



**Marian Moody**, viola player, died late this summer. Marian had played with the Victoria Chamber Orchestra for many years and was the leader of the viola section for some time. Marian also played in several string quartets with chamber orchestra players and with Raven Baroque summer celebrations. Much of the music the Victoria Chamber Orchestra plays is stamped "This music donated by Marian Moody", as Marian had donated the cost of new music over many years.

Robert and Marian have held a musical house party for the Victoria Chamber Orchestra for the last several New Year's Eves. For Marian, and for the members of the Victoria Chamber Orchestra, her years with us have been a great musical gift and part of the development of a second family for us all.

As Marian prepared for her death, she and her husband Robert arranged for a bequest to the orchestra for the purchase of music. This will allow the VCO to explore new repertoire for years to come, and she will be remembered on every part.

At our annual general meeting, the orchestra had decided to continue awarding bursaries to students who play in the string section, and to honour Marian's name by asking for donations from our members to the bursaries. Robert Moody has made a generous contribution to this fund. Student musicians receiving a Marian Moody string player bursary will be indicated in the program with an asterisk.

Although Marian's instrument will no longer be heard, her memory will be honoured in the music we read, and in the sounds of the newest of our member musicians.

The Island String Players Society, PO Box 31122, #314-  
3980 Shelbourne St., Victoria V8N 6J3. 250 598 1966  
[www.victoriachamberorchestra.org](http://www.victoriachamberorchestra.org)

# *The Victoria Chamber Orchestra*

## **HAYDN'S DAY: THREE SYMPHONIES**



**Yariv Aloni**  
Music Director

**Friday October 14, 8:00 pm**

First Metropolitan United Church, Quadra at Balmoral

A PRESENTATION OF THE ISLAND STRING PLAYERS SOCIETY



### Franz Joseph Haydn (1732-1809)

At the time of writing Symphonies 6, 7, and 8, Haydn had just become ensconced with the Esterhazys with an orchestra of his own, with skilled principals in each section. This became his laboratory:

As head of an orchestra I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand, cut, take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original.

But a transition had to be made. His new employer, Paul Anton, favoured the Italian Baroque. Haydn used the timeless strategy of cloaking his revolutionary development of sonata form in a format reminiscent of the Italian concerto grosso, with concertante solo instruments and ripieno accompaniment by the whole orchestra. This no doubt endeared him to his new associates, as they had lovely solos to play, and they got paid at the soloist rate. Even the bassist (violone) had beautiful solos in each of the minuets.

It has been suggested that Paul Anton loved the Seasons by Vivaldi, and proposed the "seasons of a single day" to Haydn, but other than a dawn representation at the start of Symphony #6 and a tempest at the conclusion of Symphony #8, this was not programmatic music in the nature of Vivaldi. The subtitles of morning, afternoon and evening were probably added later.

The first performance was given in May or June of 1761, a year before Prince Anton died and was replaced by his brother Nicholas. This was still only 11 years after the death of the elder Bach and the end of the Baroque, and represents an enormous stride into the classical period. Haydn is the man who taught Mozart and Beethoven; Mozart a 5-year-old (b. 1756), and Beethoven not even a gleam in someone's eye (b. 1770), at the time of these concerts.

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**Victoria Philharmonic Choir**  
Peter Butterfield, Music Director



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**8pm**  
Church of St. John the Divine  
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Coronation Mass of W. A. Mozart with  
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## The Victoria Chamber Orchestra

<b>Violin I:</b>	Yasuko Eastman, concertmaster; Lauren Klein, Susan Colonval, Anne McDougall, Allyn Chard, Don Kissinger
<b>Violin II:</b>	Sue Innes, principal; Cathy Reader, Gwen Isaacs, Fiona Millard, Leah Norgrove, Julia Hostetler*, Heather Gatland
<b>Viola:</b>	Janet Sankey, principal; Michael Klazek, Catheryn Kennedy, Jon O'Riordan, Michele MacHattie
<b>Cello:</b>	Mary Smith, principal; Janis Kerr, Ellen Himmer, Trevor MacHattie, Zach Taylor
<b>Bass:</b>	Richard Watters, principal; Richard Backus
<b>Oboe:</b>	Sheila Longton, Colin Mailer
<b>Flute:</b>	Alison Crone, Patricia Hollister
<b>Bassoon:</b>	George Kereluk
<b>Horn:</b>	Joni Vonkeman, Jennifer Nadiger

\* recipient of a Marian Moody student string player bursary

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# GALIANO

Ensemble of Victoria

*Yariv Aloni, Music Director*

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**OCTOBER 26, 2011**  
**8 PM**

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**Yariv Aloni**, director of the Victoria Chamber Orchestra since 1995, is also the founder and music director of the Galiano Ensemble of Victoria and music director of the Greater Victoria Youth Orchestra. Acclaimed by critics for his sensitivity and virtuosity, he performs in major concert halls around the world. He received his early training in Israel, where he studied viola with David Chen at the Rubin Academy of Music in Jerusalem and subsequently with the late Daniel Benyamini, principal violist of the Israel Philharmonic. His chamber music studies took him to the United States, where he studied with Michael Tree of the Guarneri String Quartet at the University of Maryland. A former member of the Aviv & the Penderecki Quartets, he can be heard on CDs issued by the United, Marquise, Tritonus and CBC labels, and has recorded for the CBC, the BBC, National Public Radio, Radio-France and the Israeli Broadcasting Corporation. Mr. Aloni studied conducting with the Hungarian conductor János Sándor, and he participated in conducting workshops with Gustav Mayer and Helmuth Rilling. As a conductor, he has received praise for conducting his impassioned, inspiring and "magnificently right" interpretations of major orchestral and choral repertoire. Reviewers also describe him as "a musician of considerable insight and impeccable taste."



## Programme

SINFONIE in D "Le Matin" Hob. I:6  
*Adagio-allegro*  
*Adagio*  
*Menuet*  
*Finale*

SINFONIE in C "Le Midi" Hob. I:7  
*Adagio-allegro*  
*Recitativo*  
*Adagio*  
*Menuet*  
*Finale*

## Intermission

SINFONIE in G "Le Soir" Hob. I:8  
*Allegro molto*  
*Andante*  
*Menuet*  
*Presto "La Tempesta"*

*Music donated by Janis Kerr*

