

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

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**University  
of Victoria**  
School of  
Music

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SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA

# ALUMNI CONCERT SERIES

## EMILY CARR STRING QUARTET

Müge Büyükçelen, violin

Cory Balzer, violin

Mieka Michaux (B.Mus '98), viola

Alasdair Money (M.Mus '03), cello

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**Thursday, January 29, 2015 • 8:00 p.m.**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$18 / Students, seniors: \$14

Free for UVic Alumni

# PROGRAM

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## Warblework

Cassandra Miller

*Leaving*

*Hermit Thrush*

*Swainson's Thrush*

## String Quartet no.7 in F-sharp minor, op.108

Dimitri Shostakovich

*Allegretto*

*Lento*

*Allegro—Allegretto—[Adagio]*

## Tenebrae

Oswaldo Golijov

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## INTERMISSION

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*Beverages and snacks available at the  
concession located in the lounge.*

## Black Angels

George Crumb

### (Thirteen Images From the Dark Land)

#### I. Departure

1. *Threnody I: Night of the Electric Insects*

2. *Sounds of Bones and Flutes*

3. *Lost Bells*

4. *Devil-music*

5. *Danse Macabre*

#### II. Absence

6. *Pavana Lachrymae*

7. *Threnody II: Black Angels!*

8. *Sarabanda de la Muerte Oscura*

9. *Lost Bells (Echo)*

#### III. Return

10. *God-music*

11. *Ancient Voices*

12. *Ancient Voices (Echo)*

13. *Threnody III: Night of the Electric Insects*

## PROGRAM NOTES

### **Warblework** by Cassandra Miller (B.Mus '05)

The first movement is an arrangement of a fiddle tune written by Canadian fiddler Zav RT (previously known as Jaime Rokeby-Thomas) who is also a UVic alumna (she and I both studied composition with Christopher Butterfield at the same time).

The remaining movements are based on birdsongs—thrushes in particular—whose songs whistle up and down the harmonic series, making very human-like melodies when slowed down.

~ Cassandra Miller

### **String Quartet no. 7 in F-sharp minor** by Dimitri Shostakovich

Shostakovich found in the string quartet a worthy outlet for expression. He produced fifteen string quartets over the course of his career as a composer.

The *String Quartet no. 7* was written in 1960 as a tribute to his first wife, Nina, who died in 1954. The sadness that runs throughout the work may be related as well to other, more current events in the composer's life.

The *String Quartet no. 7* was preceded by the *Cello Concerto no. 1* (1959). The *Quartet no. 8, op. 110*, would come later in the year and demonstrate not only the kind of bleakness and tragedy heard in the Seventh, but a brutality and harshness as well.

The *String Quartet no. 7* is a compact work, lasting only thirteen minutes. Like the other quartets, it covers much broader ground than its brevity might initially suggest. The work comprises three movements and is cyclic in structure, meaning that the final movement returns to the themes of the first movement, essentially ending where it started. In between lies music that is the essence of Shostakovich's compositional style.

### **Tenebrae** by Osvaldo Golijov

There are two versions of *Tenebrae*. The first version is for soprano, clarinet and string quartet and the second for string quartet. The piece was commissioned by the Spoleto Music Festival (USA) and the version for string quartet was commissioned for the Kronos Quartet in 2002.

Golijov's notes on the work:

"I wrote *Tenebrae* as a consequence of witnessing two contrasting realities in a short period of time in September 2000. I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it "from afar", the music would probably offer a "beautiful" surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. I lifted some of the haunting melismas from Couperin's *Troisième Leçon de Tenebrae*, using them as sources for loops, and wrote new interludes between them, always within a pulsating, vibrating, aerial texture. The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground. After finishing the composition, I realized that *Tenebrae* could be heard as the slow, quiet reading of an illuminated medieval manuscript in which the appearances of the voice singing the letters of the Hebrew Alphabet (from Yod to Nun, as in Couperin) signal the beginning of new chapters, leading to the ending section, built around a single, repeated word: Jerusalem."

### **Black Angels** by George Crumb

George Crumb's work *Black Angels* subtitled "Thirteen Images from the Dark Land" was inspired by the war in Vietnam (1954–1975). The score of this eerie and atmospheric work is inscribed "in tempore belli" (in time of war) and was completed on Friday, March 13th, 1970. The Stanley Quartet gave *Black Angels* its premiere on October 23, 1970, in Ann Arbor, Michigan.

In Crumb's words *Black Angels* is to be played by "electric string quartet," though it is generally played by amplified acoustic instruments. The music uses the extremes of the instruments' registers as well as extended techniques such as bowing on the fingerboard above the fingers and tapping the strings with thimbles. The four players also whisper, chant, shout, and employ percussion instruments—maracas, tam-tams, and water-tuned crystal glasses. Crumb is very interested in numerology and numerically structured the piece around 13 and 7. Crumb wrote of the work: "*Black Angels* was conceived as a kind of parable on our troubled contemporary world. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation), and Return (redemption)."

~ Alasdair Money

## **BIOGRAPHY**

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The **Emily Carr String Quartet** has quickly established itself as one of BC's finest music ensembles. Renowned for its passionate and inspiring performances, critics rave "some of the most intensely driven and eloquently passionate playing I have heard in some time." "It was a musical experience unlikely soon to be forgotten." (Music in Victoria)

Formed in 2006 by members of the Victoria Symphony in Victoria BC, the Emily Carr String Quartet has performed in the US, Europe and Asia. They have collaborated with artists such as William Preucil, Jamie Parker, Arthur Rowe, the Alcan Quartet and the Tin Alley Quartet. They have performed for "Music in the Morning" and "Music on Main" concert series in Vancouver; the Ankara Music Festival, Hornby Festival, Victoria Summer Music Festival and the IAMA Canadian Music Showcase in Montreal. The ECSQ has been featured on CBC radio's "North by Northwest" and their CD *Hidden Treasure* was nominated for the 2012 classical recording of the year at the Western Canadian music awards.

Constantly searching for a more diverse concert experience, the ECSQ launched a very successful concert series at the Emily Carr House entitled "Musical Bouquets for Emily". The concerts featured readings from Emily Carr's Journal that complimented the music that was being performed. Due to its success, the series was remounted as part of Victoria's 150 anniversary in the summer of 2012 and again in 2014.

They have participated in residencies at Stanford University and The Banff Centre.

The Emily Carr String Quartet is inspired by Emily Carr's diverse body of artwork. It represents to them not only an artist's experience of life in Victoria, B.C. but also the spirit of the west coast of Canada. For the honour of bearing Emily Carr's name, the quartet thanks Emily Carr House, Victoria, BC.

SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA

# 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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Friday, January 30, 12:30 p.m. (Admission by donation)

## FRIDAYMUSIC

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

Friday, January 30, 8:00 p.m. (\$15 & \$10)

## UNIVERSITY OF VICTORIA ORCHESTRA: *Dancy Academics*

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

Ajtony Csaba, Conductor

Ludwig van Beethoven – *Symphony No. 2 in D*

Ney Rosauero – *Concerto for Marimba and Strings*

Jean Sibelius – *Finlandia*

Johannes Brahms – *Academic Festival Overture*

University Centre Farquhar Auditorium

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 (University of Alberta)

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

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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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