

The Department of Music  
of the  
University of Alberta

presents the

**ST. CECILIA  
ORCHESTRA**

MALCOLM FORSYTH, CONDUCTOR

URI KOLET, CONCERTMASTER  
MARIA THOMPSON, SOLO PIANO

Sunday, December 1, 1985

8 p.m.

Convocation Hall  
Old Arts Building

PROGRAMME

Sinfonia No. 103 ("The Drum Roll") (1795)

Joseph Haydn  
(1732 - 1809)

Adagio - Allegro con spīrito  
Andante  
Menuetto e Trio  
Finale. Allegro con spīrito

Variations symphoniques pour piano  
et orchestre (1885)

César Franck  
(1822 - 1890)

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INTERMISSION  
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Symphony No. 5, Op. 74 (1960)

Malcolm Arnold  
(b. 1921)

Tempestuoso  
Andante con moto  
Con fuoco  
Risoluto

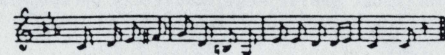
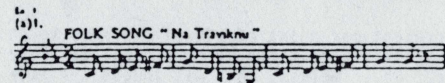
NOTES

SYMPHONY NUMBER 103 ("DRUM ROLL") -  
FRANZ JOSEPH HAYDN (1732 - 1809)

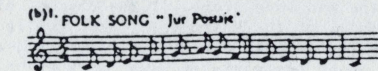
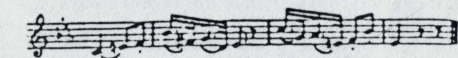
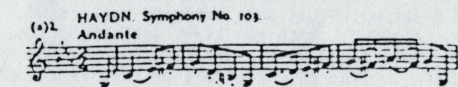
After spending twenty-nine years in the service of Prince Nicholas Esterhazy, Haydn, suddenly freed of his obligations to the royal family upon the death of the Prince, looked forward to a handsome pension for life and a long-awaited move to Vienna where he could enjoy a peaceful existence, one freed from pressing commitments. He did indeed move to Vienna, but his retirement was not yet to be, for he was asked to come to London by Johan Peter Salomon, a German-born violinist, who had become a concert manager in the English capital. Salomon wished to secure Haydn for his concerts. In this way Haydn entered into the greatest creative period of his life - the final harvest of a lifetime's experience as a great composer.

Included in his London compositions were his twelve great "London" symphonies, numbers 93 - 104, among them the one which will be presented tonight, Symphony Number 103 - The Drum Roll Symphony, written in 1795.

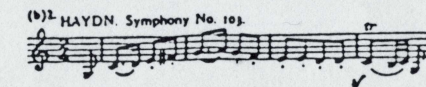
The title comes from the opening, startling in his day: one great call to attention on the tympani. This is followed in Haydn's usual manner by a slow introduction which is unusual in that instead of being simply a preparatory invocation, it actually presents the main theme, a theme which is then developed throughout the first movement. The second movement, Andante, is fascinating both in its themes and variations. Since Haydn is known to have collected folk and dance tunes, it is not surprising to find that the two themes in this movement are based on two separate Croatian folk tunes.



1st theme



2nd theme



SYMPHONY NUMBER 103 ("DRUM ROLL") -  
FRANZ JOSEPH HAYDN (1732 - 1809) continued

The way in which he develops and varies the themes is both original and beautiful, particularly in the extensive and rather difficult solo violin section (which was probably written for Salomon).

The third movement in peasant dance tempo offers no surprises.

The Finale is truly a great experiment in symphonic construction. The entire movement is based not on the first theme versus the second, but on one theme alone, that theme being presented by the violins after the opening four-bar phrase in which two French horns provide the harmonies. Thus the entire first movement is built on the energy, outline, and possibilities of this one theme.

But Haydn has one more surprise left for us. In the original ending just where we expect the piece to modulate towards the home key and to finish, he offers three bars complete rest, then strikes out on a somewhat less predictable and wonderfully evocative passage before moving towards the conclusion. The ending which he wrote to be more commonly played, the one which will be used in this performance, is somewhat more traditional, but still in keeping with the genius of the piece.

(Anne Parker)

VARIATIONS SYMPHONIQUES POUR PIANO  
ET ORCHESTRE -  
CÉSAR FRANCK (1822 - 1890)

From our present day point of view it is hard to understand how a work such as César Franck's Variations symphoniques can have been so slow to gain acceptance. Nevertheless, this was indeed the fate of the works of Franck whose unorthodox genius went completely unrecognized until after his death.

Franck had begun his career as a virtuoso pianist and never lost interest in the piano and its virtuoso possibilities. He noticed in his later years that very few major works had been produced in Paris for the instrument and that piano concertos by French composers were almost non-existent. Consequently, in 1885, in the full flood of his creative inspiration he wrote Variations symphoniques, now considered one of his best works and one which still stands today as one which is unique in several ways.

First of all, while the piano concerto in the past had often appeared to be a battle between piano and orchestra, Franck "placed the piano in the middle of the orchestra and wove around it the tissues of orchestral colour, making it part and parcel of the ensemble." Thus, while virtuosity is needed, it is hidden thematically and, as a result, the piece does not strike the listener at first as being the virtuoso piano work which it is.

VARIATIONS SYMPHONIQUES POUR PIANO  
ET ORCHESTRE -  
CÉSAR FRANCK (1822 - 1890) continued

The second unique feature of this work is that it is not as one would expect, a single theme presented at the outset followed by several "variations on the theme", each a complete entity unto itself with continual stopping between each. Instead, the work must be viewed in its entirety as an evolution of not one, but two contrasting themes within an overall symphonic form.

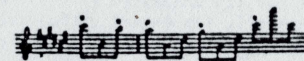


After their initial statement by the strings, answered by a gentle strain in the unaccompanied solo, the two main themes are varied and woven together, even leading to new tunes. Finally, Franck repeats the original themes, the first thundered out by the orchestra at the climax of the piece.



Theme A  
Revisited!

The second theme is presented by the piano a little later, albeit in a cleverly concealed manner.



Theme B  
Revisited

This "cyclical method" of variations apparently developed by Franck results in a unified work. His aim is not to show off, but to create. The driving force is one of sheer musical expression. The result is a work which is truly engaging.

(Anne Parker)

SYMPHONY NO. 5, OP. 74 (1960) -  
MALCOLM ARNOLD (b. 1921)

Controversy over the worth of Arnold's larger works (including eight long symphonies) will doubtless rage for all the time his music is played. Reviewers have covered the gamut, from excoriation (he should stick to short pieces and movie scores - . . . the fifth symphony is an anti-symphony) to the highest praise, linking him with Mahler for his scope and openness of sentiment.

Certainly he shares with Mahler several characteristics for which the mighty Austrian was often damned during his lifetime: eclecticism, vulgarity, sentimentality.

Several examples in the fifth symphony spring quickly to mind--the fife and drum band in the finale (vulgarity), the opening and closing of the slow movement (sentimentality), and the wickedly sarcastic parody of the popular style of the 40's in the *vivace*, where the strings seem to imitate the huge theatre organs so common in the Britain of the 30's and 40's (eclecticism).

Arnold's own comments are often pugnacious and sarcastic - in the midst of the esoteric post-1950 serialist and pointillist sweep, he seems to adopt a last-ditch "I'll write what I like and be damned" stance. Even his own program note for the slow movement comes right out with it: "It will be noted in the second movement that the composer is unable to distinguish between sentiment and sentimentality." One can easily read between the lines and discern echoes of what critics seem to enjoy spewing out.

The ultimate verdict will probably never arrive, but in the meantime we can enjoy Arnold's work for its unabashed friendliness, its boisterousness and hilarity, and above all, its expert orchestration. He was a top trumpeter in London during the postwar years and learned his craft in the best possible way.

This symphony was completed for a 1961 premiere at the Cheltenham Festival.

(Malcolm Forsyth)

ST. CECILIA ORCHESTRA

Personnel

Violin I

Uri Kolet  
Martin Berger  
Carol Sperling  
Ann Kenway  
Anne Parker  
Cathy Boehm-Eichner  
Edward Gallagher  
Hsing Jou  
Jan-Marie Chrzanowski  
Kevin Houston

Violin II

Sylvia Pines  
Dan Huget  
Bruce Foss  
Darren Schlese  
Amelia Kaminski  
Winifred Schroer  
Sue Innes  
Ehor Dytyniak  
Chris Leybold

Viola

Stephen Collins  
Neal Lee  
Eileen Lee

Cello

Ian Woodman  
Mark Eeles  
Barbara Morris  
Diana Bacon  
Diana Nuttall  
Jean Taylor

Double Bass

Dan Mastronardi  
Michelle Brenda  
John Brine  
Sarah Parker

Flute and Piccolo

Lisa Nelsen  
Sandra Butner  
Alison Grant

Oboe

Joanne Mulesa  
Jennifer Jones

Clarinet

David Hayman  
Jennifer Tarver

Bassoon

Sherrí Goethe  
Colleen Cassady  
Ivan Wong

Horn

Juanita Spears  
Laszlo Klein  
Susan Klein  
Mark Patsula

Trumpet

Bruce Smith  
Tina Ross  
Wayne Prokopiw

Trombone

Colin Haydu  
Roderick Densmore  
Todd Strynadka

Tuba

Paul Hoelzley

Timpani

Bruce Anderson

Percussion

Bruce Hoag  
Bob Burke

Harp

Agnes Lee

Celeste

Jeff McCune

Orchestra Manager

Cathy Boehm-Eichner

Orchestra Committee

Anne Parker  
Amelia Kaminski  
Juanita Spears  
Sandra Butner