

UNIVERSITY OF VICTORIA

Chorus & Orchestra

Meeresstille (Calm Sea)

With

Liam Caveney, trombone soloist

UVic Concerto Competition Winner

Ajtony Csaba, *conductor*

Susan Young, *chorus director*

Saturday, November 30, 2013, 8:00 p.m.

University Centre Farquhar Auditorium

University of Victoria

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

Program

Ludwig van Beethoven
Egmont - Overture

Ludwig van Beethoven
Meeresstille und Glückliche Fahrt

Launy Grøndahl
Trombone Concerto

Moderato assai
Quasi una Leggenda
Maestoso-Rondo

Soloist (Concerto Winner): Liam Caveney, trombone

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

Dmitry Shostakovich
Festive Overture

Olivier Messiaen
Chant des Déportés

Poulenc
Gloria
Gloria
Laudamus T
Domine Deus
Domine Fili unigenite
Domine Deus, Agnus Die
Qui sedes ad dexteram Patris

Soloist: Olivia Selig, soprano

PROGRAM NOTES

Welcome

The lens of the twenty-first century is one that is increasingly aware of oppression. This oppression, when it happens, does not discriminate—it affects all people, including musicians. The compositions featured on this program are written by those who chose to take a stand against their oppressors. With their valiant and occasionally clown-like revolt, these composers encourage and empower us, reminding us that there is always the strength to resist oppression and to overcome.

Egmont Overture (1809-10)

Ludwig van Beethoven, 17 Dec 1770 – 26 March 1827

Beethoven was commissioned by Joseph Härtel to write the score for a Vienna Hoftheater staging of Goethe's *Egmont* in 1809. The play portrays the story of the Dutch count Egmont, who valiantly stands against Spanish occupation of the Netherlands. This narrative aligns with Beethoven's frustration with Napoleon's campaign of domination. Beethoven may have attempted to accentuate this suggestion by giving the *Overture* a victorious ending in direct contrast to that of the play, in which the would-be liberator perishes. Heroically subversive on multiple levels, this piece invites comparison with *Eroica* and has found itself associated with revolution to this day.

Meeresstille und Glückliche Fahrt (1814-15)

Shortly after completing *Egmont*, Beethoven found himself inspired again by Goethe, as did Schubert and Mendelssohn. *Meeresstille* is a bipartite text, the first portion depicting a calm sea and the second a powerful wind. This binary structure is apt for musical setting as it falls in line with the baroque ideal of dual form, apparent in other constructs such as prelude and fugue and slow-fast movements. Similarly, the text's natural imagery corresponds with other similarly-themed pieces such as Beethoven's Sixth Symphony. The narrative of the text is one of progression from defeat to victory. While today still waters might be ideal travelling conditions, they had deadly consequences in the age of sailing. The terror of being stranded at sea is evinced by the quiet, sustained oscillations of *Meeresstille*'s waters and alleviated when in *Glückliche Fahrt* the winds of Aeolus return and carry the crew to their destination. It corresponds with other "nature-driven" movements, ie. Sixth Symphony, and the baroque ideal of dual form (*prelude* and *fugue*, slow-fast).

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche ringsumher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

Deep stillness rules the water
Without motion lies the sea,
And sadly the sailor observes
Smooth surfaces all around.
No air from any side!
Deathly, terrible stillness!
In the immense distances
not a single wave stirs.

Die Nebel zerreißen,
Der Himmel ist helle,
Und Äolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es teilt sich die Welle,
Es naht sich die Ferne;
Schon seh ich das Land!

The fog is torn,
The sky is bright,
And Aeolus releases
The fearful bindings.
The winds whisper,
The sailor begins to move.
Swiftly! Swiftly!
The waves divide,
The distance nears;
Already, I see land!

(Text by Johann Wolfgang von Goethe)

Concerto for Trombone (1924)

Launy Grøndahl, 30 June 1886 – 21 January 1960

Grøndahl was one of Denmark's most eminent musical figures, rivaled primarily by his instructor, Carl Nielsen. A violinist from an early age, Grøndahl performed for years with the Casino Theatre Orchestra in Copenhagen. It is to the principal trombonist of this ensemble, Vilhelm Aarkrogh, that this work is dedicated. The three movements of this piece exhibit the hallmark qualities of romanticism that many have grown to love—the heroic, the dramatic, the lyric—while unhesitatingly drawing equally from both strongly tonal and strongly chromatic idioms. The work features a solo part that is no less challenging than it is artful. The piece features genuine allusions to Spanish folklore, which makes the popularity of the piece even more understandable.

Festive Overture (1954)

Dmitry Shostakovich, ca. 25 Sept 1906 – 9 Aug 1975

The makings of the *Festive Overture* are a tale as fit for legend as that of Shostakovich's relationship with the Soviet state. The Bolshoi Theatre was to hold a concert to commemorate the thirty-seventh anniversary of the October Revolution, but three days before the concert no fitting overture could be found. The coordinators contracted Shostakovich to compose one, and the piece was created at remarkable speed. In an interview with Elizabeth Wilson, Lev Lebedinsky paints an incredible image of the composer working on the piece and having jocular conversation while couriers ran pages wet with ink to copyists at the theatre. The lightness of this work belies its emblematic significance. In addition to being a valuable respite from the heavy topics with which Shostakovich usually concerned his music, the *Overture* is an example of Shostakovich's inclination to satisfy commercial and political requirements. While this arrangement with the state was an ideological sacrifice for the composer and evoked harsh critiques from his colleagues, it demonstrated that Shostakovich was able to do what needed to be done in order to survive.

Chant des Déportés (1945)

Olivier Messiaen, 10 Dec 1908 – 28 April 1992

Olivier Messiaen is noted for his synaesthesia, his instruction of pupils such as Pierre Boulez, and his surrealist religious transcendentalism. This latter aspect is apparent in *Chant des Déportés*. The piece was commissioned by Radio France in commemoration of French combatants in the Second World War and was written in two weeks in the fall of 1945. Premiered shortly after completion, the piece quickly gained national prominence. The score was promptly lost for almost fifty years until it was recovered by an archivist in 1991. The text for the piece is of Messiaen's own writing and gives visceral images of drinking night sky, a groaning sun, sister France, and pain in the shape of a cross. The roaming woodwind chords underneath the otherwise chorale-style writing evokes the night sky through which the subject's soul will traverse.

*En marchant vers la mort,
Plus haut, soleil qui gémit,
Je trouverai mon ciel et ma nuit.*

Progressing towards death,
Higher, groaning sun,
I shall find my sky and my night.

*C'est en forme de croix ma souffrance,
Baiser de l'étoile et de la nuit,
Minute au matricule de souffrance,
Ma part de ciel, ma part de nuit.*

My pain takes the form of a cross,
The kiss of the star and of the night,
A cipher on the register of pain,
My portion of sky, my portion of night.

*Mon bel amour, ma soeur, ma France,
Je m'en vais, soleil qui gémit.
Vérité, construis ma délivrance,
Pour boire en toi et mon ciel, et ma nuit.*

My fairest love, my sister, my France,
I am going, groaning sun.
Truth, accomplish my release,
That I may drink my sky, my night from you.

*Tous les yeux s'en vont dans la nuit.
Et la paix revient dans la nuit.*

All eyes disappear at night.
And peace returns at night.

Gloria (1959-60)

Francis Poulenc, 7 Jan 1899 – 30 Jan 1963

Poulenc's setting of the Latin *Gloria* was commissioned by the Koussevitzky foundation in honour of Sergei and Natalia Koussevitzky. The composition process was arduous, lasting over a year and requiring Poulenc to draw on the assistance of baritone Pierre Bernac, a longtime friend and collaborator. The completed piece pleased the composer, who saw it as a fitting return to his nineteen-thirties style after the success of *Dialogues des Carmélites*. Exhibiting the lush harmony and idiosyncratic dynamic changes typical of Poulenc and at times evoking the organ-like style of Messiaen, the *Gloria's* unpretentious handling of its text makes its subject more tangible and also, a critical, wild and frivolous game with the traditional setting of the text, eccentric accents and fusion of gospel-style with counterpoint. Poulenc's bright, genuine, and humanistic approach offers a reading independent from and inverse to any formal religious tradition.

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudámus te.
Benedícimus te.
Adorámus te.
Glorificámus te.
Grátias ágimus tibi propter magnam
glóriam tuam,
Dómine Deus, Rex caeléstis, Deus Pater
omnípotens.
Dómine Fili unigénite, Jesu Christe.
Dómine Deus, Agnus Dei, Filius Patris.
Qui tollis peccáta mundi, miserére nobis.

Qui tollis peccáta mundi, súscipe depre-
catiónem nostram.
Qui sedes ad dexteram Patris, miserére
nobis.

Quóniam tu solus Sanctus.
Tu solus Dóminus,
Tu solus Altíssimus, Jesu Christe,

Cum Sancto Spíritu in glória Dei Patris.
Amen.

Glory in the heights to God
And on earth peace to men of good will.
We praise You.
We bless You.
We adore You.
We glorify You.
We give You thanks for Your great Glory,
Lord God, heavenly King, God the Father
almighty,
Lord the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the
Father:
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer:
You who sit at the right hand of the
Father, have mercy on us.

For You alone [are] the Holy One.
You alone [are] the Lord.
You alone [are the] Most High, Jesus
Christ.
With the Holy Spirit, in the glory of God
the Father. Amen.

Notes by Dave Riedstra

BIOGRAPHIES

Liam Caveney, *trombone*

Liam Caveney is currently pursuing his Bachelor of Music in Trombone Performance (estimated graduation 2015) at the University of Victoria under the guidance of Scott MacInnes. Liam has also studied with Ian McDougall and Thomas Eadie, as well as performing in master classes for Alain Trudel, Jesper Busk Sørensen and Michael Powell. Liam currently holds the positions of principal trombone in the UVic Orchestra and the Greater Victoria Youth Orchestra and enjoys performing with several chamber ensembles in Victoria. He has also participated in the Pacific Region International Summer Music Academy and the Domaine Forget International Music and Dance Academy. Liam has performed as a soloist with the Greater Victoria Youth Orchestra and the UVic Wind Symphony and is a winner of the 2013 UVic Concerto Competition.

Olivia Selig, *soprano*

Olivia Selig is completing the final year of her undergraduate degree in Music Education at UVic. She currently studies voice with Anne Grimm. Years of experience as a soloist, as well as ensemble member, has contributed to her ongoing refinement of performance. So far, her most recognized performance opportunities have been performing as Soprano soloist in Vivaldi's *Gloria RV 589* with the Linden Singers and Ballet Victoria at the Royal Theatre, as well as soloing in the BC provincial premiere of Bob Chilcott's *Requiem*.

Ajtony Csaba, *conductor*

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.

Susan Young, *chorus director*

Canadian soprano Susan Young is a faculty member of the University of Victoria School of Music. In addition to her teaching duties, she maintains a demanding performance schedule. She has performed in Canada, the United States, Spain, France and Austria. Educated as both pianist (B.Mus Brigham Young University) and singer (M.Mus University of Calgary), she is known for the diversity of her skills, and though her first and enduring love is the art song, she is equally at home singing Bach cantatas, Verdi's Requiem, Schoenberg's *Pierrot Lunaire*, or more recent chamber works by Canadian composers such as Christopher Butterfield or Douglas Schmidt. She is sought after as a choral conductor, clinician and adjudicator and loves nothing more than to be involved in the performance of good music.

ORCHESTRA PERSONNEL

VIOLIN I

Aliayta Foon-Dancoes*
Lindsey Herle*
Derrick Lee
Elena Bokova
Jasper Meiklejohn
Natalie Dzbik
Rochelle Sumampong
Peter Weinkam
Cecilia Li
Gabriel Cayer

VIOLIN 2

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

VIOLA

Sarah Tradewell*
Matt Antal
Josh Gomberoff
Calvin Yang
Fahlon Smith

CELLO

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

DOUBLE BASS

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

FLUTE

Aleksandra Tremblay*
Kelsey Dupuis

PICCOLO

Cooper Reed

OBOE

Allison Phillips*
Diana Doublet

CLARINET

James Yi*
Paul Gilchrist
Erin Onyschtschuk

BASS CLARINET

Kylie Flower

BASSOON

Matthew Robertson*
Eric Boulter

HORN

Samuel McNally*
Georgina Davis
Sam Brunton
Colin Lloyd

TRUMPET

Matt Richard*
Ian Cohen
Ian VanGils

TROMBONE

Liam Caveney*
Megan White
Trevor Hoy

TUBA

Russel Larden

TIMPANI

Brendan Chow*
Keenan Mittag-Degala

PERCUSSION

Allyssa Haigh*
William Exner

PIANO

Josh Herrett

STAGE MANAGERS

Alex Klassen
Fahlon Smith

LIBRARIAN

David Foley

ASSISTANT

Dave Riedstra

* Principal

CHORUS PERSONNEL

SOPRANO

Keiko Alkire
Frances Armstrong-Douglas
Nalini Bissoon
Amanda Cawley
Vera Costain
Kimberly Farris-Manning
Aliayta Foon-Dancoes
Laura Giffen
Rita Haehnlein
Seira Hayakashi
Louise Hung
Vanessa Lee
Edwina Lin
Jasmine Lo
Emily MacCallum
Heather Macleod
Heather Noakes
Anna Poon
Cooper Reed
Beverly Rippin
Dominique Ryser
Rebecca Thackray
Audrey Webb
Nancy Xu
Lissa Zala

ALTO

Laura Altenmueller
Faith Blackburn
Jillian Broughten
Carmen Brown
Mackenzie Carroll
Elizabeth Craig
Sophie Cullen
Jessica d'Olivera
Kimberly Farris-Manning
Micha Fortin
Monica Green
Gloria Grohovac
Ava Hoegl
Darleene Horricks
Jane Hou
Brittney Jette
Gwyneth Kingham
Donna Klazek
Sarah Kopriva
Zinna Kwon
Kristina Lee
Diane Leitch
Bonnie Leung
Joey Liao
Jany Lu
Beth Anne Masselink
Joyce Masselink
Elsie McMurphy
Tamara Nemeth
Gillian Newburn
Jilaine Orton
Jihyun Park
Nataliya Pashchenko
Heather Sander
Kathleen Stanyer
Sophia Stoney
Sarah Tao
Emily Tennant
Koba ter Neuzen
Season Wang
Lyn Wray
Stefani Yap
Alvina Yee

TENOR

Joshua Amendt
Monty Clements
Spencer Davis
Josh Herrett
Aaron How
Alex Klassen
Tony Klazek
Pierre Mackenzie
Kyle Newman
Thomas Nicholson
Hart Parnell
Joshua Poon
Matthew Roberson
Sonja Ruffell
Jordan Shier
Eric Showers
Natthaphon Somsa-ard

BASS

Michael Chambers
Solomon Cheung
Simon Dawkins
Harry Han
Ben Hillier
D J Lothead
Collin Lloyd
Drake Lovett
Byron McIntosh
Sam McNally
Jasper Meikle'john
Eric Ng
Jonah Patriarche
Drew Porter
Eric Manning
Bruce Kingham
John Kaye
Tristan Holleufer
Emmett Robinson Smith
Matthew Sabo
Corey Spetifore
John Sterk
Ian Van Gils
Frank Waelti
Calvin Yang
Josh Yates
Terence Young

CHORUS DIRECTOR

Susan Young

REHEARSAL ACCOMPANIST

Tony Booker

UPCOMING EVENTS

Sunday, December 1, 2:30 p.m. (\$12 advance / \$15 at the door)
UNIVERSITY OF VICTORIA PHILOMELA WOMEN'S CHOIR
Susan Young, conductor
St. Aidan's United Church (3703 St. Aidan's)

Monday, December 2, 10:30 a.m. (Admission by donation)
AFRICAN PERCUSSION CONCERT
The thirty-member percussion ensemble from MUS 208 African Hand Drumming perform a repertoire of rhythms on djembe, balafon and dundun.
Phillip T. Young Recital Hall

Monday, December 2, 8:00 p.m. (Admission by donation)
UNIVERSITY OF VICTORIA CHAMBER SINGERS
Christmas Narratives
Garry Froese, conductor
Phillip T. Young Recital Hall

Tuesday, December 3, 8:00 p.m. (Admission by donation)
MUS 421/532 CLASS RECITAL: *Music & Protest*
Suzanne Snizek's course culminates with a lecture-recital presented by the class.
Phillip T. Young Recital Hall

Thursday, December 5, 8:00 p.m. (\$14 & \$10)
DON WRIGHT SYMPHONIC WINDS
Dreams and Legacies
Michael Keddy, conductor
University Centre Farquhar Auditorium

Sunday, December 8, 2:30 p.m. (Admission by donation)
TUBACHRISTMAS REPRISÉ
Featuring soloists and ensembles from the class of Eugene Dowling.
Money raised will benefit local tuba and euphonium projects.
Phillip T. Young Recital Hall

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

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



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