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A brilliant addition to Edmonton's performing arts community.

**ORCHESTRA borealis**  
MUSICAL DIRECTOR DAVID HOYT

**TCHAIKOVSKY:** Symphony No.4, Op.36

**THE KING'S UNIVERSITY CHOIRS**    **KIKTA:** Holy Dnipro    **LYSENKO:** Taros Bulba, Overture

**SUNDAY, FEBRUARY 12, 2017, 3:00PM**  
South Pointe Community Centre - 11520 Ellerslie Rd.  
Tickets: \$15/\$12 at the door or online [www.orchestraborealis.ca](http://www.orchestraborealis.ca)

[www.orchestraborealis.ca](http://www.orchestraborealis.ca)

## President's Message

Dear friends, colleagues, and audience members,

With programmatic elements throughout all three of our selections this afternoon we experience the complexity of cultural identity, love, loss, war, and "Fate." We welcome our special guests, the King's University choirs, under the direction of Dr. Melanie Turgeon, and soprano Catharine Abele Landry, to perform the overture to Lysenko's opera Taras Bulba, and movements of the Sacred Dnipro, by Valeri Kitka. Through the turbulent Romanticism of Tchaikovsky's Fourth Symphony, we are propelled through an epic musical exploration of "Fate" - from the opening fanfare, reminiscent of Beethoven's Fifth Symphony famous motif, to the folk song "In the Field Stood a Birch Tree" in the final movement.

On behalf of the membership of Orchestra Borealis, and the Board of Directors, I thank you, our audience, for sharing with us in this concert today. In closing, I share an excerpt from Tchaikovsky, written to his confidant Nadezhda von Meck around the time of the Fourth Symphony; his words are no less true today as to why many of us continue to make music - for ourselves, and for you.

"... You see, my dear friend, I am made up of contradictions, and I have reached a very mature age without resting upon anything positive, without having calmed my restless spirit either by religion or philosophy. Undoubtedly I should have gone mad but for music. Music is indeed the most beautiful of all Heaven's gifts to humanity wandering in the darkness. Alone it calms, enlightens, and stills our souls. It is not the straw to which the drowning man clings; but a true friend, refuge, and comforter, for whose sake life is worth living"

- Pyotr Ilyich Tchaikovsky, to N. F. von Meck, 1877.

Alyssa Miller, M.Mus.

President, Orchestra Borealis Society

## PROGRAM

**Mykola Lysenko** (1842-1912)

Taras Bulba

Overture

**Valeri Kikta** (b. 1941)

Holy Dnipro

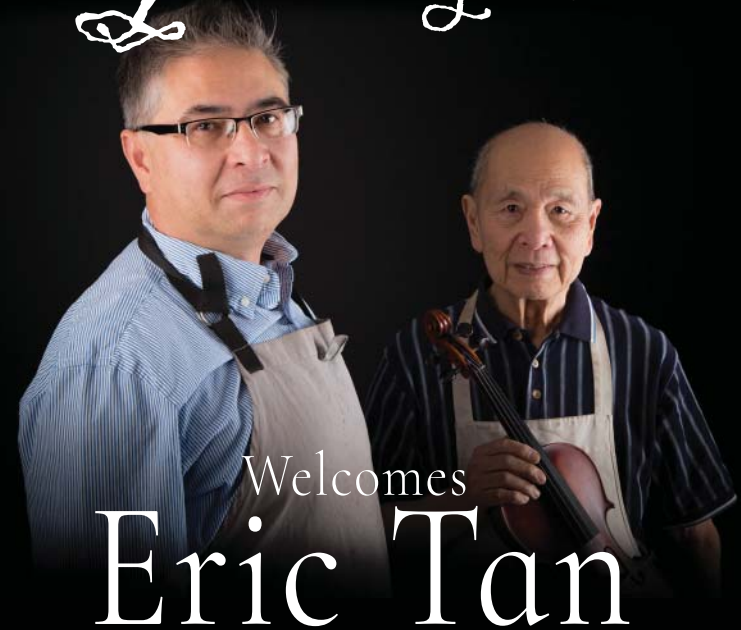
Movements IV, V, VI and X

- i n t e r m i s s i o n -

**Pyotr Ilyich Tchaikovsky** (1840-1893)

Symphony No.4, Op.36

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## Program Notes

Taras Bulba, Holy Dnipro  
by **Melanie Turgeon**

Pyotr Tchaikovsky and Mykola Lysenko definitely knew each other; thus it is most suitable to include them together in today's program. Apparently Lysenko played the opera Taras Bulba for Tchaikovsky and his reaction is recorded as follows: "he listened to the whole opera with rapt attention, from time to time voicing approval and admiration. He particularly liked the passages in which national, Ukrainian, touches were most vivid... Tchaikovsky embraced Lysenko and congratulated him on his talented composition." At the end of this opera's overture the choir enters singing a common Ukrainian folk song entitled "Zasvit v staly kozachen'ky" (At Daybreak the Cossacks Arose). The text describes how the Cossacks depart at dawn to fight a campaign from the north. A young girl watches with eyes filled with tears as her loved one departs. A mother instructs her son to go and not delay. She is hopeful that in 4 weeks he will return to her.

Following the overture, the first half of the program continues with 4 movements from Ukrainian composer, Valeri Kikta's oratorio "Sviaty Dnipro" (Sacred Dnipro). In 1993 the Dnipro Choir of Edmonton celebrated its 40th Anniversary. To commemorate this event, they commissioned Kikta to write a piece, resulting in an 11-movement oratorio with a libretto by Sophia Majdanska. Dnipro premiered the oratorio on November 7, 1993. The Dnipro River celebrates the very essence of life in Ukraine; it is the backbone of the country. This extensive oratorio describes different epochs of history of the country Ukraine, viewed from the banks of the Dnipro river. Today you will hear movements 4, 5, 6 and 10.

Movement 4 describes the acceptance of Christianity as the national faith of Ukraine in 988. Prince Volodymyr took the people of the nation into the waters of the Dnipro river and baptized them. The fifth movement portrays the results of Christianity. In addition to its new found faith, Ukraine reached its cultural and political

zenith. In 1019, the Prince of Kyiv, Yaroslav the Wise, began a 35-year reign in which he built cities, several churches, and schools. The country thrived until after Yaroslav's death when Kyiv was weakened by internal strife and was invaded and ultimately fell to the Mongols. This horrible invasion is vividly portrayed in movement 6, "The Horde Charges!" In 1240, the Ukrainian state was almost entirely destroyed and shortly thereafter divided amongst other countries. We then move ahead several centuries and movement 10 describes how Ukraine has become a desolate, barren wasteland due to the Chernobyl Nuclear disaster in 1986. A metaphor describes how Ukraine sobs, like a young child, who gets awoken from her deep sleep. But the river Dnipro embraced her and shields her from despair just like a mother would.

Symphony No.4, Op.36  
by **David Hoyt**

Piotr Tschaikovsky wrote his fourth symphony in 1877-8 when he was 38 years old. His family was Russian, although one great-grandfather was Cossak.... "chaika" translates as seagull from Ukrainian. By this time he had achieved considerable professional success, and had a strong patron, Nadia von Meck, to whom the original score was dedicated. However, his personal life was in conflict. He had just terminated an unsuccessful marriage and was coming to terms with his homosexuality. Therefore, his programmatic notes to this symphony dealt with what he considered his difficult state. He referred to the opening fanfare as "fate", and the ensuing themes from the first movement as struggles to find peace in an unruly world. He described Beethoven's Fifth Symphony opening as a kindred statement to his own. In contrast, the following movements are free from these issues. The second is almost balletic and peaceful, the third quite merry with strings pizzicato throughout, and the last movement, using a well-known folksong as one of its themes, is positive and celebratory. From its inception to this day it has remained an important part of the symphonic repertoire.

## David Hoyt - Conductor / Artistic Director

David Hoyt graduated from the University of Alberta with a degree in musicology. While still a student he joined the Edmonton Symphony horn section becoming Principal Horn in 1975. He also played horn with the Canadian Opera Company, Royal Winnipeg Ballet, Hamilton Philharmonic and the Chuck Mangione Band. He played Principal Horn for the Toronto Symphony and performed in Carnegie Hall with l'Orchestre Symphonique de Montreal.

David Hoyt began conducting professionally in 1982, becoming assistant conductor of the Edmonton Symphony in 1985 and of the Canadian Opera Company in 1991. He has been guest conductor for the Atlantic Symphony, Orchestra London, the Winnipeg Symphony, the Saskatoon Orchestra, the Regina Symphony, the Calgary Philharmonic, the Edmonton Opera Company, the Alberta Baroque Ensemble, the Okanagan Symphony, the Vancouver Island Orchestra and the Vancouver Symphony.

David Hoyt had a long-standing relationship with the Banff Centre working there yearly since 1972. He taught for ten years at the University of Alberta, and has taught across the country at Festival Five Hundred (St. John's), The Scotia Festival (Halifax), Domaine Forget (Quebec), Les Concerts Bell (Montreal), International Music Camp (Toronto), Festival of the Sound (Parry Sound), MusiCamrose (Alberta) and Courtney Music Festival (British Columbia).

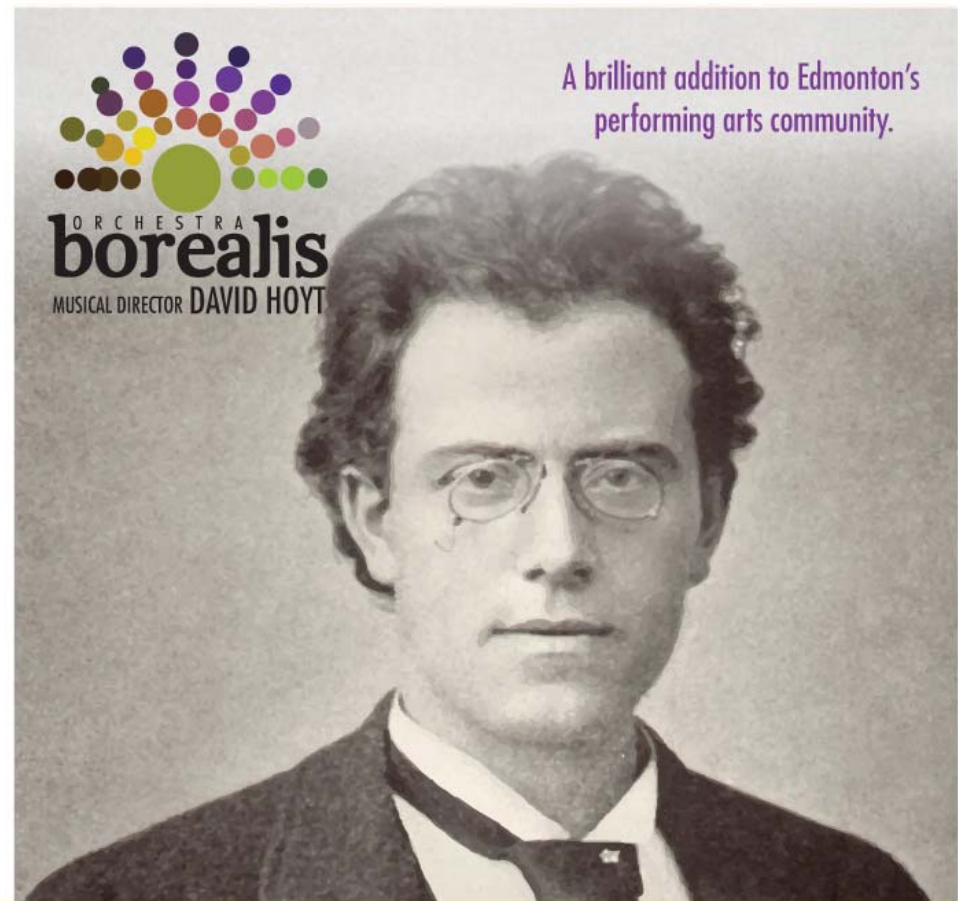
David Hoyt resigned from the ESO in 2004 and presently conducts two ensembles: The Mill Creek Colliery Band and Orchestra Borealis. For the last twenty years he has been Artistic Director of the Shean Competition for Piano and Strings. He is married to pianist Janet Scott-Hoyt and they have two daughters, both musicians.



## Melanie Turgeon - Artistic Director Kings University Choir

Melanie Turgeon is Associate Professor of Music and Choral Director at The King's University in Edmonton, Alberta. She has conducted numerous choirs and ensembles and has presented research at several academic institutions and conferences both in Canada and internationally. She has toured extensively with her choirs, including two very successful European tours. In addition to her role at King's, Dr. Turgeon is a member of the Eparchial Liturgical Commission, where she is responsible for the incorporation of liturgical music and texts into various publications for the Ukrainian Catholic Church. She has organized and taught workshops for educating cantors and has created several resources and publications for this purpose. Since 2002, she has served as Music Director and Cantor at St. Josaphat Ukrainian Catholic Cathedral in Edmonton.

Highlights in Dr. Turgeon's research endeavors include the publication of a book entitled, *Composing*



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**MAHLER:** Symphony No.4 in G Major

**BRAHMS:** Double Concerto for Violin and Cello, Opus 102 Valerie Sim, violin & Adrian Rys, cello

SUNDAY, APRIL 9, 2017, 3:00PM  
South Pointe Community Centre - 11520 Ellerslie Rd.

Tickets: \$15/\$12 at the door or online [www.orchestraborealis.ca](http://www.orchestraborealis.ca)



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## Text Translations

### for Valeri Kikta's "Sviatyi Dnipro" (Sacred Dnipro)

#### MOVEMENT 4

"...The next day Volodymyr went to the Dnipro. People without number came, entered the waters, and a great joy was seen in heaven and on earth at so many souls seeking salvation."

And Volodymyr, eyes raised to heaven, said, 'God who are great, who created heaven and earth, look on Your new people! Grant them, O Lord, to know You. Strengthen in them a faith that is true and unchanging! ..."

#### MOVEMENT 5

Thus on this land made holy by Dnipro in the Words of God we came to know ourselves. The Golden palaces of Yaroslav opened to us. We came to know ourselves. The fertile field was sown with the Lord's seeds. And Saint Sophia blessed us into wisdom!

#### MOVEMENT 6

The horde charges! The horde charges! The horde charges!

The curved scimitars gleam with laughter.  
The heathen spits into the Sacred Dnipro!  
The bloody wounds of churches are ablaze!

The horde charges! The horde charges! The horde charges!

"... All you descendants of Vseslav, lower your battle flags.  
You have forfeited the glory of your ancestors.  
It was your discord that first brought the infidels to the land of Rus' ...!"

My family, cut down by a river of Turkish sabres, the treacherous nomad drinks living blood from a cup made from your skull, drinks and laughs and violates your language - your sole Yaroslavna on the ruined embankment.

And the Church of Tithes falls, topples and crumbles, and falls again,  
ultimately crushed by our transgressions and our grief.  
Who, who has cursed this land, my deceived land, my despondent Mother?

#### MOVEMENT 10

Somewhere amid the lily pads of starry worlds, I floated on a tarred-bottom boat and listened to an aged fisherman. He still remembered when the land was fertile.  
He said: Right there where magma now congeals into a black scab, there once Dnipro played on the white sand with the children, and fish trusted his waters.  
I awoke from my own weeping that throbbed, beat like a wasteland, in me. And can it be that all that's left now is the unmeasured muteness of despair? Oh, no!  
Dnipro, takes me, a little girl, by the hand and folds me to his bosom.

*the Sacred in Soviet and Post-Soviet Russia* (2008), and a hymnal with an accompanying five-CD set, *Sing to our God* (2008). She has also released three recordings with *Heruvymy* Ukrainian Female Quartet and one with King's Choirs, entitled, *The Voice of My Prayer* (2011). In 2010 she founded *Kappella Kyrie*, an auditioned choir primarily devoted to Slavic sacred music. Melanie is very honored to have gained national recognition with *Kappella Kyrie* in the 2015 Choral Canada National Competition by placing 2nd in the Pan-Cultural Traditions Category. Dr. Turgeon's most recent research endeavor is *Ukrainian Voices: Music of a Nation*. In collaboration with Artistic Director and Cofounder, Mark Bailey of Yale University, Melanie is the Associate Project Director of *Ukrainian Voices*. Through performances, recordings, scholarship, and publications, *Ukrainian Voices* brings awareness, knowledge, and accessibility to the music of various cherished and celebrated Ukrainian composers from the 17th to the early 19th century. Melanie is also heavily involved with the Ukrainian Art Song Project, serving as a producer or co-producer. This summer Melanie will serve on the faculty for the Ukrainian Art Song Project's Summer Institute in Toronto. Moreover, she has presented at various CD launch concerts and conferences, including the World Vocal Symposium in St. John's, Newfoundland in July 2013, and she looks forward to sharing further research and scholarship at an international conference at Columbia University in February 2017.

### Catherine Abele Landry - Soprano

Soprano Catherine Abele Landry received a BMus degree in Voice Performance from the University of Manitoba under the tutelage of Canadian soprano, Tracy Dahl. She went on to earn MM and DMA degrees in Voice from the internationally-renowned institution for the performing arts, the University of Cincinnati College-Conservatory of Music (CCM), under the guidance of prominent American voice teacher, Barbara Honn. Dr. Abele Landry was a district winner of the Metropolitan Opera National Council Auditions and took the top vocal prize at the Montreal Symphony Orchestra Competition. Performance highlights include collaborating as soloist with Richard Eaton Singers in Handel's *Israel in Egypt* and the Alberta Baroque Ensemble in Vivaldi's *Dixit Dominus RV 595*. Dr. Abele Landry is a member of the National Association of Teachers of Singing and the Alberta Registered Music Teachers' Association, and she regularly serves as a vocal adjudicator and clinician in Western Canada. She instructed Applied Voice, Lyric Diction and Vocal Pedagogy at the University of Alberta's Department of Music from 2009 until 2014 and currently enjoys managing an active private voice studio in Edmonton.





## Orchestra Borealis

A volunteer orchestra comprised of talented, passionate musicians, Orchestra Borealis rehearses once a week from September through April of each year to perform three captivating concerts. Our repertoire spans Classical, Romantic and contemporary orchestral masterworks, including lesser-known and Canadian contemporary composers.

Our orchestra has evolved from a community ensemble with nearly three decades of experience under the

direction and guidance of well known music directors. As an independent orchestra, we will continue to pursue the unique communicative experience that music provides, not just with each other but also with our listeners — building a musical community of people who share their love of orchestral music.

We are musicians, artists, educators, health care and business professionals, and so much more.

Let us share our musical stories with you.

### FIRST VIOLINS

Valerie Sim\* Concert Master  
Kimberly Bertsch\*\*  
Dan Barer  
Tim Cebuliak  
Vivianne Favreau Sparrow  
Bruce Pinkney  
Sylvia Taylor  
Eugene Yip  
Pauline Bronstein

### VIOLAS

Mark Jackson\*  
Ian Carruthers\*\*  
Allan de Caen  
Ken Hall  
Hsing Jou

### CELLOS

Adrian Rys\*  
Lauren Mercier\*\*  
Victoria Clarke

### SECOND VIOLINS

Tanya Duo\*  
Carol Sperling\*\*  
Ken Heise  
Laura Grantham  
Veronica Hnenny  
Laverne Boswell  
Fiona Robinson  
Salvador Ibarra  
Courtney Parker  
Nan Lu

### GILL POULTER

Elizabeth Lozowski  
Sharon Toronchuk  
Erik Visser  
Marnie Gomez

### DOUBLE BASSES

Rich Stenson\*  
Doug Hafso\*\*  
John Brine  
Josephine van Lier

### FLUTES

Liane Gayler\*  
Sarah Wu  
Jessica Rogers

### OBOES

Alyssa Miller\*  
Amber Stefanyk

### CLARINETS

Darren Sahl\*  
Shelley Benson  
Lyndsey Cohen

### BASSOONS

Robin Taylor\*  
Barry Dalgliesh

### HORNS

Margaret Fisher\*  
Lorna Misselbrook  
Ross McLean  
Anne Ridgway  
Suzanne Langor

### TRUMPETS

John Thomson\*  
Jean Runyon  
Adam Franzke  
Marianne Benjamin

### TROMBONES

Kaleen Clark\*  
Rob MacMillan

### BASS TROMBONE

Ormand Jones\*

### TUBA

Bob Sadler\*

### TIMPANI/PERCUSSION

Keith Erb\*  
Graeme Peppink  
Theoren Tolsma

\* Section Leader

\*\* Associate Section Leader

## King's University Choir

The King's University has three performing ensembles: Concert Choir, Chamber Choir, and Community Chorus. The Concert Choir was established in the founding year of the College, 1979, the Chamber Choir was added in the 1990s, and in 2007 a Community Chorus was started. Since 2002, The King's University Choral Program has gained great momentum under the full-time leadership of Dr. Melanie Turgeon. At the conclusion of each term they perform a major concert, and each year the Concert Choir tours within Canada. The King's

Chamber Choir toured to Germany in 2011, and Poland, Slovakia, and Hungary in 2014. All three choirs will tour to The Netherlands in May 2018. King's Choirs have collaborated with numerous local ensembles including The Edmonton Youth Orchestra, Pro Coro Canada, Kappella Kyrie, Dnipro Choir, Mission Hill Brass, Strathcona String Quartet, among others. They are truly honoured and delighted to perform with Orchestra Borealis this afternoon!

Dr. Melanie Turgeon, *conductor*

Denis Arseneau and David Fraser, *accompanists*

### SOPRANO I

Janna denHaan  
Krista Hait  
Lisa Howells  
Nicole Klippenstein  
Karen Lietz

Kerry McCune

Rachel Middel  
Dawn Miller  
Beverley Oliver

Donna Rusnell  
Ali Sawyer  
Elizabeth Thomas  
Rebecca Vanveen\*  
Jeanette Vooyo

### SOPRANO II

Karen Ansink  
Louisa Bruinsma\*  
Ruth Carr  
Ashley deBoon

Julia Dytyniak  
Harriette Guillaume  
Donna Holowaychuk  
Elsie Hoover  
Emily Hughes  
Paige Knickle

Khalehla Litschel

Luba Lubinsky  
Casey McLaughlin  
Pat Oster  
Micha Poworoznik  
Maggie Wu

### ALTO I

Joanne Benvie  
April Berube  
Tiffany Crosswhite  
Marlene Eerkes

Julia Grigaitis  
Anna Lodewyk  
Wilma McLaughlin  
Katrina Nelson

Heidi Olthuis  
Rita Segger  
Kathryn Slupsky  
Jean Strong  
Margaret Van Ginhoven

### ALTO II

Breanna Antosh  
Luba Bilash  
Mackenzie Demuynck  
Sheila Dyck\*

Ellen Hodgson

Glenda Hull  
Phyllis Jorritsma  
Sydney Kingma  
Cheryl Mahaffy  
Ann Paterson  
Ruth Vander Woude  
Courtney Vanveen\*  
Elisa Voth

### TENOR I

Norman Gee  
Aaron Hill  
Doug Laver  
Stephen Mulder\*  
Malcolm Skepple  
Charles Stolte  
Dominic Wong

### TENOR II

Lucas Clarkes  
Matthew Fullerton  
Victor Howard  
Devyn Hurry  
Katherine Jackson  
Randal Kimpinski  
Anthony Middel

### BARITONE

Scott Allison  
Arthur Dyck  
David Fraser  
August Guillaume

Dylan Johnston  
Brian Martin  
Chris Moro

Brandon Reiter  
James Stead

Zachary Strom

Evan Vanveen\*

Adam Vanderwekken  
James Vander Wekken

### BASS

Roy Berkenbosch  
Norm Hill  
David McCune

Michael Roeseler

Theoren Tolsma  
Sam VanderWoude  
Edmund Wasowicz

Cory Zee

\*unable to sing in this concert

Guests: Phebe Tanujaya - piano & Andrij Hornjatkevyc - bandura

Orchestra Borealis and King's University Choir gratefully acknowledge the Ukrainian Dnipro Ensemble of Edmonton for providing the music for the first half of today's performance.