

Department of Music  
University of Alberta



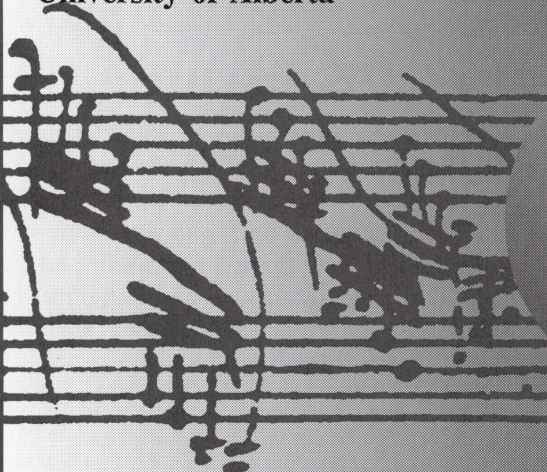
# University Symphony Orchestra

**Norman Nelson,  
conductor**

**Tanya Wan Lim, piano**

**Sunday, April 10, 1994  
at 8:00 pm**

**Convocation Hall  
Arts Building  
University of Alberta**



## Program

Overture to *Ruslan and Ludmilla*      Mikhail Ivanovich Glinka  
(1837-42)      (1804-1857)

Concerto for Piano in D Minor,      Wolfgang Amadeus Mozart  
K. 466 (1785)      (1756-1791)

- I Allegro
- II Romanza
- III Rondo

## Intermission

Symphony No. 4 in F Major,      Peter Ilyich Tchaikovsky  
Op. 36 (1877-78)      (1840-1893)

- I Andante sostenuto — Moderato con anima
- II Andantino in modo di canzona
- III Scherzo
- IV Finale

## Program Notes

**Mikhail Ivanovich Glinka** was a Russian composer known as the father of the Russian nationalist school. The subject of this opera was not one of Russian origin, and as such it did not prompt Glinka to compose music with affinities to Russian folk music. Its ironic fairy tale did, however, offer power and varied imaginative stimuli which drew from Glinka music and striking novelty. It was the rich store of material, manners and techniques he used which earned him profound influence over such composers as Tchaikovsky, Prokofiev and Stravinsky who himself exhibited the same



clarity of sound in orchestration and openly admired Glinka. The overture to *Ruslan and Ludmilla* is in a neat sonata structure, using material from the rest of the opera to provide its two themes.

The Piano Concerto, K.466 uses a new symphonic approach from previous **Mozart** concertos which traditionally well defined the opening theme in the tutti before the soloist's entrance. Here, the opening tutti begins with material not lending itself to the solo's performance. The piano enters with a significantly new theme after the tutti and so begins an implicitly new kind of integration. The second movement, *Romance*, is in simple rondo form with a stormy second episode. The Finale of K.466 uses a variety of sonata-rondo forms, and ends in the major key of D major. This controversial ending may have something to do with the legendary "daemonic" character of the concerto and helped make it Mozart's most popular concerto in the nineteenth century.

The year the 4<sup>th</sup> Symphony was written, Tchaikovsky faced a rash and hasty marriage. This disaster resulted on a suicide attempt, a nervous collapse, and eventually a separation from his wife. This symphony bears unmistakable marks of his private life at the time of its creation. Nadehda von Meck, a confidante and the woman the work was dedicated to, elicited from Tchaikovsky the sketchy program he based the work upon. It suggests that the opening theme of the first movement is fate. Indeed, the chief musical function of this theme is to sweep aside all other musical material. This theme sounds again before the coda of the finale, tightening the four movement structure of the work. This first movement is enormous in its range and ruthless climaxes generated by normal sonata structure and a thoroughly unorthodox key scheme. The middle two movements are reminiscent of ballet music, providing much needed relief from the intensity of the first movement. The scherzo exploits color contrasts between groups: string pizzicati, trios in the woodwind, brass and timpani, and combined timbres. The Finale uses a folk tune as its second theme, and the movement builds around this theme as it is either repeated with a changing background (Glinka-esque) or used in development.

Notes by Jennifer McAllister

The University of Alberta Symphony Orchestra, 1994

**Violin I**

Anne McDougall\*, concertmaster  
Eva Butler  
Adrian Dyck  
Katherine Henshaw  
Chung Park  
Lyndi Pollock  
Grant Sigurdson  
Mathias Silveira  
Sam Zasadny  
Jan Zwicky

**Violin II**

John Radosh\*  
Kim Bertsch  
Helen Byron  
Laura Grantham  
Kenneth Heise  
Tim Huang  
Cherry Kawamoto  
Daniel McCuster  
Carol Sperling  
Soh Yoo

**Viola**

Moni Mathew\*  
Rebecca Chu  
Heidi Klann  
Miriam Lewis  
Marian Moody  
Marnie Ozipko

**Cello**

Paul Radosh\*  
Adèle Bossé  
Mandy Mabillard  
Kerri McGonigle  
Catharyn McMillan  
Jennifer Tusz  
Sarah Schwartz  
Yene Yoo

**Bass**

Robyn Rutledge\*  
Patrick Laska  
Paul Polushin

**Oboe**

Charleen Megyesi\*  
Kathleen Murphy

**Flute**

Elizabeth Sluys\*  
Jennifer McAllister (pic)  
Sylvia Yee

**Clarinet**

Allison Storochuk\*  
Curtis Bain

**Bassoon**

Susanne Hayman\*  
Rachel Madsen

**Horn**

Craig Scott\*  
Amy Bamford  
Gary Grönnestad  
Suzanne Langor

**Trumpet**

Steve Williams\*  
Chris McLean

**Trombone**

Ceri Jones\*  
Chris Taylor (Faculty)  
Bryan Yaremko

**Tuba**

Jason Stobbe\*

**Percussion**

Greg Ferguson  
Ross Mellors

\*Principal

*You are cordially invited to participate in refreshments in the Student Lounge.  
A cash bar will be available during intermission and after the concert.*