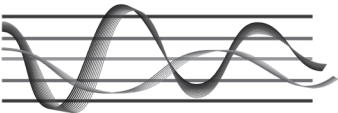


School of Music
Faculty of Fine Arts
University of Victoria

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UVIC
music



UNIVERSITY OF VICTORIA

Orchestra

Featuring:

Ya Ping Huang, piano

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, November 30, 2018 • 8 p.m.

The Farquhar at UVic
University of Victoria

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

PROGRAM

Bedřich Smetana (1824–1884)

Overture from “The Bartered Bride”

Maurice Ravel (1875–1937)

Ma mère l’oye (Mother Goose Suite)

I. Prelude

II. Premier tableau—Danse du rouet et scène—Spinning Wheel Dance and Scene

III. Deuxième tableau—Pavane de la belle au bois dormant—pavanne of the Sleeping Beauty

IV. Interlude

V. Troisième tableau—Les entretiens de la belle et de la bête—Conversation of Beauty and the Beast

Beast: “I will die happy because I have had the pleasure of seeing you again.”

Beauty: “No my dear Beast, you will not die - you will live to become my husband.”

...and the Beast disappeared and a Prince more handsome than love thanked her for breaking his spell.

VI. Interlude

VII. Quatrième tableau—Petit Poucet Tom Thumb

“He thought that he could easily find his way home by the bread crumbs that he had dropped along the path, but he was very surprised when he found that he could not find a single crumb—birds had eaten them all.”

VIII. Interlude

IX. Cinquième tableau—Laideronnette, impératrice des Pagodes—Laideronnette, Empress of the Pagodas

“She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments. Some had oboes made of walnut shells and others had violas made of almond shells—for they had to have instruments that were of their own small proportions.”

X. Interlude

XI. Sixième tableau—Le jardin féérique The Fairy Garden

INTERMISSION

Richard Wagner (1818–1883)

Overture from “Parsifal”

Franz Liszt (1811–1886)

Piano Concerto No. I in E-flat Major, S. 124

Allegro maestoso

Quasi adagio

Allegretto vivace—Allegro animato

Allegretto marziale animato

PROGRAM NOTES

Smetana: Overture from “The Bartered Bride”

The Bartered Bride is a comic opera in three acts based on a libretto by Karel Sabina. The opera, which is considered a major contribution in the development of Czech music, tells the story of Marenka and Jenik, a young couple. Marenka’s parents hire a marriage broker to secure an appropriate marriage for her. The marriage broker sets up a marriage for Marenka with Vasek, the younger son of a wealthy landowner. At the end of the opera, true love prevails, and Marenka and Jenik are able to marry.

The Bartered Bride was written between 1863 and 1866, with Smetana writing the overture first. The music of the opera is inspired by Czech folk music, but the only authentic folk music in the opera, a furient or traditional Czech dance, is heard in the second act. The music is recognizable for its strong, dance rhythms that exist throughout the opera.

Ravel: *Ma mère l’oye*

Ravel originally wrote *Ma mère l’oye* in 1910 as a piano duet for the Godebski children, who were 6 and 7. Later he orchestrated both into an orchestral suite and into a ballet.

The ballet suite opens with a prelude that previews the six scenes to follow. After each scene, there is a brief interlude, which sets the scene for the next musical story.

The first movement, *Danse du Rouet et Scene*, begins the story of the Sleeping Beauty. Through the racing sixteenth notes of the orchestra, an old woman works at her spinning wheel. The young princess enters the room, jumping rope and playing. She trips on the spinning wheel, pricking her finger on the needle, causing her to fall into a deep slumber.

The second movement, *La pavane de la Belle au bois dormant* (Pavane of the Sleeping Beauty), is a brief, dreamlike movement that evokes the sleeping princess being watched over by the Good Fairy. Listen for the flute, who plays the modal melody with a counter melody in the horn and violas.

The third movement, *Petit Poucet* (Tom Thumb), depicts the story of the plaintive, whimpering Tom, portrayed by solo oboe, then by other wood-

winds, who sprinkles breadcrumbs behind him as he wanders into the forest. He soon loses his way, as the birds sneak up behind him and eat his crumbs, twittering in delight. Listen for the shifting meter in the strings that create the ambience of being lost.

Movement four, *Laideronnette, Impératrice des Pagodes* (Laideronnette, Empress of the Pagodas), depicts a scene from the story *Le Serpentin vert* (The Green Serpent). In this scene, Laideronnette steps into the bath, where the pagodas, which are fairy-like creatures, begin to sing and play on various instruments. Ravel uses pentatonic melodies, creating an Oriental sound, and if you listen closely, you may hear a parody of Debussy's *Pagodes*.

In the fifth movement, *Les Entretiens de la Belle et de la Bête* (The Conversations of Beauty and the Beast), Belle is portrayed in the gentle waltz of the solo clarinet, followed by the solo flute then solo oboe. The Beast is portrayed by the bassoon, in a rare solo for the instrument. At the crash of the cymbal, the Beast's spell is broken, and the conversation moves into the solo violin and solo cello.

The final movement, *Le jardin féerique* (The Fairy Garden), returns to the story of Sleeping Beauty, who is awakened by Prince Charming. Listen for the celesta, who depicts Sleeping Beauty slowly opening her eyes. The movement ends in a brilliant fanfare, as the Good Fairy gives the new couple her blessing.

Wagner: Overture from “Parsifal”

Wagner began working on *Parsifal* in April 1857, but he did not complete it until 25 years later, in 1882. *Parsifal* is Wagner's last completed opera, in which he intended to combine all of the arts (literature, visual, and music) into one “true art.” The opera is loosely based on the 13th-century epic poem *Parzival*, written by Wolfram von Eschenbach, which tells the story of the Arthurian knight Parzival and his quest for the Holy Grail.

In the overture, the eldest Knight of the Grail wakes his young squires, who are sleeping in a forest near the home of the Knights of the Grail. He leads the squires in prayer and begins to prepare a bath for the King Amfortas, who is ill, having been struck by his Holy Spear. The overture introduces several themes from throughout the opera, including the theme for the Last Supper, the Holy Grail, and Faith. These themes are interwoven with two motifs—one for sorrow, and part of a motif that is associated with the torment of sin.

Liszt: *Piano Concerto No. 1 in E-flat Major, S. 124*

The main themes of Liszt's *Piano Concerto No. 1* were written in a sketch-book from 1830, when Liszt was nineteen years old. In the 1830s and 40s, Liszt was in the prime of his virtuoso touring career, and he did not work on the concerto until the 1840s. When Liszt went to write the concerto, he had very little experience in writing music for orchestra, as most of his compositional works until this point were for solo piano. He completed the work in 1849 and premiered the work with him at the piano and Hector Berlioz conducting in 1855.

The concerto is composed of four movements, played without a break. The first movement opens with the main theme in the orchestra, which the piano interrupts with thundering octaves. The end of the first movement is marked by a chromatic run in the piano, and the second movement begins with muted strings playing a mellow version of the original theme. The second movement is a gentle, dreamlike movement, that ends with trills in the piano. The third movement begins with the triangle, answered by pizzicato strings and ends with a restatement of the main theme as heard in the beginning. In the fourth movement, the pianist has to play what is generally considered to be some of the hardest music ever written for the piano. As a whole, this piece is a prime example of Liszt's cyclical compositional writing, which bases an entire work on a few short themes.

Notes by Christina Kempenaar

BIOGRAPHIES

Ya Ping Huang, piano

Ya Ping Huang is currently a fourth-year student at the UVic School of Music, majoring in piano performance under the tutelage of Professor May Ling Kwok.

When she was five years old, she started piano lessons at the music Academy of the Dun-hua Elementary School in Taiwan. During her years in Taiwan, she received many awards at the local, provincial and national levels. Highlights include performing Mendelssohn's First Piano Concerto with the Kuang-jen Catholic High School Orchestra as well as competing at the National Piano Competition in Taiwan.

Ya Ping began her studies in Canada in 2013 and has participated in various music festivals where she has won numerous awards including: second prize winner of the Don Chrysler Concerto Competition (2015); winner of the Piano Quartet, National Performing Arts Festival (2016); winner of the Madeleine Till Competition (2017), winner of the Mary Adamson Competition (2018); selected as the Victoria representative for the BC Piano Competition in White Rock (2018); and recipient of a major scholarship from the Victoria Conservatory of Music (2013-2018).

In 2017, Ya Ping was invited by maestro Norman Nelson to perform the Rachmaninoff Second Piano Concerto with the Sooke Philharmonic Orchestra in Sooke and Victoria. She is a winner of the Concerto Competition at the University of Victoria in 2018.

In addition to her passion for solo performing, Ya Ping enjoys playing chamber music. She has played oboe for ten years as well as performed with orchestras and participated in competitions in Taiwan. She plans to continue her studies in piano, and perform as a collaborator and soloist. She also hopes that someday in the near future she will play in the orchestra as an oboist.

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

Amy-Lynne Toth*
Chloe Kneedler
Claire Sparrow-Clarke
Cleo Yong
Dana Wenzel
Emma Dunbar
Iryna Peleshchyshyn
Jas 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

PICCOLO

Jasmine Riseley
Jamie Pambrun

FLUTE

Ada Qian*
Jasmine Riseley
Jame Pambrun

OBOE

Anna Betuzzi*
Theresa Mothersill
Janie Sin

ENGLISH HORN

Theresa Mothersill

CLARINET

Alexander Chernata
Channing Mar
Samuel He

BASSOON

Rio Lagos Davison*
Mia Erickson§
Lee Whitehorn§

CONTRABASSOON

Lee Whitehorn§

HORN

Christine Beattie*
Emily Axford
Gillian Ramage
Tyrell Loster Peitzsche

TRUMPET

Tark Kim*
Ryan Lau
Evan Overman

TUBA

Aidan Fentiman

CELESTE

Ethan Hill

HARP

Joshua Layne§

TIMPANI

Brandon Bronson*

PERCUSSION

Cashton McGillvray*
Jessie Johnson§

LIBRARIANS

Nolan Kehler
Emily Morse

STAGE MANAGERS

Liam Epp
Noah Mellemstrand

ASSISTANT

Christina Kempenaar

* Principal

§ Community member

UVIC ORCHESTRA 2018/19 SEASON

Ajtony Csaba, conductor
The Farquhar at UVic

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*
Murray (BMus'10) *Cántece* (World premiere)

SATURDAY, MARCH 9 | 2:30 PM

UVic Chorus & Orchestra
Arthur Rowe, piano
Elizabeth Maclsaac, Chorus director
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

Gershwin *Cuban Overture*
Marquez *Danzón No. 2*
Bernstein *Symphonic Dances from West Side Story*
Poulenc *Finale from "Dialogues des Carmelites"*
Featuring the UVic Voice Ensemble

A seasonal celebration presented by the
University of Victoria Choirs

Gloria

Over 250 singers from the
University of Victoria's
Chorus, Chamber Singers,
& Vocal Jazz Ensemble

with guests
the UVic Brass Ensemble

SAT 1
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7 PM
Doors at
6:15 PM

Christ Church Cathedral
Admission by donation

Plan to arrive early. This annual event fills to capacity.



www.uvic.ca/music/events
www.christchurchcathedral.bc.ca

UPCOMING EVENTS

TUESDAY, DECEMBER 4 | 12:30 PM (By donation)

Tuesdaymusic

Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring UVic School of Music students.

Phillip T. Young Recital Hall

SATURDAY, DECEMBER 8 | 1–3 PM (By donation)

40th Annual Tuba Christmas

Paul Beauchesne, conductor

The euphonious tones of massed, low-brass instruments can be heard once again when more than 70 tubas and euphoniums unite for one of Victoria's favourite holiday traditions. Donations accepted for the Times Colonist Christmas Fund.

Market Square (560 Johnson St.)

WEDNESDAY, JANUARY 9 | 12:30 PM (Free)

Lieder at Lunch: *Unterwegs (On the Road)*

Sharon Krebs, soprano & Harald Krebs, piano

An exploration of the German Lied (song) repertoire. Bring your lunch!

Rm. B037, MacLaurin Building, B-Wing

SUNDAY, JANUARY 13 | 2:30 PM (\$10-\$25)

Faculty Concert Series: *Crossing Boundaries*

Merrie Klazek, trumpet

With guests Pierre Schryer, fiddle & Adam Dobres, guitar

Three renowned performers weave together a captivating program that combines classical and folk music traditions in a variety of styles including Celtic, Latin, classic jazz, and baroque.

Phillip T. Young Recital Hall

SUNDAY, JANUARY 13 | 8 PM (By donation)

Violin Studio Recital

Featuring School of Music violin students from the studio of Sharon Stanis.

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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