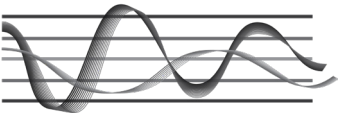


School of Music
Faculty of Fine Arts
University of Victoria

C

S
M
U
S

UVIC
music



UNIVERSITY OF VICTORIA

Chorus & Orchestra

Soloists:

Andreas Dala, boy soloist

Abby Schuliger, Desiree Hall, Irina Kim, Chelsea Kutyn, sopranos

Alana Hayes, alto

Nolan Kehler, tenor

Carson Moore, baritone

Kyron Basu, bass

&

Arthur Rowe, piano

Ajtony Csaba, UVic Orchestra conductor

Elizabeth Maclsaac, UVic Chorus director

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

Saturday, March 9, 2019 • 2:30 p.m.

The Farquhar at UVic, University of Victoria

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

PROGRAM

Claude Debussy (1862–1918)

Printemps

I. Très modéré

II. Modéré

Leonard Bernstein (1918–1990)

Chichester Psalms

I. Psalm 108, vs 2; Psalm 100

II. Psalm 23, Psalm 2, vs 1-4

III. Psalm 131, Psalm 133, vs 1

Andreas Dala, boy soloist

Soloists:

Abby Schuliger, Desiree Hall, Nolan Kehler, Kyron Basu

INTERMISSION

W.A. Mozart (1756–1791)

Serenade No. 10 in B-flat Major, K. 361/370a for Winds (“Gran Partita”)

III. Adagio

Pyotr Ilyich Tchaikovsky (1840–1893)

Serenade for Strings, Op. 48

II. Walzer

IV. Finale (Tema Russo)

Ludwig van Beethoven (1770–1827)

Choral Fantasy, Op. 80

I. Adagio

II. Finale

Arthur Rowe, piano

Soloists:

Irina Kim, Chelsea Kutyn, Alana Hayes,
Nolan Kehler, Carson Moore, Kyron Basu

UVIC ORCHESTRA

Ajtony Csaba, conductor

VIOLIN

Amy-Lynne Toth*
Chloe Kneedler
Claire Sparrow-Clarke
Cleo Yong
Dana Wenzel
Emma Dunbar
Iryna Peleshchyshyn
Jas Schweitzer
Jeanel 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 Dresselhuus*
Liam Epp
Shiun Kim*
Tara Rajah

DOUBLE BASS

Jody Johnson*
Patricia Horwood
Rachel Burtman

FLUTE

Ada Qian*
Jasmine Riseley
Jamie Pambrun*

OBOE

Anna Betuzzi*
Theresa Mothersill

CLARINET

Alexander Chernata*
Channing Mar
Samuel He

BASSOON

Rio Lagos Davison*
Wilson Kyne

CONTRABASSOON

Lee Whitehorn

HORN

Christine Beattie*
Drake Lovett
Gillian Ramage
Tyrell Loster Peitzsche

TRUMPET

Ben Parker*
Tark Kim
Evan Overman

TROMBONE

William Quinn*
Erin Marsh
Benjamin Pakosz

TIMPANI

Brandon Bronson*

PERCUSSION

Cashton McGillvray*
Lachlan Barry
Simeon Weststijn §
Christina Kempenaar

PIANO

Ethan Hill
Aya Robertson

MUSIC LIBRARIANS

Nolan Kehler
Emily Morse

STAGE MANAGERS

Liam Epp
Noah Mellemstrand

ORCHESTRA ASSISTANT

Christina Kempenaar

CONCERT MANAGER

Kristy Farkas

* Principal

§ Community member

We acknowledge the vital support of all performance faculty in the preparation of UVic Orchestra concerts. Sectional coaches for this concert include Joanna Hood, Russell Bajer and Shawn Earle.

UVIC CHORUS

Elizabeth Maclsaac, director

Katherine Allen
Joshua Amendt-Moylan
Gwen Andrews
Emily Axford
Dara Barrow-Precious
Mark Beattie
Yanick Belanger-McKoy
Alice Bi
Joan Blackman
Chris Bork
Sebastian Britneff
Skye Burns-Kirkness
Julia Cairns
Jorge Carrizales
Janelle Cavezza
Kaylene Chan
Coco Chen
Mela Cheung
Peter Constabel
Vera Costain
Elizabeth Craig
Matthew Crowley
Jamie Crystal
Jenny Cuthbertson
Amber Dayton
Ben DeCicco
Johanna de Leeuw
Nick DeYoung
Chris Dlouhy
Tessa Doll
Laurie Duncan
Barbara Erickson
Lynn Erskine
Angela Faber
Francis Fang
Casey Farrell
Wendy Feng
Don Fetherston
Mira Field
Tricia Florence
Jennifer Frizzley
Adam Gale
Laura Giffen
Lindsay Gilroy
Zoë Gilson
Munhwan Gim
Jason Gordon
Peter Grauer
Matt Graumans
Sorcha Griffith-
Cochrane
Rita Haehnlein
Barbara Hawkins
Holly Heath
Sarah Herman
Jesse Holwerda
Kate Horgan
Darleene Horricks
Francine Hsu
Haotian Hu (Josh)
Liz Huang
Jordyn Hutchings
Claire Hutchinson
Meghan Ingborg
Vincy Ip
Emily Jackson
Bella Jacobs
Sam Jay
Jiahui Jin
Joyce Jin
Shaodong Jin
Calvin Jones
Rhiannon Jones
Brodie Keating
Nahoko Kempster
Nicola Kent
Simon Kightley
Nima Kolmohammadi
Jade Lau
Cuong Le
Eunyoung Lee
Esther Lee
Floria Leigh
Gigi Li
Jonathan Li
Vera Li
Nancy Lin
Emily Liu
Emilia Löscher
Marco Lui
Katie Lundin
Florencia Machado Viera
Irma MacKay
Ana Makedonska
Emily Markwart
Rebecca Martens
Beth Anne Masselink
Joyce Masselink
Shiho Matsuwaka
Elsie McMurphy
Madeleine Meech
Sarah Meyer
Holly Melville
Eric Mitchell
Zoe Molder
Emmanuel Moore
Gerard Mu
Patricia Murray
Sarah Ng
Sze Wing Ng
Heather Noakes
Verner A. Nyberg
Miyuki Nyberg
Jared Nyberg
Sophie Oliveau-Moore
Danny Park
Abha Parmar
Eliza Partridge
Holly Partridge
Taryn Pistor
Julia Polinsky
Drew Porter
David Powell
Justin Qin
Carmina Raposo
Judith Reed
William Reed
Hannah Richards
Sonja Ruffell
Sheila Ruffell
Quinton Ruth
Matthew Sabo
Jeff Shatford
Sareh Shojaei
Abby Schuliger
Rebecca Shuck
Xheni Sinjaj
Janie Sinn
leosis Sirias
Sonja Skagestad
Avery Smith
Brendan Smith
Sarah Staszkiel
Ceilich Stubbs
Yuta Takahashi-Chin
Dree Thomson-Diamond
Michael Truong
Luisa Turx
Juan Vassallo
Eric Wainwright
Frank Waelti
Xiaoxuan Wang
Chen xi Wang
Jorin Weatherston
Gerlinde Weimer-Stuckmann
Emily White
Jane Whiteley
Chloe Wiesenthal
Lauren Wilson
Dominic Wong
Jana Wülfert
Jerry Xiong
Sarah Xu
Eric Yvorchuk
Ken Yvorchuk
Alice Yu
Bella Zeng

PROGRAM NOTES

Debussy: *Printemps*

In 1884, Debussy won the *Prix de Rome* for student composers, a prestigious prize that awarded a three-year residency at the Villa Medici in Rome. As part of this award, during their residency, recipients were required to write and submit three scores for approval of the Académie des Beaux-Arts in Paris. Debussy accepted the award and moved to Rome, only to hate the experience, stating that he was “crushed and annihilated” by the city and calling the Villa Medici a “prison” and referring to the director, Ernest Hébert, as “a jailor.”

Though Debussy hated the situation in Rome, he worked hard to fulfil the requirements of the award and submitted a composition each year he was there. *Printemps* was the second of these pieces, written between 1886-1887. The work was inspired by Botticelli’s painting “Le Printemps” and Debussy wrote “the idea I had was to compose a work of a particular colour that would cover a wide range of feeling. It will be called *Printemps*, not a descriptive Spring but in human terms. I should like to convey the slow, painful birth of beings and things in nature, their gradual blossoming out, and finally the joy of being born anew.” The work was originally composed for orchestra and wordless choir, but Debussy claimed the score had been lost in a fire at a bookbinder’s shop. As a result, Debussy submitted a score for piano duet to the Académie, who did not approve of his work. Debussy would leave the piece until 1912, where he worked with his colleague Henri Büsser, who orchestrated the work.

While listening to *Printemps*, pay special attention to the flute melody in the opening bars, as this theme will reappear throughout both movements. As the orchestra plays the piece, enjoy the various moods that Debussy evokes through the lush harmonies and his use of instrumental timbre.

Bernstein: *Chichester Psalms*

Chichester Psalms was commissioned by the Very Rev. Dr. Walter Hussey, Dean of Chichester Cathedral, Sussex for the 1965 Southern Cathedrals Festival. In corresponding with Bernstein, Dr. Hussey suggested a setting of Psalm 2, but Bernstein proposed a suite of psalms instead. The resulting work was a three-movement extended choral work for boy treble or countertenor, choir, and orchestra. The work is a setting of a collection of texts from the Book of Psalms in the original Hebrew. Part 1 uses Psalms 100 (Make a joyful noise unto the Lord all ye lands) and 108 (Awake, psaltery and harp), Part 2 uses Psalms 2 (Why do the nations rage) and 23 (The Lord is my shepherd), and Part 3 uses Psalms 131 (Lord, Lord, my heart is not haughty) and 133 (Behold how good).

In *Chichester Psalms*, Bernstein juxtaposes vocal writing commonly associated with the Christian tradition with the Judaic liturgical tradition. The text, which is important to both faiths, was specifically set in Hebrew, with no English translation given. Musically, Bernstein used the melodic and rhythmic contours of the Hebrew language to dictate the mood and melody of the vocal lines, combining Hebrew and Christian choral traditions. The number seven, an important number in Hebrew numerology, is featured throughout the piece through the use of sevenths in the melody harmony and in the 7/4 meter of the first movement. Lastly, Bernstein strongly stated that the solo in the second movement was to be sung by a countertenor or a boy soprano, but never a woman, to reinforce the liturgical meaning of the poem, and bring forth the image of the young David.

Tchaikovsky: Serenade for Strings, Op. 48

In writing his *Serenade for Strings, Op. 48*, Tchaikovsky looked to one of his idols, Mozart, for its title and overall structure. The work is composed of four movements that musically contrast and compliment each other, similar to the overall composition of the Classical symphony. Further, Mozart composed many serenades, many scored for strings, woodwinds, and occasionally brass, but his most famous, *Eine kleine Nachtmusik*, was composed for strings alone. Tchaikovsky similarly writes his *Serenade* for strings alone.

The second movement, like those is the Classical symphonic form, is a dance movement, but Tchaikovsky updates what, in Mozart's time, would have been a stately minuet to a waltz. This movement, often played in concerts as a piece in itself, employs many clever harmonic shifts, with many appearing suddenly and seemingly out of nowhere. Throughout the movement, there is a feeling of a lightness of touch, making the orchestra sound agile and elegant — the perfect contrast to the opening of the work and the darker, lyrical movement that follows.

The final movement begins with muted strings playing a slow section based off a Russian folk song. This contrasts the core of the movement, which is a rollicking finale based on a Russian folk dance. The momentum builds throughout the movement, leading us to what sounds like an approach to the final cadence. However, Tchaikovsky subverts our expectations by leaving the cadence incomplete. Rather than resolving to the C major chord the audience is expecting, he brings back music from much earlier in the piece — the chorale introduction of the very first movement.

Beethoven: Choral Fantasy, Op. 80

In 1800, Beethoven envisioned an instrumental composition that ended with a choral finale. His *Choral Fantasy*, written in 1808, was Beethoven's first composition to realize this vision. Beethoven wrote this piece as a finale for the benefit concert he put on for himself on 22 December, 1808. The goal of the piece was to end the programme with music that incorporated all of the performers from the previous works, which included the premiere of Beethoven's Fifth and Sixth (Pastoral) Symphonies and the Fourth Piano Concerto, as well as three movements of his *Mass in C Major, Ah! perfido*, a concert aria for soprano and orchestra, and a *Fantasy* for solo piano (likely Op. 77).

Beethoven wrote his *Choral Fantasy* in a few weeks in December 1808, a short amount of time in comparison to Beethoven's typical compositional timelines. As such, the first movement for piano solo was not written on time, so Beethoven, as the pianist for the programme, improvised the first movement at the concert, writing the movement used today much later. Beethoven also added the words to the choral movement quite late in the compositional process, commissioning a poet, whose identity is disputed, to write the words shortly before the performance to fit the choral parts he had already written. While the piece is beloved today, it was not well received at its premiere, likely due to the performance falling apart half way through and having to be restarted.

The author of the text of the choral movement is currently unknown. *Fantasia* is written for SATB choir, orchestra, and piano with solos for two sopranos, an alto, two tenors, and a bass. The work runs about 19 minutes.

Notes by Christina Kempenaar

TEXT & TRANSLATIONS

Chichester Psalms

I.

Ps 108, vs 2

Urah, hcnevel, v'chinor!
A-irah shohar!

Awake, psaltery and harp:
I will rouse the dawn!

Ps. 100

Hariu l'Adonai kol haarets.
l'vdu et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Bo-u sh'arav b'todoh,
Hatseirotav bit'hilah,
Hodu lo, bar' chu sh'mo.
Ki tov Adonai, l'alom has'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving.
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

II.

Ps. 23

Adonai ro-l, lo ehsar.
Bin'ot deshe yarbitseini,
Al mein m'nuhat y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't' cha umishan 'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan,
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yomim.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters.
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death.
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies.
Thou anointest my head with oil,
My cup runneth over:
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Ps. 2, vs. 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonoi v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yashev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III.

Ps 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Ps 133

Hineh ma tov,
Umam nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

BIOGRAPHIES

Ajtony Csaba, UVic Orchestra 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, Wroclaw 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 première 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. Csaba has recently completed the recording of orchestral compositions by Canadian composer Istvan Anhalt with the SALT Festival Orchestra and the Hungarian Radio Symphony Orchestra, for the label Centrediscs.

Andreas Dala, boy soloist

At 12 years old, Andreas Dala has been involved in the Vancouver music scene for several years. Andreas started piano at the age of 6 and has been a member of the Vancouver Bach Choir from the age of 5. He has been involved in numerous operatic productions including *Lillian Alling* at the Banff Centre; *Evita*, *Turandot*, *The Elixir of Love*, *Dead Man Walking* and *Eugene Onegin* with Vancouver Opera. He had the honour of singing a duet with acclaimed soprano Simone Osborne at the Wall Centre Gala for the Vancouver Bach Choir and had the solo boy soprano part in *Elijah* at the Orpheum Theatre with the Vancouver Symphony. Andreas was also a scholarship winner at the Barbara Clague Competition. In June 2016, Andreas was a member of the Children's Chorus of *Midsummer Night's Dream* at UBC, sharing the role of Moth with his brother. This past season, he performed the solo in Bernstein's *Chichester Psalms* with the Vancouver Bach Choir; appeared as soloist with the Vancouver School of Music Sinfonietta's presentation of *The Snowman* and was a guest soloist at the Vancouver Symphony Gala.

Elizabeth Maclsaac, UVic Chorus director

Elizabeth Maclsaac has directed choirs of all ages in Canada, France and the United States. Dr. Maclsaac lived in Europe for many years, studying, performing and teaching music. Upon her return to Canada, Maclsaac joined the faculty of the Victoria Conservatory of Music in British Columbia. Artistic Director since 1999 of the Canadian women's choir Ensemble Laude, the ensemble has garnered many awards at competitions held across Canada. The auditioned ensemble blends seasoned soloists with amateur vocalists and is inclusive of women of all ages and skill levels. Maclsaac's mission with all groups she directs, is to build community; both within the ensemble and in outreach to youth and audience alike.

Dr. Maclsaac recently completed her Doctorate of Musical Arts at the University of Washington in Seattle (2018), graduating summa cum laude. Deeply involved in both the local and international choral communities, she travels widely to direct

workshops and participate in the choral arts. Most recently, Maclsaac presented and performed her dissertation transcriptions of motets from the Ursuline Archives of Quebec with noted Canadian soprano Suzie LeBlanc at last summer's Orford Chamber Music Festival and at the monastery of origin in Quebec City. This project stemmed directly from Maclsaac's important dissertation research which re-discovered lost and historically significant choral Baroque repertoire currently recognized to be Canada's first Baroque polyphony. Maclsaac has presented papers, conducted choirs and performed as soloist across the globe (Wales, France, Hungary, England, Ireland, Germany, the USA and Newfoundland). Amongst several awards for her choral work and research, Maclsaac has received two distinctions from the BC Choral Federation: most recently the Amy Ferguson Award (2017) for outstanding choral direction fostering excellence in superior vocal practice.

Arthur Rowe, piano

Canadian pianist and Steinway Artist Arthur Rowe is a critically acclaimed recitalist, soloist with orchestra and chamber musician. Following a New York solo recital, The New York Times wrote: "The Canadian pianist Arthur Rowe made an immediate and positive impression...before eight bars had gone by, one knew he was capable of vigor without heaviness, energy without excess of drive. It was first-rate playing: a kind of execution tinglingly alive to the shape and contribution of each phrase."

Arthur Rowe has been heard regularly on radio broadcasts in Canada and the United States, and has recorded with various artists for the Crystal, ebs, Innova, GM and Fanfare labels. Fanfare magazine's review of his all-Schubert recording on the Centaur label (available on iTunes) says, "Rowe's reading (of the posthumous B flat Sonata) is one of the most beautiful I have heard... The D. 899 Impromptus are equally impressive...his purling right-hand runs recall Schnabel's velvety sound... every harmonic change is underscored by a delicate nuance of color change. This kind of expression cannot be taught; it is in the bloodstream and the soul."

A highly respected chamber musician, Mr. Rowe has collaborated with artists and chamber ensembles across North America. He has been a guest artist at summer festivals in Blossom, Interlochen, Niagara, Santa Fe and Seattle, as well as in France, New Zealand, and Yugoslavia. In 2004 The Harrington String Quartet joined forces with Arthur Rowe and William Preucil in New York for a performance of the Chausson Concerto for Violin, Piano and String Quartet, which was reviewed by Harris Goldsmith as a "reading that rivaled the benchmark recordings by Franzescatti/Casadesus/Pascal, and Heifetz/Sanroma/New Arts".

Having previously held positions at the University of Iowa and the University of Western Ontario, Arthur Rowe has been Professor of Piano at the University of Victoria since 1992. He is also the Artistic Director of the Victoria Summer Music Festival and The Jeffery Concerts in London, Ontario.