

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

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of Victoria**  
School of  
Music

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UNIVERSITY OF VICTORIA

# *Orchestra*

## ***Dancy Academics***

*With*

**Keenan Mittag-Degala**, marimba soloist

UVic Concerto Competition Winner  
Studio of Bill Linwood

**Ajtony Csaba**, conductor

**Evan Hesketh**, graduate conductor

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**Friday, January 30, 2015 • 8:00 p.m.**

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

# Program

Johannes Brahms

## **Academic Festival Overture Op. 80**

Ney Rosauero

## **Concerto for Marimba and Orchestra**

*Saudação (Greetings)*

*Lamento (Lament)*

*Dança (Dance)*

*Despedida (Farewell)*

Keenan Mittag-Degala, marimba

Jean Sibelius

## **Finlandia, Op. 26**

Evan Hesketh, graduate conductor

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*Intermission*

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Ludwig van Beethoven

## **Symphony No. 2 in D major, Op. 36**

*Allegro con brio*

*Larghetto*

*Scherzo, Allegro*

*Allegro molto*

## BIOGRAPHIES

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### Keenan Mittag-Degala

Keenan Mittag-Degala, born in Seattle, Washington, began his studies on the drums under Jim Smith in Danville, California. He is trained in a large variety of musical styles on multiple instruments, from jazz drums, to folk guitar, and classical piano and percussion. He plays in multiple bands, jazz combos, and experimental projects all based in Victoria, B.C. When not performing, he composes, paints, song-writes, and records/produces an array of musical styles. He is currently studying percussion under Bill Linwood at the School of Music, University of Victoria in Victoria, B.C.

### 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.

## PROGRAM NOTES

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### Johannes Brahms: Academic Festival Overture Op. 80

Brahms gave folk tunes considerable attention during his life. Besides countless vocal and choral arrangements, the *Academic Festival Overture* is one of the very few instrumental arrangements he wrote.

In 1879, Brahms accepted the honorary doctorate offered by the University of Breslau (today Wrocław, Poland). He wrote this overture as a sign of his appreciation in 1880 and conducted the first performance in the presence of dignitaries from Breslau in 1881.

A musical joke is hiding behind the supercilious title, a medley of four folk tune-like student songs, popular among students at explicitly non-academic occasions such as parties or rituals. The overture quotes the melodies with minor adjustments, as main themes of a skilfully crafted sonata form.

The song *Wir hatten gebauet ein stattliches Haus* (“We have built a stately house”) delivers the thematic material for the introduction. Themes of the main sonata form quote two further songs originally used in student rituals: *Landesvater* (student bonding rite song) and the *Was kommt dort von der Höh?* (freshman hazing ritual song). Festive ceremonies often conclude with the joyous hymn *Gaudeamus igitur*, which was originally sung in student taverns celebrating rather profane pleasures. In the Coda, Brahms counterpoints the traditionally festive melody with an elaborate baseline, ornamented by the *obligato* line of the violins that reminds us of occasional hiccups and the staggering of the over-joyous gathering.

The *Academic Overture* has the largest instrumentation Brahms ever used, and possibly his only piece based on the idea of provocation, sly intellectual humour and unrestrained merriment.

Ajtony Csaba

## Ney Rosauero: Concerto for Marimba and Orchestra

The *Concerto for Marimba and Orchestra* was written in June and July of 1986 in Brasília and is dedicated to the composer's son Marcelo. The work was originally written for marimba and string orchestra and was premiered in the USA the same year with the Manitowoc Symphony Orchestra in Wisconsin under the direction of Manuel Prestamo. The Wind Ensemble version is arranged by Dr. Thomas McCutchen.

With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the Concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto today, and has been performed by more than eight hundred orchestras worldwide.

The concerto contains four movements—unusual for the concerto form—which follow the fast-slow-fast pattern, with the medium tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from Percussive Notes magazine “the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba.”

[www.neyrosauero.com](http://www.neyrosauero.com)

## Jean Sibelius: Finlandia, Op. 26

Throughout its history, Finland has suffered as a result of its geographic location between what is now Sweden and Russia. Whether ruled by the Swedish Empire or Russian Empire, the Nordic country didn't become an independent nation until 1917. In 1899, the year that *Finlandia* was composed, Finland was under Russia's control and had been for 90 years.

At the time, 34-year-old Sibelius was regarded as Finland's leading composer but was relatively unknown internationally. He was asked to write music for a series of patriotic scenes that would be presented during a protest against censorship of the press. The finale of the suite was entitled *Finland Awakes* and the movement resonated deeply with its audience. One year later in 1900, Sibelius reworked the movement into a self-contained symphonic poem and changed the title to *Finlandia*. When the Helsinki Philharmonic played the work on its debut European tour in 1900, it was immensely popular and Sibelius became an international household name.

The work opens with ominous chords in the brass that are in turn taken up by the winds and strings. After culminating in a statement of defiance, the music launches into a faster tempo, with crisp brass outbursts and churning lower strings. This turbulent section suddenly dissipates and is replaced by a jubilant march. Before the work's exciting and triumphant conclusion, a hymn-like melody emerges, first played by the winds with a shimmering string accompaniment and then echoed more strongly by the strings. This stirring melody was reworked into a stand-alone piece by Sibelius and given lyrics in 1941 – it is one of the most important Finnish national songs.

Evan Hesketh

## **Beethoven: Symphony No. 2 in D major, Op. 36**

*Symphony No. 2 in D major, Op. 36* was elaborated in the summer of 1802 in Heiligenstadt when Beethoven was fighting to get control over his life. In this period he will write his famous letter to his brothers known under the name of *The Heiligenstadt Testament* expressing the two attitudes so often found in the composer's work: resignation in the face of death which he feels is so close and the revolt of a man who loved people in general, who was passionate about art and who was ambitious and eager to succeed. But even so, few instances betray the composer's horrible turmoil. The themes of Part I are of an incredible vigor simulating a "joyful fanfare aria", and the mirthfulness of the finale stand as proof of the vigor he had despite everything.

It was performed in first audition with the composer himself as the conductor in Vienna on April 5th 1803, and can be justly considered "a touching addition to the Heiligenstadt Testament."



The symphony starts with a slow introduction—*Adagio molto*—made up of three sections which represent the junction of thematic elements, dramatic and lyrical ones.

**Part I – *Allegro con brio***: is constructed in the shape of a sonata with a thematic material of great simplicity “leaving the impression of dignity, mature and serious vision of life, of destiny.”

**Part II – *Larghetto***: can be considered one of the high points of Beethoven’s creation. The themes are of great beauty and serenity expressing noble ideas sprung from a great deal of sorrow. Through a short Coda of just 16 bars this sonata-like segment ends under the auspices of joy and bliss.

**Part III – *Scherzo, Allegro***: is a very dynamic segment irrigated by life. For the first time in the structure of the symphony, a new movement appears, different from the minuet in expression and at the same time allowing the composer to fully express his vision and his feelings.

**Part IV – *Allegro molto***: is of great depth, musical and harmonic complexity. Prod’Homme was quoting a critic who saw this segment of the symphony as “a dragon ran through by a spear, not wanting to die and drained of blood wagging his tail around him.”

[www.all-about-beethoven.com](http://www.all-about-beethoven.com)

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The arts have always been dependent on the generosity of its patrons, and a donation to the School of Music can make all the difference to the future of our students. A scholarship of just \$500 a year can change a life forever.

For more information about our giving initiatives, please contact Fine Arts Development Officer Karen Walker at 250-721-6305 or via email at [kmwalker@uvic.ca](mailto:kmwalker@uvic.ca).



# ORCHESTRA PERSONNEL

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## VIOLIN 1

Aliayta Foon-Dancoes\*  
Chloe Kim\*  
Raina Saunders  
Gabriel Cayer  
Peter Weinkam  
Jessica d'Oliveira  
Shijin Kim  
Jasmine Mather  
Ceilidh Briscoe ‡

## VIOLIN 2

Nathalie Dzbik\*  
Emily MacCallum  
Linda Donn  
Lena Ruiz  
Nanau Loewen  
Matthew Logan  
Brittany Tsui  
Andrew Montgomery ‡

## VIOLA

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

## CELLO

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

## DOUBLE BASS

Brock Foerster\*  
Blake Palm  
Carroll Mackenzie

## FLUTE/PICCOLO

Gillian Newburn\*  
Thomas Bauer\*  
Kelsey Dupuis

## OBOE

Teigan Cosgrove\*  
Patrick Conley

## CLARINET

Erin Onyschtschuk\*  
Dominic Thibault

## BASSOON

Matthew Robertson\*  
Eric Boulter

## CONTRABASSOON

Lee Whitehorn

## HORN

Colin Lloyd\*  
Gina Davis  
Justin Malchow  
Duane Kirkpatrick  
James Waddell

## TRUMPET

Ian Cohen\*  
Ian VanGils  
Justin Bury

## TROMBONE

Liam Caveney\*  
Megan White  
Trevor Hoy

## TUBA

Dayna Waller

## TIMPANI

Brandon Chow

## PERCUSSION

Camden McAllister\*  
Will Exner  
Alyssa Haigh

## LIBRARIAN

Sarah de Niverville  
Matt Antal

## STAGE MANAGERS

Liam Caveney  
Paul Joo

## ASSISTANT

Evan Hesketh

\* Principal

‡ Student of the Victoria  
Conservatory of Music

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# ENSEMBLE SERIES



**SPRING 2015**

University Centre Farquhar Auditorium | \$15/\$10/\$5

## **ORCHESTRA**

Ajtony Csaba, conductor

**January 30 • 8pm**

*Dancy Academics*

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

**March 6 • 8pm**

*A Symphonic Ornithology*

## **WIND SYMPHONY**

Dr. Gerald King, conductor

**February 6 • 8pm**

*One Ring to Rule Them All*

**March 20 • 8pm**

*Lights, Action: Student Spectacular!*

## **CHORUS & ORCHESTRA**

Ajtony Csaba, conductor | Dr. Adam Con, chorus director

**March 28 • 8pm**

*Dear Strangers*

## **DON WRIGHT SYMPHONIC WINDS**

Dr. Michael Keddy, conductor

**April 2 • 8pm**

*10 Years of the Don Wright Symphonic Winds*

## **SONIC LAB**

Ajtony Csaba, conductor

Phillip T. Young Recital Hall | By donation

**March 5 • 8pm**

*Current Exchange Rate of Sixpenny-concepts*

## **JAZZ ENSEMBLE**

Dr. Patrick Boyle, director

Phillip T. Young Recital Hall | \$15/\$10

**March 14 • 8pm**

## **CHAMBER SINGERS**

Garry Froese, conductor

St. Aidan's United Church (3703 St. Aidan's Street) | \$15/\$10

**March 25 • 8pm**

*Strings, Stars & Voices*

With the Lafayette String Quartet

## **PHILOMELA WOMEN'S CHOIR**

Susan Young, director

Phillip T. Young Recital Hall | \$15/\$10

**March 29 • 2:30 pm**

*To Sing in the Spring*

## **VOCAL JAZZ**

Wendell Clanton, director

Phillip T. Young Recital Hall | By donation

**March 29 • 8pm**

*Spring Showcase: Blossoms & Bop*



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For concerts in the Farquhar Auditorium:

**FREE** tickets available for UVic students if reserved in advance, or \$5 at the door.

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

More information at: 250-721-8634 | [finearts.uvic.ca/music/events](http://finearts.uvic.ca/music/events)

# UPCOMING EVENTS

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Sunday, February 1, 2:30 p.m. (Admission by donation)

## FLUTE CLASS RECITAL

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

Monday, February 2, 8:00 p.m. (Free admission)

*Orion Series in Fine Arts presents*

## GUEST CONCERT: MILTON SCHLOSSER, PIANO (U of A)

Noted pianist and award-winning music professor; Milton Schlosser, performs works by Beethoven, Debussy, Rzewski, Schlosser, and Skryabin.  
Phillip T. Young Recital Hall

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

## LECTURE-RECITAL

### *Red Cross Nell and Khaki Jim: The WWI Songs of Gordon V. Thompson*

Gordon V. Thompson was one of Canada's most successful music publishers, but he was also a songwriter whose hit WWI songs bring to life how everyday Canadians at home experienced the progress of the war; join Dr. Laurel Parsons, UVic music theory instructor and Thompson's granddaughter; soprano Anna Shill, and friends for this lively lecture-recital.  
Phillip T. Young Recital Hall

Wednesday, February 4, 7:00 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

Friday, February 6, 12:00 to 4:00 p.m. (Free admission)

## WEST COAST STUDENT COMPOSERS SYMPOSIUM

An annual meeting of student composers from UBC, SFU, and UVic. Three concerts showcase composers and performers from each institution.  
Phillip T. Young Recital Hall

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