

School of Music
Faculty of Fine Arts
University of Victoria

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**University
of Victoria**
School of
Music

UNIVERSITY OF VICTORIA

Orchestra

500 Miles

With

Ella Hopwood, cello soloist

UVic Concerto Competition Winner
Class of Pamela Highbaugh Aloni

Ajtony Csaba, conductor

Evan Hesketh, graduate conductor

Friday, October 31, 2014 • 8:00 p.m.

University Centre Farquhar Auditorium
MacLaurin Building, University of Victoria
Adults: \$15 / Students & seniors: \$10

Program

Wolfgang Amadeus Mozart

Symphony No. 31 in D Major (Paris), K.297/300a

Camille Saint-Saëns

Cello Concerto No. 1 in A minor, Op. 33

Ella Hopwood, cello

Edward Elgar

Pomp and Circumstance March No. 1 in D Major

Johann Strauss II

Tritsch-Tratsch Polka

Evan Hesketh, conductor

Intermission

Johannes Brahms

Symphony No. 1 in C minor, Op. 68

PROGRAM NOTES

Introduction

500 miles—a short journey today, but a much longer one 135 years ago. It happens to be the distance between the two cities that play a role in tonight's program: Paris, where our Mozart and Saint-Saëns works had their premieres, and Karlsruhe, where Brahms' first symphony was premiered. Finished within three years of each other, Brahms' symphony (influenced by the tradition of Beethoven) and Saint-Saëns' cello concerto (influenced by the concertos of Liszt) are stylistically miles apart.

Symphony No. 31 in D Major (Paris), K.297/300a

Wolfgang Amadeus Mozart

In 1777, after being dismissed from his post as a court composer in Salzburg, Mozart travelled with his mother to Munich and then Mannheim with the hope of finding a patron. Failing to secure employment, the pair continued to Paris, arriving in 1778. Mozart was engaged to compose a symphony for the Concert Spirituel, one of the earliest public concert series that was founded in 1725. The Parisian orchestra was the largest group for which Mozart had composed a symphonic work up to this point. The 'Paris' symphony was premiered on June 18, 1778, and by Mozart's own account, the work was well received by the audience.

The three-movement symphony begins with the premier coup d'archet, where every instrument begins loudly together. This type of opening was very popular with the Parisian audience and Mozart chose to begin this way simply to please the French "donkeys," as he wrote in a letter to his father. Mozart however, couldn't see what all the fuss was about with the premier coup d'archet: "I don't see any difference – they begin together – as they do in other places. It's ridiculous."

The slow movement presented in tonight's concert is the original one that was performed at the premiere. However, the director of the Concert Spirituel disliked this movement and asked Mozart to write a different slow movement for performance at a future concert. Although the music for both movements is available, performances of this symphony generally feature the original slow movement, as the evidence suggests that Mozart preferred his first version.

The final movement begins with a sneaky passage for the first and second violins alone, something that Mozart felt would shock the audience and cause a stir when they realized that the finale had started without a rousing beginning, as was customary. A particularly clever moment in this movement occurs in the middle, where Mozart showcases his skill at counterpoint by including a short fugato section.

Cello Concerto No. I in A minor, Op. 33

Camille Saint-Saëns

Saint-Saëns composed his A minor cello concerto for Auguste Tolbecque, a cello professor at the Marseilles Conservatoire, who performed the concerto at its premiere with the Conservatoire orchestra in Paris in 1873. This was an important break-through for contemporary French composers, as the Conservatoire orchestra was generally conservative in its programming – it presented comparatively little French music, and very rarely premiered a contemporary work by a French composer.

The concerto illustrates the desire of composers in the late 19th century to find innovative ways of re-imagining established forms. Traditionally, an instrumental concerto was comprised of three distinct movements. Saint-Saëns' A minor cello concerto however, is through-composed – there is no formal division of movements, and the music is continuous from start to finish. Despite the lack of distinct movements, the work is clearly divided into three sections that roughly correspond to a traditional three-movement concerto form. Framed by two outer fast and turbulent sections, the calm middle section is a charming minuet (that opens with muted strings) instead of the more traditional slow movement one would expect in a concerto. Saint-Saëns creates a sense of continuity and connection in what could become an unwieldy work by bringing back material from the opening section in the final section of the concerto.

Symphony No. 1 in C minor, Op. 68

Johannes Brahms

In 1853, Robert Schumann wrote an article that propelled a 20-year-old Brahms into the spotlight by placing on him the lofty expectation that he would be “the one...chosen to express the most exalted spirit of the times in an ideal manner.” To live up to this proclamation, Brahms would have to master the most highly regarded large-scale form, the symphony, but it took him over 20 years to do so. Brahms had incredibly high standards for himself and felt burdened by the legacy of Beethoven, reportedly remarking, “you have no idea what it’s like to hear the footsteps of a giant like that behind you.”

We know that Brahms had started composing his C minor symphony at least by 1862, the year he shared an early version of the first movement with close friends, including Clara Schumann. What Brahms finally produced was lauded by the conductor Hans von Bülow as “Beethoven’s Tenth.” Indeed, Brahms seeming pays homage to Beethoven through prominent use of the rhythm of fate motive from Beethoven’s fifth symphony. Additionally, the main theme in the last movement of the Brahms resembles the ode to joy melody in Beethoven’s ninth symphony.

The first movement opens with a slow introduction that features a continuous, churning, eighth note pedal in the timpani, double basses, and contrabassoon. The intensity and relentlessness of the introduction pervades the entire movement, which eventually winds its way to a calm close. The second movement is a beautiful slow movement that begins serenely but includes outbursts of passion and intensity. Later in the movement, solo violin and horn share a sublime duet. The third movement has a dance-like feel that combines charm, grace, and stateliness. Like the first movement, the finale begins with an ominous slow introduction, but after some violent outbursts, progresses to a section that recalls the calm ending of the first movement, and paves the way for the main, joyous theme of the finale. Despite the struggles that crop up throughout the last movement, the symphony ends with a jubilant coda full of verve.

~ Evan Hesketh

BIOGRAPHIES

Ella Hopwood

Ella Hopwood was born in Ottawa, Ontario, into a musical family. By four years old, she had decided she needed a cello, and asked her parents insistently for months before they realized she was serious. For Ella's fifth birthday, she was given a quarter-sized cello, and so began her love of music.

While Ella enjoyed her musical studies throughout her school years, she didn't see herself pursuing them in her future. However, at the encouragement of her cello teacher, she auditioned for the program at the University of Victoria, and it was in her first year of study that she realized the depth of the joy it brought her.

Ella is currently in the third year of her Performance degree at UVic, studying under Pamela Highbaugh Aloni. She is so grateful for this incredible environment in which she gets to learn, and is enthusiastically looking forward to the future.

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 simultaneously with Tamás Gál, András Ligeti, Uroš Lajovic, Peter Eötvös, Istvan Dénes and Zoltán Pesko. He was awarded many prizes as a conductor and composer, and was a semi-finalist in the first competition for opera in Cluj, Romania. He has had numerous concerts in Hungary and Austria with orchestras including UMZE, Sinfonietta Baden, Webern Sinfonietta, Savaria Symphonic Orchestra, and Danube Symphonic 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 he 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 to Peter Eötvös at the Salzburg Festspiele. In 2008 he conducted the EuroMed Youth Orchestra in Damaskus, Syria.

In 2010 he was appointed as Assistant Professor at the University of Victoria, British Columbia where he conducts the UVic Orchestra and teaches conducting.

ORCHESTRA PERSONNEL

VIOLIN I

Aliayta Foon-Dancoes*
Chloe Kim
Raina Saunders
Gabriel Cayer
Peter Weinkam
Jessica d'Oliveira
Shijin Kim
Jasmine Mather
Lina Pamart

VIOLIN 2

Nathalie Dzbik*
Jilaine Orten
Emily MacCallum
Linda Donn
Lena Ruiz
Nanau Loewen
Matthew Logan
Brittany Tsui

VIOLA

Matt Antal*
Sarah de Niverville
Joshua Gomberoff
Calvin Yang
Fahlon Smith
Evan Hesketh

CELLO

Shiun Kim*
Steven Jeon
Alex Klassen
Olivia Brotzell
Paul Joo
Nathalia Stoney
Tara Rajah
Ella Hopwood

DOUBLE BASS

Brock Foerster*
Hudson Thorpe-Douuble
Blake Palm
Mackenzie Carroll

FLUTE

Thomas Bauer*
Gillian Newburn*
Kelsey Dupuis

OBOE

Alexandra Pohran Dawkins‡
Patrick Conley

CLARINET

Erin Onyschtschuk*
Dominic Thibault

BASSOON

Matthew Robertson*
Eric Boulter

CONTRABASSOON

Lee Whitehorn

HORN

Colin Lloyd*
Justin Malchow
Duane Kirkpatrick
James Waddell

TRUMPET

Ian Cohen*
Ian VanGils

TROMBONE

Liam Caveney*
Megan White
Trevor Hoy

TIMPANI

Kennan Mittag-Degala
Brandon Chow

PERCUSSION

Camden McAllister
William Exner

PIANO

Louise Hung

STAGE MANAGERS

Liam Caveney
Paul Joo

ASSISTANT

Evan Hesketh

* Principal

‡ Faculty member

UNIVERSITY OF VICTORIA ORCHESTRA
UPCOMING PERFORMANCES

University Centre Farquhar Auditorium

Tickets: \$5-\$15

Saturday, November 29, 8:00 p.m.

UNIVERSITY OF VICTORIA ORCHESTRA

Ways of Passion

Ajtony Csaba, conductor

With Elizabeth Clarke, piano (UVic Concerto Competition winner)

Brahms – *Piano Concerto No. 1 in D minor, Op. 15*

Strauss – *Don Juan Op. 20*

Prokofiev – selections from *Romeo and Juliet*

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Friday, January 30, 8:00 p.m.

UNIVERSITY OF VICTORIA ORCHESTRA

Ajtony Csaba, conductor

With Keenan Mittag-Degala, marimba (UVic Concerto Competition winner)

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Friday, March 6, 8:00 p.m.

UNIVERSITY OF VICTORIA ORCHESTRA

A Symphonic Ornithology

Ajtony Csaba, conductor

A celebration of spring including *Firebird* from Stravinsky, *The Bat* from J. Strauss and many more imaginary and singing birds.

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Saturday, March 28, 8:00 p.m.

UNIVERSITY OF VICTORIA CHORUS & ORCHESTRA

Ajtony Csaba, conductor

Adam Con, chorus director

An American in Paris and J. Haydn Nelson Mass

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**Excludes admission to Lafayette String Quartet concerts on November 7, 2014 and February 7, 2015.*

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For more information:

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UPCOMING EVENTS

Saturday, November 1, 8:00 p.m. (\$18/\$14)

FACULTY CHAMBER MUSIC SERIES

School of Music faculty performers come together in a concert for winds, voice, piano, and strings. Performing works by Schumann, Bach, Ginastera, and others.
Phillip T. Young Recital Hall

Sunday, November 2, 2:30 p.m. (\$15/\$8)

UNIVERSITY OF VICTORIA CHOIRS: United in Song

Adam Con, Garry Froese, & Susan Young, conductors
A joint concert featuring the UVic Chorus, Chamber Singers,
and Philomela Women's Choir.

Tickets available at the door. To make a reservation, email: findsyoung@gmail.com
St. Mary the Virgin Anglican Church (1701 Elgin Road, Oak Bay)

Tuesday, November 4, 12:30 p.m. (Admission by donation)

TUESDAYMUSIC

A concert of varied repertoire and instruments
featuring School of Music students.
Phillip T. Young Recital Hall

Friday, November 7, 12:30 p.m. (Admission by donation)

FRIDAYMUSIC

Featuring School of Music woodwind students
Phillip T. Young Recital Hall

Friday, November 7, 8:00 p.m. (\$25)

FACULTY CONCERT SERIES: Lafayette String Quartet

UVic's esteemed quartet-in-residence performs string quartets by
Haydn, Shostakovich and Ravel.
Phillip T. Young Recital Hall

Friday, November 14, 12:30 p.m. (Admission by donation)

FRIDAYMUSIC

Featuring School of Music voice students.
Phillip T. Young Recital Hall

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

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