



The University Symphony Orchestra
Tanya Prochazka, Conductor
Soloist Bianca Baciu, piano
Madrigal Singers
Concert Choir

Sunday, March 28, 2004 at 8:00 pm
Francis Winspear Centre for Music



UNIVERSITY OF
ALBERTA



In the presence of Her Honor,
the Honorable Lois Hole, CM,
Lieutenant-Governor of Alberta

7:10 pm Pre-Concert Introduction by
Alexandra Munn
Upper Circle Lobby

Alexandra Munn was born in Calgary, Alberta and studied with Dr Gladys McKelvie Egbert. She is a graduate of the Juilliard School of Music as a student of Irwin Freundlich. Further study was with Guido Agosti at the Academia Chigiana, Siena, Italy. She was pianist for seven years with the Calgary Philharmonic Orchestra, opera coach and later Musical Director of the original Music Theatre Division program at The Banff Centre. In 1962 she was invited to join the faculty of the University of Alberta Department of Music (Edmonton) and was appointed Professor Emeritus September 1991. As a choral conductor, Professor Munn directed the Da Camera Singers, the Edmonton Opera Chorus and the Richard Eaton Singers, the latter successfully competing in festivals during their 1970 tour of England.

Her considerable performance experiences with vocal and instrumental chamber music have been heard on CBC Radio, and she has appeared in numerous television programs as performer and commentator on CBC and CTV national and regional networks. Teaching is of prime importance to her and her students have been recognized in national and international competitions. She is alive and teaching at the Alberta College Conservatory of Music (Grant MacEwan College).

8:00 pm Greetings from the University of Alberta

John T Ferguson
Chancellor

Greetings from the Faculty of Arts

Daniel Woolf
Dean of Arts

Program

Schicksalslied (Song of Destiny), Op. 54 (1871) Johannes Brahms
from *Hyperions Schicksalslied* by Friedrich Hölderlin (1833-1897)
(For Choir and Orchestra)
Langsam und sehnsuchtsvoll, Allegro, Adagio

Piano Concerto No. 4 in G Major, Op. 58 (1805-6) Ludwig Van Beethoven
I. Allegro moderato (1770-1827)
II. Andante con moto
III. Rondo (Vivace)
Bianca Baci, piano

Intermission

Variations on an Original Theme (Enigma), Op. 36 (1899) Edward Elgar
Dedicated to : "To my friends pictured within" (1857-1934)

Introduction: Andante

- I. (C.A.E.): L'istesso tempo
- II. (H.D.S-P.): Allegro
- III. (R.B.T.): Allegretto
- IV. (W.M.B.): Allegro di molto
- V. (R.P.A.): Moderato
- VI. (Ysobel): Andantino
- VII. (Troyte): Presto
- VIII. (W.N.): Allegretto
- IX. (Nimrod): Adagio
- X. (Dorabella): Allegretto
- XI. (G.R.S.): Allegro di molto
- XII. (B.G.N.): Andante
- XIII. (***) : Moderato
- XIV. (E.D.U.): Allegro - Presto

Psalm 150 (1892) Anton Bruckner
(For Choir and Orchestra) (1824-1896)
Mehr langsam, feierlich, kräftig
Erika Vogel, soprano

Texts and Translations

Schicksalslied / Song of Fate

(text: Friedrich Hölderlin;
translation: Emily Ezust)
Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben,
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

Psalm 150

(text: Ps 150; translation: NIV, adapted)
Halleluja!
Lobet dem Herrn in seinem Heiligum.
Lobet ihn in der Feste seiner Macht.
Lobet ihn in seinen Taten!
Lobet ihn in seiner großen Herrlichkeit!
Lobet ihn mit Posaunen;
Lobet ihn mit Psalter und Harfen.
Lobet ihn mit Pauken und Reigen,
Lobet ihn mit Saiten und Pfeifen.
Lobet ihn mit hellen Zymbeln,
Lobet ihn mit wohlklingenden Zymbeln!
Alles, was Odem hat, lobe den Herrn.
Halleluja!

You wander above in the light
on soft ground, blessed genies!
Blazing, diving breezes
brush by you as lightly
as the fingers of the players
on their holy strings.

Fateless, like sleeping
infants, the divine beings breathe;
chastely protected
in modest buds,
blooming eternally
their spirits,
and their blissful eyes
gazing in mute,
eternal clarity.

Yet there is granted us
no place to rest;
we vanish, we fall—
the suffering humans—
blind from one
hour to another,
like water thrown from cliff
to cliff,
for years into the unknown depths.

Alleluia!
Praise God in his sanctuary;
Praise him in his mighty heavens.
Praise him for his acts of power;
Praise him for his surpassing greatness.
Praise him with the sounding of the
trombone,
Praise him with the lyre and harp.
Praise him with drums and dancing,
Praise him with strings and flutes,
Praise him with the clash of cymbals,
Praise him with resounding cymbals.
Let everything that has breath praise the
Lord.
Alleluia!

Program Notes

Schicksalslied (Song of Destiny), Op. 54 from *Hyperions Schicksalslied* by Friedrich Hölderlin composed 1871 by Johannes Brahms (1833-1897)

Schicksalslied is based on the poem "Hyperions Schicksalslied" (Hyperion's Song of Destiny) by Johann Christian Friedrich Hölderlin (1770-1843). Hölderlin's poetry was largely unrecognized in his time, as he suffered terribly from schizophrenia, and was reclusive for most of his adult life. Today, having been rediscovered in the early part of the twentieth century, he is considered one of the greatest German lyric poets along with Goethe, Schiller and Rilke. Hölderlin was a recognized scholar of the Pantheon of Greek gods. For him, the gods were living, actual presences, able to give and sustain life as well as being at times utterly terrifying. The Greek myths became reality in his troubled mind.

Hölderlin's comprehensive knowledge and beliefs in the Greek classics provide the background for the text of "Hyperions Schicksalslied". The three-verse poem compares the peaceful life of the gods to the bleak, desperate confusion of mortals on earth; an example of the Greek classic tragic fall. Most of Brahms' choral music deals with death and human destiny, but the text for Hölderlin's *Schicksalslied* is unique in its lack of hopefulness or compassion. Brahms closely follows the moods of the text in his choral masterpiece, beginning with a soft, tranquil, transcendently beautiful opening. This is frighteningly interrupted by the second half which paints a tormented chaos completely lacking in peace and repose. This part of the poem expresses the desperation and futility of the human condition, and anger at the ignorance of people. Brahms' writing here is dramatically punctuated by fast rising and falling double-bowed arpeggios in the strings and forceful rhythmical writing for the voices and the rest of the orchestra. Where the poem ends, though, is not where Brahms closes. Consistent with his own view of death and in contrast with the poetry, this conclusion by Brahms for orchestra alone leaves us with a feeling of peace and hope.

Notes by Priscilla Chan and Tanya Prochazka

Piano Concerto No. 4

Composed 1805-6 by Ludwig Van Beethoven (1770-1827)

Beethoven's increasing deafness was well advanced by 1805, when he commenced work on his fourth concerto for the piano. The dire despair felt in 1802, when he wrote his Heiligenstadt Testament, a piteous cry to the heavens for what had befallen him, had however abated somewhat, for we read that a fellow-tenant in the house where he lived in 1805 found him always "merry, ready for jest, happy, full of life, witty and not seldom satirical". He had recently heard the first performances of both the second and third symphonies and was soon to be at work on the fourth and fifth. By the time of his own first performance of this fourth concerto, 1808, they too had been performed and the sixth was in preparation for its December première in the same year. This was thus a period of intense diligence and much celebrity for Beethoven, despite a crushing review of the *Eroica* Symphony in the Viennese press. We are here in the fullest flowering of what became known as "middle-period Beethoven", when music of a heroic character, such as the aforementioned *Eroica* and Fifth Symphonies was interspersed with that of a distinctly lighthearted tone, of which type this Fourth Piano Concerto may be considered an example:- granted that there are also darker, romantic leanings included, such as in the slow movement.

The composer's letters make remarkably little significant mention of this concerto, other than listing it with other scores which he offers to his Leipzig publisher, Breitkopf &

Härtel, or to the great Italian pianist Muzio Clementi in the course of contractual discussions regarding its publication in Britain. For this reason we are thrown back on the score itself in our quest to elicit its meaning in the form of commentary.

The concerto form was well established by the time he penned this great work, yet we can find many signs of his desire to push the boundaries in the course of its three classically ordered, fast-slow-fast movements. First, and most unexpected of all, is the unprecedented solo passage for the piano before the orchestra even begins. This is in the home key of G major but after a mere *seven* measures (note: not the normal eight!) the orchestra intrudes with a very soft but defiant contradiction, giving its version of the same phrase in B major, and *nine* bars long!! At this point the true orchestral exposition finally sets out, in G major and in more conventionally-balanced phrase lengths of four and six bars. The surprises are not exhausted, however, and the second subject immediately follows in the unusual key of A minor, rather than the dominant, D major, as would have been anticipated. The soloist's subsequent entry further complicates proceedings by eschewing any statement of the main themes for a further fifteen bars of rambling figures before the orchestra, ever so gently again, reminds him that it probably is time now to "get on with it" and deal with the themes already presented.

The amazing second movement has always stood as a shining example of what might happen when the romantic sensibility is given free rein in fusing and mixing the various established forms of music at that time, instrumental, vocal or operatic. Orchestra and piano are pitted against each other in a dialogue suggesting the image of the "two ships which pass in the night". The orchestra is rigid of rhythm and stern of spirit in its statements, while the piano explores a liquid, light-filled realm of dreams and fantasy. Seemingly oblivious of each other, they persist in developing their own phrases exclusively, while forbearing to interrupt each other at all, virtually until the final cadence. The idea of the concerto as "duel" rather than "duet" seldom carried such force.

The ebullient finale commences, but in C major! The drumlike rhythm of the first subject in the orchestra is given a light and totally pianistic gait when the soloist takes it over. Orchestra and piano are in agreement as they set out on a unified journey, and further agree to slip easily into the home key of G major for the *second* subject: again, classical norms are awry. *Vivace* is its name and lively is indeed its nature. Contradictions still rule the day though: six-eight metre contests with the established two-four. A "learned" contrapuntal texture is proposed by the orchestra in two interludes, without the slightest effect on the pianist's runaway high spirits. Key relationships prove telling too, with that third, G to B, from the beginning of the first movement, rearing its curious head again in the form of a G to E-flat modulation in the finale. The fun never quite subsides though, despite all these strange machinations, and this great and ever-popular concerto ends with all the brilliance of a pianist's highest hopes for a musical *coup de grace* at the final stroke.

Notes by Malcolm Forsyth

Enigma Variations

Composed 1899 by Edward Elgar (1857-1934)

Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. Born in the West of England in 1857, he found himself able to move to London as a composer after his marriage in 1889. Success only came later after his return to the West Country, confirmed by the Enigma Variations, first performed in London in 1899.

The work consists of fourteen variations on one theme, the 'Enigma', of hotly contested origins. Historians have suggested such divergent sources as Beethoven's Pathétique sonata and Mozart's "Prague" Symphony, to *Auld Lang Syne*, *Loch Lomond*, *Rule, Britannia*, and *God Save the Queen*. Each variation is distinct in mood and style, ranging from romantic to heroic to rambunctious. "To My Friends Pictured Within" was Elgar's dedication for this work for orchestra written in 1899. These friends, denoted by initials above each variation, include Elgar's wife Caroline Alice (Variation I, "C.A.E."), his publisher, August Johannes Jaeger (Variation IX, "Nimrod" - perhaps the most famous of the variations), and even Elgar himself (Variation XIV, "E.D.U.").

Notes by Aaron Hryciw and Matthew Roberts

Psalm 150

(For Choir and Orchestra)

composed 1829 by Anton Bruckner (1824-1896)

Mehr langsam, feierlich, kräftig

Anton Bruckner, a native of Austria, is primarily known for his symphonies and sublime sacred choral compositions. Deeply influenced by, and anchored in, the traditions of Beethoven and Schubert, Bruckner was one of the most innovative composers of the second half of the 19th century.

Bruckner had begun to compose his Ninth Symphony in 1887, and was deeply engrossed in its creation when he received a commission by Richard Heuberger to compose *Psalm 150* in 1891, for the "Vienna International Music and Theater Exhibition" of 1892. He interrupted his work on the Symphony to write this work, as well as to compose his last motet and *Das Deutsche Lied*. He did not complete *Psalm 150* in time for its eagerly-awaited first performance at the Exhibition. It was given its première on the 13th of November, 1892, at a concert conducted by Wilhelm Gericke. The early public response to the work was not enthusiastic, but today *Psalm 150* is regarded as one of Bruckner's greatest choral works, second only to the *Te Deum* of 1884. *Psalm 150* expresses Bruckner's devout religious faith in an extravagant choral and orchestral setting. Its greatness and spiritual expansiveness, its majesty and drive towards the highest spiritual ideals are often compared to the imposing architecture of European cathedrals.

Notes by Priscilla Chan and Tanya Prochazka

Bianca Baciu was born in Brasov, Romania, to a family of musicians, and began taking piano lessons at the age of five. She graduated with honors from the Sigismund Toduta Music School in Cluj, Romania, (Baccalaureate, 1995) and from the Transylvania University School of Music in Brasov, Romania, (BMus in Piano Performance, 2000). Ms Baciu pursued further studies at the Musikhochschule in Cologne, Germany, and the University of Western Ontario in London, Ontario (MMus in Piano Performance, 2002). She is currently completing her doctoral studies in piano performance with Dr Jacques Després at the University of Alberta.

Originally from Australia, **Tanya Prochazka** studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Després has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario.

The University of Alberta Madrigal Singers, 2003-2004
Leonard Ratzlaff, Conductor
Kathleen Skinner, Choral Assistant
Rob Curtis and Kevin Dill, Accompanists

Soprano

Suzanne Abele
Alicia Doetzel
Jessica Heine
Karen Nell
Kripa Nageshwar
Lindsay Schneider
Kathleen Skinner
Carmen So
Tanis Taylor
Erika Vogel
Kym White
Katie Yakimyshin

Tenor

John Brough
Jamie Burns
Curtis Dueck
Jonathan Dueck
Rory Larocque-Walker
Caleb Nelson
Shahril Salleh
Jason Summach
Jordan van Biert

Alto

Gabrielle Donnelly
Amy Gartner
Kristel Harder
Erin Henry
Guylaine Lefebvre-Maunder
Amy Lin
Lisa Lorenzino
Elly McHan
Katie Pollock
Laura Regier
Shannon Robertson
Lindsey Sikora
Toscha Turner

Bass

Jonathan Ayers
Christian Bérubé
Rob Clark
Rob Curtis
Kevin Dill
Luke Ertman
Ricky Lam
Brendan Lord
Trevor Sanders
Michael Wiens
Rob Zylstra

The University of Alberta Concert Choir, 2003-2004
Debra Cairns, Director
Rob Curtis, Assistant Conductor
Ryan Kolodziej, Accompanist

Soprano

Catherine Benavides
Taryn Boston
Jennifer Bretzke
Louella Cassells
Janey Chan
Remi Do
Christina Hof
Jill Hoogewoonink
Erin Hooper
Erica Knutson
Brynn MacDonald
Janice Marple
Connie McLaws
Lyndsey Olsen
Erin Passmore
Laura Ritchie
Gillian Scarlett
Meera Varghese

Alto

Lily Chan
Erin Currie
Jenn English
Bethan Franklyn
Tamara Guillaume
Marilyn Huston
Boram Lee
Brenda Lockmuller
Amanda Koenig
Carolyn Pack
Sarah Prescott
Nicole Robertson
Allison Schmidt
Elize Smit
Stephanie Wong
Melody Yong

Tenor

David Archer
Tony Caruso
Nathan Létourneau
Charles Lin
Chris Misik
Shahril Salleh

Bass/Baritone

Montano Cabezas
Kyle Carter
Philip Chow
Ian Craig
Rob Curtis
Joel Delaney
Adam Ferland
William Fulton
Lincoln Ho
Jonathan Kilgannon
Ryan Kolodziej
Rhett Taylor
Jason Thompson
Marcus Wasnea

The University Symphony Orchestra, 2003-2004
Tanya Prochazka, Conductor

Violin

Aaron Au**
Maria Barton
Kim Bertsch
Daniel Damer
Natalia Gomez
Laura Grantham
Rebecca Guigui
Melissa Hemsworth
Ryan Herbold, ACM
Aaron Hryciw
Amy Kao
Robin Leicht
Elizabeth McHan, CM
Courtney Parker
Maya Rathnavalu
Monica Stabel
Sabrina Steed, CM
Guillaume Tardif**
David Wong
Scott Zubot

Viola

Jeanette Comeau
Leanne Dammann*
Emma Hooper
Andrea Kipp*
Viera Linderova
Charlene Vandeborn
Sarah Weingarten

Cello

Julie Amundsen
Anthony Bacon
Matthieu Damer
Simo Eng
Paula Harding
Martin Kloppers*
Doug Millie*
Mark Moran
Caitlin Smith

Bass

Stephanie Boisvert
Jonathan Hickle
Matthew Roberts
Ted Tessier
Toscha Turner*
Jan Urke**

Flute

Aura Giles*
Beatrice Wong*

Piccolo

Priscilla Chan

Oboe

Alyssa Miller*
Sherri Roy*

Clarinet

Ian Munro*
Lyndsey Cohen
Eric Yeh

Bassoon

Ondrej Golias*
Susanne Thompson

Contrabassoon

Doug Montgomery

Horn

Tammy Hoyle*
Marino Coco
Krista Majeran
Jenny Reimer
Brenda Vanneste

Trumpet

Sheena Hyndman*
Jeremy Maitland*
Ryan Frizzell

Trombone

Alden Lowrey*
Audrey Ochoa*

Bass Trombone

Andre Guigui*

Tuba

Devin Cook*

Timpani/Percussion

Jeff Donkersgoed*
Court Laslop*
Melissa Ma
David Meaghar

Organ

Jennifer Goodine

Join the Madrigal Singers and a host of Music alumni
for an evening of
Music and Laughter
Convocation Hall, 8:00 pm
Friday 11 September 2004
featuring the North American debut of
baritone diva Marguerite Peevirovitch



with Professor Johannes Ambrosius Kellermeister
An unforgettable date!
A memorable evening!

CM - Concert Master, rotating
ACM - Assistant Concert Master
*Section Leader (rotating)
**Faculty

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