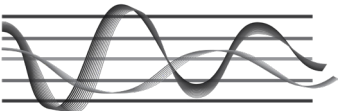


School of Music
Faculty of Fine Arts
University of Victoria

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music



UNIVERSITY OF VICTORIA

Orchestra

Ajtony Csaba, conductor

Pre-concert talk at 7PM with
Professor Gregor Kokorz and composer Max Murray.

 **Austrian
Embassy
Ottawa**

*This concert is supported in part
by the Austrian Cultural Forum.*

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

Friday, February 1, 2019 • 8 p.m.

The Farquhar at UVic
University of Victoria

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

PROGRAM

W.A. Mozart (1756–1791)

Symphony No. 35 in D Major, K. 385 (Haffner)

Allegro con spirito

Andante

Menuetto

Presto

Georg Friedrich Haas (b. 1953)

...e finisci già?

Max Murray

Cântece (World premiere)

INTERMISSION

Antonín Dvořák (1841–1904)

Symphony No. 9 in E minor, “From the New World”

Adagio – Allegro molto

Largo

Scherzo: Molto vivace – Poco sostenuto

Allegro con fuoco

PROGRAM NOTES

Mozart: Symphony No. 35 in D Major, K. 385 (Haffner)

Mozart's *Haffner Symphony* began as a serenade, commissioned as background music by the Haffners, a prominent Salzburg family, for the ennoblement of Sigmund Haffner in 1782. The commission came through Mozart's father, as Mozart had moved to Vienna in 1781. At the time of the commission, Mozart was "up to his eyeballs with work," but took the commission anyway, sending the serenade back to his father movement by movement and quickly forgetting about them. As Mozart was overextended with both other musical projects and preparing to marry Constanze Weber, it is likely that he did not meet the deadline, and it is unknown when the serenade was first performed.

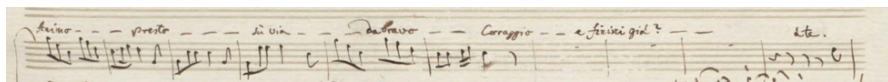
In December 1782, Mozart asked his father to send him a copy of the serenade so that he could perform it in an upcoming concert. Upon receiving the score, Mozart was amazed at the quality of the work, having forgotten most of what he had written. He proceeded to convert the serenade into a symphony by cutting the opening march and one of the minuets. He also expanded the orchestration by adding two flutes and two clarinets to the first and last movements. The Symphony as we know it today premiered on 23 March 1783 in Vienna, with the emperor in attendance. The performance was a huge success. It was reported that the emperor stayed for the whole concert, which was unusual for him, and even joined in the applause.

—Christina Kempenaar

Haas: ...e finisci già?

This orchestral work by Georg Friedrich Haas was inspired by Mozart's fragment for the *Horn Concerto No. 1, K. 412*, which Haas considers an impressive personal document. "At the beginning of the concerto movement, Mozart places the D-major chord exactly in the position of the overtone chord," Haas says. "This overtone chord is the centre of my short piece, out of which the beginning of the movement unfolds, as written by Mozart—in four different temporal elongations and contractions simultaneously."

—Georg Friedrich Haas



Manuscript excerpt from the *Rondo* of Mozart's *K. 412 Horn Concerto*. The composer's annotation of the solo part is unusually informal, teasing the soloist rather than instructing. "Is that all [you've got]? (e finisci già? – it.)"

Murray: *Cântece*

In Mozart's horn concerti, the inevitable turns to the minor mode, amidst a sense of ease and a brightness of palette verging on the ironic, encapsulate for me one of the essential wisdoms imparted by the composer: the evocation and sustain of dramatic precariousness amidst textural transparency. Performing these works was a part of my earliest experiences of music: pursuing across their surfaces the abyss which looms out of each shift of tonality, and exists beyond them. Here in *Cântece*, the perspective of the soloist from which I originally gathered this experience withdraws towards the empty center of an ensemble whose behavior is, in the Mozartian sense, equally incidental, quotidian, monumental, horrifying.

—Max Murray

Dvořák: *Symphony No. 9 "From the New World"*

Dvořák wrote his famous ninth symphony in 1893 while he was the director of the National Conservatory of Music in New York. While living in America, Dvořák became interested in African-American spirituals and plantation songs of the American South. He thought that the future of American art music lay in the beautiful and varied themes of these songs and urged composers to turn to them when writing music. Further, Dvořák was fascinated by Native American tradition. According to the composer, the second movement was inspired by *The Song of Hiawatha*, a poem by Henry Wadsworth Longfellow, and stated that the dance-like passage in the third movement evokes the Native wedding feast, where the members of the community dance.

Musically, Dvořák's ninth symphony is a synthesis of many musical traditions. The composer integrated the "spirit" of African-American and Native-American music into his composition through his use of the pentatonic scale, flattened seventh, and syncopated rhythms. While Dvořák largely avoided direct quotation in his symphony, musicologists have argued that the final theme of the first movement is inspired by *Swing Low, Sweet Chariot*. The work also includes various elements of European music. For example, the third movement is reminiscent of his earlier *Slavonic Dances, Op. 46*, which was inspired by Bohemian folk music. Further, the symphony is written in cyclic form, a form wherein the movements are motivically or thematically linked, which was popular amongst European composers, such as Beethoven, in the 19th century. Ultimately, Dvořák's *Symphony "From the New World"* was a fusion of both the Old World and the New, contributing to intercontinental appeal.

—Christina Kempenaar

BIOGRAPHIES

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. His opera conducting debut was for the Hungarian premiere of Shostakovich's *Cheryomoushki*. He graduated from the University of Music Vienna with distinction and worked as Kapellmeister at the Studiobühne Wein. 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. His research on conducting gestures has been featured at conferences of the Oxford Conducting Institute and ISGS 7th International Conference in Paris.

Gregor Kokorz is an Austrian musicologist based at the University of Innsbruck. He is the OeAD Visiting Associate Professor at the University of Alberta. His research covers questions of cultural transfer, as well as music and identity in Central Europe. His present research focuses on music traditions in the city of Trieste in the 19th century. He received his PhD in musicology from the University of Graz with a dissertation on the history of ethnomusicology. He has been a member of the interdisciplinary research project *Modernity*. Additional positions include Vienna and Central Europe around 1900 at the University of Graz (1996-2004), research assistant at the Wirth Institute for Austrian and Central European Studies of the University of Alberta (2004-2005), a Mellon Visiting Professor at the University of Chicago (2012), and serving on the board of the Austrian musicological society (2014-2017).

Following his studies at UVic (BMus '10), **Max Murray** completed parallel graduate degrees in performance and composition at the Berlin Hochschule für Musik 'Hanns Eisler', and the Leipzig Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy'. As a tubist he has worked across classical and contemporary repertoire, appearing in festivals including Märzmusik, Borealis, and Musica Nova, and receiving invitations for residencies as an interpreter in the composition departments of Stanford, and Huddersfield Universities. In 2014/15 Max Murray was a visiting fellow in the music department of Harvard University, where he is currently a PhD candidate in music composition. As a composer he has collaborated with musicians and ensembles including Noa Frenkel, Annie Gårliid+Matthew Conley+Nathan Plante, Kevin McFarland, RAGE THORBONES, Liam Hockley, and Madison Greenstone, among others, with works appearing in contexts such as the Gare du Nord «Dialog», Klangwerkstatt, and HaTeiva. Since 2016 he has been conductor of Harvard University's Graduate School of Arts and Sciences' Symphony Orchestra.

ORCHESTRA PERSONNEL

VIOLIN

Amy-Lynne Toth*
Chloe Kneeder
Claire Sparrow-Clarke
Cleo Yong
Dana Wenzel
Emma Dunbar
Iryna Peleshchyshyn
Jas Schweitzer
Jeanel Liang*
Julian Haynes
Linda Donn
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*
Tara Rajah

DOUBLE BASS

Jody Johnson*
Patricia Horwood
Rachel Burtman

FLUTE

Ada Qian*
Jasmine Riseley
Jame Pambrun*

OBOE

Anna Betuzzi*
Theresa Mothersill

ENGLISH HORN

Anna Betuzzi

CLARINET

Alexander Chernata*
Channing Mar

BASSOON

Rio Lagos Davison*
Mia Erickson[§]

HORN

Christine Beattie*
Emily Axford
Gillian Ramage
Tyrell Loster Peitzsche

TRUMPET

Ben Parker*
Tark Kim

TROMBONE

William Quinn*
Erin Marsh
Benjamin Pakosz

TUBA

Aidan Fentiman

TIMPANI

Brandon Bronson*

PERCUSSION

Cashton McGillvray*

LIBRARIANS

Nolan Kehler
Emily Morse

STAGE MANAGERS

Liam Epp
Noah Mellemstrand

ASSISTANT

Christina Kempenaar

* Principal

[§] Community member

UVIC SCHOOL OF MUSIC

UPCOMING EVENTS

SATURDAY, FEBRUARY 2 | 8 PM (By donation)

Emerging Artists Alumni Series

Fifth Street

The Victoria-based vocal quintet, Fifth Street, combines the worlds of pop, jazz and R&B in perfect five-part harmony. You'll enjoy their original a cappella arrangements of pop hits by Imogen Heap and Justin Timberlake as well as fresh takes on timeless classics including *Georgia On My Mind* and *Cry Me A River*.

Phillip T.Young Recital Hall

SUNDAY, FEBRUARY 3 | 7 PM (By donation)

Piano Studio Recital

Featuring students from the studio of Eva Solar-Kinderman.

Phillip T.Young Recital Hall

TUESDAY, FEBRUARY 5 | 12:30 PM (By donation)

Tuesdaymusic

A concert of varied repertoire and instruments featuring School of Music students.

Phillip T.Young Recital Hall

FRIDAY, FEBRUARY 8 | 12:30 PM (By donation)

Fridaymusic

A concert of varied repertoire featuring School of Music brass students.

Phillip T.Young Recital Hall

FRIDAY, FEBRUARY 8 | 8 PM (Pre-concert talk at 7 PM) (\$10-\$20)

UVic Wind Symphony & the Naden Band of the Royal Canadian Navy

Something Old, Something New...

Steven Capaldo, CPO 2 Brayden Wise & PO 1 Ben Van Slyke, conductors

This concert presents a modern twist on the traditional approach to concert programming of an overture, a symphony, a march and a concerto. Featuring new and classic works by Copland, Persichetti, Jager and Bryant, as well as UVic student Jason Gordon playing Gillingham's *Concerto for Euphonium, Winds & Percussion*.

The Farquhar at UVic

SATURDAY, FEBRUARY 9 | 2:30 PM (By donation)

Saxophone Ensemble Recital

Featuring students from the studio of Wendell Clanton.

Phillip T.Young Recital Hall

To receive our season brochure & monthly newsletter by email,
contact: concert@uvic.ca

uvic.ca/music/events