



University  
of Victoria  
School of  
Music

DEGREE RECITAL

Luca Carbone Smith, Double Bass

Jany Lu, Piano  
Julianna Reid, Soprano  
Joyce Tsai, Violin  
Bennett Chiu, Violin  
Sophie Hillstrom, Viola  
Sandra Espinola, Cello  
**Wednesday, April, 1st, 2026 , 8:00pm**  
Phillip T. Young Recital Hall, MacLaurin Building  
Free admission

PROGRAM

We acknowledge and respect the Ləkʷəŋən (Songhees and Xʷsepsəm/Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

**Concerto for Double Bass in F Sharp minor Op.3** Serge Koussevitzky  
(1874-1951)  
*I. Allegro*  
*II. Andante*  
*III. Allegro*

**Anerca I** Milton Barnes  
(1931-2001)  
*I. Chant*  
*II. Song*  
*III. Dance*

— INTERMISSION —

**Two Arias for Soprano, Double Bass, and Piano** Giovanni Bottesini  
(1821–1889)  
*I. Une Bouche Aimée*  
*II. Tutto Che Il Mondo Serra*  

Julianna Reid, soprano  
Jany Lu, piano

**Cello Suite No.3 in C Major BWV.1009** Johann Sebastian Bach  
(1685-1750)  
*II. Allemande*  
*V. Bouree’s 1 & 2*  
*VI. Gigue*

**String Quintet in G Major, Op.77** Antonín Dvořák  
(1841–1904)  
*I. Allegro Con Fuocco - Piu mosso*  

Joyce Tsai, violin  
Bennett Chiu, violin  
Sophie Hillstrom,viola  
Sandra Espinola, cello

*Luca Carbone Smith is from the class of Professor Malcolm Armstrong.*

*This recital is presented in partial fulfillment of the requirements  
for the Bachelor of Music (Performance) program.*

*Reception to follow in the Lounge.*

*Please silence all electronic devices.*

**Program notes**

**Serge Koussevitzky (1874–1951) - Double Bass Concerto in F-sharp minor, Op. 3 (1902)**

Serge Koussevitzky was one of the first musicians to bring the double bass into the spotlight as a solo instrument. Before becoming music director of the Boston Symphony Orchestra, he was a virtuoso bassist, and composer and this concerto remains central to the double bass repertoire. Written in 1902, it is firmly rooted in the Romantic tradition, with sweeping melodies and expressive phrasing. It highlights the bass’s singing quality while demanding agility and precision, and continues to define what the instrument can do as a solo voice.

**Milton Barnes (1931–2001)- Anerca I for Solo Double Bass (1971)**

Canadian composer Milton Barnes’s *Anerca I* for solo string bass (1983) draws on Inuit poetry, where the word for making poetry is closely linked to breath—both stemming from *anerca*, meaning the soul or that which is eternal. This cultural foundation shapes the work’s exploration of humanity’s inner essence, translating poetic imagery into a deeply atmospheric musical language. Originally connected to settings for bass voice and choir, the piece uses the solo bass as both storyteller and textural voice, evoking the vast Arctic landscape alongside moments of quiet introspection. Its three movements are interspersed with poems from an anthology of Inuit poetry collected and translated into English by Edmund Carpenter, reinforcing the work’s connection between voice, breath, and musical expression.

Texts featured in *Anerca I*:

|                                              |                                             |
|----------------------------------------------|---------------------------------------------|
| The great sea has set me in motion           | I walked on the ice                         |
| the great sea has set me adrift              | I walked on the ice of the sea              |
| and I move as a weed in the river            | wandering I heard the song of the sea       |
| The arch of sky and the mightiness of storms | and the sighing of the new formed ice       |
| encompasses me                               | Go then go                                  |
| and I am left trembling with joy             | strength of soul brings health to the place |
|                                              | of feasting                                 |

**Giovanni Bottesini (1821–1889) -Two Arias for Soprano, Double Bass, and Piano (mid-19th century)**

“Tutto che il mondo serra” and “Une bouche aimée”

Bottesini is often remembered primarily as a virtuoso double bassist, sometimes called the “Paganini of the double bass,” but these works also reveal his deep connection to operatic vocal writing. He was closely linked to the operatic world, even conducting the premiere of Verdi’s *Aida* in 1871. In these arias, the double bass and soprano share equal footing in a lyrical, duet-like texture. *Une bouche aimée* centres on themes of love and renewal, especially through the arrival of spring and the movement away from winter. By contrast, *Tutto che il mondo serra* reflects on loss and the fragility of what is most valued, suggesting that even what is held most closely can still be lost. The musical language shifts accordingly, moving from the more lyrical and flowing style of the French piece to the more dramatic and expansive bel canto character of the Italian work.

**Johann Sebastian Bach (1685–1750) - Cello Suite No. 3 in C Major, BWV 1009, Allemande, Bouree’s, Gigue (c. 1720)**

Bach’s cello suites are foundational works in the solo string repertoire. Though written for cello, they have been transcribed and adapted to the double bass and are part of our standard repertoire. The third suite is bright and dance-like, built from stylized movements based on baroque dances. On the bass, it takes on a deeper resonance while showcasing both clarity and versatility.

**Antonín Dvořák (1841–1904)- String Quintet in G Major, Op. 77, First Movement (1875)**

Dvořák’s quintet blends classical form with the spirit of Czech folk music. Scored for string quartet with the addition of double bass, it creates a rich, grounded ensemble sound. The first movement is energetic and rhythmically driven, with lyrical lines passed between instruments. It captures a strong sense of momentum while maintaining warmth and expressive depth.