' first orchestral efforts were more problematic. Evidence of a struggle with artistic conception is clear in his first serenade Op. 11. Although originally conceived as a chamber work for nine instruments, this serenade was rearranged for chamber orchestra before being re-orchestrated to its present state for full orchestra. Both serenades Op. 11 and 16, the D minor Piano Concerto Op. 15 and the Variations on a Theme by Haydn Op. 56a provided Brahms with an opportunity to explore and refine his style of orchestration without the added difficulties of symphonic form.

Variations provided Brahms with a cyclical form in which he sought to achieve a balance between integration and independence. Brahms had already explored these possibilities in his piano music of which his Handel Variations Op. 24 and Paganini Variations Op. 35 are the most outstanding examples. The key element in his writing is the thematic modification he creates by developing each variation as an independent entity. This transformation process was quite divorced from the simple free variation techniques practiced by many of his predecessors.

The theme on which Brahms based his work was taken from one of a set of six divertimentos for wind instruments attributed to Franz Joseph Haydn which was discovered by Haydn's biographer, C.F. Pohl, in 1870. Brahms wrote his set of eight variations in 1872. Based on an old Austrian folk tune which the manuscript identifies as 'Chorale St. Anton' Brahms made an arrangement of the work for two pianos in addition to his popular orchestral version.



### The Thunder Bay Symphony Orchestra

Dwight Bennett  
Music Director and Conductor  
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Franz Liszt (1811-1886)

Piano Concerto No. 2  
in A major

The piano music of Franz Liszt exists as a result of his skill as a virtuoso performer. As a pianist and conductor, Liszt composed with the awareness of a performer. Liszt was decorated by governments and royalty in an era which fostered the cult of the romantic artist. His performances were legendary, if not quasi-religious experiences for many of his admirers. The German-born pianist and Conductor Sir Charles Halle relates . . . "Liszt was all sunshine and dazzling splendor, subjugating his hearers with a power that none could withstand. For him, there were no difficulties of execution, the most incredible seeming child's play under his fingers. The power he drew from his instrument was such as I have never heard since . . ."

Liszt completed and orchestrated the A major Piano Concerto in 1849. The first performance was held on January 7, 1857 in Weimer by Liszt's pupil, Hans von Bronsart with Liszt conducting. Choosing not to write a traditional concerto form, Liszt linked all his sections into a single movement work which is united by recurring elements.

Johannes Brahms (1833-1897)

Symphony No. 1  
C minor, Opus 68

Brahms adhered to a traditional medium of artistic expression at a time when romantic composers sought new forms. A pragmatic composer, he was content to work within the classical models that were expanded and developed by Ludwig van Beethoven. Brahms avoided any association with the 'New German School' of Franz Liszt and the operatic endeavors of Richard Wagner. (Liszt cultivated the image of the romantic piano virtuoso while Wagner sought to expand the spectrum of orchestral writing; his experiments often assumed megalomaniacal proportions.)

Always a slow working and self-critical composer, Brahms' early attempts at symphonic writing were difficult. Ideas for a D minor symphony were sketched in 1854. Brahms revised and reworked the material numerous times before he abandoned his original plans and recast the first two movements as his D minor Piano Concerto Op. 15 while the remainder was used in his 'German' Requiem.

Sketches for a symphony in C minor date from 1855. A number of Brahms' friends knew of an early version of a completed first movement by 1862. For numerous reasons, Brahms did not complete the symphony for another fourteen years.

At the time his first symphony was premiered, Brahms' reputation as an international composer was firmly established. With over sixty opus numbers to his credit he resigned from the Vienna Gesellschaftskonzerte to devote more of his energies to composition. Brahms had achieved financial security and was able to live on the revenue from concerts and published royalties.

Brahms' first symphony was premiered in Karlsruhe on November 4, 1876, conducted by his friend and colleague, Otto Dessoff.

Don Skochinski

THUNDER BAY SYMPHONY ORCHESTRA  
DWIGHT BENNETT, Music Director and Conductor  
MAIN SERIES NO. 4 PROGRAMME

**JON KIMURA PARKER, Pianist**

February 13, 1986  
Thunder Bay Community Auditorium

BRAHMS, Johannes (1833-1897)

*Variations on a Theme by  
Haydn, Op. 56a*

1. Theme - Chorale St. Anton: Andante
2. Variation 1 - Poco piu animato
3. Variation 2 - Piu vivace
4. Variation 3 - Con moto
5. Variation 4 - Andante con moto
6. Variation 5 - Vivace
7. Variation 6 - Vivace
8. Variation 7 - Grazioso
9. Variation 8 - Presto non troppo
10. Finale - Andante

\*LISZT, Franz (1811-1886)

*Piano Concerto No. 2 in A major  
Adagio sostenuto assai - Allegro agitato assai - Allegro moderato -  
Allegro deciso - Marziale un poco meno allegro - Allegro animato*

Soloist: Jon Kimura Parker

### INTERMISSION

BRAHMS, Johannes (1833-1897)

*Symphony No. 1 in C minor,  
Op. 68*

1. Un poco sostenuto - Allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio - Allegro non troppo, ma con brio

The Thunder Bay Symphony Orchestra is deeply grateful to the Ontario Arts Council, The Canada Council, the City of Thunder Bay, the Ministry of Citizenship and Culture and the Thunder Bay Foundation for their generous financial support throughout the 1985/86 season.

We wish to thank the Port Arthur Rotary Club for their generous gift of the orchestra's timpani.

\*We wish to thank the I.O.D.E. for their generous contribution of the Steinway Grand Piano donated to the Thunder Bay Community Auditorium.

The Thunder Bay Symphony Orchestra is a member of the Ontario Federation of Symphony Orchestras, the Association of Canadian Orchestras and the Thunder Bay Regional Arts Council.

The use of recording and photographic equipment is prohibited.

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This support is shared by many in Thunder Bay. To all who have helped, here's to you. Our standing ovation on paper.

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THUNDER BAY SYMPHONY ORCHESTRA - CHORAL CONCERT

**VIOLIN I**

Joseph Lanza, Concertmaster  
Gayle Raulston, Assistant Concertmaster  
Gwyn Hughes  
Brian Johnson  
Jose Molina  
Victor Wong

**VIOLIN II**

Roxolana Sawka \*  
Mark Eagon  
Larissa Gulka  
Marjorie Peel  
Helen Jacob Stein  
Joe Yaciuk

**VIOLA**

Catherine Jillings \*  
Virginia Gaeta  
Elizabeth Ganiatsos  
Linda Umbrico

**VIOLONCELLO**

Marc Palmquist \*  
Diane Trylinski-Garrett  
Don Skochinski

**BASS**

Michele Satanove \*  
Tim FitzGerald

**FLUTE**

Penelope Clarke \*  
Doris Edrington

**PICCOLO**

Doris Edrington

**OBOE**

Colleen Gibson \*  
Arlene Fietkau

**Personnel Manager: Tim FitzGerald**

**Technical Production Co-ordinators: Mark Eagon, Marc Palmquist**

**Librarians: Lisa Simmermon, Brian Johnson**

**CLARINET**

Ross Edwards \* \*  
Carol Miller

**BASSOON**

Harold Wevers \*  
Margaret Bennett

**HORN**

Guy Edrington \*  
James DeVuono  
Jeffrey Gibson  
Michael Watral

**TRUMPET**

Nancy Gildner \*  
Brenda Sitko

**TROMBONE**

Ivan Mast \*  
Scott Suttie  
Brian McCurdy

**TUBA**

Cathy Brigham

**TIMPANI**

Lisa Simmermon \*

**PERCUSSION**

Joey Bechta  
Ernie Slongo

\* Principal

\* \* Acting Principal

THUNDER BAY SYMPHONY ORCHESTRA AND CHORUS

DWIGHT BENNETT, Music Director and Conductor

present

“An Evening of Great Sacred and Operatic Chorus”

Saturday, February 22, 1986 - 8:00 p.m.

Thunder Bay Community Auditorium

**PART I: SACRED MUSIC**

HANDEL, George Frideric (1685-1759)

*Messiah - Overture*

*- For Unto Us a Child is Born*

BACH, Johann Sebastian (1685-1750)

*Cantata No. 147 - Jesu, Joy of Man's Desiring*

BERLIOZ, Hector (1803-1869)

*Requiem, Op. 5 - Quaerens Me*

MENDELSSOHN-BARTHOLDY, Felix (1809-1847)

*Elijah - He Watching Over Israel*

WAGNER, Richard (1813-1883)

*Parsifal - Prelude to Act I*

BRAHMS, Johannes (1833-1897)

*German Requiem - How Lovely Are Thy Dwellings*

HAYDN, Franz Joseph (1732-1809)

*The Creation - The Heavens are Telling*

INTERMISSION

**PART II: OPERA MUSIC**

WAGNER, Richard (1813-1883)

*Lohengrin - Prelude to Act III*

*- Bridal Chorus*

VERDI, Giuseppe (1813-1901)

*Traviata - Prelude to Act I*

*- Party Chorus: Si Ridesta*

BIZET, Georges (1838-1875)

*Carmen - Prelude to Act I*

*- March and Chorus: Les Voici*

BORODIN, Alexander (1833-1887)

*Prince Igor - Polovetsian Dances*

The Thunder Bay Symphony Orchestra is deeply grateful to the Ontario Arts Council, The Canada Council, the City of Thunder Bay, the Ministry of Citizenship and Culture and the Thunder Bay Foundation for their generous financial support throughout the 1985/86 season.

We wish to thank the Port Arthur Rotary Club for their generous gift of the orchestra's timpani.

The Thunder Bay Symphony Chorus wishes to thank Wintario for their new performance gowns.

The Thunder Bay Symphony Orchestra is a member of the Ontario Federation of Symphony Orchestras, the Association of Canadian Orchestras and the Thunder Bay Regional Arts Council.

The use of recording and photographic equipment is prohibited.

**HANDEL - For Unto Us a Child is Born**

For unto us a Child is born,  
unto us a Son is given,  
and the government shall be  
upon His shoulder;  
and His name shall be called  
Wonderful, Counsellor, the Mighty God,  
the Everlasting Father, the Prince of Peace.  
*(Isaiah 9:6)*

**BACH - Jesu, Joy Of Man's Desiring**

Jesus bleibet mein Freude  
meines Herzens Trost  
und Saft,  
Jesus wehret allem Leide,  
er ist meines Lebens Kraft,  
meiner Seele Schatz und Wonne,  
darum lass' ich Jesum nicht aus  
dem Herzen und Gesicht.

**BERLIOZ - Quaerens Me**

Quaerens me, sedisti lassus:  
Redemisti Crucem passus:  
Tantus labor non sit cassus.

Juste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Ingemisco, tamquam reus:  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.

Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

**MENDELSSOHN - He Watching Over Israel**

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish,  
He will quicken thee.

*(Psalm 121:4; 138:7)*

**BRAHMS - How Lovely Are Thy Dwelling Places**

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohi denen, die in deinem Hause wohnen,  
die loben dich immerdar.

Jesu, Joy of man's desiring,  
Holy Wisdom, love most bright,  
Drawn by Thee, our souls, aspiring,  
Soar to uncreated light.  
Word of God, our flesh that fashion'd  
with fire of life impassion'd,  
Striving still to truth unknown,  
Soaring, dying round thy Throne.

Faint and weary Thou hast sought me,  
On the Cross of suffering bought me,  
Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution,  
Grant Thy gift of absolution,  
Ere that day of retribution.

Guilty now I pour my moaning,  
All my shame with anguish owning;  
Spare, O God, Thy suppliant groaning.

Worthless are my prayers and sighing,  
Yet, good Lord, in grace complying,  
Rescue me from fires undying.

Through the sinful woman shriven,  
Through the dying thief forgiven,  
Thou to me a hope hast given.

With Thy sheep a place provide me,  
From the goats afar divide me,  
To Thy right hand do Thou guide me.

How lovely are Thy dwelling places,  
O Lord of Hosts!  
For my soul it longeth, yea fainteth  
for the courts of the Lord:  
my soul and body crieth out,  
yea for the living God.  
Oh blessed are they that dwell within Thy  
house:  
they praise Thy name ever more.  
*(Ps. 84:1-2, 4)*

**HAYDN - The Heavens are Telling**

The heavens are telling the glory of God,  
The wonder of His work displays the  
firmament.

To day that is coming speaks it the day,  
The night that is gone to following night.

The heavens are telling the glory of God,

The wonder of His work displays the  
firmament.

In all the lands resounds the word,  
Never unperceived, ever understood.

The heavens are telling the glory of God,  
The wonder of His work displays the  
firmament.

**WAGNER - Bridal Chorus**

*The introductory music depicts the brilliant bustle of the wedding feast. The stage shows the bridal chamber: in the background, centre, the richly decorated bridal bed; by an open bay-window a low couch. Music behind the scenes: the choir is distant at first, then draws nearer.*

*In the middle of the song doors right and left in the background are opened: from the right enter ladies conducting Elsa, from the left men, including the King, conducting Lohengrin. Pages go ahead with lights.*

**BRAUTLIED**

Treulich geführt ziehet dahin,  
wo euch der Segen der Liebe bewahr'!  
Siegreicher Mut, Minnegewinn  
eint euch in Treue zum seligsten Paar.  
Streiter der Jugend, schreite voran!  
Zierde der Jugend, schreite voran!  
Rauschen des Festes seid entronnen,  
Wonne des Herzens sei euch gewonnen!

Duftender Raum, zur Liebe geschmückt,  
nehm' euch nun auf, dem Glanze entrückt.  
Treulich geführt ziehet nun ein,  
wo euch der Segen der Liebe bewahr'!  
Siegreicher Mut, Minne so rein  
ein' euch in Treue zum seligsten Paar.

*(As the two trains meet in the middle of the stage Elsa is led to Lohengrin.)*

**ACHT FRAUEN**

Wie Gott euch selig weihte,  
zu Freuden weihn euch wir.  
In Liebesglücks Geleite  
denkt lang der Stunde hier!

*(The King embraces and blesses Lohengrin and Elsa. The pages give the signal to leave. The processions re-form and during the following pass by the newly married pair so that the men leave the chamber on the right, the ladies on the left.)*

**BRAUTLIED**

Treulich bewacht bleibt zurück,  
wo euch der Segen der Liebe bewahr'!  
Siegreicher Mut, Minne und Glück  
eint euch in Treue zum seligsten Paar.  
Streiter der Tugend, bleibe daheim!  
Zierde der Jugend, bleibe daheim!  
Rauschen des Festes seid entronnen,  
Wonne des Herzens sei euch gewonnen!  
Duftender Raum, zur Liebe geschmückt,  
nahm euch nun auf, dem Glanze entrückt.

**VERDI - Party Chorus: Si Ridesta**

Si ridesta in ciel l'aurora,  
E n'è forza di partire;  
Mercede a voi, gentil signora,

**BRIDAL SONG (by men and women)**

Guided in faith, enter within,  
where may the blessing of love attend you!  
Victorious valour and the prize of love  
unite you in trust as a blessed pair.  
Champion of virtue, advance!  
Flower of youth, advance!  
Let the sound of revelry be shut out  
and your heart's bliss be attained!

Now, removed from sight, take possession  
of this perfumed chamber, decked for love.  
Guided in faith, now enter within,  
where may the blessing of love attend you!  
Victorious valour and pure love  
unite you in trust as a blessed pair.

**EIGHT LADIES**

As God has given you His blessing,  
we too wish you happiness.  
Long remember this hour  
in the course of love's joy!

**BRIDAL SONG**

Guided in faith, stay within,  
where may the blessing of love attend you!  
Victorious valour, love and happiness  
unite you in trust as a blessed pair.  
Champion of virtue, here remain!  
Flower of youth, here remain!  
Let the sound of revelry be shut out  
and your heart's bliss be attained!  
Now, removed from sight, take possession  
of this perfumed chamber, decked for love.

The dawn is breaking in the sky  
And we must take our leave;  
Thank you, dear lady

Di si splendido gioir.  
La città di feste è piena,  
Volge il tempo dei piacer:  
Nel riposo ancor la lena  
Si ritempri per goder.

For such a splendid party.  
The town is still a-revelling;  
Pleasure rolls on its way.  
In slumber we'll store up again  
The zest for further joys.

BIZET - March and Chorus: Les Voici

Les voici! Les voici! Voici la  
quadrille!  
Les voici! Les voici! Oui, les voici!

Here they are! Here they come!  
Here's the cuadrilla!  
Here they come! Here they are! Yes,  
here they are!

Voici la quadrille!  
Les voici! Voici la quadrille, la  
quadrille des toréros!  
Sur les lances le soleil brille!  
En l'air, en l'air, toques et  
sombrières!

Here comes the cuadrilla!  
Here it is! Here's the cuadrilla, the  
cuadrilla of the toreadors!  
The sun glistens on their lances!  
Into the air with bonnets and caps!

Les voici! Voici la quadrille, la  
quadrille des toréros!  
Les voici! Les voici! Les voici!

Here they come! Here's the cuadrilla,  
the cuadrilla of the toreadors!  
Here they are! Here they come! Here  
they come!

(The procession now enters the square.)

(children)

Voici, débouchant sur la place,  
voici d'abord, marchant au pas,  
l'alguazil à vilaine face.

(children)

Here, first of all, marching  
in step into the square, comes  
the constable with his ugly mug!

(men, women, children)

(men, women, children)

(severally)

À bas! à bas! à bas l'alguazil! A bas,  
etc.

Down! Down with the constable! Down  
with him, etc.

Oui, à bas!

Yes, down with him!

(men)

(men)

Et puis saluons au passage,  
saluons les hardis chulos!

And now let us salute,  
let us cheer the bull-fighter's bold  
assistants!

Bravo! Viva! Gloire au courage!  
Voici les hardis chulos!

Bravo! Hurrah! Glory to courage!  
Here they are, the brave chulos!

(women)

(women)

Voyez les banderilleros,  
voyez, quel air de crânerie!

Look at the banderilleros,  
see their air of daring!

(men, children)

(men, children)

Voyez! Voyez! Voyez!

Look, look, look!

(women)

(women)

Voyez quels regards et de quel éclat  
étincelle la broderie...

See what flashing looks and, oh, how  
the embroidery on their lighting kit...

(men, children)

(men, children)

(butting in)

Voyez! Voyez! Voyez!

Look, look, look!

(women)

(women)

... de leur costume de combat!

... does glitter and sparkle!

(all)

(all)

Voici les banderilleros!

Here come the banderilleros!

(severally and variously)

Une autre quadrille s'avance!  
Voyez les picadors!  
Comme ils sont beaux!

Another cuadrilla is coming!  
Look at the picadors!  
How handsome they are!

Ah! voyez comme ils sont beaux!  
Comme ils vont du fer de leurs  
lances.

Oh, see how handsome they are!  
How they will goad the bull's flanks!

harceler le flanc des taureaux!  
L'espada! L'espada! Escamillo!  
Escamillo!

with the tip of their spears!  
The matador! The matador!  
Escamillo!

(Escamillo enters, accompanied by Carmen splendidly  
attired and radiant.)

C'est l'espada, la fine lame,  
celui qui vient terminer tout;

It's the matador—the splendid  
swordsmen,  
who comes to administer the coup  
de grace:

qui paraît à la fin du drame  
et qui frappe le dernier coup!  
Vive Escamillo! Ah! Bravo!  
Les voici la quadrille, la quadrille  
des toréros! etc.

who appears at the end of the drama  
and deals the final blow!  
Long live Escamillo! Ah! Bravo!  
Here's the cuadrilla, the cuadrilla  
of the toreadors! etc.

Vive Escamillo! Ah! Vive Escamillo!

Long live Escamillo! Ah! Long  
live Escamillo!

Bravo! Viva! Bravo!

Bravo! Hurrah! Bravo!

BORODIN - Polovetsian Dances

On the wings of gentle zephyrs  
Seek thou, O tender song, my native country;  
The land where many a time I used to listen  
To songs most sweet and dear to free-born  
maidens.

Hail, O Khan!  
Hail, all hail!

Where soft airs around us were so greatly  
wafted,

On the wings of gentle zephyrs  
seek thou, O tender song,  
My native country  
Where once I heard the songs that  
fell so sweetly,

Where the mountains slumber by the sea,  
enwrapp'd in clouds,  
Or in turn green-clad the mountains,  
Glowing in the waves of light,  
are bathed in sunshine;

So dear to freeborn maidens that would  
sing thee.

Where roses blow and scent the air around  
them

Where soft airs around us were so  
gently wafted

Where in the leafy woods the birds are  
singing,

Where the mountains slumber by the sea,  
enwrapp'd in clouds,

Where berries sweet are early ripe.

Or in turn green clad the mountains,  
Glowing in waves of light, are bathed  
in sunshine;

In woods so green:

When roses blow and scent the air around  
them,

To that land haste thee, my song!

And in the woods the nightengales are  
singing,

Glory, honour, to our mighty chief!

Where the early berries grow.

Glory, honour, to our master!

To that land haste thee, my song!

Hail!

Like thy forefathers art thou famous,  
great, mighty, strong!

Hail our chief!

Like they forefathers art thou strong,  
our great Khan!

Hail, all Hail!

Hail our Khan!

Hail him!

Sound his praise!

Bright as sunlight is his mighty pow'r!

For the pleasure of your Master, dance,  
ye maidens sing, sing, ye maidens!

Nowhere shall you find his equal!

For your master's pleasure, maidens,  
Sing and dance and all be joyful!

Hail!

Dance, ye sprightly maidens,  
dance now for your noble Prince!

Sire, thy maidens hail thee,  
praise thee as their master!

Dance, ye sprightly maidens, gayly,  
for your master's pleasure,  
gayly dance ye now before him,  
lovely maidens!

Hail thee as their mighty lord!

Sing and dance for the Khan!

Glory! Honour, to our master!

Hail, O Khan!

Hail!

Comes the Khan, far flies the foe, far, far!

Nowhere shall you find his equal!

Hail!

Bright as sunlight is our mighty Khan!

Like thy forefathers art thou famous, great,  
mighty Khan!

Like thy forefathers art thou great, mighty,  
strong, dreaded Khan!



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*would like to thank its Patrons  
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---

*Also, you may have already noticed that our new  
monthly programs include more than one concert.*

*Our hope is that each program will be used for  
all the concerts in that month.*

*Please retain your program accordingly.*

*Thank you*

**\*CALENDAR OF EVENTS**

**1986**

Feb. 25 - 26	Shell Canada - School Concerts
March 1	Paul Robinson - Guest Conductor - Mozart & Salieri - Proms Series 3
March 7	Special - Chamber Music Concert - NEC/CIA
March 27	Joseph C. Lanza - Violin - Main Series 5
April 5	Ann Mortifee - Pops Series 4
April 8 - 11	Tour of Northeastern Ontario
April 15	Connoisseur Concert 3 - NEC/CIA
April 20	Brunch with Bach 3 - Red Oak Inn
April 26	Tonya Lockyer - Dancer - Proms Series 4
May 3	Marie Josee Simard - Percussion - Pops Series 5
May 8	John Absalom - Tenor - Berlioz Requiem - Main Series 6
May 10 - 15	Tour of Manitoba

\*All Concerts are presented in the Thunder Bay Community Auditorium unless indicated otherwise.

**MUSIC, LAUGHTER, LEARNING**

The Thunder Bay Symphony Orchestra is pleased to announce the beginning of the Shell Canada School Concerts featuring the Thunder Bay Symphony Orchestra in the Thunder Bay Community Auditorium on February 25 and 26, 1986.

These programmes are designed for elementary, junior high and secondary school grades. Informative teacher-study guides and follow-up materials will be available to enhance the concert experience.

These one-hour concerts take place during school hours and teach young people how to listen to and appreciate a live symphony concert. The Thunder Bay Symphony Orchestra is extremely grateful to Shell Canada for making these concerts possible.

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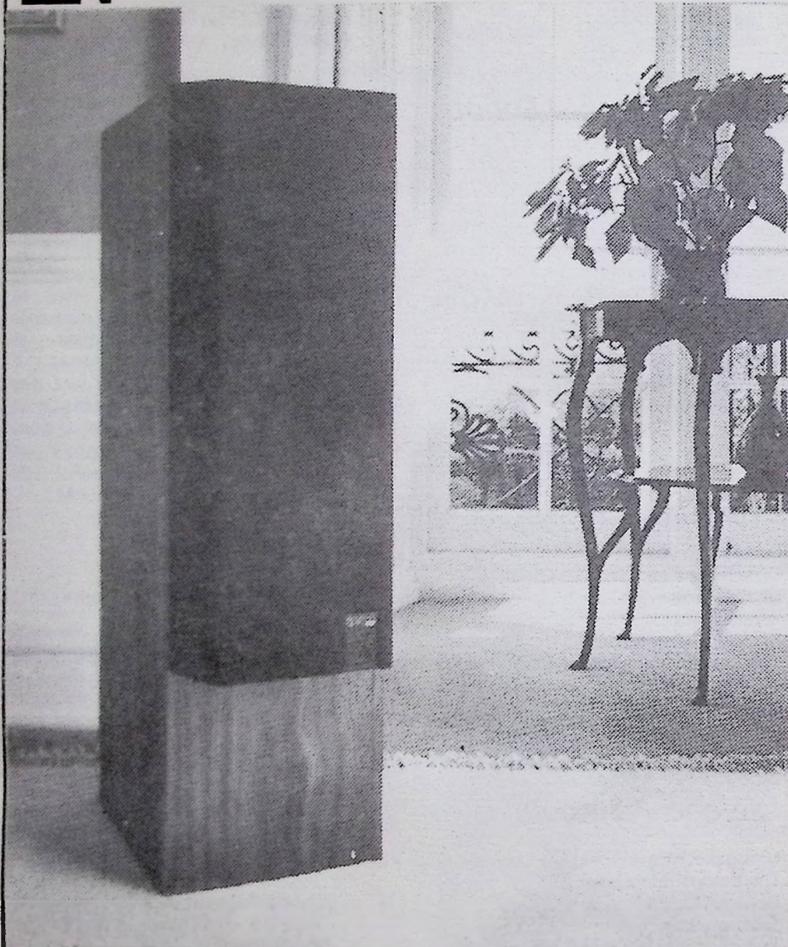
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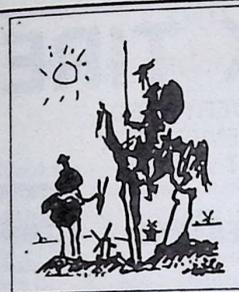
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The symphony buys goods and services from various companies, many of which are small businesses, the sector that employs the largest percentage of workers. The following are suppliers, local and national, who help make it possible for the TBSO to function efficiently.

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# Campus Calendar

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## February

### SEMINAR

Forestry in Sweden and Finland

Wednesday, February 5

12:30 - 2:30 p.m.

BB 1021

Admission: Free

LU forestry students K. Marek and Juha Antilla will give the fourth lecture in this weekly Lakehead University School of Forestry and Lakehead University Faculty Association seminar series.

### LECTURE

Attempting to Gather Information in a Closed Society

Thursday, February 6

8 p.m.

Upper Lecture Theatre

Admission: Free

Jan Lazowski, a CBC correspondent formerly stationed in Moscow will give this public talk. The lecture is co-sponsored by the Thunder Bay Branch of the Canadian Institute of International Affairs and Lakehead University's Department of History.

### BASKETBALL GAME

Lakehead University Nor'Westers vs University of Regina

Friday & Saturday

February 7 & 8

8:30 p.m.

C. J. Sanders Fieldhouse

The men's team will compete during this Great Plains Athletic Conference game.



### PUBLIC LECTURE

Children with Severe Multiple Handicaps

Monday, February 10

7:30 p.m.

Upper Lecture Theatre

Admission: Free

Dr. John Whiteley from the University of Manitoba will give this talk hosted by Lakehead University's Department of Psychology.

### THEATRE PRODUCTION

Ten Times Table

Wednesday to Saturday

February 12 to 15

8 p.m.

University Centre Theatre

Admission: \$6.

A Cambrian Players production, this Alan Ayckbourn comedy will be directed by Lakehead University electrical engineering professor Dr. Declan Barry. Other LU employees and students will also partake in this special theatre presentation. Tickets are available from the Lakehead University Bookstore and other outlets.

### VOLLEYBALL GAME

Women's Volleyball vs University of Manitoba

Thursday, February 21

7 p.m.

C.J. Sanders Fieldhouse

Lakehead University's Nor'Westers will compete against the women's volleyball team from the University of Manitoba.

For further information about these and other events, please call the Department of Information and Media Services, 345-2121, ext. 631.

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