

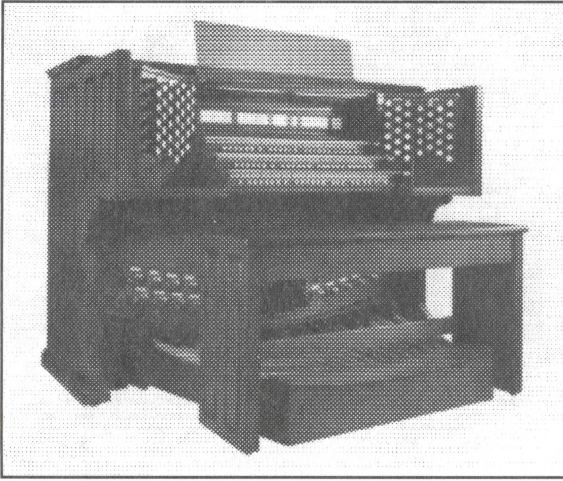


**the
music
makers**
together on stage
at the

Sunday 5 April at 8 pm

**Francis
Winspear
Centre
for Music**

Celebrating Tradition
and
Creating the Future



The organ for this evening's concert
- a three-manual Rodgers Model 950 -
has been generously provided by
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Inquiries welcome

7:15 pm

*Pre-Concert Introduction by
Michael Roeder*
Upper Circle Lobby

The University of Alberta

Symphony Orchestra

with the

Madrigal Singers

(Leonard Ratzlaff, Director)

and

Concert Choir

(Joy Berg, Director)

Malcolm Forsyth, Conductor

Oh Canada (ca.1880)

Chant national

Calixa Lavallée

(1842-1891)

arranged by Malcolm Forsyth (1996)

Lohengrin (1845-48)

Prelude

Introduction to Act III

Richard Wagner

(1813-1883)

Concerto for Piano and Orchestra

in C Minor, Op.18 (1900-01)

Moderato

Adagio sostenuto

Allegro scherzando

Sergei Rachmaninoff

(1873-1943)

Terry Greeniaus, solo piano

Intermission

The Music Makers, Op.69 (1912)

Ode by Arthur O'Shaughnessy (1844-1881)

for contralto solo, chorus and orchestra

Maura Sharkey, solo mezzo-soprano

Edward Elgar

(1857-1934)

The Music Makers

Ode

(from "Music and Moonlight")

by Arthur O'Shaughnessy

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams; --
World-losers and world forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming
Unearthly, impossible seeming--
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart

And therefore today is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of tomorrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry --
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the world must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

Lohengrin

Wagner

Lohengrin was Richard Wagner's seventh opera and his first to evince the signs of his espousal of the new harmonic ideas and rich orchestration which were to become his hallmarks in his greatest works such as *Tristan und Isolde*, *The Ring* and *Parsifal*.

The Prelude is one of the outstanding examples of this new, chromatic style, opening as it does with an ensemble only of violins in the high register. This is a musical portrayal of the Holy Grail, in the home of which, Montsalvat, the mysterious knight Lohengrin dwells. Rich orchestration in abundance follows, in an ecstatic web of counterpoint. The lush upper register of the cellos, in unison with horn, is an outstanding feature, as is the climactic surge of the full brass section.

The Introduction to Act III is a staple of the concert stage -- a brilliant allegro of flying string figures contrasted with horns and then trombones in a vigorous mood. On the opera stage this opening would flow directly into the famous wedding march, with Elsa and Lohengrin entering in procession. The concert version omits this.

Piano Concerto no. 2

Rachmaninoff

As a student in St. Petersburg, Rachmaninoff had exhibited outstanding talent as both pianist and composer. Strongly influenced by the romantic Russians, Tchaikowsky and Glazounov, he had already had successes, playing the first movement of his own First Piano Concerto (with its strong Scriabinesque influences), at a Conservatory concert. Upon graduation he signed a contract with a publisher and produced his most celebrated piano piece, the Prelude in Csharp minor, so successful that it came to haunt him as an obligatory encore wherever he played, even into his mature years. His First Symphony was soon to appear but its complete failure (caused, apparently, by the drunken state of Glazounov, who conducted it as if he understood nothing, eliciting the comment of César Cui that it was "a program symphony on the Seven Plagues of Egypt") brought about a period of intense depression for three years during which he wrote nothing. Medical attention including hypnosis eventually roused his creative spirit and the Second Piano Concerto was the immediate result, in 1900-01. Despite its exuberance and lush romantic harmony, it is nevertheless the memorable melodic inspiration which has set this beloved work firmly upon the pedestal it has occupied ever since.

The Music Makers

Elgar

In 1912 Elgar was at the height of his powers. Already hailed by the great German conductor Richter and by Richard Strauss as a master to rank with the best Germans, he had by then completed his triumphs of The Enigma Variations, his two Symphonies, his greatest choral-orchestral work, The Dream of Gerontius, and the only two parts of his projected religious trilogy which ever appeared: The Apostles and The Kingdom.

He was a violinist, bassoonist, trombonist, active conductor and a self-taught composer, with a finely-tuned ear for the complexities of Wagnerian harmony and a gift for the most colourful orchestration.

The choice of the Ode, The Music Makers by the minor poet O'Shaughnessy as a text for an extended choral-orchestral work with contralto solo was not universally praised when the work was given its premiere, and it must be admitted that the poetry is at times "mawkish", to quote one writer. The majesty of the music to support it, though, recalls the similar imbalance of the last previous great English master, Purcell, who immortalised often-shoddy poetry with great music. O'Shaughnessy's theme of the artist's splendid isolation from common society and his foretelling, through the ages, of all the greatest ideas of the future, was particularly appealing to Elgar (two years after finishing the work the glorious empires and kingdoms of Europe were indeed "trampled down") since it seemed to echo his own life experiences to some extent, at least in his inner feelings of rejection and lack of appreciation despite his great worldly success. This may appear odd, given that his music elevated him to a position of personal acquaintance and friendship with two British kings and the royal family despite his humble origins as the son of "a mere village piano-tuner", to quote Elgar himself. This was a typically sullen reproach of England's rigid class system, not of his father.

Forever fluctuating between joy and the deepest despair, Elgar was able to put forth this very same spectrum of extremes in musical terms elegant and polished, while at the same time accessible to the less musically sophisticated; never at a loss for "a good tune", such as the opening of his first Symphony ("I've got a tune to knock'em dead", he said of this) and, obviously, what became "Land of Hope and Glory", from the First Pomp & Circumstance March.

The most remarkable feature of this forty-minute work is possibly the unprecedented decision of this (or any other) composer to quote himself most fulsomely. Thus in the orchestral introduction we find the Enigma theme in the woodwind, while the first choral statement is accompanied by the judgment motive from Gerontius and also a fragment of his early Sea Pictures at the words "lone sea-breakers". The second stanza, concerning empire-builders of the past, brings forth snippets of both "Rule Britannia" and the "Marseillaise". Most unabashed of all is the vocal soloist's version of

the "Nimrod" variation from Enigma -- all thirty-four bars of it. This intensely expressive and heartfelt utterance of Elgar's had a special significance for him, as its original subject was his great friend Jaeger, who had died a few years earlier. The spirit of Jaeger, Elgar's philosophical intimate friend and confidante, seems to soar tragically over this beautiful episode.

At the end of the seventh stanza, at "in our dreaming and our singing/ A little apart from ye", there are quotations both from his Violin Concerto and The Apostles, soon followed by one from his First Symphony. In the last moments of this beautiful work a trace of the theme from Gerontius, "Novissima hora est", the death scene, is heard in the solo voice, with the words, "a singer who sings no more".

The UNIVERSITY SYMPHONY ORCHESTRA is composed of university music students, with some community members who have gained membership through audition. The Academy Strings, a string ensemble at the university, comprise the string sections of the orchestra. Originally named the St. Cecilia Orchestra, the university orchestra was directed by Dr Malcolm Forsyth from 1977 until 1986. The Academy Strings, originally named the Baroque Strings, was formed in 1979 by Professor Norman Nelson, a violinist and founder/member of the famed British group, the Academy of St Martin's-in-the-Fields. The present orchestra was formed in 1991 with co-directors Forsyth and Nelson.

Remarkable performances in the past six years have included all four Brahms Symphonies, Sibelius's Second and Dvorak's New World Symphonies, a full-staged performance of Mozart's *The Marriage of Figaro* with the university's voice/opera division, Schubert's Great C-major Symphony, Canadian composer Alexina Louie's *The Eternal Earth*, and Malcolm Forsyth's own JUNO award-winning work, *Atayoskewin*.

Conductor Dr MALCOLM FORSYTH was voted Canadian Composer of the Year in 1989, and has won three JUNO awards for "Best Classical Composition", the first for his Suite for Orchestra, *Atayoskewin*, a second in 1995 for *Sketches from Natal*, and a few weeks ago his third JUNO for *Electra Rising: Concerto for Violoncello and Chamber Orchestra*. With a performance background in trombone, Dr Forsyth played principal trombone with the Edmonton Symphony for many years. He is professor of composition and music theory at the University of Alberta and, since 1996, its Composer- in-Residence.

The CONCERT CHOIR and MADRIGAL SINGERS are the two main choral performance ensembles at the university. Membership in these choirs is open to all students as well as some community members through audition.

The UNIVERSITY OF ALBERTA CONCERT CHOIR was founded in 1970 and has had a strong and varied history of performances and tours both in Alberta and internationally. The choir has presented choral-orchestral works regularly with the University Symphony and has also performed with the Edmonton Symphony Orchestra. Conducted by Debra Cairns of the past eight years, the Concert Choir is currently under the direction of Visiting Professor Joy Berg.

The UNIVERSITY OF ALBERTA MADRIGAL SINGERS was initially formed as a small ensemble devoted to the study and performance of madrigals and other early music forms. The Singers' gradual growth to their current size of 40 singers has enabled them to embrace choral repertoire of all periods and styles. Winners of numerous national and international choral competitions, the Madrigal Singers have just released their first compact disc, *Musicians Wrestle Everywhere*. The choir will perform in a competition in Cork, Ireland in 1999, followed by a performance in London, England.

Professor JOY BERG, interim conductor of the Concert Choir, was born in Saskatchewan and has lived throughout the western Canadian provinces. She has received her Bachelor of Music in piano performance (University of Saskatchewan), Masters of Music in Choral Conducting (University of Alberta), and is a candidate for the Doctorate of Music in Choral Conducting (University of Iowa). She has taught in the public school system (Edmonton) as well as at Augustana University College (Camrose) and University of Iowa (Iowa City, Iowa). Ms. Berg is in demand as a clinician, adjudicator and guest conductor in both the vocal and choral areas, and enjoys piano accompanying whenever she can. Joy has sung alto with ProCoro Canada as well as several University chamber choirs. She presently conducts Edmonton's "I Coristi" and accompanies the new Edmonton chamber group "Cantilena Consort".

Dr LEONARD RATZLAFF, conductor of the Madrigal Singers, has been on the faculty of the Department of Music since 1981, where he supervises the largest graduate studies program in choral conducting in Canada. He has received two Canada Council awards and was also awarded the American Choral Director Association's Julius Herford Dissertation Prize in 1987 for his doctoral thesis on Bruckner's *Te Deum*. Dr Ratzlaff also directs the Richard Eaton Singers and appears regularly as a guest conductor of the Edmonton Symphony Orchestra and Pro Coro Canada, and is a frequent clinician and adjudicator.

Mezzo- soprano MAURA SHARKEY is in the first year of her Master of Music program at the University of Alberta, where she is studying with Dr Alan Ord. Maura's singing lessons began at the age of eight, and she began studies in the university's music program in 1993. Upon conclusion of her

bachelor's degree in 1997, Maura won a scholarship from the Strauss Foundation to study in Salzburg, Austria, which she did in the summer of 1997. Maura will receive her Master of Music degree in 1999, and thereafter plans to pursue a diploma in opera, either at a university or with an opera company.

Pianist TERRY GREENIAUS is in the third year of his Bachelor of Music program, studying with Professor Marek Jablonski. Terry began playing the piano at the age of eight, and commenced studies at the university immediately after high school. His list of festival performances and scholarships is impressive, and his talent has been developed by teachers Audrey Henitiuk, Ina Dykstra and Michael Massey. Terry has devoted this year to the study of Rachmaninoff and his music.



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- Bachelor of Music degrees with majors in Performance, School Music, Composition and Theory, and Music History, with preparation for music education and graduate study. New is a five-year combined program, Bachelor of Music/Bachelor of Education.
- Masters and Doctoral programs comprising studies in Choral Conducting, Composition, Ethnomusicology, Musicology, Performance, and Theory.
- Performance experience includes:
Concert Choir, Madrigal Singers, Concert Band, Symphonic Wind Ensemble, Jazz Band, Academy Strings, University Symphony Orchestra, Opera Workshop and chamber music.

Join us!

1997-1998 University Symphony Orchestra

Conductor: Malcolm Forsyth

Violin I

David Colwell (concertmaster) ✓
Mark van Manen ✓
Monica Stabel ✓
Kim Bertsch ✓
Sam Zasadny ✓
Mary Kagawa ✓
Cynthia Johnston ✓
Sarah Snihurowych-Lynch ✓
Sonya Frebold ✓

Violin II

Sheldon Person* ✓
Kenneth Heise ✓
Madelaine Lussier ✓
Laura Grantham-Crosley ✓
Carol Sperling ✓
Peter Dimoff ✓
Rebecca Luckert ✓
Frank Dunnigan ✓
Song Gee ✓

FLUTE

Kailin Rubinoff**
Shafi Perry-Higgins**
Christine Palmer (also piccolo)

CLARINET

Curtis Bain*
Karen Taylor
Darren Sahl (also bass clarinet)

HORN

Jennifer Green**
Paul Flowers**
Lya Noon
Terra Shewchuk

TROMBONE

Corinne Kessel**
Laurie Shapka**
Ormand Jones (Bass)

TUBA

Sheldon Campbell

Viola

Meghan Schuler* ✓
Brienne Archer ✓
Tish Prouse ✓
Miriam Lewis ✓
Jackie Bright ✓
Emma Hooper ✓

Cello

Olivia Walsh* ✓
Sarah Tungland ✓
Paul Radosh ✓
Jeff Faragher ✓
Janet McFadyen ✓
Krista Mury ✓

Bass

Yamina Saied* ✓
Charles Andriashek ✓
Robyn Rutledge ✓
Toscha Turner ✓
Graham Kidd ✓

OBOE

Victor Houle*
Michele Foster
Beth Levia (English horn)

BASSOON

Jackie Opgenorth*
Ondrej Golias (also contrabassoon)
Suzanne Hayman

TRUMPET

Kelly Mattheis*
Chris Hodge
Craig McLauchlan

PERCUSSION

Nicole Arendt*
Tammy Morrison
Erin Zier
Jonathan Sharek

HARP

Kathleen Gahagan*
Kerri Zwicker

ORGAN

Brennan Szafron

*principal
**co-principal

The University of Alberta Madrigal Singers, 1997-1998
Conductor: Leonard Ratzlaff

Soprano

Aliya Ahmad
Danica Clark
Lisa Fernandes
Nina Hornjatkevyc
Alicia Kerley
Jolaine Kerley
Catherine Kubash
Meaghan Schutt
Maura Sharkey
Katie Warke
Karen Zwartjes

Alto

Josie Burgess
Wendy Grønnestad
Kara Gushuliak
Caroline Howarth
Terri Hron
Heather Johnson
Sarena Kohls
Benila Ninan
Elisabeth Scholtz
Sarah Thomsen

Tenor

John Brough
Jacob Cooper
Doug Laver
James Mallett
Michael Otto
Tim Shantz
Dan Sheinin
Dale Zielke

Bass

Gil Anderson
Colin Armstrong
Kevin Gagnon
Christopher Giffen
John Giffen
Paul Guise
Atley Jonas
Rob Kelly
Bill Kempster
Ingo Müller
Brennan Szafron

1997-98 University of Alberta Concert Choir

Conductor: Joy Berg

Soprano I

Tiffany Brulotte
Ebony Chapman
Melanie Gall
Nicole Hartt
Meagan Matiushyk
Jaylene Prefontaine
Claire Salaysay
Naomi Schmol
Meaghan Schutt

Soprano II

Aliya Ahmad
Leith Bell
Gillian Brinston
Kimberley Ewanchuk
Bernice Gartner
Pascale Hutton
Carol LeDrew
Teresa Mio
Dawn Miskew
Jane Moffet
Gaila Partridge
April Ramsay
Nola Shantz
Debra Shaw
Shannon Simpson
Larissa Stutterheim

Alto I

Lisa Bing
Shannon Cunningham
Christine Donkin
Joycelyn Espiritu
Ondrea Fehr
Annette Feist
Rebecca Johnson
Bridget Kissau
Grace Kwok
Alvena Li
Julia Morland
Ericka Van Iperen
Kari Woznesensky

Alto II

Susannah Bredenkamp
Carole Cej
Artemis Hartt
Carrie Hryniw
Siew Chui Ho
Maryanne Morrice
Diana Rattai
PearlAnn Reichwein
Lisa Robinson
Rachel Stege
Monique Wilson

Tenor

Dave Gerlinsky
Terry Godwaldt
Ian Hancock
Gerrard MacKinnon
Andrew Richardson

Bass

Peter Bambo-Kocze
Mike Bortnick
Oliver Choo
Sheldon Dahl
Darcy Dupas
Paul Guise
Randy Keinmeyer
Richard Lee
Jeff Neufeld
Trevor Sanders
Mikolaj Warszynski

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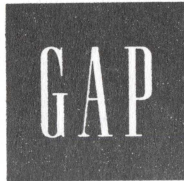
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