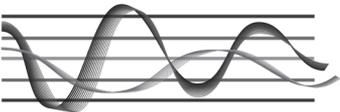


School of Music
Faculty of Fine Arts
University of Victoria

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UVIC
music



UNIVERSITY OF VICTORIA

Symphony Orchestra

NIKOLAY OVCHINNIKOV
ACCORDION

2021 UVic Concerto Competition winner

AJTONY CSABA
CONDUCTOR

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

FRIDAY, NOVEMBER 19, 2021 • 7:30 PM

The Farquhar at UVic, University of Victoria

Adults: \$24 / Seniors: \$18 / Students & UVic alumni: \$12

PROGRAM

Symphony No. 40 in G minor, K. 550

IV. Finale. Allegro assai

W.A. Mozart

(1756–1791)

Gli Uccelli (“The Birds”)

5. Cucù

Ottorino Respighi

(1879–1936)

Petite Suite Française

I. Prélude

II. Aubade

III. Espiègle

IV. Interlude

V. Waltz

Richard Galliano

(b.1950)

Nikolay Ovchinnikov, accordion

Presented in collaboration with the 15th World Accordion and Tango Festival

SHORT BREAK

Jupiter from “The Planets,” Op. 32

Gustav Holst

(1874–1934)

Lieutenant Kijé Suite, Op. 60

III. Wedding

Sergei Prokofiev

(1891–1953)

Sensemaya

Silvestre Revueltas

(1899–1940)

Petite Suite de Concert, Op. 77

Samuel Coleridge-Taylor

(1875–1912)

PROGRAM NOTES

Symphony No. 40 in G Minor, K. 550

W.A. Mozart (1756–1791)

Mozart's symphonic oeuvre concludes with the Late Symphonies, three works that show his growing interest in the sophisticated, "galant" counterpoint in a scintillating orchestration. Like a large-scale symphony of symphonies, 'magnum opus,' each of the three works shows the craft of symphonic writing through a different lens. Written between the very serious 39th E-flat major K. 543 and the exuberant 41st C major "Jupiter" symphonies, Symphony No. 40 in G minor; K. 550 takes a reflective and poetic approach. Only two out of the 41 symphonies have a minor key—both of them in G minor—which Mozart often used to engage with suffering and tragedy.

Gli Uccelli (1928)

Ottorino Respighi (1879–1936)

During his lifetime, Respighi's interests—aside from composing—covered many areas of musical endeavour, from orchestral playing to conducting, teaching, and research. The care for this latter affair was planted since his earlier years at the Liceo Musicale in Bologna, thus leading him to create, later in life, multiple transcriptions of 17th- and 18th-century music for modern instruments. In fact, one of his early successes outside Italy arrived thanks to the presentation of his arrangement for voice and orchestra of Monteverdi's *Lamento d'Arianna*. In this vein, his musicological ventures incorporated historical motives into his own compositions. This is unmistakably present in *Gli Uccelli* ("The Birds"), given that this score was much inspired by 1700's music featuring various kinds of European birds. Fellow Italian composer Bernardo Pasquini is featured in the prelude, and his harpsichord piece *Toccata con lo scherzo del cucco* is quoted in the final movement. Meanwhile, during the third movement, *La Gallina*, we can hear Rameau's *Hen*. The rest of the movements pay homage to Jaques Gallot and anonymous musicians from this same period.

– Sandra Espínola

Petite Suite Française

Richard Galliano (b.1950)

Richard Galliano started studying piano and accordion at the age of 4 with his father, Lucien Galliano, an accordionist and teacher. Particularly gifted and invested, he quickly entered the Nice Conservatory, directed at that time by organist Pierre Cochereau, and followed courses in harmony, counterpoint, and trombone.

A decisive meeting for Galliano took place in 1980, with the Argentinean composer and bandoneon player Astor Piazzolla. Piazzolla strongly encouraged Richard to create the French "New Musette," as he himself had previously invented the Argentinean "New Tango." From this point forward, the French composer undertook the task of renewing and honouring the musical traditions of his country expressed in a broad range of musical genres.

His *Petite Suite Française* feeds from Galliano's extensive experience in classical music, jazz, Chanson Française, and tango; influences that can be heard throughout the work both in the solo and orchestra parts. From another point of view, this piece challenges the traditional role of the soloist as a sole follower of a composer's intention. In real-time, it becomes a creator with improvisatory passages that will never sound twice the same.

– Sandra Espínola

The Planets Op. 32, IV: Jupiter, The Bringer of Jollity

Gustav Holst (1874–1934)

The English composer Gustav Holst completed his most recognized score in 1917. Although not entirely to Holst's liking, *The Planets* became the piece that would present him as a mature composer, and public success followed.

The central action of *Jupiter* occurs during its middle section, a choral hymn-like chant that reminds us of Holst's appreciation of folk tunes, interest probably introduced to him by his long-time friend Ralph Vaughan Williams. Violins, violas, celli, and horns introduce a simple yet profound melody that soars with each repetition as more instruments join in to create a grandiose, joyous, and hopeful texture. Later on, in 1921, Holst was requested to set music to the poem *I vow to thee my country* by Cecil Spring-Rice. While working on this commission, he realized that the words matched perfectly with the tune from *Jupiter* and decided to use this theme as the main motive for a choral work that would become a favourite of the late Princess Diana of Wales.

– Sandra Espínola

Lieutenant Kijé Suite, Op. 60

Sergei Prokofiev (1891–1953)

Lieutenant Kijé (Поручик Кижэ/Kizhe) does not exist. The name came about as a writing error of courtiers in the Russian Imperial Palace and was incidentally blamed for various punishable nuisances committed by others. Regrettably, the Tsar took an interest in the name and wished to meet him. The terrified courtiers, instead of confessing, invented a life for Kijé away from the court that included exile, reinstatement, military promotion, lavish gifts, a wedding, and finally, as an encounter with the Tsar would be unavoidable, a sudden death.

Sergey Prokofiev scored the soundtrack to the movie *Lieutenant Kijé* produced in 1934 in Leningrad (today's St. Petersburg) to regain presence and popularity in the newly established Soviet Union. Key topoi of the score went into the five-movement Suite that he arranged promptly after the movie's success for symphonic orchestra and an optional baritone.

Sensemayá (1938)

Silvestre Revueltas (1899–1940)

Silvestre Revueltas was born on December 31, 1899, as if with the coming of the new century, his existence, too, was foreboding a new era in Mexican culture, thinking, and music-making. Violinist, composer, and conductor, he actively collaborated in the consolidation of the musical institutions of Mexico—such as the National Symphony Orchestra—in the years following the Revolution of 1910. On another note, the government was acutely interested in instilling a profound national identity during this time. Thus, it supported artists of all disciplines to create works that represented perspectives on Mexican idiosyncrasy. This national identity in Mexico results from the complex mixtures of ideologies that have converged throughout the country's history. Indigenous, Afro-Mexican, colonial, and modern cultures coexist in multiple artistic representations from this period. *Sensemayá* is an excellent example of this.

The piece is based on the homonymous poem by Afro-Cuban author Nicolás Guillén. This poem aims to recall a rite to kill a serpent symbolizing renewal, fertility, growth, and wisdom from the Palo Monte Mayombe religion. Revueltas uses the ostinato rhythm presented by the violins, violas, and celli to match the poem's elocution *¡Mayombe-bombe-mayombe!* This word refers to the name of a sacred place for the practitioners of this Afro-Caribbean spiritual tradition.

– Sandra Espínola

Petite Suite de Concert, Op. 77

Samuel Coleridge-Taylor (1875–1912)

Samuel Coleridge-Taylor was born to a white Englishwoman and a black doctor from Sierra Leone; he identified himself as Anglo-African. He grew up in Croydon and later London, UK, and became one of the most virtuoso orchestrators and composers of the *fin de siècle* in London. A classmate of Vaughan Williams and Holst, and a protégé of Elgar, Coleridge-Taylor had been published early on by Novello. He became professor of composition at London Trinity College of Music and Guildhall School of Music; his contemporaries often compared him to Mahler. Coleridge-Taylor came to international recognition with the trilogy of cantatas *Hiawatha's Wedding Feast*, based on Longfellow's poem *Song of Hiawatha*. *Hiawatha/Haiëñ'wa'th!* is a historic pre-colonial First Nation Iroquois leader; Coleridge-Taylor regarded him as a personal role model; he even named his son after him.

Inspired by the 19th-century Volksmusik-movement, Coleridge-Taylor engaged in the systematic collection, transcription, and publication of African, African American, and Anglo-African folksong. Much of the music known today as “traditional spiritual” traces back to his piano arrangements of the collected material. Coleridge-Taylor noted that he is seeking to draw on African traditional music and do “What Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian [music].” His success in England transpired to the United States and contributed considerably to the empowerment of African American artists.

BIOGRAPHIES

Ajtony Csaba, conductor

Ajtony Csaba is music director of the UVic Symphony Orchestra (UViSO) 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 Wien. 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.

Nikolay Ovchinnikov, accordion

Nikolay Ovchinnikov has been playing accordion since the age of 6. He studied at the St. Petersburg State Conservatory and during his education, Nikolay proved to be one of the most talented accordionists among young musicians of Russia. He has already won many prestigious competitions including: first place in the Trophée Mondial in 2014 (Lithuania) and in 2017, placed third at the Internationaler Akkordeonwettbewerb Klingenthal (Germany), Coupe Mondial and Citta di Castelfidardo (Italy), and Trophée Mondial (France). Nikolay has performed with world-famous jazz musicians such as Chick Corea, David Binney and Simone Zanchini. He has toured as a soloist and with his jazz ensemble "Four ever band" organized in 2015, participating in many large international festivals and in 2019, was invited to play in the international exhibition "The New York Times Travel Show" in New York, USA.

Nikolay's well-received concerts and masterclasses have been held in the USA, Canada, China, Italy, France, Hungary, Portugal, Latvia, Lithuania, Germany, and many other countries. Despite being in his early twenties, he has already played with world-famous jazz musicians, Chick Corea, David Binney, Simone Zanchini, and others.

Nikolay is currently continuing his music education at UVic, pursuing a Master's Degree in accordion performance in the newly established accordion program.

Conductor
Ajtony Csaba

VIOLIN

Bennett Chiu**
Libby Wyse**
Joyce Tsai
Megan Bibby
Jas Schweitzer
Claire Sparrow-Clarke
Noah Mellemstrand*
Dana Wenzel
Emily Fenske
Eoghan Bostock
Catharine Hume
Ellie Walters
Philip Manning
Cleo Yong

VIOLA

Julien Haynes*
Andrew Loe
Julian Glover
Judith Gaston
Sophia Hillstrom
Amanda Steinemann
Helen Young

CELLO

José Enrico Tuazon*
Sandra Campos Espínola
Aline Gilbert-Thévard
Caitlyn Liu
Jayda Thor
Nicole Phanichphant
Liam McDonald-Horak

DOUBLE BASS

Brock Meades*
Jake Culling
Jody Johnson
Luca Carbone-Smith
Bella Hartmann
Emiliano Gallegos
Colwyn Lewis

FLUTE

Ada Qian*
Hao Guo*
Qinyue Zheng*
Connie Goetz

OBOE

Kaitlyn Cumberland*
Dana Frederick
Kiara Hosie

CLARINET

Rachel Cooper*
Tenzin Clegg
Chensi Liu
Kate Hansen

BASS CLARINET

Tenzin Clegg

BASSOON

Devin Hawthorne*
Siobhan Golonka

HORN

Carling Riley*
Maia Copley
Rachel Lock
Tyrell Loster Peitzsche
Allie Bertholm
Shannon Stewart

TRUMPET

Mark Barr*
Marc Micu
Abha Marie Parma
Katarina Della Vedova

TROMBONE

Marina Antoniou**§
Logan Trolitsch
Amaya Sydor

TUBA

Scott Gordon

HARP

McKenna Jennings

PERCUSSION

Quinn Wood
Liz Huang
Thomas Evoy

PIANO/CELESTA

Moming Zhang

SAXOPHONE

Cole Davis
Alex Tiller

MUSIC LIBRARIANS

José Enrico Tuazon
Julian Haynes

STAGE MANAGERS

Aline Gilbert-Thévard
Devin Hawthorne

CONCERT MANAGER

Kristy Farkas

ORCHESTRA ASSISTANT

Sandra Campos Espínola

** *Concertmaster*

* *Principal*

§ *Guest performer*