

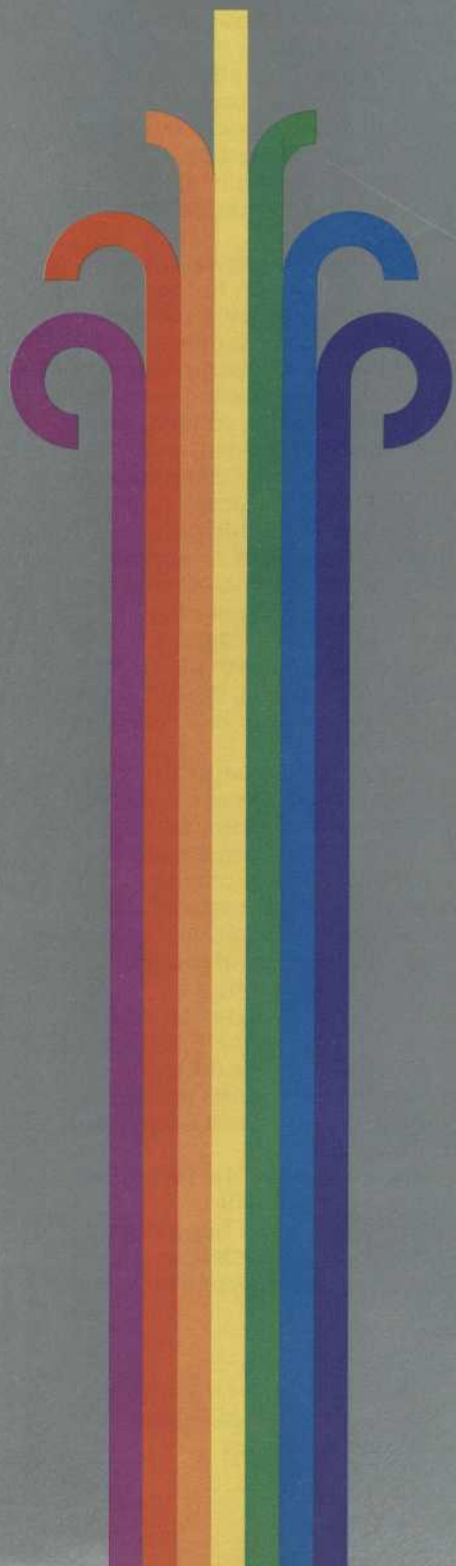


Jeux de la
XXIe Olympiade
Montréal
1976

Games of the
XXI Olympiad
Montréal
1976

Programme Arts et Culture

Arts and Culture Program



The
Toronto
Mendelssohn
Choir



L'Orchestre Symphonique de Montréal



Salle Wilfrid-Pelletier
Place des Arts
15 juillet, 20h30
July 15th, 20:30

Les arts et la culture ont formé, dès les époques les plus reculées, une alliance avec les Jeux athlétiques.

Depuis toujours, les deux concepts, sports et arts, ont été, dans leur fondement individuel, une conciliation de l'esprit avec le corps au sens le plus large de l'entendement humain. Cet entendement, on le cerne dans un vocable: eurythmie.

L'âge nouveau des Jeux olympiques relie ce noble passé aux sciences modernes des communications.

Grâce aux moyens modernes d'échange, la soudure entre le sport et les arts a donné un tour nouveau aux Jeux olympiques.

L'esprit imprimé par le baron Pierre de Coubertin dans la résurrection des Jeux olympiques s'exprime dans ces trois mots: « Sport, Science, Arts ».

Le Comité organisateur des Jeux olympiques de 1976 (Cojo) s'est efforcé de respecter ce principe en préparant, parallèlement aux compétitions sportives, des congrès scientifiques et en mettant au point un programme général des Arts et de la Culture.

Comme le prévoient les règles olympiques, le programme des Arts et de la Culture des Jeux olympiques de 1976 est typiquement national.

En élaborant les programmes, le Cojo a cherché à susciter l'émerveillement des centaines de millions de visiteurs et du milliard de téléspectateurs qui partageront avec les Canadiens les particularités de leur culture qui cache un effort individuel de créativité.

Le Cojo, d'un commun accord avec différents groupements culturels et artistiques, a voulu que le monde entier saisisse la richesse de la créativité canadienne dans les voies le plus diverses.

Au centre des festivités, rond-point du besoin de communiquer avec le monde extérieur, le Cojo y a placé l'athlète, valeur intrinsèque de l'univers merveilleux des Jeux olympiques.

C.O.R. Rousseau
Président du Comité
organisateur et Commissaire général
des Jeux de la XXIe Olympiade

Arts and culture, since the earliest times, have been linked with athletic games.

Indeed, at the very basis of the concepts of sports and the arts is the conciliation of body and spirit in the broadest sense of human understanding. This alliance is designated by the word "eurythmy."

Through the modern Olympic Games, this noble heritage of the past is integrated into our sophisticated communication sciences.

Thus, the link between sports and the arts has been further strengthened by today's mass media.

The lasting spirit conveyed by Baron Pierre de Coubertin when he restored the Olympic Games may be summed up in the following three words: "Sports, Science, and Arts."

The Organizing Committee for the 1976 Olympic Games (COJO) has tried to uphold this principle by hosting a series of scientific conferences in addition to the sports competitions, and by setting up an arts and culture program.

In conformity with the Olympic rules and regulations, the 1976 Arts and Culture Program is a typically national one.

COJO's objective, in drawing up these programs, was to enable hundreds of thousands of visitors and a billion television viewers to appreciate and share with the Canadian people the specific characteristics of a national culture, which is the product of many individual creative efforts.

COJO, in co-operation with different cultural and artistic groups, wanted to give the world an opportunity to grasp the richness of Canadian creativity as expressed in its many forms.

At the centre of the festivities which express our will to communicate, COJO has placed the athlete, who symbolizes the fundamental meaning of the Olympic Games.

Roger Rousseau
President of the Organizing
Committee and Commissioner-
general for the Games
of the XXI Olympiad

Le Choeur
Mendelssohn
de Toronto

The Toronto
Mendelssohn
Choir

**Une production de Ars
musicalis-Canada, une division
des Productions Art musical-I.S.
inc.**

**A production of Ars
musicalis-Canada, a division of
les Productions Art musical-I.S.
inc.**

Concert de musique chorale

Choral music concert

Le Choeur Mendelssohn de Toronto
Directeur:
Elmer Iseler

The Toronto Mendelssohn Choir
Director:
Elmer Iseler

L'Orchestre symphonique de
Montréal
Directeur musical:
Raphaël Frübeck de Burgos

Montreal Symphony Orchestra
Musical director:
Raphaël Frübeck de Burgos

Solistes:
Lois Marshall, soprano et
Bernard Turgeon, baryton

Soloists:
Lois Marshall, soprano and
Bernard Turgeon, baritone

Le Choeur Mendelssohn de
Toronto tient à remercier de son
appui Wintario, initiative relevant
du ministère de la Culture et des
Loisirs de l'Ontario.

The Toronto Mendelssohn Choir
acknowledges the support received
from Wintario, a program of the
Ontario Ministry of Culture and
Recreation.

Le Choeur Mendelssohn de Toronto

The Toronto Mendelssohn Choir

Le Choeur Mendelssohn de Toronto a été fondé en 1894 par Augustus Stephen Vogt. Son objectif était de former une chorale dont la qualité tonale et l'expression se rapprocheraient de celles d'un bon orchestre.

L'ensemble possède maintenant un répertoire diversifié qui comprend des oeuvres chorales de compositeurs tels que Bach, Beethoven, Vaughan Williams, Stravinski et Penderecki. La tradition de qualité artistique instituée par Vogt s'est perpétuée au cours des années sous la direction des chefs successifs du Choeur Mendelssohn de Toronto, Herbert Fricker, Ernest MacMillan, Frederick Silvester, Walter Susskind et Elmer Iseler.

Elmer Iseler devint directeur de l'ensemble en 1964. En 1968, les Festival Singers du Canada, groupe professionnel de 32 chanteurs fondé par monsieur Iseler en 1955, unirent leurs forces à celles du Choeur Mendelssohn, qui devint ainsi le premier choeur canadien réunissant des choristes amateurs et professionnels. Cette association a eu pour effet de stimuler l'enthousiasme des membres des deux organisations et d'améliorer la qualité d'interprétation de ce choeur qui comprend 180 voix.

Au mois d'août 1972, le Choeur Mendelssohn fit une tournée en Europe où il donna des concerts notamment en Angleterre, en France et en Suisse.

En octobre 1975, l'ensemble, sous la direction d'Elmer Iseler, donna le seul concert choral du Festival canadien présenté à l'occasion des fêtes du bicentenaire des Etats-Unis, au Kennedy Center de Washington, D.C. Le public américain a vivement applaudi aux interprétations des choristes. Quant aux critiques, ils soulignèrent, entre autres, la force convaincante du choeur ainsi que sa splendide sonorité et la gamme merveilleuse du coloris et des effets sonores.

Grâce à sa maîtrise de la technique artistique du chant choral, le Choeur Mendelssohn est en mesure d'exécuter de nombreuses oeuvres qui dépassent ordinairement le répertoire de nombreux ensembles vocaux.

The Toronto Mendelssohn Choir was founded in 1894 by Dr. Augustus Stephen Vogt. His aim was to create a disciplined singing society whose tonal quality and expression would resemble that of a fine orchestra.

The Toronto Mendelssohn Choir has become able to handle, with ease, choral works by such diverse composers as Bach, Beethoven, Vaughan Williams, Stravinsky, and Penderecki. The tradition of quality started by Vogt has been built on over the years by five successive conductors: Herbert Fricker, Ernest MacMillan, Frederick Silvester, Walter Susskind, and now Elmer Iseler.

Elmer Iseler became conductor in 1964. In 1968, the Festival Singers of Canada, a professional group of 32 voices (founded by Dr. Iseler in 1955), became part of the Mendelssohn Choir, which thus became the first amateur-professional group in Canada. It was a bold move, but a highly successful one; it inspired the members of both organizations, and created an ever more brilliant Mendelssohn Choir of 180 voices.

In August 1972, the choir toured Europe, presenting concerts in England, France, and Switzerland.

In October 1975, the choir, under Elmer Iseler, presented the only choral concert of the Canadian Festival in honour of the U.S. Bicentennial Celebrations in Kennedy Center, Washington, D.C. This concert drew two standing ovations from the enthusiastic audience, and critics praised "the choir's formidable resources" and "splendid sonority, and a marvelous range of tone colours and tonal effects."

The choir's technical mastery makes possible performances of many works few other choirs would attempt.

Programme

Program

O Canada

Calixa Lavallée
Arrangements de Godfrey Ridout

Pange Lingua

Godfrey Ridout

Symphonie de psaumes

Igor Stravinsky

Entracte

Dona Nobis Pacem

Ralph Vaughan Williams
Solistes:
Lois Marshall, soprano et
Bernard Turgeon, baryton

O Canada

Calixa Lavallée
Arranged by Godfrey Ridout

Pange Lingua

Godfrey Ridout

Symphonie de psaumes

Igor Stravinsky

Intermission

Dona Nobis Pacem

Ralph Vaughan Williams
Soloists:
Lois Marshall, soprano and
Bernard Turgeon, baritone

Lois Marshall, soprano

Depuis 30 ans, le soprano canadien Lois Marshall a chanté sur cinq continents. Récitaliste accomplie, elle fit, entre autres, plusieurs tournées en Union soviétique où elle reçut la faveur du peuple russe et les éloges unanimes des critiques. Madame Marshall a donné des interprétations mémorables notamment des oeuvres de Puccini, Beethoven, Händel, Carl Orff et Samuel Barber. Elle est régulièrement invitée par les plus grands orchestres du monde. Elle a, en outre, réalisé de nombreux enregistrements.

Bernard Turgeon, baryton

Pour la majorité d'entre nous, Bernard Turgeon c'est encore Louis Riel, rôle qu'il créait en 1967, lors de la première mondiale de cet opéra d'Harry Somers, présenté par le Canadian Opera de Toronto et par la télévision de Radio-Canada à travers le pays. Il interprète également d'autres premiers rôles, tels Rigoletto, docteur Bartolo dans *Il Barbiere di Siviglia* et Tonio dans *Pagliacci* sur les grandes scènes d'opéra du monde. Outre ses nombreux engagements à l'opéra, Bernard Turgeon chante régulièrement avec les grands orchestres canadiens, américains et européens. Tout en poursuivant sa carrière, il enseigne le chant à l'Université de l'Alberta et dirige la classe d'opéra à l'École des Beaux-Arts de Banff.

Lois Marshall, soprano

Over the past 30 years, Canadian soprano Lois Marshall has sung on five continents. An accomplished recitalist, she has made several tours of, among other countries, the Soviet Union, where she was warmly received by audiences and won the unanimous praise of the critics. Madame Marshall has given memorable interpretations of the works of great lyric composers, especially those of Puccini, Beethoven, Händel, Carl Orff, and Samuel Barber. She is a regular guest of the world's leading orchestras. She has also made numerous recordings.

Bernard Turgeon, baritone

For most of us, Bernard Turgeon is thought of as Louis Riel, the role he created in 1967 for the world premiere of Harry Somer's opera, presented by the Canadian Opera Company, Toronto, and by CBC television in a nation-wide telecast. Yet he sings other leading roles, such as those of Rigoletto, Dr. Bartolo in *Il Barbiere di Siviglia*, and Tonio in *Pagliacci* in the world's greatest opera houses. Apart from his numerous operatic appearances, Bernard Turgeon sings regularly with great Canadian, United States, and European orchestras. While pursuing his career, he teaches voice at the Banff School of Fine Arts.

Le programme Arts et Culture de la XXle Olympiade a un caractère typiquement national, d'abord et surtout par la représentativité des compagnies, des troupes et des artistes participants qui viennent de tous les coins du pays. Il est national aussi par ses sources de financement qui sont multiples et diversifiées.

Le choix d'une programmation équilibrée entre les différentes disciplines et relié à la disponibilité des artistes, le respect des deux langues officielles, le financement et les restrictions budgétaires, l'hébergement des artistes, les échéances à respecter sont autant de facteurs qui ont rendu complexe et délicate l'organisation de ce programme. Il faut comprendre qu'il s'agit ici, non pas d'excuses, mais de critères qu'il nous a fallu considérer soigneusement.

Ce programme, nous en sommes fiers, parce qu'il est tributaire de la richesse, de la diversité et de la vivacité de notre activité culturelle et artistique: durant ce grand festival artistique, qui dure 31 jours et qui prend place dans quatre villes du Québec et de l'Ontario, plus de 3 000 artistes des arts de la scène donnent plus de 6 000 heures-spectacles et au-delà de 1 100 artistes des arts visuels et 200 artisans exposent plus de 1 300 oeuvres d'art.

Je remercie sincèrement tous ceux qui ont contribué à relever ce défi périlleux, de tenter de définir une culture québécoise et canadienne, dans ses manifestations les plus diverses: les artistes et les artisans, les gouvernements provinciaux, territoriaux et municipaux, l'Office des tournées du Conseil des Arts du Canada, le Comité organisateur des Jeux olympiques de 1976, les commanditaires, la merveilleuse équipe du Programme Arts et Culture et les imprésarios.

Tout au long de la mise en oeuvre du Programme Arts et Culture des Jeux olympiques de 1976, vous étiez, vous, le public, notre préoccupation constante. Notre plus grand souhait, c'est qu'il ait pu répondre à vos attentes.

Yvon DesRochers
Directeur général
Programme Arts et Culture

The Arts and Culture Program for the 1976 Olympic Games is a distinctively national one, chiefly because of the participation of artists, performers, companies, and groups from all parts of the country. It can also be considered a national endeavor because of the great diversity of financial sponsors.

Numerous factors contributed to the complex and difficult task of organizing this program: balance between the different fields of activity; respect for both languages; means of financing and budget restrictions; accommodations for the athletes; and finally, deadlines. However, these are not excuses, but only some of the things which had to be taken into consideration.

We are proud of this program because it is the product of the diversity and the vitality of our cultural and artistic activities. During this grand festival which will be lasting 31 days and taking place in four cities in Québec and Ontario, more than 3,000 performers will be providing over 6,000 hours of programming and some 1,300 works of art will be presented by over 1,100 artists and 200 craftsmen.

I want to extend my warmest thanks to all those who contributed in some way to meeting this tremendous challenge, which consisted of presenting the culture of Québec and Canada in its numerous forms: the artists and craftsmen, the provincial, territorial and municipal governments, the Touring Office of The Canada Council, the Organizing Committee for the 1976 Olympic Games, the sponsors, the remarkable arts and culture team and the impresarios. All of them gave us the support without which obstacles would have become insurmountable.

Throughout our work in preparing the Arts and Culture Program for the 1976 Olympic Games, you, the public, have been our constant concern. Our greatest wish now is that your expectations will be fully satisfied.

Yvon DesRochers
Director-general
Arts and Culture Program

PANGE LINGUA

Godfrey Ridout
(1918 -)

Of the glorious Body telling,
O my tongue, its mysteries sing,
And the Blood, all price excelling,
Which the world's eternal King,
In a noble womb once dwelling,
Shed for this world's ransoming.
Given for us, for us descending,
Of a Virgin to proceed,
Man with man in converse blending,
Scattered he the Gospel seed,
Till his sojourn drew to ending,
Which he closed in wondrous deed.
At the last great Supper lying
Circled by his brethren's band,
Meekly with the law complying,
First he finished its command,
Then, immortal food supplying,
Gave himself with his own hand.
Word made Flesh, by word he maketh
Very bread his Flesh to be;
Man in wine Christ's Blood partaketh:
And if senses fail to see,
Faith alone the true heart waketh
To behold the mystery.
Therefore we, before him bending,
This great Sacrament revere;
Types and shadows have their ending,
For the newer rite is here;
Faith, our outward sense befriending,
Makes the inward vision clear.
Glory let us give, and blessing
To the Father, and the Son;
Honour, might, and praise addressing,
While eternal ages run;
Ever too his love confessing,
Who, from both, with both is one.

SYMPHONY OF PSALMS
for Mixed Chorus and Orchestra

Igor Stravinsky
(1882 - 1971)

PART I

Psalm 38 Verses 13 and 14.
Exaudi orationem meam, Domine
et deprecationem meam: Auribus
percipe lacrimas meas. Ne sileas:
quoniam advena ego sum apud te,
et perigrinus sicut omnes patres mei.

Remitte mihi, prius quam abeam,
et amplius non ero.

PART II

Psalm 39 Verses 2,3 and 4.
Expectans expectavi Dominum, et
intendit mihi,
Et exaudivit preces meas:
et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum
novum, carmen Deo nostro,
Videbunt multi, et timebunt:
et sperabunt in Domino.

PART III

Psalm 150
Alleluia.
Laudate Dominum in sanctis Ejus:
laudate Eum in firmamento virtutis Ejus.
Laudate Eum in virtutibus Ejus:
laudate Eum secundum multitudinem
magnitudines Ejus.
Laudate Eum in sono tubae:
laudate Eum in psalteris et cithara.
Laudate Eum in tympano, et choro:
laudate Eum in chordis, et organo.
Laudate Eum in cymbalis bene sonantibus.
Laudate Eum in cymbalis jubilationibus
omnis spiritus laudet Dominum.
Alleluia.

Dona Nobis Pacem

Ralph Vaughan Williams
(1874-1958)

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat! beat! drums! — blow! bugles! blow!
Through the windows — through the doors — burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet — no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums — so shrill you bugles blow.
Beat! beat! drums! — blow! bugles! blow!
Over the traffic of cities — over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in
those beds,
No bargainers' bargains by day — would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums — you bugles wilder blow.
Beat! beat! drums! — blow! bugles! blow!
Make no parley — stop for no expostulation,
Mind not the timid — mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums — so loud you bugles blow.

WALT WHITMAN.

III

RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever
again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin — I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN.

IV

DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.
Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.
I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.
I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.
Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.
O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.
The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN.

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT.

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land . . . and those that dwell therein. . . .

The harvest is past, the summer is ended, and we are not saved. . . .

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22.

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

DANIEL X. 19.

'The glory of this latter house shall be greater than of the former . . . and in this place will I give peace.'

HAGGAI II. 9.

VI

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

Dona nobis pacem.