


# MUSIC AT WINSPEAR

PRESENTS



Celebrating the Leaders of Tomorrow:  
Award Winning Graduate Student  
Performers & Composers  
Monday, October 17, 2011 at 8:00 pm  
Winspear Centre for the Arts



## Programme

*Symphony No. 6, Op. 42 No. 2* (1879) Charles-Marie Widor  
(1895-1910)

*Allegro* (first movement)

Wendy Nieuwenhuis, organist

*Légende Op. 66* (1918) Florent Schmitt  
(1870-1958)

Chee Meng Low, saxophone  
Sandra Joy Friesen, pianist

*Trigon* (1963) Udo Kasemets  
(1919- )

Sandra Joy Friesen, pianist  
Werner Friesen, studio artist

## Intermission

*Garden Gnome Chomsky (Improvisation)* Colin Labadie  
(1984- )

Colin Labadie, electronics  
Daniel Brophy, electronics

*The Miraculous Mandarin, pantomime in 1 act,*  
*Sz. 73, BB 82 (Op. 19)* Béla Bartók  
(1881-1945)

Viktoria Reiswich-Dapp, pianist  
Yoana Kyurkchieva, pianist  
Co-direction and technical realization by Götz Dapp  
Illustrations by Albrecht Dapp

### *Symphony No. 6, Opus 42 No. 2 (1879)*

Charles-Marie Widor, a prolific French composer, composed ten symphonies for the organ during his lifetime. One of the grandest symphonic movements is the opening Allegro of Symphony No. 6, Opus 42, No. 2, which is in g minor. The Allegro is virtuosic and full of drama, established not only by the key of g minor but also by Widor's mastery of composing in the "new" symphonic style for the organ. The impressive sound and dramatic content of the Allegro was meant to showcase the Cavaille-Coll organ of St. Sulpice in Paris, France, where Widor worked and composed. The Allegro movement opens with a majestic and grand chordal thematic statement, fully establishing the key of g minor and a dramatic mood. Following the impressive opening theme, a quieter recitative section follows, interspersed with statements of the theme in the pedals and various manuals with a quickly moving accompaniment. The middle section develops both themes with increasing flurries of activity in both manuals and pedals, driving towards the brilliant conclusion of the movement that finishes with a crashing re-statement of the opening theme in all its drama.

**Wendy Nieuwenhuis** is a second year Masters of Music student specializing in Organ Performance at the University of Alberta. Originally a pianist, she began studying the organ in the fall of 2008 under the direction of Dr. Jacobus Kloppers at The King's University College in Edmonton, Alberta. After graduating with a Bachelor of Music degree in 2010 and after only two years of organ study, Wendy was accepted into the Masters of Music program at the University of Alberta where she studies with Dr. Marnie Giesbrecht. She received the University of Alberta Master's Recruitment Scholarship upon entering graduate studies, and has been the recipient of the Harry Farmer Organ Performance Scholarship and Beryl Barns Memorial Graduate award for both the 2010 and 2011 academic years. This past summer, Wendy was the winner of the Godfrey Hewitt Memorial Scholarship, sponsored by the Royal Canadian College of Organists, and was featured in their magazine "Organ Canada." As well, Wendy is a recipient of the 2011 federal government SSHRC academic scholarship, alongside this award receiving the Walter H. Johns Graduate Fellowship from the University of Alberta.

### *Légende Op. 66 (1918)*

Commissioned by the wealthy Boston socialite Elise Hall, Schmitt's *Légende* captures the ideas of the oriental flavorings. There are two prominent melodies in the piece that flow between the saxophone and the piano.

**Chee Meng Low**, a native of Malaysia, is a graduate from the College of Music, Mahidol University, under the Master of Arts performance program. He was the recipient of the College of Music's scholarship, and served as the teaching assistant for the saxophone and large ensemble studio. He studied under Greg Lyons, Raymond Kong, Shyen Lee, and has attended master classes by Jean Marie-Londeix, Eugene Rousseau, Roger Greenberg, John Sampen, William Street, Eric Nestler, Carina Rascher, Nobuya Sugawa and Kenneth-Tze. At the same time, he studied conducting with Shuichi Komiyama, and also attended the 1st INTERASIA Conductors' Symposium, under the tutelage of Dr. James McRoy.

During 2007-2010, Chee Meng served as the Assistant Communication and Planning Manager for the Thailand Philharmonic Orchestra, developing the education & outreach program. In addition to that, Chee Meng also served as the saxophone instructor for the College of Music, Mahidol University, coaching private lessons, saxophone quartet, saxophone ensemble, and also as the assistant to the Deputy Director for Academic and Research Affairs.

Currently, Chee Meng is working on his Doctorate in Musical Arts at the University of Alberta, Canada, under the guidance of William Street. He is the recipient of the University of Alberta FS Chia Doctoral Scholarship, the Beryl Barns Memorial Graduate Award and the Edward Chang Memorial Award. Chee Meng was a member of the International Committee, for the World Saxophone Congress. (2006-2009)

### **Trigon (1963)**

Udo Kasemets was a leader among experimental Canadian composers in the 1960s, extending boundaries and expectations of traditional composition and exploring ways to connect the diverse disciplines of artistic communication. Through his evolving compositional periods from the 1960s to the present, he has called himself a "process artist," believing that the moment and act of creation is the prime directive towards comprehending our existence. In this spirit, he designed compositional frameworks that bring the performer into the composing process, and he intended many of his pieces to be performed in collaboration with other disciplines and artistic mediums. From 1970–87 he was a lecturer on music and mixed media in the Department of Experimental Art at the Ontario College of Art, and is still active in the Toronto music scene.

*Trigon* is a work for musician, visual artist and/or dancer. The designed graphic score engages the musician as co-creator and is realized through four tasks: i) deciphering various symbols for pitch material, referred to as “events,” ii) reading a graphic chart for ranges of high, medium, and low, iii) adhering to a time chart that specifies the number of events to occur in clock-time, and iv) superimposing a volume chart onto the time chart that corresponds with the events. Thus, the elements of pitch, timbre, duration, tempo and volume are informed by the rules for realization but are given structure and expression through compositional decisions made by the performer. My conception for the piece is based on a spectrum of six techniques that show various aspects of the incredibly wide range of sound, resonance and acoustical possibilities of the piano. This sound spectrum can then be perceived and interpreted through colour, line, design and visual form. Our performance is a complementary co-creatorship with a visual painting interpretation of the music presenting the traditional artistic and musical forms of communication in a non-traditional mode. In contrast to viewing a completed painting on a gallery wall, this immediacy between musician and artist, and between artist and viewer, allows the viewer to engage in the act of watching a painting unfold. This painting process, projected onto the screen, connects the performer's sound world to the listener's aural experience, and invites the listener to enter into a visual perspective of an aural event.

Pianist **Sandra Joy** is in her final year of the Doctor of Music piano performance program. Since graduating from UBC in 1992, she has established a diverse career as a performer, teacher, adjudicator and music director. She has performed in several countries and with numerous orchestras in BC and California, and has developed musical versatility with a repertoire ranging from classical to the contemporary to modern improvisation. Special study (on scholarship and grants) has included two summer sessions at the Banff Centre for the Arts, the Franz-Schubert Institut (Austria), the Castelfranc Piano School (France) and Improvisation Studies (England). From 1992–2007 she was a faculty member of the music departments at Kwantlen Polytechnic University and Trinity Western University in Langley, BC and music director for three ensembles and a recital series “Sound Reflections.” She has a passion for the music and composers of Canada, and has made this the focus of her performances, recordings, commissions, workshops, teaching and research. Most recently, she premiered a concerto by Larry Nickel with the West Coast Chamber Orchestra (2008), and her commission and recording of “To the Garden the World” for saxophone and piano by Stephen Chatman received a Western Classical Music Award (2010).

She was invited by the Association for Canadian Studies in Mexico (2008; supported by the Canadian Embassy in Mexico) and in Brazil (2009) to represent the U of A and Canadian composers in solo piano recitals. She adjudicates across Canada, and presents lectures and workshops on Canadian music both at home and abroad.

Since moving to Edmonton in 2008 she has collaborated with musicians, composers, dancers, and artists locally and internationally, exploring improvisation, free-interpretation and different modes of performative communication. Sandra is thankful for the support and encouragement received from the U of A Department of Music, from her graduate committee, and her supervisor Dr. Jacques Després. Sandra currently holds a Fellowship from the Social Sciences and Humanities Research Council and gratefully acknowledges the generous support during her studies from the Canadian Federation of Women for a Margaret McWilliams Fellowship, the Edmonton Community Foundation for a Ranald and Vera Shean Scholarship and a Winspear Scholarship, the Alberta Foundation for the Arts for a Music Project Grant, the Wirth Institute for Austrian Studies, the Canada Council for the Arts, the FGSR for a Profiling Alberta's Graduate Students award, the University of Alberta for an Honorary Izaak Walton Killam Memorial Scholarship, a President's Doctoral Prize of Distinction, an Andrew Stewart Memorial Graduate Prize, Beryl Barns Memorial Awards, a Leah Memorial Graduate Scholarship, and numerous travel grants for performances and presenting her research in Canada, United States, Mexico, Brazil, England, Poland, France and Austria.

Studio artist **Werner Friesen** earned a Bachelor of Fine Art from UBC studying with Canadian artists Jeff Wall, Mark Lewis and Ken Lum. Werner has exhibited works in Canada, England and France and is featured in *Derutiana*, a catalogue of international artists published by Fonèma Edizioni, and has painted on commission since 1991. He began spontaneous visual interpretations of music in 2009 in collaboration with faculty and students at Trinity/Laban College in London, UK and at the University of Toronto. He continues this activity at the University of Alberta as a member of the Experimental Improvisation Music Ensemble (XiME).

## *Garden Gnome Chomsky (Improvisation)*

An important aspect for many musical improvisers who incorporate technology into their practice is to maintain a certain level of control. This is certainly understandable; many of us understand the frustration of technology refusing to behave in ways that we desire or expect.

However, we propose that technological systems with a certain amount of unpredictability and randomness may in fact be useful as improvisational tools. As a performance duo, our method often involves designing a technological system whose behavior is somewhat unpredictable. In fact, our aesthetic is largely based on “riding” the boundary of control. The potential value of this system is that it allows for interaction characterized by a high level of play. That is to say, we “play” with the system, testing its boundaries, and learning how to interact with that system in order to create something interesting. In our research, we have designed and built several instruments that utilize this approach in both their construction and in performance. These include prototype augmented guitars, circuit-bent electronics, several handmade electronic instruments, and various software programs. For the concert, we will perform a 10-minute improvisation that features all of these instruments.

**Colin Labadie** is a composer and guitarist based in Edmonton, Alberta. His musical output ranges from solo, chamber, choral, and electroacoustic compositions, to multimedia collaboration, experimental improvisation, and noise music. Labadie’s compositions explore rhythm, repetition, patterns, and subtle variation. His work has been broadcast and performed across Canada by several soloists and ensembles, including Rich Burrows (percussion), Kathryn Ladano (bass clarinet), Tatiana Warszynski (violin), Quasar: Quatuor de Saxophones, and the Enterprise Quartet. As a guitarist and improviser, Labadie’s recent interests involve augmenting the electric guitar through the application of emerging technology. He is currently developing an electric guitar prototype that combines sensor technology with computer software to utilize his playing technique and body movement as a means of control over the sound of the guitar. Labadie holds a BMus from Wilfrid Laurier University, where he studied with Linda Catlin Smith and Peter Hatch, and an MMus from the University of Alberta where he studied with Howard Bashaw, Mark Hannesson, and Scott Smallwood. Currently, he is pursuing a Doctoral degree in Composition from the University of Alberta. He continues to compose instrumental works and perform regularly in several ensembles, including MUGBAIT, an experimental electric guitar duo, and the improvisation ensemble XiME.



**Daniel Brophy** is a composer, performer and improviser of various styles and instrumentations ranging from orchestral, chamber and electro-acoustic music to extreme metal and experimental improvisation. In a constant struggle to find the balance in both his life and art, Daniel presents experiences that often combine traditionally opposing elements such as systemization and chaos, texture and melody, darkness and spirituality, heavy metal and art music.

His current projects include the creation of interactive electronic instruments for his experimental improvisation duo MUGBAIT, a circuit-bent evening gown, and an acoustic work based on spectral analysis and multi-layered collage techniques for piano, viola, clarinet and flute.

Daniel currently resides in Edmonton, Alberta where he is pursuing a Doctor of Music under the supervision of Howard Bashaw, Scott Smallwood and Mark Hannesson. Prior to this, he completed a Master's degree at The University of Toronto under the guidance of Gary Kulesha. His Bachelors degree was completed at Wilfrid Laurier University where he studied with Linda Catlin-Smith.

Daniel is proud to have a number of wonderful musicians perform his works such as The Enterprise Quartet, junctQin, junctQin, Digital Prowess, TorQ and many others.

### *The Miraculous Mandarin (A csodálatos mandarin)*

Béla Bartók was born in Hungary in 1881 and died in New York in 1945. Although he was also an accomplished pianist and ethnomusicologist, today he is primarily known for his compositions. Bartók based his pantomime *A csodálatos mandarin* ('The Miraculous Mandarin') op.19 on a scenario by Menyhért (Melchior) Lengyel (1880-1974), who also worked as a screen-writer in Hollywood. Bartók first wrote a piano score between October 1918 and May 1919 in the turbulent aftermath of the First World War and did not finish the orchestrated version until 1924. As a consequence of the rather risqué nature of the plot, which on a superficial level deals with a prostitute, her pimps, and clients, the ballet was only performed once during Bartók's lifetime, 1926 in Cologne.

The performance was followed by an official reprimand of the conductor and immediate ban by the mayor of Cologne, Konrad Adenauer, who later became the first chancellor of Germany after WW II. Attempts to stage the ballet in Budapest failed repeatedly due to censorship, and it was not until December 1945, three months after Bartók's death, that the work, which Bartók himself considered to be one of his finest compositions, was premiered in Budapest.

When Bartók realized that the ballet was unlikely to be performed, he prepared another, purely orchestral, suite version for concert use in 1927. This version consists of the first two-thirds of the original score, to which he added a few concluding measures. The present version dating from 2000, in turn, is a critical revision by Peter Bartok, Béla Bartók's son from his second marriage with Ditta Pásztory, of the written manuscripts, corrections, and the score written for piano for four hands. It is conceived to be played by two pianos and restores elements that were lost in previous editions and the attempt to bypass censorship. As Peter Bartók notes, "No documentation can be found to hint that either the composer, or librettist [...] would have wanted permanent deletions; rather, probably reluctantly they obliged the producers, in the hope of a performance in Budapest."

The piece is structured in eight parts, and underneath the superficial sordid plot, conveys a allegorical message of the powers of human love, particularly in a time as trying as the aftermath of the First World War and the chaotic experience of Modernity:

1. Musical Introduction, which depicts the chaos of urban life — Curtain rises — Introduction of tramps who look for money and force a girl to attract passing man into the room to rob them
2. The first seduction game attracts an old man, who makes comical romantic gestures and states "Money is negligible, love is all that matters," after which the tramps throw him out.
3. Second seduction game. A shy young man, also with no money appears, whom the tramps throw out as well following a passionate dance with the girl.
4. Third seduction game — the strange figure of the Mandarin enters, but the girl is initially uncertain and finds the Mandarin repulsive.
5. Erotic dance of the girl, and the Mandarin finally wants to embrace the girl.
6. The girl tries to escape and a wild chase ensues — the tramps leap out, rob the Mandarin and smother him with a pillow.
7. Suddenly the Mandarin's head appears and longingly looks at the girl — the tramps stab the Mandarin three times with a rusty sword, but the Mandarin is still alive, so they try to kill him a third time by hanging him on the ceiling.
8. The Mandarin falls to the floor and begins to glow with an eerie blue-green light — The girl has an idea and gives in to a passionate embrace with the Mandarin, at which his wounds begin bleeding and he dies as his longing is finally fulfilled. (Sources: *Oxford Music Online*, Wikipedia, UE 31432 "Der Wunderbare Mandarin op. 19")

**Viktoria Reiswich-Dapp** was born in Angren, Uzbekistan and before the age of ten won six first prizes including the Competition of the Republic Uzbekistan. After emigrating to Germany, Viktoria was accepted as a pre-student with thirteen years in the class of Prof. Sontraud Speidel at the University of Music in Karlsruhe, Germany. She began her formal studies of Piano Performance and Piano Pedagogy in 2002 in Karlsruhe, continuing in Frankfurt a.M. with Prof. Irina Edelstein from 2004, and with Prof. Joachim Volkmann from 2007. She is now a candidate for the Doctor of Music degree at the University of Alberta with Prof. Dr. Jacques Després. In her research she is exploring new intermedial performance strategies that combine music with media to emphasize the simultaneity of elements and the socio-cultural context of a work of art in order to create a new meaning for the performance and audience. Beside attending various masterclasses for solo performance with Alexander Braginsky, Victor Derivianko, Corey Hamm, Janina Fialkowska and Graig Nies among others, Viktoria Reiswich-Dapp has a keen interest in chamber music and furthered her skills in Lied at the esteemed masterclass of the Schubert Institute in Baden bei Wien in 2010. There she had classes with Elly Ameling, Barbara Bonney, Helmut Deutsch, Julius Drake, Robert Holl, Rudolf Jansen, Deen Larsen, Michael McMahon, Wolfram Rieger, and Wolfgang Holzmair. Ms. Reiswich-Dapp is the first and only performer who has won the prestigious Vanier Canada Graduate Scholarship. She was also awarded an honorary Walton J. Killam Scholarship, a Dorothy Killam Award, an F.S. Chia PhD scholarship, the President's Doctoral Prize of Distinction, a Harriet Snowball Winspear Fellowship and three Beryl Barns Memorial scholarships.

Prizes at national and international piano competitions include 19 first prizes at the German "Jugend Musiziert" competition with one first prize as a soloist on the national level, an Award of Excellence at the Frankfurt University of Music Chambermusic Competition, the Audience Award at the International Music Festival Koblenz, and a multi-year scholarship of the Yehudi Menuhin Foundation "LiveMusicNow." Ms Reiswich-Dapp has performed as soloist, with orchestras, and in various chamber music formations in Canada, Austria, Germany, Israel, Italy, Japan, the Netherlands, Poland, Russia, Turkey, and Uzbekistan. She has also recorded several CDs in Germany and Poland.

Bulgarian pianist **Yoana Kyurkchieva**'s interpretations express musicality and passion. She began to play the piano at the age of four, gave her first performance at the age of eight, and her first concert with an orchestra at the age of eleven. She earned her high school diploma at the National School of the Arts in Rousse, Bulgaria with distinction, and continued her education at the National Music Academy in Sofia, Bulgaria where she received a Bachelor of Music degree and a Master of Music degree in piano performance, chamber music, collaborative and pedagogy with distinction. Ms. Kyurkchieva won a merit scholarship to attend the University of North Carolina School of the Arts and earned with distinction her second Master of Music degree and the Postgraduate Professional Artist Certificate in the piano studio of Mr. Eric Larsen.

Ms. Kyurkchieva has won many piano competitions: the International Competition for German and Austrian music, Bourgas, Bulgaria; the International Competition, Markopolou, Greece; the International Competition "Carl Filtsch," Sibio, Romania; the International Competition "Pancho Vladigerov," Schoumen, Bulgaria; the International Competition "The Seiler," Sofia, Bulgaria; the International Competition for French music, Plovdiv, Bulgaria; the Honorary award for outstanding musicianship at "Peter de Grote," Groningen, Holland; the International Competition at Long Island Conservatory in New York City where she won an award and scholarship; the National Music Academy Competition for Chamber Music in Sofia, Bulgaria; the NCMTA State Steinway Young Artist Competition where she was a winner, and the MTNA Southern Division Competition where she received Honorary Award.

She was a soloist with The Classic St. Petersburg Orchestra after winning a competition in New York. Yoana Kyurkchieva has also been a soloist of the Rousse Orchestra, the Schoumen Orchestra and the Academy Orchestra, Sofia, Bulgaria. She continues her studies taking part in festivals and master classes with Menahem Pressler, Lazar Berman, Oxana Yablonskaya, Boris Bloch, Yania Aubakirova, Tamara Poddubnaya, Rian de Waal and Bozhidar Noev. Yoana Kyurkchieva performed throughout Bulgaria, Romania, Germany, Holland, Greece, Russia, Canada, and the USA and participated in concerts at Merkin Hall, Steinway Hall, Old Westbury Gardens, NYC, and Stevens Center, NC.

She was part of the "Prize Winners Tour," organized by Yeuneses Musicales, and performed in several cities in Romania. She won a merit scholarship to study at the Meadowmount School of Music where she had solo and chamber music performances. She played recitals in Kenan Chapel, Wilmington, and the Gathering Place in Fearington Village, North Carolina. She participated in the Emerging Artist Series solo recital in Greenwood, SC. Ms. Kyurkchieva also participated in solo recitals in Independence, VA, and at Shallowford Presbyterian Church, NC.

Ms. Kyurkchieva is in demand as an accompanist and appears with many chamber music ensemble partners. She has recorded for the Bulgarian Radio and the Bulgarian National Television. Her performances of solo piano and chamber music at Meadowmount can be found on YouTube. Ms. Kyurkchieva has won FS Chia Doctoral scholarship to attend the Doctorate of Music program at the University of Alberta, CA, where she is currently teaching assistant in the piano studio of Dr. Jacques Després, and Dr. Patricia Tao.

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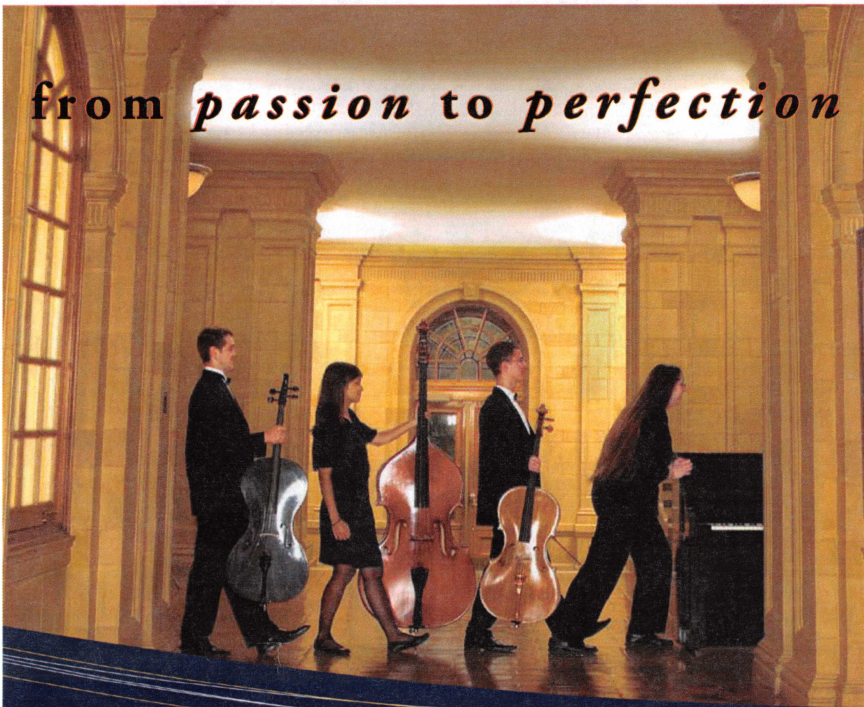
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## DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

### The University of Alberta and Grant MacEwan Jazz Bands

Monday, October 24 at 8pm in Convocation Hall  
Big Band Jazz featuring the music of Sammy Nestico, Neil Hefti,  
Jose Zawinul, George Gershwin, Miles Davis & more!  
Admission by donation

### The Contempo New Music Ensemble

Saturday, October 29 at 7pm in Convocation Hall  
Featuring works by Godin, Hannah, Csapo, Levy & Xenakis  
Admission by donation

Kilburn Memorial Concert Series presents  
the 2011/12 Visiting Quartet in Residence:

### Afiara Quartet

Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin  
Friday, November 4, 2011 at 8pm in Convocation Hall  
Featuring works by Haydn, Abigafía & Dvorak  
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students  
Tickets available at the door on the evening of the performance

### The University Strings

Sunday, November 20, 2011 at 2pm in Convocation Hall  
Featuring works by Copland  
Admission by donation

Wind Music from Around the World

### The Symphonic Wind Ensemble

Friday, November 25, 2011 at 8pm in Convocation Hall  
Featuring works by Ito, Milhaud, de Meij & Nixon  
Admission by donation

### World Music Sampler

Saturday, November 26, 2011, at 8pm in Convocation Hall  
Featuring the Indian Music, West African and  
Middle Eastern and North African Ensembles  
Admission by donation

The Rose in the Middle of Winter

### The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall  
Featuring works by Brahms, Britten, Chilcott, Hammerschmidt,  
Schütz, Sweelinck and Willan  
Admission by donation

Mostly Mediaeval for Winds

### The U of A Concert Band

Sunday, December 4, 2011 at 2 pm in Convocation Hall  
Featuring works by Norma Dello Joio, Jan Bach,  
Ralph Vaughan Williams, J.S. Bach and Francis McBeth  
Admission by donation