

Department of Music  
University of Alberta



# University Symphony Orchestra

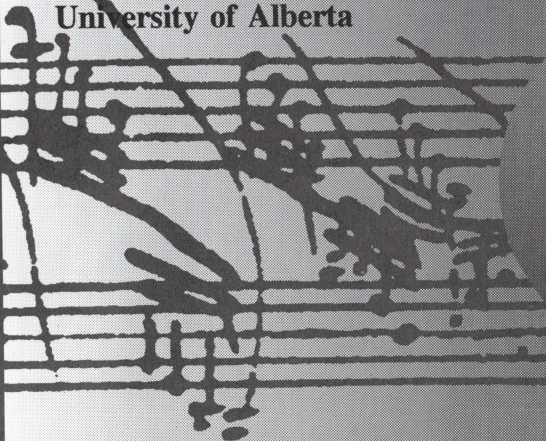
**Malcolm Forsyth, Conductor**  
**Adrian Dyck, Concertmaster**

*Guest soloist:*

**Martin Riseley, violin**  
*Winspear Visiting Professor*

**Sunday, March 12, 1995**  
**at 8:00 pm**

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



## Program

Overture No. 3 to the Opera *Leonore*  
(Fidelio), Op. 72 (1806)

Ludwig van Beethoven  
(1770-1827)

Concerto in D Minor for Violin and  
Orchestra, Op. 47 (1903, revised 1905)  
Allegro moderato -- allegro molto  
Adagio molto  
Allegro, ma non tanto

Jean Sibelius  
(1865-1959)

## Intermission

Variations on an Original Theme,  
Op. 36: **Enigma** (1901)

Edward Elgar  
(1857-1934)

## Program Notes

**Overture No. 3 to the Opera *Leonore***  
(Fidelio), Op. 72 (1806)

Ludwig van Beethoven (1770-1827)

It is characteristic of Beethoven that he was never quite satisfied with his own work. It is not surprising then, that his only opera, *Fidelio* (which he always called *Leonore*), went through two revisions, and there were at least four separate versions of the overture. The first version was scrapped before the work was ever heard publicly. The overture *Leonore no. 2* was heard at the premiere of the opera in late 1805, and *Leonore no. 3* is a product of the revision of the entire opera in 1806. To many listeners, this is the most emotionally striking of the overtures to the opera *Fidelio*. So striking that later Beethoven came to feel that it dwarfed the rest of the opera, and he wrote a fourth overture that is known today as the *Fidelio Overture*. This fourth overture was first performed for the 1814 revision of the opera, and it is the one that, in general, precedes the opera in modern performances. *Leonore No.3* is often played as an overture to Act 2.

*Fidelio* is a 'rescue opera' with a plot of a kind that first became popular in France during the revolution. It glorifies defiance of tyranny and the heroic

devotion of married lovers. The main character Florestan is imprisoned by his enemy Pizarro in the dungeon of a castle near Seville. Word is given out that he has died. Pizarro decides he must actually kill Florestan to keep him from being discovered by a visiting minister from Seville. Meanwhile Florestan's wife has disguised herself as a boy and been employed in the jail. At the crucial moment she recognizes her husband and throws herself between Pizarro and Florestan, drawing a pistol. A trumpet call is heard from the ramparts of the castle, announcing the arrival of the Minister from Seville, and Florestan is saved.

### **Concerto in D Minor for Violin and Orchestra,**

Op. 47 (1903, revised 1905)

Jean Sibelius (1865-1957)

Sibelius was 38 in 1903 when he completed the first version of his Violin Concerto. The version that we hear today was completed in 1905 and first performed in Berlin under the direction of Richard Strauss with Carl Halir as soloist.

The musical language of opus 47 is the same as that of Sibelius's symphonic tone poems, but he had not yet achieved the mastery of the symphonic form and idiom that was soon to be his. Unlike much of Sibelius's work, there are no apparent references to Finnish mythology or landscape in this piece. The first movement lays out a broad musical terrain, opening with a haunting, melancholy theme on the solo violin over a muted string tremolo accompaniment. A second theme resonates with the typically passionate moods found in Sibelius's first two symphonies. Melancholy is again the predominant mood in the second movement, with the low clarinets, bassoons and horns providing a darkly sonorous background. In contrast, the finale presents an unrelenting rhythmic drive to the abrupt ending, with the strings and tympani carrying the burden of accompanying the brilliant, romantic solo violin.

### **Variations on an Original Theme,**

Op. 36: "Enigma" (1901)

Edward Elgar (1857-1934)

"Dedicated to my Friends pictured within"

"It is true that I have sketched for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly." - E. Elgar

### **"Enigma" (Theme)**

Many have speculated on the "Enigma." It has been proposed that the Enigma theme is actually a counterpoint on a well known melody that is never explicitly stated. As far as is known, Elgar never revealed the meaning to anyone.

"The Enigma I will not explain -- its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another larger theme 'goes', but is not played..." - E.E.

**Variation I - "C. A. E."**

Caroline Alice Elgar

Variation I extends from the theme without a break, and contains the musical phrase that Edward would whistle as he entered the house, announcing his arrival to his wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." - E.E.

**Variation II - "H. D. S.-P."**

Hew David Steuart-Powell

H.D.S-P was the pianist in the chamber trio with Elgar on violin and B.G.N. on cello. This variation is based on a toccata-like exercise that H.D.S.-P. would use to warm up before beginning to play.

**Variation III - "R. B. T."**

Richard Baxter Townshend

In about 1895 R.B.T. was convinced against his will to act in an amateur play. For some reason he decided to portray his character with a gruff voice that was entirely opposed to his natural falsetto style of speaking, and his occasional lapses into his ordinary voice had the audience convulsing with laughter. He was also in the habit of riding his tricycle everywhere, which is musically portrayed by the bassoon triplet passages in this movement. Elgar was so accurate in his musical portrayal of R.B.T. that this variation was a huge joke to his circle of friends, and W.M.B. was said to have burst out laughing when he heard it for the first time.

**Variation IV - "W. M. B."**

William Meath Baker

W.M.B. was a quick and energetic man with a distinct and incisive manner of speaking. This variation is based around an incident where W.M.B. was scheduling carriages for his guests. "This variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door. ...[there] are some suggestions of the teasing attitude of the guests." - E.E.

**Variation V - "R. P.A."**

Richard P. Arnold

"... a great lover of music, which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.

"The theme is given by the basses with solemnity and in the ensuing major portion there is much light-hearted badinage among the wind instruments." - E.E.

**Variation VI - "Ysobel"**

Isabel Fitton

Ysobel was an amateur viola player. Her variation is based on an exercise in string-crossing written for her by Elgar. "...on this is built a pensive and, for a moment, romantic movement." - E.E.

**Variation VII - "Troyte"**

Troyte Griffith

"... The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be vain." - E.E.

**Variation VIII - "W. N."**

Winifred Norbury

W.N. was a country woman whose family had lived in a large woodland home. Elgar wrote that the variation was actually inspired by the house, but titled "W.N" because she was the musician of her family, and was his frequent accompanist on the piano while he played the violin. Included in Variation VIII is a hint of W.N.'s characteristic laugh.

**Variation IX - "Nimrod"**

August Johannes Jaeger

"The variation bearing this name is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven....It will be noticed that the opening bars are made to suggest the slow movement of the Eighth Sonata (Pathétique).

"Jaeger was for years the dear friend, the valued adviser and the stern critic.....his place has been occupied but never filled" - E.E. (*In part from notes written by Elgar for the programme of the Jaeger Memorial Concert, 24 January 1910*)

**Variation X - "Dorabella"**

Dora Penny

Dora writes " ...when I first heard [this variation]...I had no idea what it really meant. It was not until many years afterwards that it dawned on me that I had been as much a victim of E.E.'s impish humour as had R.B.T. I stammered rather badly at times when I was young, and as is the case with so many of those so afflicted it was a terrible trial to me..... Elgar exploited his humour at my expense with such marvellous delicacy that no one could help laughing with him - if they understood it." - from *Edward Elgar - Memories of a Variation (1937)*

**Variation XI - "G. R. S."**

George Robertson Sinclair (Mus D.)

G.R.S. was the organist of Hereford Cathedral, but his variation does not deal with him or his music. The music of this variation actually portrays Dan, G.R.S.'s bulldog. "...Dan falling down the steep bank in the river Wye (bar 1); his paddling up stream to find a landing place (bars 2-3); and his rejoicing bark on landing (end of bar 5). G.R.S. said, 'set that to music.' I did; here it is." - E.E.

**Variation XII - "B. G. N."**

Basil G. Nevinson

B.G.N. was the cello player in Elgar's chamber trio with H.D.S.-P. "The variation is a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to [me]." - E.E.

**Variation XIII - " \* \* \* \* "**

Lady Mary Lygon

"The asterisks take the place of the name of a lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn's 'Calm Sea and Prosperous Voyage.'" - E.E.

**Variation XIV - "E. D. U."**

Edward Elgar

"Edu" was the pet name of C.A.E. for her husband, after the German pronunciation of "Eduard." "References made to Var. I (C.A.E.) and to Var. IX (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece." - E.E.

Notes By S. M. W.

## **A Winspear Evening**

This is an auspicious event for the Orchestra and the Department as a whole. It is made possible by the combined efforts of the Edmonton Symphony Orchestra and the Edmonton Opera Association, who energetically sought a way to avoid schedule conflicts in order for Martin Riseley, the Concertmaster of the ESO, to perform with us this evening.

Mr Riseley holds the second Winspear combined appointment between the ESO and the Department in our new initiative of mutual support, thanks to the generous gift of our benefactor, Dr Francis Winspear.

**University Symphony Orchestra**  
**Conductors: Norman Nelson and Malcolm Forsyth**  
**Strings Coach: Tanya Prochazka**

**Violin I**

Adrian Dyck (concertmaster)  
Eva Butler  
Mathias Silveira  
Betsy Steed  
Grant Sigurdson  
Catherine Henshaw  
Sara Snihurowych  
Sam Zasadny

**Viola**

Moni Mathew (principal)  
Miriam Lewis  
Rebecca Chu  
Heidi Klann  
Marnie Ozipko

**Double Bass**

Patrick Laska (principal)  
Mike Malone  
Robert Salomons  
John Brine

**Flute**

Silvia Yee (principal)  
Jennifer McAllister (assistant principal and piccolo)

**Clarinet**

Erik Martinez (principal)  
Pearl Der (assistant principal)

**Horn**

Craig Scott (principal)  
Suzanne Langor (assistant principal)  
Rob Ryder  
Gary Grønnestad

**Trombone**

John Ceri Jones (principal)  
Corinne Kessel  
Dary Burghardt (bass trombone)

**Timpani**

Greg Ferguson

**Organ**

Stillman Matheson

**Violin II**

John Radosh (principal)  
Jim Cockell  
Ken Heise  
Kim Bertsch  
Tim Huang  
Soh Yoo  
Laura Grantham  
Carol Sperling  
Ulrike Gerhard

**Cello**

Paul Radosh (principal)  
Adele Bosse  
Kerri McGonigle  
Olivia Walsh  
Cathy McMillan  
Jennifer Tusz  
Mandy Mabillard  
Joan Lewis  
Suzanne Greidanus

**Oboe**

Charleen Megyesi (principal)  
Kathleen Murphy

**Bassoon**

Darryl Hartshorne (principal)  
Suzanne Hayman (assistant principal)  
Ivan Wong (contrabassoon)

**Trumpet**

Steve Williams (principal)  
Kathy Dodds  
Andrea Emberly

**Tuba**

Krista Gilliland

**Percussion**

Nicole Arendt  
Ross Mellors  
Erin Zier

**Manager/Librarian**

Jennifer McAllister

## Upcoming Events:

**Saturday, March 18 at 8:00 pm**  
Convocation Hall  
Admission: \$10/adult, \$5/student/senior

*Music at Convocation Hall* featuring **William H Street**, saxophone, with **Stéphane Lemelin**, piano, and **Marnie Giesbrecht**, organ. Program will include works by Desenclos, Hindemith, Françaix, Kloppers, Schmitt, and Lauba. **Lecturer:** Regula Qureshi. **Guest Host:** Colin McLean, Arts and Entertainment Critic, CBC.

**Monday, March 20 at 8:00 pm**  
Convocation Hall  
Free admission

**Faculty Recital:** **Gerald Onciul**, horn, with **Judy Lowrey**, piano, and guest **Scott Whetham**, tuba. Program will include works by Cherubini, Archer, Strauss and Wilder.

**Tuesday, March 21 at 8:00 pm**  
Convocation Hall  
Free admission

**Master of Music Recital:** **Chad Martin**, composition.  
Program: TBA

**Friday, March 24 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**University of Alberta Madrigal Singers Spring Concert.** **Leonard Ratzlaff**, Conductor. Featuring Poulenc *Un Soir de Neige*, Ligeti *Night and Morning*, Vivier *Jesus, embarne Dich*, and works by Monteverdi, Schumann and Brahms.

**Wednesday, March 29 at 12:10 pm**  
Convocation Hall  
Free admission

**Noon-Hour Organ Recital** featuring **Brennan Szafron**, Bachelor of Music student, University of Alberta. Program will include works by Andriessen, Bach and others.

**Saturday, April 1 at 7:00 pm**  
Convocation Hall  
Free admission

**Northern Alberta Honor Band.** **Fordyce Pier**, Conductor.  
The best band students from high schools in Northern Alberta are invited to join together for a weekend of music study and performance.

**Monday, April 3 at 8:00 pm**  
Convocation Hall  
Free admission

**Master of Music Choral Recital:** **Joy-Anne Murphy**, Conductor.  
Program will include works by Schütz, Mendelssohn and Poulenc.

**Tuesday, April 4 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**Stage Bands I & II Concert.** **Raymond Baril** and **Tom Dust**, Directors.  
*An Evening of Big Band Jazz.*  
Program: TBA

**Please Note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

