



ST. LUKE'S CHURCH

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2009-2010 RECITAL SERIES

Sunday, April 25, 2010

- * Diane Schmolka (soprano, piano)
- ^ Christine Muggeridge (soprano)
- # Betty-Ann Bryanton (soprano)
 - ~ Margaret Reid (soprano)
 - * Tracey Whalen (soprano)
- ⊕ Joyce Lundberg (soprano, piano)
 - * Diana Pelletier (mezzo)
- * Catherine Macgregor (alto, celtic harp)
- * Liliane McKinnery (piano, Chinese lute)
 - * Marlene Basarab (piano)
 - * Florence Dunne (violin)

Sing With Thy Mouth (4-part round)

Thomas Ravenscroft

- * ❁ Der Musenssohn Franz Schubert
- * * Larghetto (from *Sonatina for Violin and Piano*, Opus 100) Anton Dvořák
- * * Bulgar Dance (from *Odessa* [Klezmer Folk Dance])
- * * Kukkaislaulut (Flower Songs) Jean Sibelius
 - i) *Blåsippan* (The Blue Anemone) / poems by Franzén
 - ii) *De bägge rosorna* (The Two Roses)
 - iii) *Vitsippan* (The White Anemone)
 - iv) *Sippan* (The Anemone) / poems by Runeberg
 - v) *Törnet* (The Thorn)
 - vi) *Blommans öde* (The Flower's Destiny)
- * * I'm A Lonely Little Petunia Maurie Hartmann & Johnny Kamano

Intermission

- ^ ❁ Two Polish Folks Songs original set: Frédéric Chopin
Odjazd (Departure) transcribed for voice and piano by Francis Poulenc
Wianek (wreath or garland)
- # ❁ Le temps des lilas (Op. 19; from *Poeme de l'amour et de la mer*) Ernest Chausson
 An eine Aolsharfe, (Op. 19, No. 5; from *5 Gedichte*) Johannes Brahms
- ❁ Two Chinese folk songs
- * First Poem: Intuitive Conductors Diane Schmolka
- * ❁ ❁ Pussy Willows, Cat-tails Gordon Lightfoot
- * Second Poem: To Grow in the Heart of Your Ears a Dream Diane Schmolka
- * ❁ Isle of My Heart Hebridean Folk Song
 Shlof Sche Main Feygele Yiddish Folk Lullaby

This is the last recital in the 2009-2010 recital series.
(The recital scheduled for May 2 has been cancelled by the artist.)

The 2010-2011 Recital Series begins on
Sunday, September 19th at 7:30 p.m.:
Travis Mandel (trumpet)
Robert Jones (organ)

Information about the 2010-2011 Recital Series will be available in due course. Check out St. Luke's web-site at www.stlukesottawa.ca and click on Recital Series.

THE ARTISTS

Pianist **Marlene Basarab** began her professional career at age 13, for Gilbert & Sullivan productions and at age 16, became organist at St. Andrew's United Church, Lachine, Quebec. After graduation (B. Mus.), she studied in France, has concertized there as well as in Atlanta, Montreal and in other cities. She enjoys accompanying for the NATS and Kiwanis Music Festivals, and at Canterbury High School.

Betty Ann Bryanton began singing at a young age in a church choir in PEI. At Bishop's University, she studied Business and also did a voice minor. She moved to Ottawa in 1997. Over the years, she's sung with the Ottawa Choral Society, with Orpheus and Savoy, and has taken many private classical voice lessons. Under Donna Klimoska's tutelage, Betty Ann won the Elaine Keillor Special Award for Outstanding Achievement at the 2001 Canadian Music Showcase. In the last few years, she's begun singing jazz, enjoying their familiar melodies and broad appeal to many people.

Violinist **Florence Dunne**, L. Mus., A.R.C.T., has performed in Italy, Switzerland, Portugal, and Paris, as well as being a member of the Royal Ballet, Covent Garden and Scottish National, Orchestras, for several years. After returning to Canada in 1975 she has continued performing intensively and extensively, as well as regular teaching and coaching in the Ottawa area.

Catherine MacGregor complements her interest in Gaelic vocal music by studying the clarsach (Celtic harp), an instrument to which she was introduced at a music festival on the Hebridean Isle of Barra in 2004. She is a writer, editor, and language teacher.

Christine Muggeridge holds a degree in Vocal Performance from the University of Toronto. She has sung for the Opera Lyra Chorus since 2004 and has been involved in numerous opera productions, Oratorio and other choral concerts. Christine has competed in the NATS competitions in 2008 and 2011 and is a frequent soloist at St. Patrick's Cathedral and around the city. She runs a small music studio in Kanata.

Diane Reside Miles Stevenson Schmolka. B. Mus, B.A., has written poetry and songs for many years. Her poetry is published in Ottawa literary and women's magazines, as well as other Canadian journals. In addition to teaching music and music theory for over 40 years, Diane has done radio and television publicity for the Ottawa Music Festival, ORMTA, and produced and performed in concerts for various artists and groups.

Tracy Whalen studied voice privately with a number of well-known Ottawa voice teachers over the years, including Paula Quick and Thomas Goudie. After receiving her Singing Performer's Associateship Diploma from the Royal Conservatory of Music, Tracy continued her studies with well-known Canadian sopranos Maria Pellegrini and Joanne Kolomejec. Tracy has performed in Savoy Society of Ottawa productions, taking the role of Casilda in the *Gondoliers* and the title role in *Princess Ida*. She has also sung in the Concerts-in-the-Glebe and Open Score Concert Series', in several Opera Lyra Ottawa productions, and with many other groups in and around Ottawa. In 2007, Tracy's debut CD was released by Penrhos Productions. Tracy is a founding member of Classicus - a performance group which takes classical music to seniors' residences in the Ottawa area, performs freelance and teaches voice in the Ottawa area.

Liliane McKenniry is a graduate of McGill's Faculty of Music. She is presently teaching at half time a grade four French immersion class, doing choir and teaching piano at home. She is also a music coach for the Catholic School Board.

Originally from England, **Diana Pelletier**, B.Mus., soprano, has been an operatic performer, ensemble singer and teacher for many years. Some of her repertoire and experience includes roles in Carmen, La Traviata, La Parisian, Marriage of Figaro, Bartered Bride, Orpheus and Die Fledermaus. She has now established her music teaching here in Ottawa under the RCM. She is an active member of Coro Vivo Ottawa.

Soprano **Joyce Lundberg**, paleo-climatological geologist, professor, photographer artist and musician and founder of Ottawa's early music ensemble Tourmaline (which has appeared in the St. Luke's recital series) has been an active member of the Ottawa Harmelodic Club for several years. Her flexibility and musicianship has enabled her to bloom in many ensembles.

The Harmelodic Music Club is an amalgamation of 2 musical clubs: the Harmony Music Club and the Dramelodic Music Club. Both of these clubs existed for more than 25 years when they finally amalgamated officially in 1960-61, though they had been holding joint meetings since March 1945. In April 1968 the Music Study Club joined the Harmelodic Music Club. These musical clubs seemed to share a common objective: to foster and promote interest in music and literature by the performance of its members and by giving scholarships. More details are known about the Music Study Club, thanks to a 30th anniversary history written by Daisy Roe Moore in 1966. At that time, the President of the Music Study Club was one of our current members, Miss Marjorie Purvis. The details below are excerpted from that history. The Music Study Club began in 1935 when Mrs. John Sutherland returned from a visit to the Juilliard School of Music in New York with the impression that Ottawa musicians would welcome a fresh approach to musical matters. It started with 9 members and grew rapidly. The mother of one of the members was a member of the Chelsea Club and sponsored the Music Study Club there. They had their meetings at the Chelsea Club until, during the war, it was decided to hold the meetings at private homes. A paper or two was given at each meeting on the life of a composer. Then, artists, 2 singers, a violinist, and a pianist “performed, if possible, the works by that composer”. Each of the Clubs had professionally-printed programmes, with details similar to ours today. Looking at one of the programmes of the Dramelodic Music Club, it seemed that each meeting had a programme consisting of piano, vocal, reading, guest artist, and instrumental. In the 1947 Constitution of the Dramelodic Music Club it said that membership should be 30 women, each paying an annual fee of 50 cents. Meetings went from 8:30 until 10:30, and started with *God Save the King*. The musical clubs used to publish their meetings and events in the local newspaper. They held auctions, teas, mini bazaars, coffee parties, bridge parties, etc. to raise funds for their scholarship programs and also for charities. For example, in 1942 the Harmony Music Club announced in the paper it was hosting the Elgar Junior Choir of Vancouver, under the direction of its conductor, C.E. Findlater. The cost for this concert was 50 cents and the proceeds were going to the Red Cross. Looking back at these 3 Clubs which came together as the Harmelodic Music Club that we know today, there is a long standing tradition—which we still operate by—stemming more than 70 years. As Daisy Roe Moore said in her 1966 history, We hope that this Club continues far into the future as a means of uplifting those who are fortunate enough to be its members.