

The Schubert Club Performers

Wednesday, November 18 11 a.m.
at the Wilton Library
Wilton, Connecticut

Brahms Intermezzo Op. 117, No.2 Johannes Brahms (1833-1897)
Etudes, TBA Frederick Chopin (1810-1849)
Benita Rose, Piano

Les Chemins de L'Amour Francis Poulenc (1899-1963)
Paroles de Jean Anouilh
Les gars qui vont a la fete
Paroles de Jean de Polignac
Sylvia Corrigan, Soprano
Justine Macurdy, Piano

Suite Bergamasque (1890) Claude Debussy (1862-1916)
Prelude
Menuet
Clair de Lune
Passepied
Margaret Mills, Piano

Magnificat 1723 #6 Duet Et misericorda Johann Sebastian Bach (1685-1750)
Alto Naomi Aldrich
Tenor Joel Anyan
I attempt from Love's sickness to fly Henry Purcell (1659-1685)
Les Berceaux Op. 23, No. 1 Gabriel Faure (1845-1924)
"Fairie Queen" (Edmund Spenser) Henry Purcell
Turn then thine eyes
"Pausanias the Betrayer"
My dearest, my fairest
Let us wander Gavotta
Naomi Aldrich, Mezzo Soprano
Joel Anyan, Tenor
Justine Macurdy, Piano

Intimo Pedro Morales Pino (1836-1936)
Todo Tuyo Bonifacio Bautista Gelvez (1908-1999)
Pastasdilo Carlos Vieco Ortiz (1923-)
Suite Breve En Tres Movimentos: Allegro, Lento, Veva
Dorothy Grimm, Piano

The next performance
will be Sunday, February 21, 2010
2:30 p.m. at Atria
77 Third Street, Stamford, Connecticut



Program Notes

Poulenc wrote “Les Chemins de L’Amour” as part of the Score of *Leocadia*, the story of a prince who romances a miller’s daughter who is reminiscent of his former lover. It has more the feel of a cabaret song.

“La Gare” is from the collection *Chanson Villageoises*.

Suite Bergamasque is an early work by Debussy. This suite contains the beloved “Clair de Lune” known to so many music lovers. Although not fully characteristic of Debussy’s later works, the different movements show Debussy’s knowledge of the piano’s sonorities and his ability to instill in the music a sense of mood and beauty.

Bach - “Magnificat”

And His mercy is on them that fear Him from generation to generation.

Les Berceaux

Along the quays the large ships rocked silently. They do not heed the cradles which the hands of the women rock. The day of farewells will come, the women are bound to weep. The inquisitive men must dare the horizons that lure them. On that day the large ships fleeing from the vanishing port, feel their bulk held back by the soul of the far away cradles.

Turn then thine eyes

While Purcell wrote this song as a solo, this duet arrangement occurs in Spenser’s “Fairie Queen” (“The Masque of Hymen”). It was characteristic of Purcell to take a descriptive musical figure, in combination with a word, and repeat it over and over again.

Pedro Morales Pino was born in Cortago in the Vallee deCaica region of Colombia. He fused popular music and folk tunes most representative with the technics of academic European composition. He studied at the National Academy of Music in Bogota.

Bonifacio Bautista Gelvez was born in the city of Pamplona in the Norte de Santander. He studied saxophone and piano but became virtuosic in many instruments. Gelvez was founder and director of several exceptional bands and choruses and began composing at age eighteen using a wide gamut of rhythms for many compositions based on dances. A “Pasillo” is a nickname, a synthesis of three words: Patas de Hilo literally meaning “paws of thread” but figuratively it means “skinny legs”.

Luis Carlos Figueroa was born in 1932 in the city of Cali. He made his career as pianist, composer, and pedagogue. Most of his life was dedicated to teaching at the Conservatory Antonio Maria Valencia in the city of Cali. His compositions are post-impressionist with French influence but definitely of contemporary idiom. Unlike the composers above, his work is not so defined as nationalistic although he makes use of Columbian rhythmns and tunes. Figueroa has written numerous vocal, choral, and orchestral pieces.