

UNIVERSITY OF VICTORIA

Chorus & Orchestra

GUISEPPE PIETRAROIA

Conductor

ARTURO GARCÍA CUÉLLAR

Graduate Student Conductor

WITH

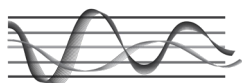
GRACE BUDOLOSKI soprano (MMus student)

GRAEME LINTON tenor (MMus student)

Guest baritone **TYLER DUNCAN**

& **ANNE GRIMM** narrator

UVIC
music



SATURDAY, APRIL 6, 2024 • 2:30 PM

The Farquhar Auditorium
University of Victoria

PROGRAM

We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Ləkʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

Fanfare to precede La Péri

Paul Dukas
(1865–1935)

Arturo García Cuéllar, conductor

Egmont, Op. 84 (Music to Goethe's Tragedy)

Ludwig van Beethoven
(1770–1827)

Overture: Sostenuto, ma non troppo – Allegro

Song: "Die Trommel gerühret"

Interlude 1: Andante

Song: "Freudvoll und leidvoll"

Interlude 3: Allegro – Marcia

Interlude 4: Poco sostenuto e risoluto

Clara's death

Melodrama: "Süßer Schlaf"

Victory Symphony: Allegro con brio

Grace Budoloski, soprano

Anne Grimm, narrator

INTERMISSION

Messa di Gloria

Giacomo Puccini
(1858–1924)

I Kyrie (Chorus)

II Gloria

Gloria in excelsis Deo (Chorus)

Laudamus te (Chorus)

Gratias agimus tibi (Tenor solo)

Gloria in excelsis Deo (Chorus)

Domine Deus (Chorus)

Qui tollis peccata mundi (Chorus)

Quoniam tu solus Sanctus (Chorus)

Cum Sancto Spiritu (Chorus)

III Credo

Credo in unum Deum (Chorus)

Et Incarnatus est (Tenor and Chorus)

Crucifixus (Chorus Basses)

Et resurrexit (Chorus)

Et in Spiritum Sanctum (Chorus)

Et unam Sanctam (Chorus)

Et vitam venturi saeculi (Chorus)

IV Sanctus and Benedictus

Sanctus (Chorus)

Benedictus qui venit (Baritone solo)

V Agnus Dei (Tenor, Baritone and Chorus)

Graeme Linton, tenor

Tyler Duncan, baritone

PROGRAM NOTES

Dukas: Fanfare to precede La Péri

Paul Dukas was a Parisian composer, best known for his symphonic poem *The Sorcerer's Apprentice*. Dukas was incredibly gifted, but stricken with low self-esteem. He would often destroy his own manuscripts if he thought they were sub-par, and such would have been the fate of *La Péri* were it not for the intervention of his friends. In the later part of his life, he worked as a Professor of Composition at the Paris Conservatoire, and was good friends with Impressionist composer Claude Debussy. *La Péri* is his last published work, and was premiered in 1912.

La Péri is a one-act ballet that revolves around the protagonist Iskender, or as he is better known, Alexander the Great. Travelling through Iran, he searches for immortality, and eventually finds the Flower of Immortality in the hands of a peri—a winged fairy of Indo-Iranian and Persian mythology. He takes the flower from the sleeping peri, but then falls in love with her. The brass-choir fanfare that precedes this ballet is very often played as a standalone work. Interestingly, Dukas wrote it at the last minute, after realizing that his ballet began at a very quiet dynamic, and audiences of that day often took some time to settle into their seats. To avoid these noisy disturbances to the opening of the ballet, he wrote this powerful fanfare to give audiences that time to find their seats while not disrupting the serene opening.

The fanfare is made up of three main parts: a powerful opening, which, after a grand pause, moves to a more introspective middle section, and then gradually builds back up into the climax which is a return to the initial fanfare. The story surrounding the origins of this piece is rather amusing—taken from a letter to his friend Pierre Lalo, he says, “I had lost a wager; to pay off my debt, I had to promise to write this thing.”

Beethoven: Egmont, Op. 84

Lamoral, Count of Egmont, was a military general and political statesman of the Spanish-occupied Netherlands in the sixteenth century. The German writer, Johann Wolfgang von Goethe, wrote a play about his life, arrest, execution, and the inspirational legacy he gave to the Dutch people which inspired their fight for independence.

Based on Goethe's play, Beethoven wrote this set of incidental music during the time of the Napoleonic Wars, when the French held oppressive reign over a significant portion of Europe. Beethoven, once enamoured with Napoleon, was now frustrated and angry at his oppression and imperialism. The parallel story of Egmont served to inspire Beethoven, as a symbol of someone who stands up for liberty, despite the cost to their life. These heroic themes are close to Beethoven's heart, also showing up in his Symphony No. 3 “Eroica”.

The work is made up of an overture, followed by nine incidental pieces for soprano, narrator, and full orchestra. The UVic Orchestra is pleased to have a Dutch narrator this evening, instead of the usual German, to harken back to the Dutch people that Egmont stood up for. Incidental music is music that accompanies a non-musical form of media. Another famous example is Felix Mendelssohn's music for *A Midsummer Night's Dream*. *Egmont* is one of Beethoven's last works of his middle period. The overture describes moments of Egmont's life, such as being arrested, pronounced guilty by the Spanish prosecution—symbolized by stern strings—and the wailing of his wife Clara, begging for mercy on behalf of him, demonstrated by crying winds. Descending fourths in the violins represent the drop of the executioner's sword. Finally, the major ending to the overture signifies the hope of the Dutch people, and their confidence that the things Egmont fought for will live on. Later pieces in the work describe Clara's emotions throughout this process, and her sorrow at the events in her husband's life.

Puccini: Messa di Gloria

Puccini is recognized as one of history's greatest opera composers, known for his operas *Madame Butterfly* and *La bohème*. *Messa di Gloria* is his only sacred work, despite growing up working in the church. He played organ in different churches around his hometown of Lucca, and it was assumed that he would work as a church musician for his whole life. However, when he walked twenty miles just to watch a performance of Giuseppe Verdi's *Aida*, that settled it for him: he was going to pursue a career in composing opera. When he was 22, he composed *Messa di Gloria* as a farewell to his roots in church music, and its premiere in 1880 was the only performance of it during Puccini's lifetime. It was not performed again until 1952.

Musically straightforward and operatic, Puccini was evidently influenced by Verdi. It is made up of usual mass sections—*Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Benedictus*, and *Agnus Dei*—although the *Gloria* takes up almost half the mass, which is where the work gets its name. The *Kyrie* is very instrumentally focused, followed by the large *Gloria*, which contains surprising harmonic changes, and then concludes with a double fugue. The *Credo* is recycled by Puccini, as he had composed this part years before when he was only eighteen. The choir sings in rhythms of 4/4, against the orchestra's dance-like rhythms of 6/8. The words "Et incarnates est" ("and was made man") are often treated with special importance by mass composers, and Puccini is no exception; he modulates to the dominant key (from C Major to G Major). The *Sanctus* is unusually short for a mass, followed by the concluding section of the *Agnus Dei*. The main tune of this final section was one which he reused for a madrigal in his opera *Manon Lescaut*. The final notes of the piece are subdued triplets in the winds, creating a space for introspective silence and held breaths before audience applause.

— Program notes by Emily Dowie

TRANSLATIONS

MESSA DI GLORIA

KYRIE

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

GLORIA

Glory be to God on high,
and on earth peace, good will towards men.

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost,

art most high in the glory of God the Father.

Amen.

CREDO

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

God of God, light of light,

Very God of very God.

Begotten, not made,

being of one substance with the Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

And was incarnate by the Holy Ghost

of the Virgin Mary:

And was made man.

And was crucified also for us under Pontius Pilate:

suffered, and was buried.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

SANCTUS-BENEDICTUS

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

BIOGRAPHIES

GIUSEPPE PIETRAROIA

Giuseppe Pietraroia is Principal Conductor for Pacific Opera Victoria and Associate Conductor of the Victoria Symphony. As a guest conductor he has been engaged by l'Orchestre Métropolitain, Orchestra London, Vancouver Symphony, Toronto Symphony, Calgary Philharmonic, Hamilton Philharmonic, Okanagan Symphony, Regina Symphony, Kingston Symphony and Thunder Bay Symphony.

His extensive opera engagements with Pacific Opera include productions of *Il Barbiere Di Siviglia*, *La Traviata*, *La Boheme*, *Lucia di Lammermoor*, *Norma*, *Rigoletto*, *Manon Lescaut*, *Madama Butterfly*, *La Cenerentola*, *Tosca* and *Let's Make an Opera/The Little Sweep*. In addition, he has conducted productions for l'Opéra de Montréal, l'Opéra de Québec, Opera Lyra Ottawa, Edmonton Opera, Opera New Brunswick, Calgary Opera's Emerging Artist Program, and l'Institut Canadien d'Art Vocal in Montreal.

With Victoria Choral Society where he was Music Director for 7 seasons, Maestro Pietraroia conducted performances of Handel's *Messiah* and Mozart's *Mass in C minor* with the Victoria Symphony, a choreographed production of Orff's *Carmina Burana* in collaboration with Ballet Victoria, Dvorak's *Stabat Mater*, David Fanshawe's *African Sanctus*, and the Duruflé and Fauré *Requiem*.

Maestro Pietraroia has recorded a CD with soprano Marie-Josée Lord and l'Orchestre Métropolitain for the ATMA label, which won a Felix award granted by l'ADISQ and was also nominated for a Juno award.

Giuseppe Pietraroia is the recipient of the George and Jane Heffelfinger Pacific Opera Victoria Artist of the Year Award and the Canada Council's Jean-Marie Beaudet Award in Orchestral Conducting.

ARTURO GARCÍA CUÉLLAR

Arturo García Cuéllar was born in Mexico and began his musical studies at the age of 9. With a focus on piano, he developed a passion for music at an early age. Arturo pursued a bachelor's degree in music composition at the University of Texas at San Antonio. His continuous desire to grow as a musician urged him to attend the National University of Cuyo in Argentina and learn 20th-century Latin-American music. He created distinct music organizations in Mexico, starting a conducting career and with that a new episode to acquire conducting skills at the Wiener Meisterkurse and at the European Music Institute Vienna. Some of his most important achievements were the creation of Tambojazz, Zacatecas State Chamber Orchestra, Zacatecas State Choir, and Zacatecas State Youth Orchestra. He served as the music director and conductor of the Zacatecas State Chamber Orchestra and the Zacatecas State Choir from 2014 and 2010 respectively until August 2023. In addition, his professional journey has allowed him to conduct other orchestras and choirs from Mexico. He is currently attending the conducting graduate program at the University of Victoria under the guidance of Ajtony Csaba and Giuseppe Pietraroia.

GRACE BUDOLOSKI

Born and raised in Winnipeg Manitoba, Grace Budoloski is establishing herself as an up-and-coming Canadian performer. She recently debuted as the soprano soloist for the Victoria Symphony in Zelenka's *Miserere Mass*, ZWV 57. A recipient of the Anamaria Bamji Award for Emerging Opera Singers granted by Pacific Opera Victoria, Grace is graduating with her Masters of Music this June, under the tutelage of Benjamin Butterfield. Additional credits include Kaylee in the Canadian Premiere of *The Prom!* (Dry Cold Productions) appearing as a featured performer for the Camber Arts Festival in Cornerbrook, Newfoundland, Meg Giry in *Phantom of the Opera* (Opera on the Avalon), and Young Elena in *Butcher* (Prairie Theatre Exchange).

Grace is an alumna of the University of Manitoba (B.Mus/studio of Donna Fletcher), Orford Music, and Opera Nuova. She is grateful to have had the opportunity to study with renowned musicians such as Tracy Dahl, John Fanning, Monica Huisman, Dr. Laura Loewen, and Dr. Kinza Tyrrell.

TYLER DUNCAN

With a voice described as "honey-coloured and warm, yet robust and commanding" (The Globe and Mail), baritone Tyler Duncan has performed with leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and the Kansas City Symphony. Mr. Duncan recently performed C.P.E. Bach's *Magnificat* with the Handel and Haydn Society, Beethoven's 9th Symphony with the Vancouver Symphony Orchestra, Bach's *St. John* and *St. Matthew Passions* with the Oregon Bach Festival, and Haydn's *Creation Mass* with Music of the Baroque. Other notable engagements include *Messiah* with Houston Symphony; *Theodora* with Trinity Wall Street at Caramoor; Handel's *Apollo e Dafne* and Bach's *Ich habe genug* with Tucson Baroque Music Festival; and concerts with Bard Music Festival, Brooklyn Art Song Society, and Aspect Chamber Music. In the 23/24 season, Duncan is set to collaborate with Early Music Vancouver for *Apollo e Dafne*; New Jersey Symphony, Grand Rapids Symphony, Edmonton Symphony, and Calgary Philharmonic for *Messiah*; and the Oratorio Society of New York for their 150th Anniversary celebration concert featuring Beethoven's Ninth Symphony. He will also join the Amadeus Choir for Haydn's *Creation* and debut the role of Count Almaviva in *Le Nozze di Figaro* at Pacific Opera Victoria.

ANNE GRIMM

Dutch soprano Anne Grimm studied voice in Amsterdam continuing in London and in the US. She is recognized for her work in opera, concert and recital throughout Europe, North America as well as in Australia and New Zealand.

Anne toured extensively with Ton Koopman and the Amsterdam Baroque Orchestra (Ambronay, Salzburg Festival) as well as with the Amsterdamse Bachsolisten, also appearing with Christoph Rousset at the Händel-Festspiele Halle and Potsdam Festival Sanssouci. Other highlights include touring with Frans Bruggen and the Orchestra of the 18th Century as well as singing with the Netherlands Opera and at the Holland

Festival. Appearances in North America have include the Tanglewood Festival, the National Arts Center Orchestra under Pinchas Zuckerman, Toronto's Tafelmusik, Symphony Nova Scotia, Winnipeg Symphony, Pacific Opera Victoria, the Pacific Baroque Orchestra, the Bach Choir of Bethlehem and Cleveland based Apollo's Fire at the Ojai Festival in California. Recognized for her performances in contemporary music, Ms. Grimm toured with Aventa to New York and Montreal as well as to Australia in Gavin Bryars' opera, *Marilyn Forever*. Most recently she performed the role of Barate in Rudolf Komorous' *The Mute Canary* with Turning Point Ensemble of Vancouver in the Czech Republic.

She has recorded extensively for Erato, NM Classics, Vanguard Classics, Troubadisc, Sony Classics and Harmonia Mundi France as well as for CBC Radio, ZDF, RAI, Radio France and VARA in the Netherlands.

Ms. Grimm in on faculty at UVic's School of Music and at the Victoria Conservatory of Music. She also teaches at summer vocal programs including Opera Nuova (Edmonton) and the Sicily International Voice Competition and Festival in Noto, Italy.

GRAEME LINTON

Graeme Linton is a tenor based in Victoria, BC. He has a Graduate Diploma and a Bachelor of Music in Voice and Opera from McGill University. Throughout his time at McGill, he performed in choruses, operatic productions, and solo recital works. Through his classes and teachings, he developed a keen interest in art song repertoire and romantic opera. He loves the ability to tell stories through music and collaborate with other musicians. While at McGill, he performed as Monostatos in Mozart's *Die Zauberflöte* and as Mr. Jones in Weill's *Street Scene*. He has recently performed The Evangelist in Bach's *Weihnachts-Oratorium* with the Victoria Philharmonic Choir. He also has performed with the Montreal Symphony Orchestra in Mahler's second symphony *Resurrection*, Opera Kelowna in Hector Berlioz's *Beatrice and Benedict*, and the Bach Festival Montreal in Bach's *Weihnachts-Oratorium*. He has collaborated with Juno Award winning Ensemble Caprice through the Ensemble Art Choral, where he recently sang in Purcell's *Dido and Aeneas*, and a tour of Handel's *Messiah*. During the summer, he sang the role of Bill in Jonathan Dove's *Flight* at Opera Nuova. Graeme is currently pursuing a master's degree in vocal performance at the University of Victoria.

UVIC SYMPHONY ORCHESTRA

Conductor

Giuseppe Pietraroia

VIOLIN I

Megan Bibby*
Joyce Tsai
Jade Chu
Bennett Chiu
Nicholas Fairfield-Carter
Anise Buelow
Carla Zeyn

VIOLIN 2

Lili Markel*
Theodore Latta
Ella Wyndlow
Ivy Baker
Catharine Hume

VIOLA

Andrew Loe*
Sophie Hillstrom
Helen Young
Kyran Klazek-Schryer

CELLO

Vannophat Kaploykeo*
Caitlyn Liu
Mahtab Saadatmand
Garron Stuart
Jayda Thor
Curtis Vetter
Nicole Phanichphant
Tasmin Carlow-Ujije
Matteo Toyota
Hyewon Yoon

DOUBLE BASS

Luca Carbone-Smith*
Dylan Syrnyk
Faith Fehr
Rob Neufeld

FLUTE

Ainsley Mercer*
Sophia Adames
Bella Nguyen (piccolo)

OBOE

Dominic Calderer*
Adeleida Bingham

CLARINET

Tensin Clegg*
Chensi Liu**
Carlos Santos

BASSOON

Eilish McAree*
Eli Lyons

FRENCH HORN

Natalie Ciurysek*
Shanna DeForrest
Karlee Messer-Todd
Maia Copley

TRUMPET

Koshi Thompson*
Claire McMahon

TROMBONE

Eleanor Knight*
Cadence Pickering
Jules Dawkins

TUBA

Aaron Kruger*

TIMPANI

Lachlan Barry*
Tristan Holleufer**

PERCUSSION

Tristan Holleufer

LIBRARIAN & ORCHESTRA ASSISTANT

Arturo García Cuéllar

STAGE MANAGERS

Vannophat Kaploykeo
Joyce Tsai

* *Principal*

** *Principal Beethoven*

UVIC CHORUS

Giuseppe Pietraroia Director

Graeme Linton Teaching Assistant

Lucas An	Darleene Horricks	Alie Noruzi Zidehi
Alicia Bai	Alyssa Howard	Josephine Nurse
Svenja Baigent	Jimin Jeong	Lucy Ojelel
Pieter Barnard	Yeshe Kavia	Juliano Oliveira
Teslyn Bates	Allen Keefe	Sebastian Pardoe
Sebastian Blomerus	Theodore Kim	Ria Pearson
Madison Brecht	Akina Kishiyama	Maya Perez
Maddy Brookall	Gregor Klenz	Elio Petersen
Anise Buelow	Kiernan Koebel-Pearce	Gabrielle Pierce
Emma Caldwell	Stephanie Konkin	Matangi Priya
Christina Calver	Yanina Kosivanova	Olivia Pryce-Digby
Natasha Castro	Kalia Kryvenchuk	Marcus Purwanto
Lucia Chan	Karla Kukkuk	Torrey Randolph
Jade Chu	Priscila Kumar	Julianna Reid
Peter Constabel	Ella Lahey	Susan Reid
Leah Cook	Ian Lam	Talya Rosenfeld
Bella Copic	Quin Lang	Easton Roy
Abby Corpus	Danika Larson	Sheila Ruffell
Elizabeth Craig	Jay Lee	Sonja Ruffell
Jamie Dand	Seoyoon Lee	Christine Scoffield
Robert Davy	Verity Leeson	Adrienne Scott
Liette Desnoyers	Spencer Leong Cowie	Noshika Shahrokhi
Glory Destura	Mark Lewis	Elyse Siegel
Giselle Diaz	Kailey Liang	Melissa Smith
Rowan Dixon	Jenny Lin	Marcella Snijders
Loesha Donaldson	Celeste Lingas	Sylvia Sova
Laurie Duncan	Jelena Loi	Lauren Steinmann
Gabi Epp Yusuf	Linda Lord	Victor Su
Angela Faber	Samantha Malec	Hyesung Tae
Casey Farrell	Nathan Malzon	Skyla Thomas
Lucinda Ferber	David Manners	Cy Thompson
Rylee Francis	Elise Mantell	Thea Todd
Sam Freer	Noah Marasco	Michelle Truong
Brigitte Gabrielle-Simpson	Penelope McLean	Luisa Trux
Bert Giffen	Karina McRae	Trevor Van Dyk
Margaret Giffen	JP Meldrum	Berlin Wang
Dexter Gilbert	Anna Medwenitsch	Barbara Webb
Lindsey Gilchrist	Gloria Miao	Jane Whiteley
Kiara Habity	Eilidh Mote	Aidan Wiebe
Naomi Harris	Nic Murker	Fay Wilkinson
Heather Hawirko	Derek Murray	Jerry Xiong
Barbara Hawkins	Patricia Murray	Cindy Xu
Bradley Hedberg	Emma Nelson	Hanjun Yu
Tessa Hick	Ryan Nicolai	Eric Yvorchuk
Emma Hillian	Addie Nikula	Ken Yvorchuk
	Heather Noakes	Sandra Zhou

UVIC SCHOOL OF MUSIC UPCOMING EVENTS

Saturday, April 6 | 8 PM (By donation)

Sonic Lab

Ajtony Csaba, director

Hear original and paraphrased compositions by Ian Wilson, Galina Ustvolskaya, Ian Clarke, and collaborative work for intermedia.

Phillip T. Young Recital Hall

Sunday, April 7 | 1:30 PM (By donation)

Brass Studio Recital: Herald in Spring

Featuring UVic School of Music brass students from the studios of Merrie Klazek, Sam McNally, and Scott MacInnes.

Phillip T. Young Recital Hall

Sunday, April 14 | 7 PM (By donation)

Annual UVic Concerto Competition Finals

Finalists in the UVic Concerto Competition perform their selections with piano accompaniment. Open to all UVic School of Music students, the annual Concerto Competition is an opportunity for musicians to earn a coveted spot as a solo performer in the following concert season with the UVic Symphony Orchestra or Wind Symphony.

Phillip T. Young Recital Hall

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

More information at uvic.ca/finearts/music



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