



University
of
Alberta

fire works

Sunday 7 April, 2002 at 8pm

Francis
Winspear
Centre
for Music

In the presence of Her Honor,
the Honorable Lois Hole, CM,
Lieutenant-Governor of Alberta

UNIVERSITY SYMPHONY ORCHESTRA
Malcolm Forsyth, Conductor

Soloist: Andrew Wan, violin
The University of Alberta Madrigal Singers
Ardelle Ries, Director
The University of Alberta Concert Choir
Debra Cairns, Director

7:10 pm

Pre-Concert Introduction by **David Cook**
Upper Circle Lobby

David Cook is the Director of the Division of Studies in Medical Education in the Faculty of Medicine and Dentistry at the University of Alberta. He studied in England where his enthusiasm for music first developed, and joined the University in 1967. He has given introductory talks for the University Symphony Orchestra, the Edmonton Symphony Orchestra, Edmonton Opera, and currently serves on the Programming Committee of the Edmonton Symphony Orchestra and the Artistic Liaison Committee of Edmonton Opera.

Welcoming Address by **Professor Harvey Krahn**, Dean of Arts

Program

Oh Canada (1880) Calixa Lavallée
(arranged by Malcolm Forsyth, 1997) (1842-1891)

Siyajabula! We Rejoice! (1996) Malcolm Forsyth
(b. 1936)

Concerto for Violin and Orchestra No. 5 Henry Vieuxtemps
in A Minor, Op. 37 'Grétry' (1861) (1820-1881)
in one movement:
Allegro non troppo – Cadenza – Moderato – Adagio – Allegro con
fuoco

Gloria (1959) Francis Poulenc
(1899-1963)
I Gloria
II Laudamuse te
III Domine Deus soloist: **Catherine Kubash**
IV Domine Fili unigenite
V Domine Deus, Agnus Dei soloist: **Tracy Fehr**
VI Qui sedes ad dexteram Patris soloist: **Lindsay Sikora**

Intermission

Quattro Pezzi Sacri (Four Sacred Pieces) (1896) Giuseppe Verdi
No. 2 Stabat mater (1813-1901)

L'oiseau de feu (The Firebird), a ballet (1909): Suite (1919) Igor Stravinsky
Introduction (1882-1971)
L'oiseau de feu et sa danse
Variation de l'oiseau de feu
Ronde des Princesses :Khorovode
Danse infernale du roi Kastcheï
Berceuse
Final

Text and Translation

Gloria

I.
Gloria in excelsis Deo,
et in terra pax hominibus bonae
voluntatis.

II.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

III.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Gloria.

IV.
Domine Fili unigenite,
Jesu Christe.

V.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

VI.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

I.
Glory to God in the highest,
and on earth peace to men of
goodwill.

II.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.

III.
O Lord God, heavenly King,
God the Father almighty.
Glory to God.

IV.
O Lord, the only-begotten son,
Jesus Christ.

V.
O Lord God, Lamb of God,
Son of the Father, heavenly King,
Thou who takest away the sins of the
world, have mercy upon us.
Thou who takest away the sins of the
world, receive our prayer.

VI.
Thou who sittest at the right hand of God
the Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord.
Thou alone art the most high,
Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Stabat Mater

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius.

Cuius animam gementem
Contristatam et dolentem
Per transivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti.

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

Eia Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi compleceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum, pie, flere,
Crucifixo condolere,
Donec ego vixero.

There stood the Mother grieving,
Beside the cross weeping,
While on it hung her Son.

Whose saddened soul,
Sighing and suffering,
A sword pierced through.

O how sad and how afflicted
Was that blessed Mother
Of the Only-Begotten!

Loving Mother, who was grieving
And suffering, While she beheld
The torments of her glorious Son.

Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?

Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son.

For the sins of his people,
She saw Jesus in torment
And subjected to stripes.

She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.

Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you.

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.

Holy Mother, may you do this:
Fix the stripes of the crucified
Deeply into my heart.

Share with me the pains
Of your wounded Son
Who deigned to suffer so much for me.

Make me lovingly weep with you,
To suffer with the Crucified
So long as I shall live.

Stabat Mater (cont'd.)

Iuxta crucem tecum stare, Et me tibi sociare In planctu desidero.	To stand with you beside the cross, And to join with you in deep lament: This I long for and desire.
Virgo virginum praeclara, Mihi iam non sis amara Fac me tecum plangere.	O Virgin all virgins excelling, Be not inclement with me now; Cause me to mourn with you.
Fac, ut portem Christi mortem Passionis fac consortem, Et plagas recolere.	Grant that I may bear the death of Christ; Make me a share in his Passion And ever mindful of his wounds.
Fac me plagis vulnerari, Fac me cruce inebriari, Et cruore Filii.	Let me be wounded by His wounds, Cause me to be inebriated by the Cross And the Blood of your Son.
Flammis ne urrar succensus Per Te, Virgo, sim defenses In die iudicii.	Lest I burn in flames enkindled, May I through thee, O Virgin, Be defended on Judgement Day.
Christe, cum sit hinc exire, Da per Matrem me venire Ad palmam victoriae.	O Christ, when from here I must depart, Grant that, through your Mother, I may obtain the palm of victory.
Quando corpus morietur, Fac, ut animae donetur Paradisi gloria.	When my body perishes, Grant that my soul be given the glory of Paradise.
Amen	Amen.

Program Notes**Siyajabula! We rejoice!****Malcolm Forsyth**

On the occasion of its twenty-fifth anniversary in 1977 the Edmonton Symphony Orchestra commissioned Malcolm Forsyth's *Symphony No. 2* "... a host of nomads..."; thus it was fitting that a reciprocal commission in 1996 would honour the year of the composer's sixtieth birthday in combination with a series of performances of other of his orchestral works.

It was agreed that a concert opener might be appropriate, and that it would also open the new season of the Edmonton Symphony in September 1996.

Its being therefore in more than one way a celebration, the composer chose also to celebrate an event which was close to his heart: the birth of the "new" South Africa in 1994 with the first democratic elections in the land of his birth. The new national anthem of South Africa, "*Nkosi Sikelel' i Afrika*", "*God Bless Africa*", is incorporated in the piece towards its conclusion. The title of the work is the Zulu for "we rejoice". A bright fanfare opens the work before the three drummers burst upon the scene with cross-rhythms pounded out. A jubilant main theme enters in the violins and is taken over by the four horns. Episodes of development include reworkings of the theme first by bass trombone and tuba, then the woodwind choir, followed by a timpani solo, a woodwind quartet, and a grand fortissimo tutti. The violin theme returns and fades into a subdued statement of the hymn. The work ends with a brilliant restatement of the opening fanfare.

-- Malcolm Forsyth

**Concerto for Violin and Orchestra No. 5
in A Minor, Op. 37, 'Grétry'****Henry Vieuxtemps**

Vieuxtemps was Belgian by birth, French by adoption; he lived in Russia for an extended period and he died in Algeria. Fêted as one of the best of the French tradition of violinist-composers in his day, he not only filled a seeming void amidst pieces of either fashionable entertainment or uncharacteristic virtuosity such as those of Paganini, by writing in a more elegant, classical way. He studied composition with at least two of the most celebrated teachers in France, namely Fétis and Reicha, and produced a number of works admired for their polish and classical erudition, including seven violin concertos, two for cello and a few other smaller works for strings. Berlioz's high praise of his talent gave promise of greater things than in fact materialised. One important contribution for which we may be grateful was his revival of Beethoven's *Violin Concerto*, which had fallen by the wayside by the late 1830s and was generally ignored.

-- Malcolm Forsyth

Gloria**Francis Poulenc**

Poulenc, that most French of French composers, exhibited two seemingly opposite characteristics in his art: the light side is present in his swaggering, happy rhythms and his effortless *mélodies* -- hundreds of them in songs which place him at the forefront of French musical art beside Fauré, Debussy, Duparc, et al; the darker in his choice of sometimes disturbing subject matter: *The Dialogue of the Carmelites*, and *The Human Voice*. His devotion to the voice led him to a disavowal of string music in favour of many striking works for winds which have spawned a renewed awareness of the propensities of the winds.

The *Gloria*, written in 1959, is a bold and disarming setting of a sacred text which exemplifies both of these extremes: the elegant boulevardier on the Champs Elysées,

overhearing the music of the many cabarets there, and the devout Catholic, exploring the spiritual. Roger Nichols has called its choral writing "unsanctimonious to the point of willfulness, as in the stressing of the phrase 'Gloria in *ex-cel-sis* De-o'. Perhaps this particular phrase merely reflects the natural, common francophone pronunciation, yet the swagger is undeniable. Then too, the *Domini Fili unigenite* seems to emanate straight from the cabaret, polka-like and rude. Again, the *Laudamus te* opens with an almost vulgar trombone duet. However, and to his lasting glory, the sheer soaring flight of melody given to the solo soprano in three of the movements, the *Domine Deus*, the *Domine Deus*, *Agnus Dei* and the sublime longest movement, the *Qui sedes ad dexteram Patris*, shares with us something else entirely. The polish and allure of the writing for soloist, choir and orchestra alike place Poulenc on a pedestal where there is but one laureate. His beloved woodwinds share the stage with solos in abundance.

-- Malcolm Forsyth

Stabat Mater (from *Four Sacred Pieces*)

Giuseppe Verdi

It is not unusual for a person's thoughts to turn toward religion at the end of a long life. Verdi's last opera, *Falstaff* was completed and premiered when he was eighty years old, crowning a long and distinguished career. Arrigo Boito, his librettist for both *Falstaff* and the earlier *Otello*, suggested that they consider doing *Antony and Cleopatra* or *King Lear* next, but Verdi was feeling drained. In the words of his long-time companion, Giuseppina Strepponi, he was "too old, too tired." One by one his colleagues and friends had passed from the scene, and now he, too, felt the weight of his years. Instead of another opera, he began work on a concert setting of the traditional Te Deum text of the Catholic Church, and when it was finished he turned to the *Stabat Mater*. Two unaccompanied settings, *Ave Maria* and *Laudi alla Vergine Maria*, had been done earlier, between *Otello* and *Falstaff*.

These four sacred choruses vary widely in dramatic scope and performing requirements. Verdi did not think of them as a set, but they were generally understood to be his last compositions, and even he, at times, referred to them as his *pezzi sacri*. He was uncomfortable with the idea of performing all four together, however. At his request the intimate *Ave Maria* (which had already had a church performance) was omitted in 1898 when the other three were premiered in an Easter-week concert given at the Paris Opera, organized by the attentive Boito. It was again omitted at the first Italian performance, conducted by Toscanini a month later in Turin. The following year all four were given at La Scala in Milan, Verdi's adopted city, and the *Four Sacred Pieces* have since then been more often performed together than separately.

They did turn out to be his last musical works. In his final years he occupied himself with overseeing the construction of what he regarded as his last and greatest achievement, a retirement home he had endowed for needy musicians. The public immediately and universally dubbed it Casa Verdi. The revered composer, last of the great heroes of the Italian struggle for unification, was buried there according to his wishes, beside his beloved Giuseppina.

--Nick Jones

Stabat mater is a 13th century sequence (*Stabat mater dolorosa*) probably written by the Franciscan Jacopone da Todi (c.1228-1306), although some scholars favour Pope Innocent III as its more likely author. It was officially added to the Roman Catholic liturgy in 1727 and is still sung today at the Feast of the Seven Dolors (Sept.15).

L'oiseau de feu (The Firebird)

Igor Stravinsky

Stravinsky published three separate suites of movements from the ballet score which had set him on his path as a phenomenally successful composer: *The Firebird*, written for Diaghilev's 1910 Paris season of the Ballets Russes. The first was completed in 1911 and was for the gigantic orchestra that he used in the first version of the ballet. In 1919 he sought to correct his error by reorchestrating it for a manageable ensemble with a minimum of extras, calling the first one "ruinously extravagant". Coming, however, as it did so soon after the Russian Revolution and his self-exile in Switzerland, he was to see it disseminated worldwide without any firm ownership of its rights to enable him to collect hire royalties. Eventually he corrected this error too, by creating a third suite in 1945, this time with several different numbers included, in an apparent effort to pre-empt the 1919 one which had hardly put a penny in his pocket. The move was only partially successful and the 1919 suite continues to enjoy supremacy.

The young composer, so recently having left the tutelage of Rimsky-Korsakov who gave him so much mastery of glittering instrumental colour, planted himself firmly on the musical map with his extraordinary ability to mirror musically the physical movements of dancers and the emotions which accompany them while creating musical effects which render the staged ballet unnecessary in order to appreciate the music for its own sake.

He had obviously absorbed a great deal of the very latest styles in this very eclectic score, a fact which eluded few people at the time of the ballet's appearance. Debussy's *Nocturnes* are there in shadowed form, as is Balakirev, Dukas, Ravel (in the *Berceuse*) and of course Rimsky-Korsakov. He went so far as to express doubts about his "Mendelssohnian-Tchaikowskian scherzo", yet there is a new voice as well, which could not be quelled. Hitherto unheard-of orchestral effects abound. The *Introduction* contains several examples, most notably the amazing effect of natural harmonic glissandos in the strings at the fourteenth bar, which even includes a retuning of the first violins' E-string down a tone. Interesting to note are the many verbal explanations he inserted into the score to assist conductors and players alike in the realisation of his ideas.

The rushes of colour preceding the *Firebird's Variation* and the variation itself are fairly standard culled from the works of the contemporary composers named above, apart from the new techniques in orchestral music such as strings marked *jeté*, but *King Kastchei's Infernal Dance* introduces us to wooden mallets on the timpani, dazzling fortissimo stabs by muted brass, even a muted tuba; the *Final* gives us trombone trills and glissandos, none of which were standard orchestral fare. The point to remember, obviously, is that all of this invention was placed at the service of a dynamic music which lives for its conjuring of physical movement, light and colour, not for its compendium of new sounds.

The *Princesses' Round Dance* is a tender song-like piece strongly reminiscent of Rimsky-Korsakov and features the woodwinds. The *Berceuse* is a mournful bassoon solo underscored by harmonics on the harp and flows directly into the opening horn solo of the *Final*, which gradually rises in intensity and pitch until its almost incandescent, final, fortississimo brass chords.

--Malcolm Forsyth

The University Symphony Orchestra, 2001-2002
Malcolm Forsyth, conductor

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Tuba

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Janna Kozuška
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Harp

Victoria Griffiths**

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Ariane Maisonneuve, Accompanist

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Christina Hof
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Julie Ingraham
Christy McColl
You-ree Rho
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Heather Davidson
Joanna Dick
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Lyndsey Pylypiuk
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Catherine Kubash
Janna Olson
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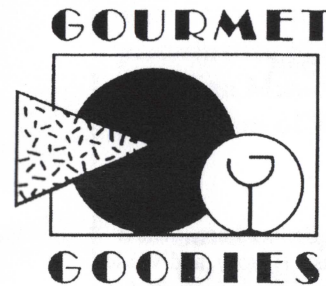
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Salute to Malcolm Forsyth

Malcolm Forsyth is retiring from the University of Alberta in June of 2002. To celebrate his significant contribution to the composition and performance of classical music in Canada, the Canadian Music Centre (CMC) and the Department of Music will highlight these two events:

Sunday, April 7, 2002, 8:00 pm
University Symphony Orchestra
Madrigal Singers and Concert Choir
Malcolm Forsyth, Conductor

Francis Winspear Centre for Music
Admission: \$15/adult, \$10/student/senior

Friday, April 26, 2002, 6:00 pm
Celebration Dinner
with **special guest artists**

Faculty Club, University of Alberta
Tickets: \$55 (including a donation of \$25 to the CMC)

Check the U of A Department of Music website for updated information: www.ualberta.ca/music
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