

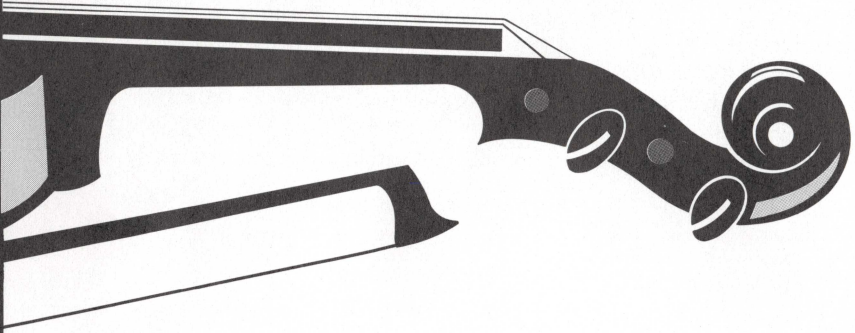


Department of Music
University of Alberta

Academy Strings

Norman Nelson, Director

Sunday, October 29, 1989 at 8:00 p.m.
Convocation Hall, Arts Building



Programme

Concerto in D for String Orchestra (1946)

Igor Stravinsky
(1882-1971)

Vivace
Arioso
Rondo

Horn Concerto No. 3 in E flat Major, K. 447

W.A. Mozart
(1756-1791)

Allegro
Romanza (Larghetto)
Allegro

Soloist: Christopher Gongos

Intermission

Variations on a Theme of Frank Bridge, Op. 10 (1937)

Benjamin Britten
(1913-1976)

Introduction and Theme
Adagio
March
Romance
Aria
Italiana
Bouree Classique
Wiener Walzer
Moto Perpetuo
Funeral March
Chant
Fugue and Finale

Program Notes

Horn Concerto No. 3 in E flat Major, K. 447

One of three concertos in E flat written for Mozart's close friend Ignaz Leutgeb, the Horn Concerto No. 3 in E flat Major, K.447 is considered "the finest of the concertos." It is scored for an orchestra of two clarinets, two bassoons, and strings: the ripieno horns of the other E flat works are dropped, and the orchestral texture is richer and more symphonic. The nobility and grandeur of the forte which bursts into the piano opening indicates clearly that the melody was fashioned specifically for the horn.

L.A. Yeats

Concerto in D for String Orchestra

The Concerto in D for String Orchestra, commissioned by Paul Sacher to celebrate the 20th Anniversary of the Basal, Switzerland, Chamber Orchestra, was composed in Hollywood in 1946. Sacher conducted the premiere in Basel on January 27, 1947. Like the *"Dances Concertantes"* it has also been staged as a ballet.

Harmonically, the most notable aspect of Stravinsky's Concerto in D is the integral use of the major-minor chord (F - F# - A, with the D absent) that, as a result of the interval of the minor second, engenders considerable dissonance throughout the work. In fact, all three movements, the alternation of F and F# has important harmonic and melodic connotations.

Phillip Ramey

Variations on a Theme of Frank Bridge

In the Variations, completed in 1937, Parody Techniques provide the key to understanding. Such movements as *"Bouree Classique"*, *"Wiener Walzer"*, and *"Funeral March"* present a variety of European references - Neo-Classical, Viennese and Mahlerian - which appear under the guise of wittily assumed styles. This was a necessary aid to acceptance at a time when English compositions had been particularly isolated from developments abroad. But it has been said that no composer parodies what he does not feel a deep affinity with. In other words, any style or manner which is parodied must reflect strongly the parodist's own style if the work is to bear the imprint of personality and vision, and in the light of subsequent works we can now see that the composer was laying the foundations of a new Englishness embodied in a highly serious personal style.

Academy Strings Membership 1989/90

Norman Nelson, Director

Violin I

Anne Kenway:
Concert Mistress
Heather Neufeld-
Bergen: *Assistant*
Concert Mistress
John Radosh
Elizabeth Ambrock
James Cockell
Maria Yakymyshyn
Andrea Schuld
Colin Berg
Marnie Ozipko
Jennifer Wolff

Violin II

Lois Harder - *Principal*
Sue Innes -
Assistant Principal
Jennifer Bustin
Moni Mathew
Barbara Ruff
Natalie Ozipko
Don Zurowski
Jason Rohrick
Betty Chen

Clarinet

Jei Yin
Brian Demuynck

Viola

Glen Archibald -
Principal
Michele Moroz -
Assistant Principal
Yu-Chen Chu
Mary Clarke
Sabina Qureshi

Cello

David Moody - *Principal*
Karen McClellan -
Assistant Principal
Jose Quintanilla
Paul Radosh
Adele Bosse
Christine Hanson
Lisa Wagner
Yene Yoo

Bass

Paul Polushin - *Principal*
Marek Semeniuk -
Assistant Principal
Andrew Buhr