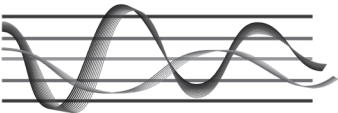


School of Music
Faculty of Fine Arts
University of Victoria

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UVIC
music



UNIVERSITY OF VICTORIA

Orchestra

Featuring:

Amy-Lynne Toth, violin

UVic Concerto Competition Winner

Ajtony Csaba, conductor

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

Friday, October 26, 2018 • 8 p.m.

The Farquhar at UVic

University of Victoria

Adults: \$20 / Seniors: \$15 / Students & UVic alumni: \$10

PROGRAM

Joseph Haydn (1732–1809)
Overture in D Major Hob Ia:7

Johannes Brahms (1833–1897)
Variations on a Theme by Haydn, Op. 56a

Henri Vieuxtemps (1820–1881)
Violin Concerto No. 5 in A Minor, Op. 37
Allegro non troppo
Adagio
Allegro con fuoco

Amy-Lynne Toth, violin

INTERMISSION

Zoltán Kodály (1882–1967)
Dances from Marosszék

Alberto Ginastera (1916–1983)
Estancia, Op. 8a
Los trabajadores agrícolas (The land workers)
Danza del trigo (Wheat dance)
Los peones de hacienda (The cattle men)
Danza final (Malambo)

PROGRAM NOTES

Overture in D Major Hob Ia:7 (1777)

Joseph Haydn (1732–1809)

Haydn's *Overture in D Major* was published in 1786 as part of a set of six opera overtures adapted for concert use. Though the source opera of this overture has been lost, it was likely derived from a marionette opera. Haydn reused the musical material of this opera overture prior to its publication in Symphony No. 53 (1777) "L'Impérial," where it is used as the 'B' finale and in the opening movement of Symphony No. 62 (1780).

The overture is in sonata-allegro form. The first theme is bright and spirited, whereas the second is marked dolce. This second theme is one of the most monotone second themes written by Haydn, which highlights how much of the entertainment value of music was derived from the direction of the modulations in this period.

Variations on a Theme by Haydn, Op. 56a (1873)

Johannes Brahms (1833–1897)

It may be surprising to learn that the theme of Brahms' *Variations* was not written by Haydn. Brahms wrote his *Variations* on a theme entitled "Choral St. Antoni" that he found in a wind ensemble composition attributed to Joseph Haydn, but more recent scholarship has proven that the piece was not written by Haydn at all. Up into the 19th century, it was common for music publishers to attribute works to popular composers to sell the product. To this day, the composer of the chorale theme is unknown.

Brahms' *Variations* consists of the theme on "Chorale St. Antoni," eight variations, and a finale. The theme begins with a repeated ten-measure passage, comprised of two five-measure phrases. Each of the eight variations that follow have their own distinct character, making the work sound similar to a suite. The first movement uses polyrhythms in the strings overtop of strongly marked chords in the other voices. The second movement focuses on the dotted rhythm of the theme and integrates explosive contrasts between forte and piano, reminiscent of the character of Romani music that Brahms often used in his compositions. The third movement embellishes the original melody, highlighting the oboes and bassoons. Movement four again highlights the oboes, who play the theme in the parallel minor in a slower triple meter,

creating a sense of sentimentality. Variation five returns to the major in a light-hearted, dance-like movement. The sixth variation highlights the horns, evoking sounds of a hunt. The seventh variation, marked graceful, is a gentle duet between the flutes and the lower strings. Variation eight returns to the minor, where the wind instruments play softly over muted strings, evoking the supernatural. The finale is a brilliant passacaglia.

Brahms wrote his *Variations* for both two pianos and orchestra. His two-piano version was premiered by him and his good friend Clara Schumann in August 1873. His orchestral version was premiered a few months later, with Brahms conducting. Since its premiere, the *Variations* have remained one of Brahms' most popular pieces. The composer himself named it as his favourite.

Violin Concerto No. 5 in A Minor, Op. 37

Henri Vieuxtemps (1820–1881)

Vieuxtemps wrote his Fifth Violin Concerto between 1858–1859 and published it in 1861. The piece was written for his friend Hubert Léonard, professor of violin at the Brussels Conservatory, who was looking for a test-piece for a competition at the school. The concerto was specifically written to test and express the capabilities and virtuosity of the violinist. The work contains two cadenzas, one of which is full of double stops and other technically exciting moments that highlight the performer's virtuosity.

The Fifth Concerto is also known as the “Gréty” concerto after the composer André Gréty, as Vieuxtemps quotes “Où peut-on être mieux qu’au sein de sa famille,” a melody from his opera *Lucile* in his slow middle movement. At the beginning of the nineteenth century, the air became the unofficial anthem of the French Royalists during the First and Second Restorations. While originally composed with two movements, Vieuxtemps added the slow middle movement to balance the piece and add a range of expression. The three movements of the concerto are played without interruption as if they are a single movement. This was part of the Romantic “through composed” ideal, which can also be seen in the works of other major composers, such as Liszt’s piano concertos.

Dances from Marosszék (1930)

Zoltán Kodály (1882–1967)

While perhaps best known as a pedagogue, Kodály was also an ethnomusicologist and composer who, together with Bartók, was an important figure in the collection of Hungarian folk music. Many of his compositions are based on Hungarian folk tunes. *Dances from Marosszék* was originally written as a piano work in 1927 then adapted for orchestra in 1930. The work utilizes six dance tunes that Kodály collected in Marosszék, a town in the Szekely region of eastern Hungary. According to Kodály, the dances are Transylvanian and date back several centuries. Some of the dances that he includes in this work are “Marosszéki forgató” (Marosszék spinning dance), “szapora” (quickish), and “csárdás.”

The work is in the form of a rondo, with one melody that returns throughout the piece in different modalities and settings, three episodes that are characteristically unique, and a final episode. In adapting the piano work for orchestra, Kodály knew it would be conducted by Toscanini, so he wrote the music to bring the collected melodies as close as possible to a Wagnerian orchestral sound. In doing so, Kodály sacrificed the authenticity of the source material by changing the tempos of the dances to fit the drama of the work.

Estancia, Op. 8a (1941)

Alberto Ginastera (1916–1983)

Estancia, which means “ranch” in Argentinean Spanish, is a four-movement orchestral suite that takes four dances from the score of Ginastera’s ballet of the same name. The music of the suite evokes images of the various landscapes of Argentina, Ginastera’s home country. The fourth movement of the work, entitled “Danza final (Malambo)” is a traditional Argentinean dance. In the Malambo, men compete against each other to demonstrate their agility and machismo. The ballet was commissioned in 1941 by the director of the American Ballet Caravan, Lincoln Kirstein, but the troupe disbanded before the work could be premiered. The orchestral suite had its premiere in Buenos Aires in 1943, launching Ginastera’s fame, while the ballet got its premiere in 1952.

The 30-minute ballet is based on the 1970s epic *Martin Fierro* by Argentine poet José Hernández. The scenario, which takes place over the course of a day, recounts the story of a city boy who falls in love with the daughter of a ranch owner. The girl originally rejects him, as she finds him spineless, especially in comparison to the gaucho (Argentine cowboys) that the ballet glorifies. By the end of the ballet, the city boy wins over the heart of the girl by proving he can match the gaucho, both in handling horses and in dancing.

BIOGRAPHIES

Amy-Lynne Toth, violin

Amy-Lynne Toth is a violinist who ventures to parallel personal diversity with a musical diversity that is capable of reaching all audiences. Since discovering the pawn shop violin in her parent's basement at the age of five, a passion for the instrument was ignited. She began her classical training under Laurie Syer in Sundre, AB, and was later exposed to the music scene in Calgary, AB through the Amici String Program and instruction under Fiona Carnie. It was in these years that she discovered her love for chamber music and began to pursue her musical studies at a more professional level. At the age of sixteen, Amy-Lynne held a full-time position as first violin in the Red Deer Symphony Orchestra.

Amy-Lynne is currently in the fourth year of her Bachelor of Music in Violin Performance at UVic under the instruction of Ann Elliott-Goldschmid. She has recently been awarded a UVic Jamie Cassels Undergraduate Research Award for her research on the influence of Eastern-European folk music in 20th century classical works, and will give a public presentation and performance in March 2019. She will be performing her gradating recital on April 14, 2019 in the Phillip T. Young Recital Hall.

Amy-Lynne has performed in professional ensembles and symphony orchestras throughout Alberta and BC. She is the first violinist and co-founder of the Wisteria String Quartet, concert master of the UVic Orchestra, and holds a sub position in the Victoria Symphony. Amy-Lynne has also expanded her interests to include a wide array of musical styles. Rock, jazz, folk, liquid drum and bass collaborations, electronic, and experimental music are only the beginning of the many genres she is continually exploring beyond her classical music pursuits.

Ajtony Csaba, conductor

Ajtony Csaba is music director of the UVic Orchestra and conductor of the Central-European Chamber Orchestra (mikamo) in Vienna. Recently, he worked with the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Hungarian Radio Orchestra, the Transparent Sound Festival in Budapest, and members of the Ensemble Intercontemporain in Paris. Past years have seen him conducting most major Hungarian orchestras, Radio-Symphonieorchester Vienna, Wrocław Philharmonic Orchestra, as well as reoccurring engagements at the Darmstadt New Music Festival, SiMN (Curitiba - BR) and Wien Modern. He is co-founder of the SALT Festival in Victoria.

Csaba started off by winning prizes as a composer in Hungary, Austria and later in Germany. After the success of his musical theatre piece *gentle birth* he has been resident composer and conductor at the Festspielhaus Dresden (EZKH) and assistant conductor to the Hungarian National Philharmonic Orchestra. His opera conducting debut was for the Hungarian première of Shostakovich's *Cheryomushki*. He graduated from the University of Music Vienna with distinction and worked as Kapellmeister at the Studiobühne Wein, where he was lead conductor on productions of Vivaldi's *Gloria ed Imeneo*, Maxwell-Davis's *Miss Donnithorne*, Purcell's *Dido és Aeneas*, Schoenberg's *Erwartung*, and Bartók's *Bluebeard's Castle*. As conductor of the multimedia concert cycles *Hermes* and *recycled* in 2008–2010, he directed the Central European Chamber Orchestra in the prime concert halls of Bratislava, Prague, Cracow, Bucharest, Budapest, the Konzerthaus, and Austrian Broadcast in Vienna as well as concert tours in China. Between 2010 and 2016 he worked with Maurizio Arena in Teatro Mancinelli (Orvieto, Italy) on historic interpretations from Puccini and Verdi.

In performance, composition and research he is exploring the evolving gestural language in music, supported by grants from the Canada Council for the Arts, Siemens Music Foundation, SOCAN and Arts Mentor Foundation. His research on conducting gestures has been featured at conferences of the Oxford Conducting Institute and ISGS 7th International Conference in Paris. Currently, Csaba is recording orchestral compositions by Canadian composer Istvan Anhalt with the SALT Festival Orchestra and the Hungarian Radio Symphony Orchestra.

ORCHESTRA PERSONNEL

VIOLIN

Chloe Kneedler
Claire Sparrow-Clarke
Cleo Yong
Dana Wenzel
Emma Dunbar
Iryna Peleshchyshyn
Jasmin Schweitzer
Janel Liang*
Julian Haynes
Leonardo Maekawa
Lucy Toews
Michelle Hoskin
Noah Mellemstrand
Ross Ling
Serena Bodi
Talia Sinclair*

VIOLA

Amanda Steinemann
Gary Sun
Judith Gladstone
Logan McNeil
Maki Yamagata*
Seth McMillan

CELLO

Bryan Lin
Chloe Kersen
Claire Dresselhuis*
Liam Epp
Shiun Kim

DOUBLE BASS

Jody Johnson*
Patricia Horwood
Rachel Burtman

FLUTE

Ada Qian*
Jasmine Riseley
Jamie Pambrun

PICCOLO

Jasmine Riseley
Jamie Pambrun

OBOE

Anna Betuzzi*
Theresa Mothersill

CLARINET

Alexander Chernata
Channing Mar

BASSOON

Rio Lagos Davison*
Mia Erickson

CONTRABASSOON

Lee Whitehorne

HORN

Christine Beattie*
Emily Axford
Gillian Ramage
Tyrell Loster Peitzsche

TRUMPET

Tark Kim*
Ryan Lau
Evan Overman

TUBA

Aidan Fentiman

PIANO

Ethan Hill

TIMPANI

Brandon Bronson*

PERCUSSION

Cashton McGillvray*
Simeon Weststijn
Susan Main

LIBRARIANS

Nolan Kehler
Emily Morse

STAGE MANAGERS

Liam Epp
Noah Mellemstrand

ASSISTANT

Christina Kempenaar

* Principal

UVIC ORCHESTRA 2018/19 SEASON

Ajtony Csaba, conductor
The Farquhar at UVic

FRIDAY, NOVEMBER 30 | 8 PM

Ya Ping Huang, piano (UVic Concerto Competition winner)

Smetana *Overture from The Bartered Bride*

Ravel *Ma mère l'Oye* (Mother Goose)

Wagner *Prelude to Parsifal*

Liszt *Piano Concerto No. 1 in E-flat Major*, with Ya Ping Huang, piano

FRIDAY, FEBRUARY 1 | 8 PM

Mozart *Symphony No. 35 in D Major*, K. 385, "Haffner"

Haas *e finisci già?*

Dvořák *Symphony No. 4, Op. 13*

Plus new compositions submitted in response to Mozart's unfinished *Horn Concerto No. 1 in D Major*, K. 412/386b

SATURDAY, MARCH 9 | 2:30 PM

UVic Chorus & Orchestra

Arthur Rowe, piano

Debussy *Printemps*

Bernstein *Chichester Psalms*

Tchaikovsky *Serenade for Strings, Op. 48*

Beethoven *Choral Fantasy, Op. 80*, with Arthur Rowe, piano

FRIDAY, APRIL 5 | 8 PM

Taylor Fawcett, tenor (UVic Concerto Competition winner)

Gershwin *Cuban Overture*

Britten *Quatre chansons françaises*, with Taylor Fawcett, tenor

Marquez *Danzón No. 2*

Bernstein *Symphonic Dances from West Side Story*

NOV 9 @ 8 PM



Along the Field

UVic Voice Ensemble

With members of the UVic Wind Symphony
& Kinza Tyrrell, piano

A performance of music and readings to commemorate
the centenary of the end of World War I.

Phillip T. Young Recital Hall
Admission by donation



NOV 17 @ 8 PM

Live Music for Silent Film: *Battleship Potemkin*

UVic Jazz Ensemble
Patrick Boyle, director

An original live soundtrack to the 1925 silent film *Battleship Potemkin*.
This immersive experience in sound and vision is not to be missed!

Phillip T. Young Recital Hall
\$10-\$20



Orion Series in Fine Arts

Mitsuko Shirai mezzo-soprano

**NOV
15**
4 PM

Career Talk

Shirai talks about her career as a performer and teacher.
Rm. B037, MacLaurin Building, B-Wing

**NOV
17**
3 PM

Voice Masterclass

Lieder by Robert Schumann

Phillip T. Young Recital Hall

Free admission & all are welcome!

UPCOMING EVENTS

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

Tuesdaymusic: Chamber Music

A concert of chamber music featuring School of Music students.

Phillip T.Young Recital Hall

THURSDAY, NOVEMBER 1 | 8 PM (By donation)

Student Composers Concert

A concert featuring original compositions by students in the School of Music Composition program performed.

Phillip T.Young Recital Hall

FRIDAY, NOVEMBER 2 | 12:30 PM (By donation)

Fridaymusic

Varied repertoire and instruments featuring School of Music students.

Phillip T.Young Recital Hall

SATURDAY, NOVEMBER 3 | 2:30 PM (By donation)

UVic Chamber Singers: “Glee”fully Yours

Susan Young, director

Enjoy an afternoon of uplifting choral music with the UVic Chamber Singers.

Phillip T.Young Recital Hall

TUESDAY, NOVEMBER 6 | 12:30 PM (By donation)

Tuesdaymusic

Varied repertoire and instruments featuring School of Music students.

Phillip T.Young Recital Hall

FRIDAY, NOVEMBER 9 | 12:30 PM

Fridaymusic

A concert of varied repertoire featuring UVic School of Music string students.

Phillip T.Young Recital Hall

To receive monthly updates about School of Music events by email, contact concert@uvic.ca

uvic.ca/music/events



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