

**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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**University  
of Victoria**  
School of  
Music

UNIVERSITY OF VICTORIA

# *Orchestra*

## *Ch'io mi scordi di te?*

*With*

**Samuel McNally**, horn soloist

UVic Concerto Competition Winner  
Class of Kurt Kellan

**Kelsey Wheatley**, mezzo-soprano soloist

UVic Concerto Competition Winner  
Class of Anne Grimm

*And*

**Emily Armour**, piano obligato

**Ajtony Csaba**, Conductor

**Evan Hesketh**, Graduate Conductor

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**Friday, January 29, 2015 • 8:00 p.m.**

University Centre Farquhar Auditorium

University of Victoria

Adults: \$15 / Students & seniors: \$10

## PROGRAM

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Richard Strauss (1864–1949)

### **Concerto for Waldhorn and Orchestra No. 1, Op. 11**

Samuel McNally, horn

W.A. Mozart (1756–1791)

### **Ch'io mi scordi di te? (Concert aria K. 505)**

Kelsey Whitley, mezzo–soprano

Emily Armour, piano obligato

Evan Hesketh, graduate conductor

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## INTERMISSION

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Ludwig van Beethoven (1770–1827)

### **Symphony No. 6 in F Major**

1. *Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*

*(Awakening of cheerful feelings upon arrival in the countryside):*

*Allegro ma non troppo*

2. *Szene am Bach (Scene by the brook): Andante molto mosso*

3. *Lustiges Zusammensein der Landleute (Merry gathering of country folk):*

*Allegro*

4. *Gewitter, Sturm (Thunder. Storm): Allegro*

5. *Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*

*(Shepherd's song; cheerful and thankful feelings after the storm): Allegretto*

## PROGRAM NOTES

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### **Strauss: Concerto for Waldhorn and Orchestra No. 1, Op. 11**

Richard Strauss' Horn Concerto No. 1 is an early work, written when the composer was just 18 years old. While the horn may seem an unusual choice of instrument for a young composer to cast as the soloist in a concerto, for Strauss it was completely natural – his father, Franz Strauss, was a revered horn player.

The first movement begins with just a single chord played by the orchestra before the horn launches the concerto with a spirited, dotted-rhythm fanfare. The orchestra latches onto this motive, extending it to form the first theme. The horn's next entrance showcases the instrument's lyricism and nobility with a second theme that is gently accompanied by the strings.

A development section juxtaposes these fanfare and lyrical themes but instead of culminating in a traditional recapitulation, the first theme instead returns in the dominant key before slowly relinquishing its energetic drive and seamlessly flowing into the dark, A-flat minor second movement. A contrasting middle section in E major provides some brightness, but the movement ends as it began.

The nervous energy of the orchestra quickly dispels this somber atmosphere at the beginning of the third movement, and steadily builds toward a buoyant, rondo finale. Even though this finale features wonderfully lyrical passages for the horn, the orchestra always seems to be percolating. In a final *maestoso*, the horn briefly pulls back on the reigns before launching into a brilliant coda that brings the concerto to an emphatic conclusion.

### **Mozart: Ch'io mi scordi di te? (Concert aria K. 505)**

Mozart composed this aria for the character Idamante in a 1786 revival of his opera, *Idomeneo*. A year later, he adapted it as a concert aria for the soprano Nancy Storace by adding a new recitative and replacing the original violin *obbligato* with piano, which Mozart performed at Storace's farewell concert.

Mozart's mastery of form and melody is reflected in his genius as an opera composer and his ability to set a text for maximum emotional impact is remarkable. This concert aria is a prime example of these strengths and is made even more unique by the inclusion of the piano.

The work's opening recitative with string accompaniment reveals two emotional extremes: questioning trepidation and defiant resolve. In the two-part *rondò* that follows, the singer valiantly tries to put on a brave face as she laments her inability to be with her beloved.

### **Beethoven: Symphony No. 6 in F Major**

Beethoven himself provided the subtitle 'Pastoral' for his Symphony No. 6, but stopped short of calling the work programmatic. Although there are concrete allusions to nature, such as specific birdcalls, Beethoven maintained that the symphony was inspired by his feeling of being in nature and was not a sound painting of the natural world.

Despite the lack of a specific program, each movement has a title describing its source of inspiration. The first movement begins in an unusual way. Normally we might expect a slow introduction or a call to attention. In the beginning of the Sixth Symphony, the violins play a four bar melodic fragment that ends with a pause and seems to be asking a question. It isn't until 37 bars into the movement that the frag-

ment is finally fleshed out in an orchestral *tutti*. This hesitant opening and delayed exuberance perfectly reflects the movement's title – *Awakening of Happy Feelings on getting out into the Country*.

In the second movement – *By the Brook-Side* – gentle triplets and flowing sixteenth notes evoke the running water of a tranquil stream. A remarkable feature of this movement is that these triplets and sixteenths not only support the melody as one might expect – often, they are the melody. The end of the second movement provides the opportunity for some bird watching. Beethoven notes in the score that different instruments represent a specific bird: nightingale (flute), quail (oboe), and cuckoo (clarinets).

The third movement – *Merry Gathering of the Country Folk* – features a rustic middle section framed by a spritely scherzo. Suddenly, the distant rumbling of a thunderstorm interrupts the party as the fourth movement begins *attacca*. At the movement's end, the storm peters out as the thunder in the cellos and double basses fades away, leading directly to the last movement – *Happy and Thankful Feelings after the Storm*.

## **BIOGRAPHIES**

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### **Emily Armour**

Emily Armour was born and raised on the West Coast, beginning studies in Classical piano at age 15 in the Cowichan Valley. She studied with professor Bruce Vogt and Michelle Mares at the University of Victoria School of Music where she earned her Bachelor of Music in 2012. Emily is currently enrolled in the Masters program for Piano Performance studying with Bruce Vogt. She teaches piano at Queen Margaret's School, Brentwood College, privately in Victoria, and at her home studio in the Cowichan Valley.

### **Sam McNally**

Sam McNally is a third year music student at UVic and is pursuing a Bachelors degree in Music Performance. From his native Calgary, he began playing horn at the age of 11 in his middle school band. A few years later he began to take lessons from Laurie Matiation, with whom he was able to win his age divisions in the Calgary and Alberta Provincial Kiwanis Festivals, partake in honour bands, and ultimately end up in auditioning at the University of Victoria. Also in Calgary he was a member in both the Calgary Youth Orchestra and the Mount Royal Conservatory's Academy of Music. Now at UVic, studying with Kurt Kellan, Sam enjoys having played in both the UVic Orchestra and Wind Symphony along with various solo and chamber performance settings. This past fall he began his first season as Principle Horn of the Kamloops Symphony Orchestra. Sam is grateful for the opportunity to perform with the UVic Orchestra this season and is looking forward to more adventures to come!

### **Kelsey Wheatley**

Although Kelsey's roots are in the theatrical and movement realms, she has found her true passion in classical singing. She has achieved numerous credentials including a theater arts diploma from Grant MacEwan University, a diploma in classical music from the Victoria Conservatory of Music joint with Camosun College, and currently studies with Anne Grimm in her final year of a bachelors degree in music at UVic. In her "free time" Kelsey enjoys directing the children's choir at First Metropolitan United Church, where she is also a choral scholar, and has performed as the ghost women in *Lucia di Lammermoor*, and most recently, Bianca in *Otello* with Pacific Opera Victoria.

## **Evan Hesketh**

Evan Hesketh began studying violin at age seven with Yasuko Eastman, who also introduced him to the viola a few years later. He holds a Bachelor of Music degree from the University of Victoria, where he studied violin with Ann Elliott-Goldschmid and viola with Joanna Hood and Yariv Aloni. Further studies led to a Master of Music degree at the Cleveland Institute of Music under the tutelage of Robert Vernon, Jeffrey Irvine, and Kirsten Docter. Evan has played in masterclasses for Pinchas Zukerman, James Dunham, Roger Tapping, Atar Arad, and Steven Dann.

An award-winning chamber musician, Evan was a member of the Ariadne String Quartet, prizewinners at the 2012 Fischhoff Competition, and the 2012 Coleman Competition. Quartet studies have been with members of the Lafayette, Cleveland, Cavani, Miro, Juilliard, Brentano, and Schoenberg quartets.

Currently, Evan studies conducting at the University of Victoria on a full scholarship with Ajtony Csaba. He has conducted the UVic Orchestra, Victoria Civic Orchestra, and festival orchestras in Maine and New Hampshire.

## **Ajtony Csaba**

Ajtony Csaba, born in Cluj, Romania, began his studies on the cello and later piano and composition in Budapest at the Academy of Music. He began studying conducting in Vienna and Budapest with Uroš Lajovic, Peter Eötvös, Zoltán Pesko, Zsolt Nagy, Lucas Vis and Antoni Wit. He was awarded many prizes as a conductor and composer, and was a semi-finalist in the first competition for opera in Cluj, Romania.

Csaba has had numerous concerts in Hungary and Austria with orchestras including UMZE, Sinfonietta Baden, Webern Sinfonietta, Savaria Symphony Orchestra, and Danubia Orchestra. In the 2003/04 season he was the assistant conductor and tutor of the Academy Orchestra Budapest and in 2005 was invited to be the assistant conductor of the Hungarian National Philharmonic Orchestra with their contemporary program. He made his conducting debut in the Viennese Musikverein with the RSO (Radio-Symphonieorchester, Wien) in 2007.

Since 2006 Csaba has served as the chief conductor of the Central European Chamber Orchestra, and led the orchestra on a tour in China (performances including halls in Shenzhen, Lanzhou and in the Parliament in Beijing), with return engagements in 2007 and 2009. Ajtony Csaba has been the leader of the Vienna Jeunesse Choir since 2007. In 2008 he conducted at the Darmstadt Summer Courses for New Music and was assistant at the Salzburg Festspiele. In 2008 he conducted the EuroMed Youth Orchestra in Damascus, Syria.

In the past season Csaba conducted the Toronto Symphony Orchestra, Ensemble Tsilumos at the Montreal New Music Festival and the Brazilian SiMN Festival in Curitiba. Upcoming concerts include subscription concerts with the Hungarian Symphony Orchestra and Danubia Orchestra.

Csaba has served as music director of the University of Victoria Orchestra and Sonic Lab since 2010, where he also teaches conducting and the history of conducting.

# ORCHESTRA PERSONNEL

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## VIOLIN I

Chloe Kim\*  
Aliayta Foon-Dancoes\*  
Matthew Logan  
Linda Donn  
Jilaine Orton  
Ross Ling  
Shijin Kim  
Jasmine Mather

## VIOLIN 2

Amy-Lynne Toth\*  
Raina Saunders  
Jessica d'Oliveira  
Brittany Tsui  
Serena Jack  
Michele Hoskin  
Emily MacCallum  
Francine Hsu

## VIOLA

Josh Gomberoff\*  
Sarah de Niverville\*  
Fahlon Smith  
Calvin Yang  
Melissa Toth  
Eric Mitchell

## CELLO

Shiun Kim\*  
Clare Dresselhuis  
Chloe Kersen  
Olivia Brotzell  
Ella Hopwood\*  
Bryan Lin  
Alex Klassen  
Tara Rajah

## DOUBLE BASS

Brock Foerster\*  
Blake Palm  
Carroll Mackenzie

## PICCOLO

Jillian Broughton

## FLUTE

Cooper Reed\*  
Bailey Finley

## OBOE

Jillian Broughton\*  
Patrick Conley

## CLARINET

Erin Onyschtschuk\*  
Sunny Chu

## BASSOON

Eric Boulter\*  
Wilson Kyne

## HORN

Samuel McNally\*  
Sarah Mullane  
Justin Malchow

## TRUMPET

Ian VanGils\*  
John Hamblett

## TROMBONE

Megan White\*  
Trevor Hoy

## TIMPANI

Tristan Holleufer

## LIBRARIANS

Betty Allison  
Bahar M. Harandi

## STAGE MANAGERS

Tristan Holleufer  
Paul Joo

## ASSISTANT

Evan Hesketh

\* Principal

# UPCOMING EVENTS

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Saturday, January 30, 7:00 p.m. (Admission by donation)

## **FLUTE CLASS RECITAL**

Featuring students from the studio of Dr. Suzanne Snizek.  
Phillip T. Young Recital Hall

Sunday, January 31, 8:00 p.m. (Admission by donation)

## **VOICE DEPARTMENT SHOWCASE**

Featuring students from the studios of Benjamin Butterfield,  
Susan Young, and Anne Grimm.  
Phillip T. Young Recital Hall

Tuesday, February 2, 12:30 p.m. (Admission by donation)

## **TUESDAYMUSIC**

Take an afternoon break to enjoy a concert of varied repertoire  
and instruments featuring School of Music students.  
Phillip T. Young Recital Hall

Tuesday, February 2, 8:00 p.m. (Free Admission)

*Orion Series in Fine Arts*

## **DAVID STEWART, violin & JANE AUSTIN COOP, piano**

Performing works by Eugène Ysaÿe and Edvard Grieg inspired by a visit  
Ysaÿe paid to Grieg in 1882. David Stewart is concertmaster of the  
Bergen Philharmonic. Jane Austin Coop is an internationally recognized  
concert pianist and has appeared as a recitalist and as a soloist with  
major symphony orchestras throughout the world.

Wednesday, February 3, 6:00 p.m. (Admission by donation)

## **ANNUAL SOLO BACH COMPETITION**

Featuring the solo suites and sonatas by J.S. Bach performed by UVic  
string students. The jury will elect three prizewinners, and the audience  
has the opportunity to vote for the Audience Prize.  
Phillip T. Young Recital Hall

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Tickets available at the UVic Ticket Centre (250-721-8480),  
online ([www.tickets.uvic.ca](http://www.tickets.uvic.ca)) and at the door:

To receive our *On the Pulse* brochure and newsletter  
by email, contact: [concert@uvic.ca](mailto:concert@uvic.ca)



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