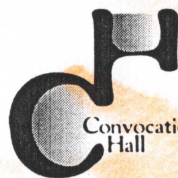


**Alumni Reunion Concert**  
featuring  
**Amity Mitchell, flute**  
**Judith Richardson, soprano**  
**Patty Semeniuk, piano**  
**April Ramsay, piano**  
**Tammy-Jo Mortensen, harpsichord**

Sunday, October 14, 2001 at 2:00 pm



Convocation  
Hall

Arts Building  
University of Alberta

**Program**



Department of Music  
University of Alberta

**Program**

- All'ombra di sospetto, RV 678 Antonio Vivaldi  
 1. Recitative: All'ombra di sospetto (1678-1741)  
 Aria: Avezzo non è il core  
 2. Recitative: O quanti amanti, o quanti  
 Aria: Mentiti contenti  
**Judith Richardson, soprano**  
**Amity Mitchell, flute**  
**Tammy-Jo Mortensen, harpsichord**

- Suite in B Minor, BWV 1067 Johann Sebastian Bach  
 3. Polonaise (1685-1750)  
 4. Menuet  
 5. Badinerie  
**Amity Mitchell, flute**  
**Tammy-Jo Mortensen, harpsichord**

- Clavierbüchlein Georg Philipp Telemann  
 6. Moderato (1681-1767)  
 7. Aria  
 8. Präludium  
**Tammy-Jo Mortensen, harpsichord**

- Three Baroque Songs  
 9. Fairest Isle (1691) Henry Purcell  
 10. Music for a While (Oedipus) (1659-1695)  
 11. Le Violette (Pirro e Demetrio, 1694) Alessandro Scarlatti (1660-1725)  
**Judith Richardson, soprano**  
**Tammy-Jo Mortensen, harpsichord**

**Intermission**

12. Toccata for Piano Phillip Lambro  
 (b 1935)

**April Ramsay, piano**

13. Waldesgespräch (Liederkreis, Op. 39, 1840) Robert Schumann  
 14. Die Stille (Liederkreis) (1810-1856)  
 15. Schönefremde (Leiderkreis)  
 16. Stille Tränen (12 Gedichte, Op. 35, 1840)

**Judith Richardson, soprano**  
**Patty Semeniuk, piano**

- Kinderszenen (Scenes from Childhood),  
 Op. 15 (1838) Robert Schumann  
 17. ( Von fremden Ländern und Menschen  
 (from Foreign Lands and People)  
 Kuriose Geshichte (Curious Story)  
 Hasche-Mann (Catch me if you can)  
 18. ( Bittendes Kind (An entreating Child)  
 Glückes genug (Contented)  
 Wichtige Begebenheit (An important Event)  
**Patty Semeniuk, piano**

19. Carnival of Venice, Op. 14 Paul Agicole Genin  
 (1832-1903)  
 arr Trevor Wye  
**Amity Mitchell, flute**  
**April Ramsay, piano**



## Texts and Translations

### All'ombra di sospetto, RV 678

#### Recitativo

All'ombra di sospetto  
il mio costante affetto  
perde alquanto la fede,  
e a beltà lusinghiera,  
ei poco crede.

#### Aria

Avezzo non è il core  
Amar beltà d'amore  
Ch'addolcisca il penar  
Con finti vezzi.  
Se lusinghiero è tardo  
A fia che l'adorar  
Per forza sprezzì.

#### Recitativo

O quanti amanti, o quanti  
che fedeli, e costanti  
regon delusi da lusinghe accorte  
d'amor fra le ritorte.  
Più d'orni un così langue,  
e tante volte il sangue  
spargeria per mostrar il vero amore.  
Concetto dall'ardore  
di vezzosa bellezza  
ch'ognor gli strugge l'alma  
ed al suo affetto calma  
mai spera di goder, sin ch'ingannato  
viene amante schernito e ingannato.

#### Aria

Mentiti contenti  
Son veri tormenti  
D'amante fedel.  
Gran male è qual bene,  
Son dardi quei guardi,  
Che vibran per pene  
Bellezza crudel.

### Le Violette (Pirro e Demetrio, 1694)

Rudiadose, Odorose, Violette Graziose,  
Voi vi state Vergognose,  
Mezzo ascose, Fra le foglie,  
E sgridate  
le mie voglie,  
Che son troppo ambiziose.

#### Recitative

At the first hint of suspicion,  
my steady affection loses much of its  
confidence, and it regards feminine  
allure with some scepticism.

#### Aria

My heart is not inclined  
to love a woman with the love  
that seeks to sweeten pain  
with artificial charms.  
If the attraction is superficial,  
pleasure is but scant,  
and ultimately one must come  
to despise the infatuation.

#### Recitative

Oh, how many lovers,  
faithful and constant,  
are caught by cunning wiles  
in the meshes of love.  
Many thus languish,  
often prepared to shed their blood to  
prove their love is true.  
Imbued with the ardour beauty's charms  
inspire, and which ceaselessly torment  
his spirit, he can never hope  
for the tranquil enjoyment of his love,  
until, a deceived lover, he becomes  
despised as well as deceived.

#### Aria

Joys based on falsehood  
are veritable torments  
to a true lover.  
Evil are those benefits,  
poisoned darts those glances  
aimed maliciously  
by a hard-hearted woman.

Dewy, fragrant, violets graceful,  
You there stand, modest,  
Half hidden, among the leaves  
and you rebuke  
my desires  
which are too ambitious.

### Waldesgespräch

Es ist schon spät, es ist schon kalt,  
Was reitest du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! Ich führ dich heim!

"Groß ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib,  
So wunderschön der junge Leib,  
Jetzt kenn ich dich - Gott steht mir bei!  
Du bist die Hexe Lorelei.

"Du kennst mich wohl - vom hohen  
Stein  
Schaut still mein Schloß tief in den  
Rhein.  
Es ist schon spät, es [ist]\* schon kalt,  
Kommst nimmermehr aus diesem  
Wald."

### Die Stille

Es weiß und rät es doch keiner,  
Wie mir so wohl ist, so wohl!  
Ach, wüßt es nur einer, nur einer,  
Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,  
So stumm und verschwiegen sind  
Die Sterne nicht in der Höh,  
Als meine Gedanken sind.

Ich wünscht', es wäre schon Morgen,  
Da fliegen zwei Lerchen auf,  
Die überfliegen einander,  
Mein Herz folgt ihrem Lauf.

Ich wünscht', ich wäre ein Vöglein  
Und zöge über das Meer,  
Wohl über das Meer und weiter,  
Bis daß ich im Himmel wär!

It is already late, it is already cold;  
why do you ride alone through the  
wood?  
The wood is vast and you are alone,  
you fair bride! I will lead you home.

"Great are the deceit and cunning of  
men; my heart has broken for pain.  
The forest horn strays here and there,  
o flee! You do not know who I am."

So richly decked are mount and lady,  
so wondrously fair the young form;  
now I recognize you - God stand by me!  
You are the Witch Lorelei.

"You recognize me well - from the lofty  
cliffs  
my castle gazes down into the  
Rhine.  
It is already late, it is already cold -  
you shall never again leave this wood."

No one knows or guesses  
how glad I am, so glad!  
Alas, if only one could know it, just one  
-no other soul should know it!

The snow outside is not so quiet -  
nor as mute and silent  
are the lofty stars,  
compared with my thoughts.

I wish it were morning already;  
up would fly two larks,  
flying over each other,  
and my heart would follow their course.

I wish I were a little bird -  
I would fly over the sea,  
well across the sea and farther,  
until I were in heaven!

### Schöne Fremde

Es rauschen die Wipfel und schauern,  
Als machten zu dieser Stund  
Um die halbversunkenen Mauern  
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen  
In heimlich dämmernder Pracht,  
Was sprichst du wirr wie in Träumen  
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne  
Mit glühendem Liebesblick,  
Es redet trunken die Ferne  
Wie vom künftigen, großem Glück.

### Stille Tränen

Du bist vom Schlaf erstanden  
Und wandelst durch die Au.  
Da liegt ob allen Landen  
Der Himmel wunderblau.

So lang du ohne Sorgen  
Geschlummert schmerzenlos,  
Der Himmel bis zum Morgen  
Viel Tränen niedergoß.

In stillen Nächten weinet  
Oft mancher aus dem Schmerz,  
Und morgens dann ihr meinet,  
Stets fröhlich sei sein Herz.

The treetops rustle and shiver  
as if at this hour  
about the half-sunken walls  
the old gods are making their rounds.

Here, behind the myrtle trees,  
in secretly darkening splendor,  
what do you say so murmuringly, as if in  
a dream,  
to me, fantastic night?

The stars glitter down on me  
with glowing, loving gazes,  
and the distance speaks tipsily,  
it seems, of great future happiness.

You have risen from sleep  
and are wandering through the meadow.  
There lies over all the land  
Heaven's wondrous blue.

As long as, free from cares,  
you've been slumbering without pain,  
Heaven has, since morning,  
shed many tears.

In silent nights,  
many weep from pain,  
and in the morning you assume  
their hearts are always light.

**Amity Mitchell** is a freelance flautist in Edmonton. She has been playing for 13 years and completed a Bachelor of Music degree in flute performance from the University of Alberta in 1998. As well as participating in masterclasses with Peter Lloyd, Walfred Kujala and Robert Aitken, she has studied with Heather Kinney, Dorothy Speers, Shelley Younge and Milan Brunner. As well as teaching privately, Miss Mitchell is also a member of the Loyal Edmonton Regiment Band, the army reserve band in Edmonton, where she holds the rank of Master Corporal.

**Judith Richardson**, soprano received her BMus at the University of Alberta and went on to Pretoria, South Africa to study at the Opera School and started her professional career there. Since then she has been a soprano soloist for Handel's Messiah, Mozart and Haydn Masses, Bach Cantatas, and in Early Music performing Vivaldi, Scarlatti, Purcell, Dowland for music festivals, recordings, and concerts. She gives concerts in England every year with her Trio Monde (flute, soprano and continuo) and this year she will take the trio to Losely House near Guildford and for the Bognor Regis Music Club and will be giving masterclasses in York and the Cotswolds. In October she joins British baritone Martin Elliott in a concert at All Saints' Cathedral.

**Patty Semeniuk** (formerly Briskie) studied piano with Dr Lillian Upright before entering the University of Alberta Bachelor Music Program in 1988. She studied piano with professor Helmut Brauss, completing her Bachelor of Music in 1992. Patty went on to teach piano privately in Edmonton. She currently maintains a small teaching studio, and enjoys performing chamber music, and solo works. In addition to being an active music teacher, Patty is also a practicing Occupational Therapist. She completed her Bachelor of Science in Occupational Therapy at the University of Alberta as well, graduating in 1997.

**April Ramsay** received a Bachelor of Music degree in piano from the University of Alberta in 2000 where she studied with Marek Jablonski and Ayako Tsuruta. While at the university, she received several awards for music, including a Beryl Barns Memorial Undergraduate Award, and the John Newman Memorial Scholarship for Performance of Contemporary Music. April is currently active as a teacher, accompanist and chamber musician.

**Tammy-Jo Mortensen** completed the Master of Music program (pipe organ performance) at McGill University under the guidance of John Grew and Rejean Poirier in 1997. At McGill, she also studied continuo realization with Hank Knox. Previously, she studied organ under Marnie Giesbrecht at the University of Alberta where she graduated in 1992 with a Bachelor of Music degree. In 1993, she studied organ and piano at The King's University College, Edmonton, with Jacobus Kloppers and Joachim Segger and received a grant from the Winspear Foundation to continue her studies at McGill. At present, Tammy-Jo is teaching privately, is the Managing Director of the Sundays at 3 organ recital series, and she holds the position of music director of St. Thomas' Anglican Church in Sherwood Park.



## Upcoming Events

### October

15 Monday, 8:00 pm

**The Grant MacEwan College and  
The University of Alberta Jazz Bands  
Raymond Baril and Tom Dust,  
directors.** *An Evening of Big Band Jazz*  
Program will include works by Hefti,  
Nestico, Jobim, Niehaus and others

19 Friday, 8:00 pm

*Music at Convocation Hall*  
**Nan Hughes, soprano  
Janet Scott Hoyt, piano**  
Beethoven *An die ferne Geliebte*,  
Forsyth *Métis Songs*,  
Slonimsky *Advertising Songs*  
Admission: \$7/student/senior, \$12/adult

21 Sunday, 8:00 pm

Master of Music Recital  
**David Sawatzky, Choral Conducting**  
Program will include works by Bach,  
Brahms and Schütz. Free admission

28 Sunday, 8:00 pm

Memorial Concert  
**In Memoriam: David Roxburgh**  
In benefit of music scholarships  
co-sponsored by the Edmonton  
Composers' Concert Society  
and The Department of Music

29 Monday, 12:00 pm

**Noon-Hour Organ Recital**  
The recital presents a variety of organ  
repertoire played by students, faculty  
and guests of the University of Alberta.  
Department of Music. Free admission

### November

2 Friday, 12:00 pm

**The Centre for Ethnomusicology  
World Music Sampler**  
Fine Arts Building, 2nd floor foyer  
Free admission

4 Sunday, 8:00 pm

**The University of Alberta  
Academy Strings**  
**Tanya Prochazka, conductor**  
Program will include works by Forsyth,  
Respighi, R Strauss and Vivaldi

5 Monday, 12:00 pm

**Music at Noon, Convocation Hall**  
Student Recital Series featuring  
students from the Department of Music.  
Free admission

10 Saturday, 8:00 pm

Visiting Artist Recital  
**Annette Vogel, violin with  
Ayako Tsuruta (Faculty), piano**  
Works by Women Composers: Viardot,  
Hensel-Mendelssohn and Farrenc

16 Friday, 8:00 pm

Faculty Recital  
**Tanya Prochazka, cello  
and Jacques Després, piano**  
*The Goldberg II*: Bach, Frazelle,  
Lieberson, Corigliano, Schickele and  
Danielpour, and works by Chopin



### Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult  
Convocation Hall, Arts Building  
University of Alberta

**Please note:** All concerts and events are subject to change  
without notice. Please call 492-0601 to confirm concerts (after  
office hours a recorded message will inform you of any changes  
to our schedule).