

Department of Music  
University of Alberta



# University Symphony Orchestra

**Malcolm Forsyth,**  
**Conductor**

with soloist:

**Stéphane Lemelin, piano**

**Sunday, November 29, 1998**  
**at 8:00 pm**

**Convocation Hall, Arts Building**  
**University of Alberta**



**Program**

Overture to "Manfred", Op.115 ( 1848-49)

Robert Schumann  
(1810-1856)

11'56"

Concerto for Piano and Orchestra  
No. 5 in E-Flat, Op. 73 (1809-1811)

Ludwig van Beethoven  
(1770-1827)

Allegro 19'21"  
Adagio un poco mosso 7'53"  
Rondo. Allegro 9'36"

Soloist: **Stéphane Lemelin, piano**

+26" = 37'16"  
break

**Intermission**

Symphony No. 5 in E-Flat, Op. 82  
(1915. rev.1916, 1919)

Jean Sibelius  
(1865-1957)

Tempo molto moderato --  
Allegro moderato (ma poco a poco stretto) 15'39"  
Andante mosso, quasi allegretto 9'02"  
Allegro molto 8'36"

## Program Notes

### Manfred Overture

Robert Schumann

Lord Byron wrote his dramatic poem, *Manfred*, in 1817, inspired by the sight of some dramatic scenery in the Alps. The outcast, Manfred, is guilty of a mysterious crime and, tortured by remorse, has taken up abode in the Alps. Endowed with supernatural powers, he invokes various spirits of the dead, attempts suicide, and at his death vows to remain master of his own fate.

Schumann was profoundly moved by this work, a shining symbol of the Romantic ideal, even attempting public readings of the poem.

He was particularly proud of his musical evocation in this concert overture, and it remains one of his most-beloved and passionate orchestral works.

### Piano Concerto No. 5 in E-Flat: *The Emperor*

Ludwig van Beethoven

The thunderous opening dialogue between soloist's torrents and the orchestra's three huge chords immediately sets this celebrated masterwork apart from all predecessors. The orchestral exposition which follows is an enormous statement of truly heroic symphonic proportions. The sheer power of the soloist's role thereafter is in keeping. The profoundly beautiful slow movement employs orchestral colours which similarly place this work in a symphonic category, while the ebullient finale, in six-eight, can never disappoint.

The work dates from what has generally been referred to as Beethoven's "middle period", and tonight's performance takes place exactly one-hundred-and-eighty-seven years *and one day* since its first.

### Symphony No. 5 in E-Flat

Jean Sibelius

Once hailed as "the new Beethoven", presumably for the seriousness and somewhat daring features of his symphonic writing, Sibelius entered the honoured roll of the great composers in the 1920s, shortly before he ceased composing entirely, which happened around 1930. His first two symphonies were portents of a powerful voice, though tempered by a traditional view of the form as heroic. With his Third, however, he strikes out upon a new path, which he maintained thereafter. There is a darkness and a sense of sonic maze, or void, which is quite new.

Thus in the Fifth we find ourselves, after the telling horn opening and some woodwind duets, plunged into confusion at the string entry, with tremolos carrying much of the texture. Themes emerge like peaks in a grey and sombre landscape. A new route, through dance and laughter, is attempted, but this too is interrupted by vagueness before beginning the long acceleration to a frenetic conclusion. The slow movement similarly attempts new paths through acceleration and return, while the finale is once again dominated by string tremolo. Unexpectedly, glory asserts itself when the horns state their resounding circular theme.

The end, though, remains astonishing. The abrupt chords are like the blows of a giant hammer. An enigma still, Sibelius's strange ending of the Fifth has achieved a kind of cultishness in the orchestral world.

**1998-1999 University Symphony Orchestra**  
**Malcolm Forsyth, conductor**

**Flute**

Kailin Rubinoff, principal  
Briana Srachan

**Oboe**

Vic Houle, principal  
Michelle Foster

**Clarinet**

Karen Taylor - co-principal  
Darren Sahl - co-principal

**Bassoon**

Ondrej Golias, principal  
Tasha Ausman

**Horn**

Paul Flowers, principal  
Terra Schewchuk  
Lya Noon  
Kathleen Marsh  
Marino Coco

**Trumpet**

Chris Hodge, principal  
Craig McLaughlan  
Sherri Twarog

**Trombone**

Laurie Shapka, principal  
Megan Hodge  
Rod MacGillivray

**Timpani**

Nicole Arendt

**Violin I**

David Colwell - co-concert master  
Marc vanManen - co-concert master  
Luc Barton  
Monica Stabel  
Grant Sigurdson  
Hannah Cheung  
Kristin Dahle  
Helen Byron  
Kim Bertsch  
Cynthia Johnston

**Violin II**

Maya Rathnavalu - principal  
Kenneth Heise  
Sarah Snihurowych-Lynch  
Laura Grantham-Crosley  
Carol Sperling  
Madelaine Lussier  
Robin Leicht  
Lorelei Hellawell

**Viola**

Brianne Archer - principal  
Sheldon Person  
Jared Samborski  
Jeremy Tusz  
Emma Hooper  
Jacklyn Bright

**Cello**

Sarah Tungland - principal  
Jeff Faragher  
Krista Mury  
Paul Radosh  
Marc Dowdell  
Karina Bodo

**Bass**

Yamina Saied - co-principal  
Toscha Turner - co-principal  
Karie Brown  
Graham Kidd