

School of Music
Faculty of Fine Arts
University of Victoria

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MUSIC



FACULTY CONCERT SERIES

Music for Strings

Alexander Dunn, guitar

With

Cuarteto Chroma

Ilya Gotchev, violin

Carlos Quijano, violin

Felix Alanis, viola

Manuel Cruz, cello

Ann Elliott-Goldschmid, violin

Pamela Highbaugh Aloni, cello

And guests

Simon MacDonald, violin

David Visentin, viola

Friday, September 28, 2018 • 8 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$25 / Seniors: \$20 / Students & UVic alumni: \$10

PROGRAM

Quintetto for Guitar and Strings (1957)

Leo Brouwer (b. 1939)

I. Allegro

II.

III. Allegro vivace

Cuarteto de Cuerdas (2014)

Liova Bueno (b. 1979)

*I. Legato e con molto sentimento—Cantabile—Vivo—Mesto—
Allegro Agitato—Tranquillo*

Kleine Fantasie über Brahms' Lied: „O wüsst' ich doch den weg zurück...“ für Streichquartett und Gitarre

Ferdinand Rebay (1880–1953)

INTERMISSION

Concession open in the lounge

Octet for Strings in E-flat Major, Op. 20

Felix Mendelssohn (1809–1847)

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

We acknowledge that the land on which we gather is the
traditional territory of the W̱SÁNEĆ (Saanich), Lkwungen (Songhees)
and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

PROGRAM NOTES

Leo Brouwer: **Quintetto for Guitar and Strings**

Quintetto for Guitar and Strings dates from 1957, when Brouwer was only 18 years old. The *Quintetto* belongs to Brouwer's first compositional period, in which influences ranging from Bartók to Stravinsky were juxtaposed with the Afro-Cuban rhythmic tradition. The piece opens with a rhythmically driven *Allegro* in which the role of the guitar seamlessly shifts between solo lines and lines that are part of the ensemble texture. This leads to a meditative and tranquil second movement whose luscious harmonies contrast with those in the *Allegro*. The cheerfully rhythmically driven third and final *Vivace* movement has harmonic and thematic reiterations of the previous movements with added bluesy harmonies. It brings the work to a jovial finish.

Liova Bueno: **Cuarteto de Cuerdas**

Cuarteto de Cuerdas is a free-form fugue comprised of four section-like movements. All four sections are linked through their roles in the larger fugal form and by the two themes that are explored throughout the work using different musical textures and characters. The first section is a fugue in itself: a *fuga con alcune licenze* which introduces the work's two musical themes. Section two continues the development of the fugue's thematic material in free-form episodes in the guise of a vals. In section three the initial fugal theme and episodes from the first section re-enter and are transformed through developmental variation. The final section is based on the second theme from the initial section, which is developed in a quasi-stretto containing elements from the three previous sections. Section four ends with a coda in which the work's initial musical material is quietly and calmly resolved.

Ferdinand Rebay: **Kleine Fantasie for Guitar and String Quartet**

Rebay's *Kleine Fantasie* explores Brahms's haunting *Lied O wüsst ich doch den Weg zurück*, Op. 63 no. 8 ("Oh, if I only knew the road back"), in variation form. Its uninterrupted sections develop the Lied's theme by interweaving different variations which serve to express non-verbally the longing for comforting past memories, recollections and reflections present in the poem set by Brahms. This performance is the Canadian premiere of the work.

Felix Mendelssohn: **Octet for Strings in E-flat Major, Op. 20**

Mendelssohn wrote the *Octet for Strings* in 1825 at the tender age of 16. Thanks to his intensive musical training and exposure to the most influential artists of the time, his precocious talents were cultivated from early on. The *Octet* is remarkable due to its abundance of memorable melodies, the finely calibrated balance in the ensemble writing, and the ingenious use of counterpoint throughout, a technique he learned from his extensive studies of Bach's works.

The *Octet* was dedicated to his friend, violinist Eduard Reitz, for his 23rd birthday. It is presumed that the *Octet* was premiered at a private concert in the Mendelssohn residence — perhaps Reitz and Mendelssohn were among the performers. The work starts with a soaring and graceful *Allegro* which then proceeds to a tender and pensive second movement. A mysterious third movement *Scherzo* follows, followed by the final movement which begins with an intense and wild fugue and concludes with energetic exuberance.

Notes by Liova Bueno

BIOGRAPHIES

Canadian classical guitarist **Alexander Dunn** has performed to enthusiastic acclaim in Canada and around the world. In solo recital, concerto, and chamber music he is consistently praised for his musicality, technique and rich sound. An experienced chamber musician, he has worked with principal players from the Pacific Baroque Orchestra (Vancouver), Seattle Baroque Orchestra, Tafelmusik (Toronto), in duo concerts with guitarists Pepe Romero, and with numerous other musicians and vocalists. He has been a featured soloist with the CBC Vancouver Radio Orchestra, Victoria Symphony, Vancouver Symphony, Winnipeg Symphony Orchestra, Pacific Baroque Orchestra, La Jolla Symphony, Malaga Sinfonico, New England Symphony, and many major US orchestras as a guest artist with Los Romeros.

Regarded as one of the finest performers on period guitars, he has collaborated with fortepianist Michael Jarvis, baroque violinists Paul Luchkow, Marc Destrube, soprano Anne Grimm, and others. A contemporary music enthusiast, Dunn has played many new works for solo guitar, ensemble, and projects including projections, dance, narration, and electronics.

Dr. Dunn holds Bachelor and Masters Degrees in Performance from the San Francisco Conservatory of Music and a PhD in Musicology from the University of California, San Diego, where he was a protégé of Pepe Romero. His ground-breaking dissertation, "Robert de Visée's Theorbo Works: An Introductory Study" is highly regarded, as is his research into nineteenth century performance practice.

Founded in 2015 during the String Quartet Seminar of Cuarteto Latinoamericano, **Cuarteto Chroma** is the first string quartet to enter UVic's MMus in Performance—Emphasis String Quartet program, under the guidance of the Lafayette String Quartet. They were the top prize winners at the National String Quartet Competition “La Superior” (2017) in Monterrey, Nuevo Leon, Mexico; the Manuel M. Ponce prize at the Festival de Música de Cámara of Aguascalientes, Mexico; and the first prize at the Mateo Oliva National Chamber Music Competition. Members of the quartet have given music seminars at Willamette University in Salem, Oregon; the Conservatório Pernambucano de Música in Recife, Brasil; and the Centro de Innovación y Educación in Los Mochis, Sinaloa, Mexico. They have also performed in music festivals such as Allegra, NUMTEMPA, and the Festival Camerata Siglo XXI, where they premiered new music and performed with guest artists.

Ann Elliott-Goldschmid is first violinist of the renowned Lafayette String Quartet, artists-in-residence at UVic. A dedicated teacher and performer, her students grace major orchestras, string quartets and graduate schools. Together with her colleagues she offers a unique style of learning based on a strong emphasis in chamber music study which serves to enhance solo and orchestral playing. With the LSQ she has performed all over North America and Europe with repertoire that spans the entire spectrum of string quartet literature from the early works of Haydn and Bocherini to music of our time composed for the LSQ by such esteemed composers as Murray Adaskin, Kelly-Marie Murphy and R. Murray Schafer. Included in their vast repertoire, the LSQ has performed the complete Beethoven Cycle, and, to celebrate the quartet's 30th anniversary, they performed the complete Shostakovich Cycle in a five-concert series. The LSQ often performs quintets with esteemed guests. As a soloist, Ann Elliott-Goldschmid has appeared with Symphony Nova Scotia, the Victoria Symphony, Victoria Chamber Orchestra, Sooke Philharmonic, West Coast Symphony Orchestra and the Galiano Ensemble.

Praised for her “meltingly beautiful solos” (The Detroit News) and performances of “depth and insight” (Times Colonist), cellist **Pamela Highbaugh Aloni** is a co-founding member of the celebrated Lafayette String Quartet, artists-in-residence at UVic since 1991. She has performed both as a soloist and recitalist and has been a guest artist with the Sooke Philharmonic, Vetta Ensemble of Vancouver, Victoria Summer Festival, Eine Kleine Summer Music, Chamber Music San Juan, and the Victoria Symphony's Summer Cathedral Series, and served as principal cellist with the Galiano Ensemble since its inaugural season in 2000. Pamela was principal cellist with the Detroit's Renaissance City Chamber Players, a Ford Motor Company artist-in-residence at the Center for Creative Studies Institute of Music and Dance and a faculty member at Oakland University. She earned her BMus and MMus degrees from California State University, Northridge and Indiana University. Her principal teachers include Peter Rejto, Janos Starker and Paul Katz.

Violinist **Simon MacDonald** began his studies and Victoria in 1980, and in 2017 returned home to assume the role of String Faculty Department Head, and Artistic Director of the Young Artists Collegium at the Victoria Conservatory. Before returning to BC, Simon was active in Western Canada as a first violinist in the Winnipeg Symphony Orchestra, Principal Second violin of the Manitoba Chamber Orchestra, and most recently, Concertmaster of the Regina Symphony Orchestra. Simon loves playing anything put in front of him; he has premiered numerous new works after 17 years at the Winnipeg New Music Festival, initiated the first ever Beethoven Quartet Cycle in the city of Regina with the Regina Symphony Chamber Players, and has enjoyed playing in everything from Baroque orchestras to touring Broadway Productions. Simon is thrilled to be back on the West Coast, and very grateful to join the amazing community of musicians who live here.

Violist **David Visentin** is widely known throughout Canada as a performer, conductor, pedagogue and arts administrator whose leadership and creative experience in the performing arts has successfully advanced classical music from coast to coast. In 2011, founded Sistema Toronto and was appointed as the organization's President and CEO. Sistema Toronto is a free and uniquely immersive after-school social program through music for at-risk children and youth, modeled after the highly successful program known as el Sistema. For six years, as dean and associate dean of The Glenn Gould School and Young Artists Performance Academy of The Royal Conservatory of Music, David led the school through its historic transition to becoming a leading professional training program for classical musicians and singers. He also served as the principal conductor of the Royal Conservatory Academy Orchestra. He continues to perform and is the current and founding Artistic Director of the Salt Spring Chamber Music Festival. In May 2016, David was appointed as the Director of the Department of Postsecondary Studies with the Victoria Conservatory of Music and as Chair of Camosun College Music.

UPCOMING EVENTS

SATURDAY, SEPTEMBER 29 | 8 PM (By donation)

Violin Studio Recital

Featuring violin students from the studio of Ann Elliott-Goldschmid.
Phillip T. Young Recital Hall

TUESDAY, OCTOBER 2 | 12:30 - 1:20 PM (Free)

TuesdayTalks

Performance Anxiety: Ways to Overcome

A panel of professional musicians lead by Adam Jonathan Con will discuss effective strategies for overcoming performance anxiety.

Questions will also be taken from the audience.

Rm. B037, MacLaurin Building, B-Wing

THURSDAY, OCTOBER 4 | 7–9 PM (Free)

13th Annual Lafayette Health Awareness Forum

A Primer on Pain: How it affects us and what we can do about it

In partnership with the Institute on Aging and Lifelong Health, the Lafayette String Quartet invites experts to examine how pain affects us, what tools are available for managing pain, and new findings in the field of pain research.

Reserve your seat at: lafayettestringquartet.ca

David Lam Auditorium, Rm. A144, MacLaurin Building, A-Wing

FRIDAY, OCTOBER 5 | 12:30 PM (By donation)

Fridaymusic

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

TUESDAY, OCTOBER 9 | 12:30 PM (By donation)

Faculty Concert Series

Suzanne Snizek, flute & Yoomi Kim, piano

A concert of music by composers whose creative works were hindered or suppressed by political regimes, including Russian “nonconformist” Edison Denisov, Korean composer Isang Yun, and German composer Günter Raphael.

Phillip T. Young Recital Hall

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