

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
the

ST. CECILIA
ORCHESTRA

MALCOLM FORSYTH - CONDUCTOR

KAREN OPGENORTH - CONCERTMASTER

with soloists: Norman Nelson
Lawrence Fisher
Michael Bowie
Mark Eeles

Sunday, March 24, 1985
8.00 pm

CONVOCATION HALL, OLD ARTS BUILDING

PROGRAMME

Overture: Egmont, Op. 84 (1810) Ludwig van Beethoven
Sostenuto, ma non troppo - Allegro (1770-1827)

The Salpinx - Concerto Grosso No. 3 (1981) . . . Malcolm Forsyth
for string quartet and orchestra (b. 1936)

With Energy
Tranquil
Scherzo

Intermission

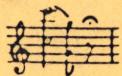
Symphony No. 5, Op. 82 (1915) Jean Sibelius
Molto moderato (1865-1957)
Allegro moderato - Presto
Andante mosso, quasi allegretto
Allegro molto

PROGRAMME NOTES

EGMONT OVERTURE, Op. 84 - LUDWIG VAN BEETHOVEN (1770 - 1827)

In 1809 Beethoven was invited to compose incidental music for Goethe's play "Egmont". Goethe was the author Beethoven admired above all others, and so the incidental music was set to eagerly. The plot of "Egmont" revolves around Count Egmont, who forsores the liberation of the Netherlands from Spanish rule but dies as a result of his own brave stand. It is quite likely that Beethoven's eagerness to set to composition of the incidental music was due to his reaction to a parallel situation created by the occupation of Vienna at that time by the French.

Egmont Overture is composed in three sections. The slow introduction and following Allegro in 3/4 are meant to illustrate the contrast between brutal force and imploring lament - Spanish tyrants and enslaved Netherlanders. There is a dramatic moment shortly before the final 4/4 Allegro, representing Egmont's decapitation



before the overture concludes with a triumphant call in the trumpet and a joyful celebration in the woodwinds and strings.

John Newman

THE SALPINX (Concerto Grosso No. 3, for string quartet and orchestra) (1981) - MALCOLM FORSYTH (b. 1936)

The repertoire of works for this medium is extremely small. Apart from the concerto grosso form of the baroque times, exemplified by Corelli, Handel, et al, there are works by Reger, Martinu and Elgar, (the latter for strings only). The reason for this dearth is evidently the difficulty of solving the riddle of balance and more importantly the ultimate supremacy of the soloist group in the midst of a full orchestra.

THE SALPINX programme notes continued.

The title refers to the trumpet of the ancient Greeks, used in battle, and this image provides the impetus for the work, written for the Anoré Quartet of Edmonton.

The first movement might be subtitled "Calisthenic", representing a flexing of musical muscles. The timpani proves to be a subsidiary soloist here and sets the mood with an energetic outburst which is taken up by the four soloists in seven-eight time.

The second movement is a nocturne, and presents an eerie nightscape of soft string chords and a portentous timpani rhythm, with a distant woodwind tracery. The passionate soloistic writing for the quartet contrasts starkly against the recurrent ethereal background in the orchestra.

The finale is a kind of mystical "Battle-scherzo". The soloists introduce an enigmatically lighthearted six-eight dance at the beginning, to be answered by the two obligato horn soloists, representing a battle signal (the salpinx). Tom-toms and timpani also act as lesser soloists here and soon we hear distant waves of advancing ranks in the orchestra. The confrontation between quartet and orchestra is finally manifested. At a climactic point the soloists begin a lament - a Greek chorus, in the sense of a summation.

A flurry of energy ends the work.

Malcolm Forsyth

SYMPHONY NO. 5 in E^b (1915) - JEAN SIBELIUS (1865 - 1957)

Sibelius was a Finnish composer who was much interested in Finnish nationalism and Norse mythology. His symphonic output includes seven symphonies, each of which is less conventional and more individual than the last, as well as several tone poems, a violin concerto and miscellaneous other music including the Karelia suite, Finlandia and Valse Triste.

The Fifth Symphony was written in 1915 when Finland was in the depths of a war caused depression. As well, Sibelius was suffering deep worry over his health since he had been having recurring trouble with throat cancer. Even so, the work is cast in a heroic mold, but not in a romantic sense. This is not a romantic symphony. Rather, it is a symphony that invokes the grandeur and force of Norse legend and nature. It contains within it a hint of the dark and antagonistic forces that are so eager to consume us if we so allow. The heroes here are gods, not men.

In its original form, the Fifth Symphony was in four movements. It was withdrawn for revision and was not performed again until 1919. For the final (1919) version Sibelius combined the first and second of the original movements, resulting in a three - movement symphony.

The first movement opens with a horn call that leads into a theme traded amongst the upper woodwinds. This is interrupted by a call in the trumpets. The horns enter again and introduce a mournful melody for solo bassoon. From this point on the tempo builds until a jaunty, folk-like waltz tune emerges in the woodwinds. The tempo continues to build and the waltz gets more frenzied until the movement ends Presto with a flourish in the trumpets.

SYMPHONY NO. 5 in E^b programme notes continued.

The second movement is in the grand form of a set of variations interspersed with reprises, although in this case the rhythm of the theme is at least as important as the actual melody. The rhythm is stated in pizzicato strings against sustained winds at the onset. Soon afterwards the melody is heard in the flutes and in various instrumental combinations thereafter.

The third movement begins with a moto perpetuo solo for the upper strings. They are soon joined by the cellos and eventually by the woodwinds as well. The horns then enter with a theme that is said to represent the hammer blows of the Norse god Thor. Over this the woodwinds and celli present a long-breathed theme which gradually gives way to a majestic call in the trumpets which brings us to the six great, spaced chords which bring the symphony to its majestic conclusion.

John Newman

MEMBERS

VIOLIN I

Karen Opgenorth, concertmaster
Elizabeth Ambrock
Cathy L. Boehm
Kevin Filewych
Lois Harder
Edgar Nelson
Darren Schlese
Carol Sperling

VIOLIN II

Martin Berger, principal
Jan-Marie Chrzanowski
Sylvia Pinces
Winifred Schroer
Becky Whitling

VIOLA

Stephen Collins, co-principal
Glenn Archibald, co-principal
Ron Komarniski
Neal Lee
Sandra McLellan

VIOLONCELLO

Mark Eeles, principal
Laura Backstrom
Micheal Beert
Amanda Forsyth
Roger Hunt
Barbara Morris
Ian Woodman

DOUBLE BASS

Duncan Sinclair
Janice Brine
Patricia Brine
Dan Mastronardi

FLUTE and PICCOLO

Lisa Nelsen, principal
Sandra Butner

OBOE

Melissa Duchak, co-principal
Joanne Mulesa, co-principal

CLARINET

John Newman, principal
David Hayman

BASSOON

Sherri Goethe, principal
Katrina Russell

HORNS

Juanita Spears, co-principal
Laszlo Klein, co-principal
Susan Belcher
Heidi Wessel

TRUMPET

Ross Hill, principal
Judy Wishloff
Wayne Prokopiw

TROMBONE

Kathryn McIntosh, principal
Colin Haydu

BASS TROMBONE

Todd Strynadka

TIMPANI and PERCUSSION

Bruce Hoag
Bruce Anderson