

UNIVERSITY OF VICTORIA

# *Orchestra*

*Don Joy*

*With*

**Barry Tan**, piano soloist

UVic Concerto Competition Winner

**Ajtony Csaba**, conductor

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**Friday, January 31, 2014, 8:00 p.m.**

University Centre Farquhar Auditorium

MacLaurin Building, University of Victoria

Adults: \$17.50 / Students & seniors: \$13.50

# Program

Wolfgang Amadeus Mozart  
**Overture to Don Giovanni**

Richard Strauss  
**Death and Transfiguration**

*I: Largo*

*II: Allegro molto agitato*

*III: Meno mosso*

*IV: Moderato*

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*Intermission*

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Maurice Ravel  
**Piano Concerto in G Major**

*I: Allegramente*

*II: Adagio assai*

*III: Presto*

# PROGRAM NOTES

## Introduction

We know from our own experiences that joy is never felt in a pure form; it is always influenced by other factors. The works on this program reflect the various directions in which joy may be tainted. Tonight we pit the material pleasures of a great Casanova and the gleefully rebellious sounds of Ravel's piano writing against the purifying joy only felt by Strauss' protagonist after enduring a struggle with death. Through this comparison we find a duality of physical, naïve joy versus spiritual pessimism—that the most fulfilling joy cannot be found in this life. With this in mind it becomes clear that we must remember to consider the profound while not hesitating to enjoy the profane.

## Overture to *Don Giovanni* (1787)

Wolfgang Amadeus Mozart, 27 Jan 1756 – 5 Dec 1791

Mozart is known for his compositional process, driven by impulses seemingly inspired by otherworldly creative muses. The overture to *Don Giovanni* is no exception: legend has it that the piece was composed the night before the premiere of the opera—or the morning of, depending on who tells the story. Given the opera's subject matter, it fits in with the composer's preference for tales of material pleasures and dealings.

The overture to this seminal tale of philandery and retribution outlines the two choices before its rakish title character: retribution or reconciliation. Scalar themes in the winds outline the steps he might take to heaven or hell, and the ever changing tonal quality reflects this duality. Yet for all this, it is almost a comedic work. Like *Le nozze di Figaro*, the success of which it followed, *Don Giovanni* concerns itself with baser topics than contemporary opera-goers were accustomed to. Its plot follows the escapades of a happy-go-lucky aristocrat while his peers try haplessly to rein him in until finally an animated statue delivers Giovanni his just deserts. This playfulness is reflected in the overture's energetic character, which can be taken as a musical portrait of the seducer.

## **Death and Transfiguration** (1889)

Richard Strauss, 11 June 1864 – 8 Sept 1949

In contrast to the earthly joy of our other works, Strauss' *Tod und Verklärung* is profoundly pessimistic. This tone poem depicts the deathbed visions of an ailing being, culminating in a shimmering transfiguration of the spirit. This music was considered quite modern at the time of its composition, with its extravagant harmonies, occasionally jagged rhythms, and brusque energy. As with Strauss' other tone poems though, *Death and Transfiguration* was well received. Unlike Strauss' previous tone poems, the present work has no direct literary inspiration; however, elucidatory poetry by Alexander Ritter accompanies the published score.

The dying man reminisces of tranquil childhood, Ritter's text tells us, but waking, he finds himself in a struggle with death. His drive to live stalls the inevitable, but the battle exhausts him and he falls into a tense silence. With images of his life playing out before him, the subject recognises that his last honourable challenge is before him. Death's hammer falls but crushes only the body, as the spirit is transformed.

## **Piano Concerto in G Major** (1932)

Maurice Ravel, 7 March 1875 – 28 Dec 1937

Ravel's *Piano Concerto in G Major* continues in the concern with dialogue found in his post-war pastiche-like works. Elements of jazz and classical music (the work is inspired by Mozart and Saint-Saëns) are the most prominent features of the first movement, but aspects of the music of Basque and Spain are also present. These flashbacks from Ravel's youth give the work a worldly, metropolitan quality. This dialectical synthesis is reflected in the bitonal portions of the work, which simultaneously present contrasting key centres. While these features would seem to resonate with postmodern values, the *Concerto* was delivered in the aesthetic mode of late romanticism. For that reason, Ravel's work was not well received by his colleagues such as Darius Milhaud and Francis Poulenc, who preferred classical clarity and simplicity. However, the *Concerto* was well received by European audiences.

The work was composed over three years with the intention of being a vehicle to showcase Ravel's own skills at the keyboard. However, his declining health made it impossible for him to perform, and well-known pianist Marguerite Long, to whom the piece is dedicated, gave the premiere with the composer at the podium. Despite the technical challenges of the first movement, Long described the listless, slow melody that begins the second as even more difficult. "That flowing phrase," Ravel reportedly replied, "How I worked over it bar by bar! It nearly killed me!"

# BIOGRAPHIES

## Barry Tan

Barry Tan began his piano studies at the age of five, and is in his final year at the University of Victoria, studying under Professor May Ling Kwok. Barry has been awarded the University of Victoria President's Scholarship, Fine Arts Achievement Award, the Johann Strauss Study & Travel Scholarship, and more. He was the 2013 winner of the Mary Adamson Young Artist Piano Competition, the Madeline Till Competition, as well as the University of Victoria Concerto Competition. He has won numerous awards from the Greater Victoria Festival, including the Dr. Robin Wood Memorial Cup, the Concerto Plaque, and the Victoria Silver Medallion Tray. Barry has also won top prize at the Coquitlam BCRMTA (Teachers Association) Festival, for most outstanding performer. He has competed at the BC Performing Arts Competition National Class in 2011 and 2013, as well as the BC Young Artists Provincial Piano Competition in 2012. For the 2013 season, Barry was the Orchestral Pianist with the Greater Victoria Youth Orchestra, and he is currently the Rehearsal Pianist for the University Chamber Singers. Winner of the 2013 Johann Strauss Scholarship Competition, Barry attended summer studies at the Mozarteum Summer Academy in Salzburg, Austria and studied with Professor Andrzej Jasiński.

## 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 Symphony and teaches conducting.

# ORCHESTRA PERSONNEL

## VIOLIN I

Aliayta Foon-Dancoes\*  
Lindsay Herle  
Derrick Lee  
Natalie Dzbik  
Elena Bokova  
Jasper Meiklejohn  
Cecilia Li  
Gabriel Cayer

## VIOLIN 2

Jiten Beairsto\*  
Raina Saunders  
Peter Weinkam  
Jilaine Orton  
Brittany Tsui  
Emily MacCallum  
Jessica d'Oliveira

## VIOLA

Sarah Tradewell\*  
Matt Antal  
Fahlon Smith  
Josh Gomberoff  
Calvin Yang

## CELLO

Maria Wang\*  
Ella Hopwood  
Shiun Kim  
Alex Klassen  
Steven Jeon  
Paul Joo  
Natalia Stoney

## DOUBLE BASS

Hudson Thorpe-Double\*  
Brock Foerster  
Mackenzie Carroll  
Dylan Powell  
Blake Palm

## FLUTE

Aleksandra Tremblay\*  
Thomas Bauer  
Kelsey Dupuis

## PICCOLO

Cooper Reed

## OBOE

Allison Phillips\*  
Diana Doublet  
Alexandra Pohran Dawkins‡  
Pierre Cayer§

## CLARINET

Paul Gilchrist\*  
James Yi  
Kate Frobeen§

## BASS CLARINET

Kylie Flower

## BASSOON

Matthew Robertson\*  
Eric Boulter  
Anne Power§

## HORN

Samuel McNally\*  
Georgina Davis  
Justin Malchow  
Collin Lloyd

## TRUMPET

Matt Richard\*  
Ian Cohen  
Ian VanGils

## TROMBONE

Liam Caveney\*  
Megan White  
Trevor Hoy

## TUBA

Alicia Sayell

## TIMPANI

Brandon Chow

## PERCUSSION

Aaron Mattock\*  
William Exner  
Keenan Mittag-Degala  
Allyssa Haigh

## HARP

Annabelle Stanley§  
Julia Cunningham§

## STAGE MANAGERS

Alex Klassen  
Fahlon Smith

## LIBRARIAN

David Foley

## ASSISTANT

Dave Riedstra

\* Principal

‡ Faculty member

§ Community member

# UPCOMING EVENTS

Monday, February 3, 8:00 p.m. (Admission by donation)

## **VIOLIN CLASS RECITAL**

Students from the studio of Sharon Stanis.  
Phillip T.Young Recital Hall

Wednesday, February 5, 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

Thursday, February 6, 8:00 p.m. (Admission by donation)

## **VIOLIN CLASS RECITAL**

Students from the studio of Ann Elliott-Goldschmid.  
Phillip T.Young Recital Hall

Friday, February 7, 8:00 p.m. (Admission by donation)

## **PIANO CLASS RECITAL**

Students from the studio of Michelle Mares.  
Phillip T.Young Recital Hall

Friday, February 7, 8:00 p.m. (\$14 & \$12)

## **UNIVERSITY OF VICTORIA WIND SYMPHONY**

Eugene Dowling, conductor

The Naden Band, under the direction of Lieutenant (Navy) Matthew Clark joins the UVic Wind Symphony in a concert supporting the Naden Band Scholarship in Music Performance. Works include Symphony No. 8 by David Maslanka and Eric Ewazen Concerto for Bassoon with UVic alumna Petty Officer Second Class Robyn Jutras.  
University Centre Farquhar Auditorium

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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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